

RECORD BUSINESS

INSIDE

Singles chart, 10-11; Album chart, 21; New Singles, 22; New Albums, 20; Airplay guide, 14-15; Christmas Depot Opening Times, 7; Retailing, 19; Small Labels, 6.

December 8, 1980 VOLUME THREE Number 38

60p

TV companies keeping fingers crossed for late sales rush

A COMBINATION of a saturated market and the economic recession has left TV album merchandisers crossing their fingers for a late Christmas shopping rush.

And already there are predictions that after this season's peak of more than 60 LPs getting the tv treatment, only 25 might qualify for a televised marketing campaign next year.

Secondary problems for the TV specialists include advertising rates that have gone through the roof and the vastly increased discounting activity on top mainline product following the abandonment of recommended retail price by the major record companies.

Retailers point out that a chart compilation carrying a margin of less than 25 per cent is almost bound to be sold at full price while many majors are giving attractive terms on Christmas big sellers like Adam and the Ants *Kings Of The Wild Frontier* and Abba's *Super Trouper*.

The TV merchandisers are responding to the situation by being extra-cautious on campaign planning.

"Yes, we have changed our time-

buying pattern," said K-Tel managing director Colin Ashby. "We can't afford to spend £200,000 on a question mark, so we have only gone national immediately on two releases this season. The rest has been a graduated roll-out across the country which produces sales over a longer period and although the same amount of units are sold, we cannot generate an instant chart hit. But then, we are not really in the chart game."

Ronco's UK chief Sean O'Brien was more direct. "Although I am still hopeful that records will remain a strong Christmas buy, the season certainly doesn't seem to have started yet. There are just too many tv advertised albums this year, and I would expect record companies to look at this year's results and cut right down to a total of 25 projects next Autumn. I will be very surprised if the whole face of the TV merchandising of records does not change drastically."

However, O'Brien was sceptical about the effect of pricing policy. Ronco has its *Legendary Big Bands* LP in the

shops at £3.99 but the lower price tag does not seem to have affected sales. Specialist TV product wholesaler Relay Records managing director John Winerter told *RB*: "The TV market isn't as good as it should be. But the last week has seen an improvement and it seems that it's just starting a bit later this year. K-tel sales are now picking up and December should be pretty buoyant."

And W.H. Smith's TV buyer Andrew Garner commented: "We are getting reports that the odd title is beginning to pick up. In general it's been a bit disappointing over the last few weeks."



THE WILD West comes to Kensington High Street as Our Price Records promote the new A&M album *The Legend of Jesse James*. Everyone who arrived on horseback got the album free, so there was no need to hold up the cashier.

PPL seeks substantial hike in airplay fees from BBC

PHONOGRAPHIC PERFORMANCE Ltd, the industry body which licenses radio stations to play records, will be looking for a substantial increase in the fee paid by the BBC when the current agreement expires in March.

Revealing this to *RB*, newly-elected PPL chairman Maurice Oberstein - he takes over from recently retired Len Wood - said that negotiations with the BBC had already begun. He stressed that there was no intention on the part of PPL to restrict the amount of airtime allocated to playing records, but it was felt that the industry was entitled to more than the £2.5 million being paid annually by the BBC.

While no figure is being specified at the moment, there is a feeling among PPL members that at a time when record sales are severely depressed, the days when recorded music could be made available as a cheap source of programming have long passed. It is

likely therefore that the PPL will be expecting the BBC to pay a fee more closely in line with royalties remitted to the PRS, nearly £8.3 million, and the Musicians' Union, about £6.5 million.

Asked whether he felt PPL should seek to impose a sliding scale of royalties which would encourage the BBC to play more album tracks at the expense of singles, Oberstein said he doubted that the PPL could influence the BBC's programme policies in this way. "The BBC has its own interests to look after. I think we should principally be concerned with improving the amount of money paid." However, he expressed no opposition to another suggestion which has gained some support in the industry, that programmes like the Top 40 Show should use voiceovers at the start and finish of records to inhibit home-copying. "If a way could be found of making that work, I wouldn't object," said Oberstein.

Disco-Indies on new RB wallchart

A NEW centre section designed for display use appears in this week's issue of *Record Business*. Replacing *Chartbusters* is a double-page spread featuring the Top 50 singles charts for Disco and Independent Labels.

Commented *RB* research director Dafydd Rees: "We have received many requests from dealers to re-introduce the disco display chart. Although the music is not promoted as strongly as was once the case by record companies, it

remains an important area for sales and the Disco Chart regularly gives initial exposure to black-orientated music before it crosses over into the national Top 100.

"*RB*'s pioneering Independent Labels chart has led the way in helping to stimulate sales in this previously little understood part of the market. By giving this and the Disco Chart wall-space in-store we feel confident that dealers will enjoy increased consumer interest and resultant sales."

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Clash 3LP shapes as the seasonal bargain

A TRIPLE LP by The Clash entitled *Sandinista* is shaping up as a bargain buy for new wave rock fans this Christmas. The 3LP is being shipped at a trade price of £3.64/p, and it is anticipated that the price in the shops will be £5.99 for both records and double tape.

At presstime, CBS had taken orders for 200,000 copies, although managing director David Betteridge commented: "I think you can safely say that we do not expect to make much profit on the sale. However, it was the band's wish that we should do it this way and we are happy to oblige."

At one time, The Clash were hoping to make the release available at a three-for-one price of £4.99, but despite

the lower royalty rate being paid this was ultimately found to be impracticable.

"When you consider that The Clash's last release was the *London Calling* double album a year ago, for the triple to come up now with a triple is a remarkable testimony to their sustained level of creativity," said CBS chairman Maurice Oberstein. "It is also worth noting that in the last year they have also toured the UK, Europe and the US and that the album was recorded in New York, Jamaica, San Francisco and London. This is a project unique in my experience. I understand that they are already planning to start recording again early in the New Year."

Court case puts BPI closer to counterfeit tapes source

FOLLOWING NEWS that a West Yorkshire record wholesaler was fined £10,000 "gross contempt" by a High Court judge in London, it is thought the BPI is closing in on the source of a recent flood of high quality counterfeit Beatles cassettes.

EMI has sued Ian Cameron Wallace and his company on behalf of itself and the other BPI companies in a bid to discover the source of the fake cassettes.

But Mr Justice Foster said Wallace, whose company trades from Hopewell Terrace, Kippax, near Leeds, had forged the signature on a receipt showing he had bought 3,600 tapes.

The counterfeit Beatles material came to light in HMV Oxford Street.

It was found that the cassettes had come from well-known wholesaler Stage One, whose manager told BPI investigators that he had purchased them from Wallace's company.

In a search of his premises in March came a High Court case which was settled by consent with Wallace paying £2,500 costs and promising to give full details of his suppliers of counterfeiters and the customers who bought them.

However, when Wallace gave evi-

dence, he told the court he met a man at a large East London wholesaler on one of his regular stock buying trips from Leeds whom he had not met before. The man told him he had some Beatles cassettes for sale.

On January 29 Wallace again met the mysterious stranger, who was called John, and handed over £10,000 for 3,600 tapes. He produced a receipt on which the signature was unclear, but might be J. Silver. The judge ruled in favour of EMI's experts, that Wallace had signed it himself. "It was a forgery. It would be 'most extraordinary' for Wallace to hand over £10,000 in cash to someone he could not trace if the tapes proved to be counterfeit, said the judge. "I cannot believe that he does not know the person and his whereabouts."

Wallace was fined £10,000 to be paid within 28 days. If the money was not paid, the matter would be brought back to court at once and he would consider whether or not to send Wallace to jail. Wallace was also ordered to pay EMI's costs, estimated at at least £15,000 for the eight-day hearing.

But he granted Wallace a 14-day stay of execution on the order to allow him to appeal.

been overcome.

Dunkley also revealed that Philips had concluded a deal with Rank for release of its top feature films on videodisc. Other companies that have already signed non-exclusive deals with Philips include MCA Universal, Paramount, Magnetic Video, BBC Enterprises and Columbia.

With production due to commence shortly at the Philips plant in Blackburn, Dunkley said that hardware retail prices would be just under £500 and software at about £15. Talks have already begun with various retail chains.



SINGER LYNSEY de Paul has signed a world wide recording contract with MCA Records. Pictured with Lynsey at last week's signing are Roy Featherstone, MCA International Records president, Stuart Watson, marketing manager, Charles Negus-Fancey, Lynsey's manager, and Laurie Hall, business affairs director.

Dealers warned on GMI tapes

THE BPI this week warned record and tape retailers to beware of high-grade pirate cassettes carrying the logo GMI.

Large quantities of the cassettes are known to be circulating and dealers may well be offered batches of the tapes by organisations who have imported them from Singapore where they have been manufactured.

The cassettes carry the same inlay card as the original legitimately manufactured versions, but can be identified by a small GMI logo which is included on each inlay. Repertoire includes recent albums by a host of top artists.

The penetration of GMI cassettes in this country came to light following proceedings that have been taken by the British Phonographic Industry against importers, Huttm Developments. BPI solicitors have taken possession of over 3,000 GMI cassettes that have been imported by Hutms, who have now given an undertaking to the BPI not to deal in any pirated material in the future.

Commented BPI director general John Deacon: "Our information is that Huttm were not the only organisation bringing these cassettes into the country. We would be grateful if any dealer who is offered batches of GMI product would telephone the BPI (Tel: 01-629 8642) to help us recover the remaining stocks still in the U.K."

Dunkley went on to predict that the overall videodisc market was likely to achieve 1.5 percent penetration by 1983 (150,000 players) and nine percent by 1986 (700,000 units). He also claimed that by 1986 the video disc software market would be worth £144 million a year.

He concluded: "Philips have a clear twelve months start with the video disc over our rivals. We intend to make the most of this."

● Meanwhile, Warner Home Video has announced a new batch of feature films to add to its current catalogue.

Taylor resigns from Bellaphon

AFTER UNDER six months, Robin Taylor has tendered his resignation as managing director of the UK company of Germany's Bellaphon Records. He will continue to head the London office until the end of January.

Taylor blamed "differences of opinion" on the running of the London company as being the main factor in his decision to leave. "We had begun to make progress on establishing the label and its artists here and were looking forward to giving the label international hit product," he said.

Bellaphon's decision to set up here was heralded as a bold constructive development in recession-hit Britain and the company certainly indicated its intent by forming its own five-man sales force under Ron Gale, with representatives drawn from PRT-Pye. Since its launch Bellaphon has released five singles and three albums, including material by Harry Chapin through its deal with the American Boardwalk label.

Tipple wants livelier GRRD

THE GRRD, conspicuous by its lack of activity during recent months, is to be revitalised, newly appointed chairman Harry Tipple claimed last week.

Top priorities will be to increase its membership, raise the number of committee members from seven to twelve, open a new round of talks with manufacturers and generally increase the involvement of the membership.

Tipple, who has replaced Laurie Kreiger as GRRD chairman unopposed, said: "We want to get some enthusiasm going again and I will be writing an open letter to the trade asking them for support and ideas."

It is hoped that talks with manufacturers on the problems facing the trade can begin early next year and full details of the GRRD's new plans will be announced after Christmas.

MTA secretary Arthur Spencer-Bolland take over as GRRD secretary.

Philips Laser Vision Video disc launch on target for 1981

PHILIPS LAST week claimed that UK launch of its optical video disc system was still on schedule for mid-1981 with an initial catalogue of over 100 titles.

The company has also decided to rename its LP video disc system. In future it will be known as LaserVision, which Philips considers will have greater impact with consumers.

The announcements were made at a press conference in London and Jimmy Dunkley, head of the Philips LaserVision division, insisted that the quality control problems experienced with the video disc in the US had now

All six are available this week and they include *A Star Is Born*, *The Man Event*, *Magnus Force* and *Bonnie And Clyde*.

Warner Home Video has also lined up a week of peak time advertising on Capital Radio, commencing December 11, to promote its range of feature movies.

● The trend towards rental is also continuing with Inter-Ocean the latest company to announce the introduction of a scheme. With immediate effect, all its titles will be available for sale or rental.

MULLINGS

LILIAN BRON, superhustler of Bronze who is normally to be found singing the praises of the likes of Manfred Mann and Uriah Heep in the international markets of the world, has taken on a surprising new responsibility. She has been appointed worldwide business manager by **Pedro Domingo**, the Spaniard who is reckoned by many to be the world's leading plastic doctor. They met for the first time last year at a UNICEF gala in Vienna and later in New York he invited her to take on the job. His persistence paid off and a longterm deal was agreed in the city a couple of weeks ago. She will not, she says, be involved in negotiating his new recording contract which is now well advanced with CBS and DG both competing enthusiastically for his exclusive services. But subsequently she will be looking after the operatic superstar's activities, although not she stresses directly negotiating any contracts for stage work, something done in the opera world by an agent. Her work for Domingo will be channelled through her Tiger Management company, but the Bronze pop people need not fear that they will be deprived of her redoubtable services – she will continue as the company's international director...

IRISH COMPOSER of a few thousand words **Shay Healy** warns the unsuspecting to look out for his own 'It's Almost 1984' due in January three years early... masochistic **Simon Kinnersley** of the *Daily Mail* still submitting himself to further torture at the hands of the pop world — "I'm sick of shows that deliberately start 35 minutes late" he wrote about **Rod Stewart's** Wembley opener. Only 35 minutes — hardly worth mentioning really... what does the future hold for the *MM's* sister paper *Musicians Only?*... former CBS UK & IR chief **Dan Loggins** moving right along after two years as executive director of international ad at WEA International. He will complete work on special projects on a non-exclusive consultancy basis...

MANAGER **ED Bicknell** started to learn that the 'Romeo And Juliet' sequence had attracted favourable comment at the BR Video Awards judging, since the film was not actually made as a promo for the **Dire Straits** single. It actually came from a \$360,000 movie made for *Making Movies* by American bossman **Lester Bookbinder** at Shepperton. Financed by the band, the 22-minute film features three tracks from the album and is intended for cinema screening. The sequence may be shown as a promo clip for the single, but Bicknell says he expects all five-minutes to be screened uncut... guests at the forthcoming Industry Dinner and Ball will be treated to the **Deke Arlon Show** — cabaret will be provided by three of his clients, **Gerard Kennedy, Sheena Easton** and **Dennis Waterman**... a son **Timothy** for **BPI** general manager **Peter Scaping** and wife **Julia**. Son and dad will now share the same birthday — November 30... a matter of weeks after signing to **Automatic Records** and releasing the first in a proposed series of EPs, **Small Hours** surprised not to have their option picked up. Irate manager **Tony Gourvish** thunders: "The situation bears a strong resemblance to an unconsumed marriage"... *Record World* scribe **Val Falloon** pleased to have her purse, snatched by force in Bournes, returned to her. Cash and tickets for **Barry Manilow** concert were missing — but tickets for a show by the **Dooleys** had not been taken...

THIRD TIME lucky for **Maurice Oberstein** — after failing in his bid for chairmanship of the BPI, and then becoming vice-chairman of the new BVA, he has been elected chairman of the PPL... according to those lively lads from *World In Action*, **Led Zeppelin** and **George Harrison** among the clients of tax consultants **Rossminster**, now being looked at carefully by the men from the **Inland Revenue**... after only two months as international press officer at **WEA**, **Simon Frodsham** due for promotion to **Elektra Asylum** label manager... from December 8-20, **Mick Karn** of rock band **Japan** has exhibition of his sculpture on show at **Hamilton's Gallery, Carlos Place**... on December 17, **BBC-1** screening an 'Elvis Lives' documentary which investigates the flourishing clone industry... this week **Pat Feldman** CBS manager legal admin and contracts, celebrates 25 years in the industry.

RECORD BUSINESS

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Subscriptions c/o **RBP Ltd.**, Oakfield House, Perrymount Road, Haywards Heath, Sussex RH16 3DH.

Published by **Record Business Publications Ltd.**, Hyde House, 13 Langley Street, London WC2, set by **TypeMatters** (London) Ltd., and printed by **Garrod and Lofthouse Ltd.**, Crawley. Registered at the Post Office as a newspaper.

THE HITCH-HIKER'S GUIDE TO THE GALAXY

Part Two "The Restaurant At The End Of The Universe"

DECEMBER ACTION: Nationwide poster campaign on British Rail stations. Pan launch paperback version nationwide.

JANUARY ACTION: **BBC 2** launches network TV serial featuring original radio and record cast. Second wave of press advertising campaign and window displays.

THE RESTAURANT AT THE END OF THE UNIVERSE is on Original Records (ORA 54), and is also available on cassette (TORA 54).

THE HITCH-HIKER'S GUIDE TO THE GALAXY first double album is also available on records (ORA 42) and cassettes (TORA 42).

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Undertones leave Sire

MID-WAY THROUGH a long term wide way recording contract, chart band The Undertones have made a total split with Sire Records. Management company Cracks 90 is hoping to have concluded a new deal in time to release a single in January.

Deals

BBJ INTERNATIONAL has announced the finalisation of a distribution deal with Pinnacle Records for BBJ's label Rag Baby. In the UK the label is owned by BBJ and the singer Country Joe McDonald. Initial releases planned for Mid-January are four albums: *Level With Me* by Barry Melton, (RAG 1004); *Sacred Blues* by Don Preston, (RAG 1005); *Live* by Paul Siebel, (RAG 1006) and *Illegal Entry* by Rocky Sullivan (RAG 1010). One single is to be released, 'Bring Back the Night' (Rag 1013) by Rocky Sullivan.

TONY ROBERTS has formed an American branch of his company - Tony Roberts Music Inc., - and announced a co-publishing agreement with Carbert Music Inc. Tony Roberts Music Inc. will be based at 1619 Broadway in the same offices as Carbert Music.

EXCALIBUR RECORDS has acquired the B T Express catalogue for the UK market, and is releasing the new album *Old Gold New Gold* (EXCLP 5001) before the American release to beat import sales. Excalibur are also putting out a single, 'Stretch', (EXCEXCL 503) by B T Express on the 5th December, taken from the album.

BC-C RECORDS has signed a world wide licensing agreement with Gun Records. The first single to be released on the BC-C label (9th January) has been produced by Bugles duo Geoff Downes and Trevor Horn. It is 'Film Star' (BCS 23) by Tom Marshall of Liquid Gold.

In February, 'Situation Normal' by ex-opera singer Mark Z, is to be released. Both records are to be released with a special bag and distributed by CBS.

PLAIN JANE, a new London based band, has signed to Creole Records through Dave Myers and Dave Brooks of Vineyard Studios. The group debuts on Creole with a single 'Too Serious' rush-released this week.



MIKE BERRY, from the TV series *Worzel Gummidge*, is presented with a silver disc for his recent Polydor single 'The Sunshine Of Your Smile'. Pictured left to right are Joan Komlosi, manager, Chris Hodges, producer, Berry, and Worzel Gummidge (Jon Pertwee).

The company blames irreconcilable differences with the label and its boss Seymour Stein for the move. Sire is releasing the band from its contract and a spokesman told RB: "There is no animosity between the label and the Undertones."

Since signing to the label in 1978, the Undertones have put out two LPs and seven singles, all of which are currently available through WEA distribution.

The rights to the masters of this product revert immediately to the band, although WEA has sell-off rights until March 31, 1981. This back catalogue will eventually be re-released when a new deal is concluded for the group.

Library Music wins 'Whisky' film case

TWO FURTHER undertakings have been given to the High Court by the companies sued by Library Music publishers.

On 28th November, in an action against Hamper & Pursell Ltd and the Scotch Whisky Association concerning the promotional film production 'Whisky of the Land and of Time', Hamper & Pursell gave an undertaking to the court not to reproduce the relevant music, nor to exploit the production without the consent of the copyright owners. They also agreed to pay costs of the copyright owners and the Scotch Whisky Association.

Hamper & Pursell's Counsel said that his clients recognised that if an infringement of copyright had taken place, that it was the fault of Integrated Circles Ltd., who had agreed to indemnify both defendants for their costs and the undisclosed sum of damages agreed.

Haayen goes to WEA Int'l

FRED HAAZEN, former Polydor UK managing director from 1974-8, is to join WEA International as senior vice president, based in New York. He was most recently president of Polydor USA, vice president of Polydor International and vice chairman of Polygram Records. He joins WEA on January 1, 1981.

Letters

I WAS interested to read your news item headed 'Chart frolics: code comes industry' (RB November 24). It appears from the report that the BPI are now applying their time and energy towards the compilation of a Code of - dare I say it - Misconduct! It prompts me to ask whether any member of the BPI who does not give away free records or gifts, will, in future, be liable to expulsion? DAVID WALKER, Handle Artists, London W1.



DENNIS WATERMAN, star of Thames TV's *Minder* needed some protection himself this week when he visited Derek's Records of East London. Dennis signed copies of his hit single 'I Could Be So Good For You' (EMI 5009), and his album, *So Good For You* (EMC 3345).

Merchandising

EMI RECORDS releases the Queen soundtrack album to the new movie *Flash Gordon* this week backed up by a heavy advertising campaign. With the film opening in London on December 14, the album will be supported by music press advertising, in-store and window displays and co-operative advertising with retail chain. The LP will also be featured in the marketing campaign for the film.

THE SECOND batch of releases in the *HMV Golden Greats* series is now available from EMI Records. With all singles packaged in special gold coloured bags, the latest releases include one-time hits from the likes of Peter Sellers, The Wurzels, Rohf Harris, Frank Ifield and Charlie Drake.

CHARISMA RECORDS has released the LP *Lark Rise To Candleford* by Keith Dewhurst and The Albion Band, from the National Theatre adaptation of the Flora Thompson book. To back the album, Charisma has lined up advertising space in *The Guardian*, *The Sunday Times*, *Time Out* and *Melody Maker*.

THE NEW Stevie Wonder single 'I Ain't Gonna Stand For It', taken from his current LP *Hotter Than July*, is released by Motown on December 15. It will be available in both 12-inch and 7-inch formats packaged in full colour bags.

BASEMENT 5, who support Ian Dury and the Blockheads this month, have a new single released. Titled 'Last White Christmas' it comes in 7-inch and 12-inch discom formats. The single is taken from the band's debut album due for release in January. Meanwhile the dub tapes from the album have been released as *Basement 5 In Dub* (Island IPB 2038). Originally an edition limited to 1,000 copies, demand has led Island to make another 1,000 available this week.

JOHNNY BRISTOL releases his first single for the Hansa label this week, titled 'Love No Longer Has A Hold On Me' (AHA 567). A 12-inch version is also released.

Briefs

BRIGHTON'S LIVELY Attrix label releases its third and final local compilation in the successful Vaultage series this month.

Entitled *Vaultage '80, A Vinyl Chapter* (RB11LP) the Rough Trade, Pinnacle and Fresh distributed album will retail at £3.50 and features 14 tracks from local bands. The end of the Vaultage series follows the burning down of Brighton's Community Resource Centre - a rehearsal centre and meeting place for local musicians which originally spawned the compilations.

AURA RECORDS has signed Dan-I to a long term contract and first product under the deal will be the single 'Let's Be An Animal' to be followed by an album in the New Year *Nicely Nicely*.

DROPHEAD RECORDS has been formed as a vehicle for recordings by Lori St. James and High Profile. The company is based at Suite 7, 1 Lancaster Terrace, London W2, and the debut release is 'Get Ready' (DH 92).

SPARTAN RECORDS is distributing new label Gypsy Records formed by singer-songwriters Peter D. Kelly and Harold Robertson whose first outing is a rush-released, picture backed Christmas single by first signing Kin Kelly 'I Could Hear Your Voice' (GI 001) with an album to follow next March. Kelly and Robertson are writing and producing material for an un-named Eurovision artist.

FUTURE EARTH Records from Yorkshire releases the debut album from three-piece multi-instrumental rock band Limelight this week. The label is distributed by Pinnacle and has had an Indie Chart single hit with the band's 'Metal Man' already this year. Entitled *Limelight* (FER 008) the LP release will coincide with radio interviews, store pa's and a series of national dates with Saxon.

THROBBLING GRISTLE'S latest release on Industrial Records comes in somewhat anonymous form. Four A sides are to be released on two singles on the same day, and because the band refuse to direct one song as more 'important/valid/commercial' than another, the records come in camouflaged plastic bags. This means that it's impossible to tell which record is which or indeed which side is which until you play it.

The titles, mixed by TG at DJM's studios are - 'Subhuman'/'Something Came Over Me' (IR 0013) and 'Adrenaline/Distant Dreams (part two), (IR 0015).

APOLOGIES to Rockney Records for a compilation error on last week's *Arplpyd* Game. Chris and Dave's 'Rabbit' single (ROCKNEY 9) should have stood at number 32 with a rating of 46.

LIVE

Razareth

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TALKIN' TO ONE OF THE BOYS

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Big Beat (BIG BEAT 61) P
 - DECONTROL Discharge
Cherry Red (CHERRY 15) M
 - CONTRABAND SALES & THE ANTS
4AD (AD 17) M
 - ZEROX Adam & The Ants
Do! DUN 10 (M)
 - SEVEN MINUTES TO MIDNIGHT
Ward
Invisible (INEV 04) M
 - SECONDS TOO LATE
Caged Voivods
RT 060 (N)
 - SIMPLY THRILLED HONEY
Postcard 80 6 (H) (Po)
 - ANIMAL SPACE Sins
Human HUN 4 (S)
 - EXPLOITED BARNY ARMY
Exploited
Exploited EXP 1002 (H)
 - 121 HONEY BANE
Honey Bane
HONEY BANES (H)
 - KILL THE POOR
Cherry Red (CHERRY 15) M
 - DANCED THROUGH
Satan (SAFE 32) M
 - BLOODY REVOLUTIONS Crass
PERSONS UNKNOWN Popgun Crisis
Crass 621984 (H)
 - IT'S KINDA FUNNY
Joak
Postcard 80 5 (H) (Po)
 - POLITICIS'T'S RECORD
Girls At Our Best
RT RLR RT 055 (H)
 - HOLEY Y CAMBER
Danz Kennedy
Cherry Red (CHERRY 13) M
 - FEEDING OF THE 5,000 (SECOND SITTING)
Crass
Crass 621984 (H)
 - ATMOSPHERE
Factory FACUS 2 UK (N) P
 - LAST FM FREE STRANGE FRUIT
The Dudes
RT 052 (H)
 - REQUIEM
Killing Joke
MCA (MCA) Damage EGMX 1.00 (N)
 - FLIGHT A CERTAIN RAY
Factory FAC 22 (N) P
 - REALITY AT ALL COSTS
Crass
Crass 19454 (H) M
 - MAN IN THE GLASS
Human HUN 1 (S)
 - CALIFORNIA LIBER ALLES
Deafening
Fast FAST 12 (N) P
 - FIGHT BACK (EP) Discharge
Clay 3 (H)
 - FOR MY COUNTRY
J.A. Deaver
Fresh 12 (H)
 - TOTALLY EXPLOITED
TRANSMISSION
RT 056 (H)
 - LOVE WILL WEAR US APART
Joy Division
Factory FAC 13 (N) P
 - REALITY AT ALL COSTS
Crass
Crass 19454 (H) M
 - REALITIES OF WAR US APART
Crass
Crass 19454 (H) M
 - RESUME
Crass
Crass 19454 (H) M
 - MORE SHORT SONGS (EP)
Crass
Crass 19454 (H) M
 - TEENOR COUPLE KILL COLONEL
Balkan
4AD 40 7 (H)
 - YEAH MAMMA DON'T SEE
THEY KNOW DON'T KNOW
Factory FAC 13 (N) P
 - DOUBLE HATER
Robbie Basho
4AD 010 (N)
 - BABBIT CATCHER
Brimley Party
4AD 012 (H)
 - FOUR SORE POINTS
Brimley Party
4AD 012 (H)
 - YOU CAN BE YOU (GIRL ON THE RUN)
Kitty Kat
Robodot ROJ 02 2 (M)
 - EMERSON, LEMMON & GEORGE
Kitty Kat
Crass 521984 (H)
 - ORIGINAL SIN
Treasure Oath
RT 053 (M)
 - BETTER SCREAM
Ward
Invisible (INEV 001) (H)
 - IN DREAMS
Sedgwick
Slammer CELL 2 (P)
 - FRESH FRUIT FOR ROTTING VEGETABLES
4AD (AD 19) (H)
 - GATHERING DUST
Redburn
Industrial (IND 005) (H)
 - WHERE'S CAPTAIN KIRK?
4AD 40 15 (H)
 - Spiz Energy
RT RTS0 2 (N)

- EPs
- GROTESQUE (AFTER THE GRAMME)
Fall
RT RTOUGH 12 (H)
 - THE FLAT FIELD
Banalux
4AD CAD 13 (H)
 - DIRK WEARS WHITE SOX
Do! RIDE 3 (M)
 - SIGNING OFF (LIVE)
Graduate (GRAD 10) M
 - FRESH FRUIT FOR ROTTING VEGETABLES
Crass
Crass 19454 (H) M
 - YOU YAMM TOYAMM
Crass
Crass 19454 (H) M
 - STATIONS OF THE CRASS
Crass 521984 (H)
 - UNKNOWN PLEASURES
Factory FAC 10 (N) P
 - CLOSER
Joy Division
Factory FAC 25 (N) P
 - CHARLIE BUCKBRIDGE
Pistol Grip
Crass 621984 2 (H)
 - SONS AND LOVERS
Alton ABN 104 (M)
 - ARE YOU GAD TO BE IN AMERICA
Hole
Globe Globe
RT RSCG 16 (N)
 - THE HITCH-HIKER'S GUIDE TO THE GALAXY
PART 2: THE RESTAURANT AT THE END OF
THE UNIVERSE
Original
Original (ORA 54) (S)
 - DRG LEWIS & B. CLIBERT
4AD CAD 16 (H)
 - YOUNG MARRIAGE IS NOW (OR NEVER)
Young Marriage
RT RSCG 16 (N)
 - TOTALE 'S TURNS THIS IS NOW (OR NEVER)
Young Marriage
RT RSCG 16 (N)
 - LIVE AT THE COUNTER
Eurovision 79
Eurovision 79
Eurovision 79 (EVO 003) (H)
 - FIRESIDE FAVOURITES
Mule (MULE) 3 (S)
 - PERSONAL TROUBLES & PUBLIC ISSUES
Mule (MULE) 3 (S)
 - STAGE FRIGHT
Ward
Robodot ABOUT 2 (M)

Compilations – the indie's solution

Edited by JOHN HAYWARD

MEMO To aspiring rock stars: The vast majority of Britain's garage bands can claim to be excellent musicians but there is a dearth of good songs out there, and ever fewer quality vocalists. That's the conclusion Frank Sansom and Bob Salmons have reached after listening to more than 50 tapes a week sent in from all over the country from acts desperate to take part in 101 Records' series of compilation albums, loosely based around the club of the same name in London's Clapham.

"The general quality of material that floods into this office is pretty basic," says Sansom. "It isn't surprising that there are very few really good songs on the cassettes we receive, because by and large we are interested in talent just starting out on the rock scene, and songwriting skills are among the rarest and most valued in the whole music industry."

"But I think it is a shame that the punk explosion of a few years ago seems to have died in general in the world of vocalists that came really good. However, the standard of musicianship is extremely high, as it always has been in the UK."

Despite the problems, 101 Records has managed to release three albums of material culled from acts associated with the 101 Club, with a fair amount of A&R success. Groups like Comsat Angels and the Thompson Twins made their first major-distributed appearance on 101 albums.

The concept of 101 is to enable young, up-and-coming acts to get studio experience and release favourite numbers on vinyl before they lose the initial enthusiasm that drove them to make music in the first place.

Often a group builds up a strong local following, signs to a major label and is left without product to satisfy the local demand until the record company finally releases a single – which sometimes involves a six-month hiatus.

Polydor recognised the worth of the 101 project and gave Sansom and Salmons a 12 album deal which provides the label with national representation and promotion, while leaving the team to handle the creative side totally on their own.

Each album has a journalistic feel to it, with a magazine format front cover with a newsy photograph reflecting the time during which the album was recorded – hence the Ronald Reagan shot on the last LP.

The first two albums were compilations, the one studio and one recorded live at the 101 Club. There is a similar

THE PROPRIETORS of London's 101 Records are finding that basic shortcomings in the artistry of new acts approaching them is a reality they hadn't reckoned on when they started their label. But they have been forced to find ways of making the best of this limited raw material

sequence about to hit the streets. "We wanted to sell the whole idea really hard," recalls Sansom. "That's why we went for a magazine-type front cover and the consumer competitions, for which the response has been very strong."

"Now we want to start releasing singles as well as LPs, preferably from



101 RECORDS boss Frank Sansom surveys the morning's post... 50 tape cassette demos from young hopefuls.

In the background is a shelf-full of previous month's entries. Hidden under the chairs are another 500 or so tapes. Buried in the back garden several thousand more... the roof space is insulated with magnetic tape... Those cushions look suspiciously lumpy... That tour jacket is kept cosy with quilted, professional quality cassette innards...

acts about to be signed by major record companies, and we are now talking to three management companies with that project in mind. I don't think this is a bad move because we have now proved we can compete with the majors at their own game."

The costs of recording a live album for 101 are surprisingly small. Around £2,000 will result in a good standard tape of the requisite number of bands, from which it is possible to pull off the odd single. The exercise also helps weed out the talent that didn't quite make it strongly enough to be developed.

It all comes down to Sansom's philosophy that new acts don't get a fair crack of

the whip and that any artist is a lot more than one single. The whole idea is to reflect where a band is today, and not what it might have been three months ago.

"The eventual plan is to become a sort of street level K-tell," affirmed Sansom. "Or to be more accurate, a street level Pickwick-type operation, where we will rack the stores with our own browsers, racks and cards with all product prices at £2.99."

"All the tracks are listed on the front of our product and we are hoping for an instant collectors market to build up around the concept of 101 Records. Fans of a group might go into a record store looking for a particular cut on a particular album and find a couple of other songs on other LPs and buy those too. At £2.99 it's affordable."

"Next step for 101 is its Live Letters album where the back cover will be filled with genuine letters written in by buyers of the first two. "The whole idea is to get feed-back from the kids who buy our albums gradually from two-way processing go," said Sansom.

"The 101 club has 6,000 members, and by doing the albums we probably have 10-15,000 kids knowing what we are doing there. Our advertising is placed in the gig-guides of the consumer papers, for instance so that we appeal to people who are going out to rock gigs every week."

Sansom plans to extend the compilation concept. Ideas are floating around to bring over four American bands and their instruments, provide the back line amplification and do an America at the 101 set. The same idea would work with acts from France, Germany or Sweden, and would further broaden the appeal of the label once it had built up a British following.

The crunch comes, of course, when 101 converts gradually from spraying instant back catalogue at the public to concentrating on just a couple of directly-signed groups on longterm contracts.

Here, the label plans to inaugurate a profit-sharing royalty system where profits are split 50/50 between the act and 101 Records, and although no names are absolutely finalised, there would be few surprises of strong new band The Fix should find its way on to the permanent roster.

Meanwhile 101 Records has had one rather predictable effect on the attendance at the 101 Club. The number of a&r men who just happen to be in the area and thought they would drop in and see what's going down has risen alarmingly.

Friends' New Hormones band The Decorators.

NICK SATAN and the Rockin' Devils claim to have half the funniest Christmas record you've ever heard. "We Wish You A Teddy Christmas" c/w "Dance Of The Teddy Boys" (HR45-008) comes in a colour bag from Hot Rock Records – distributed by Pinnacle, Lugtons, and others.

Briefs

and Alan Edwards at Mainly Modern on 01-403 6332.

WATCH OUT for the forthcoming Island/Rockburgh compilation album Phone Lines To London Are Engaged which is due for release this month. Among cuts on the LP is 'Absent

FORMER VIBRATOR, now Peter Gabriel's guitarist and solo recording artist in his own right John Ellis has released his second single for the Rat Race label entitled 'Hit Man' (RAT 6) distributed, so the indie's press release goes, by AMPAS (as many people as possible). Ellis's recording commends to Rat Race is now at an end, so interested parties might call George Colson on 01-985 8944, or Ian Grant

Dealer guide to Christmas ordering times

	Dec 13	Dec 15-19	Dec 20	Dec 21	Dec 22	Dec 23	Dec 24	Christmas Closing	Comments
STAGE ONE	normal times	normal times	Closed	9.00am-5.30pm	9.00am-5.30pm	9.00am-5.30pm	Closed	Dec 25, Jan 5	Open Sunday Dec 14 9.00am-6.00pm
WYND-UP (ENGLAND)	9.00am-2pm	8.00am-9.00pm	9.00am-8.00pm	9.00am-8.00pm	8.00am-9.00pm	8.00am-9.00pm	Closed	Dec 25, 26, 27, 28, Jan 1	
SOLOMON & PERES	Closed	9.00am-5.00pm	Closed	9.30am-4.00pm	9.00am-8.00pm	9.00am-8.00pm	9.00am-3.30pm	Dec 25-28, Jan 1	Dec 16-18 Open until 8.00pm
LIGHTNING	normal times	9.00am-9.00pm	9.30am-6.00pm	9.30am-6.00pm	9.00am-10.00pm	9.00am-10.00pm	9.30am-12.00pm	Dec 25, 26, 27, 28, Jan 1, 2, 3	Open Jan 4 9.30am-3.00pm
SPARTAN	normal times	normal times	normal times	normal times	9.00am-8.00pm	9.00-8.00pm	9.00am-12.00pm	Dec 25, Jan 1	Open Sun Dec 21 10.00am-2.00pm - Anaphone
CLYDE FACTORS	9.00am-12pm	8.30am-5.15pm	yet to be decided	yet to be decided	8.30-7.00pm	8.30am-7.00pm	8.30am-7.00pm	Dec 25, Jan 1	
SCOTIA	9.30am-1pm	depends on sales	9.30am-1.00pm	yet to be decided	to be decided	yet to be decided	yet to be decided	Dec 25, Jan 1	Anaphone when closed
PYE	Closed	8.30am-5.30pm	8.30am-5.30pm	8.30am-3.30pm	8.30am-5.30pm	8.30am-5.30pm	8.30am-5.30pm	Dec 25, 26, 27, 28, Jan 1	
WEA	Closed	8.00am-6.30pm	Closed	9.00am-3.00pm	8.00am-5.30pm	8.00am-5.30pm	8.30am-12.00am	Dec 25-26, Jan 1, 2	Anaphone when closed
WARRENS	9.00am-6.00pm	9.00am-6.00pm	9.00am-7.00pm	8.30am-6.30pm	9.00am-6.00pm	9.00am-9.00pm	9.00am-5.00pm	Dec 25, 26, 27, 28, Jan 1	*Friday Dec 19 - 9.00am-9.00pm
WYND-UP (SCOTLAND)	9.00am-9.00pm	9.00am-9.00pm	9.00am-6.00pm	9.00am-8.00pm	9.00am-9.00pm	9.00am-9.00pm	9.00am-1.00pm	Dec 25, 26, 27, 28, Jan 1, 2, 3, 4	Open Sunday Dec 14 9.00am-6.00pm
RCA	Closed	9.00am-6.30pm	4.00am-7.00pm	10.00am-1.00pm	9.00am-6.30pm	9.00am-5.30pm	Closed	Dec 25, 26, 27, 28, Jan 1, 2	Only orders received before 2.00pm (23rd) will be delivered on Dec 24
RELAY	9.00am-12.30pm	8.00am-7.30pm	8.00am-7.30pm	9.00am-12.00pm	8.00am-7.30pm	8.00am-7.30pm	8.00am-7.30pm	to be decided	
ROUGHTRADE	Closed	10.30am-5.30pm	Closed	Closed	10.30am-5.30pm	Closed	Closed	Dec 25, 26, 27, 28, 29, 30, 31, Jan 1, 2, 3, 4, 5	
EMI	Closed	8.30am-7.00pm	4.00am-8.00pm	9.00am-3.00pm	8.30am-5.00pm	8.30am-5.00pm	8.30am-5.00pm	Dec 25, 26, 28, Jan 1, 2	Open Sunday Dec 14 9.00am-12.00pm Anaphone suspended from Dec 14 to Jan 5
POLYGRAM	10.00am-7.00pm	8.30am-7.00pm	10.00am-7.00pm	9.30am-3.00pm	8.30am-7.00pm	8.30am-5.30pm	8.30am-12.00pm	Dec 25, 26, 28, Jan 1	Dec 27 2.00pm-7.00pm. No guaranteed pre-Christmas delivery after Dec 20
SYMPHOLA	Closed	8.30am-6.00pm	9.30am-3.00pm	9.00am-3.00pm	8.30am-6.00pm	8.30am-5.00pm	9.00am-3.00pm	Dec 25, 26, 27, 28, Jan 1	Open Saturday Dec 27 8.30am-1.00pm
GOLDS	8.30am-6.00pm	8.30am-6.00pm	8.30am-6.00pm	8.30am-8.00pm	8.30am-8.00pm	8.30am-8.00pm	Closed	Dec 25, 26, Jan 1	Anaphone when closed
CBS	4.00am-7.00pm	8.30am-6.15pm	4.00am-7.00pm	9.00am-1.00pm	8.30am-6.15pm	8.30am-5.15	8.30am-5.15pm	Dec 25, 26, 27, 28, Jan 1	
TERRY BLOOD	normal times							Dec 25-26, Jan 1	

Music for Pleasure – the Freddie Laker of the British record industry

LAUNCHED 15 YEARS ago to great suspicion, Music for Pleasure has since pioneered the way for selling budget material and been successful in other unlikely areas, such as Spoken Word. **BRIAN MULLIGAN** traces the success story of a now familiar label name.

BORN 15 years ago in an atmosphere of suspicion at both corporate and retail levels, Music for Pleasure can fairly be credited with bringing respectability to the budget business. It can also point to pioneering developments in the Classical and spoken word fields and to a remarkable track record in the supply of executive manpower to the industry.

Before Paul Hamlyn, then an ambitious publisher of coffee table books, convinced the then EMI chairman Sir Joseph Lockwood that there were untold riches languishing unused in the EMI vaults, the budget business in Britain was scarcely regarded seriously by either trade or industry. Existing on the strength of mostly anonymous cover versions of unfashionable repertoire, it was not the kind of recorded music to which any of the established stars of the day eagerly lent their names. But Hamlyn's shrewdness and marketing flair was to change, as it stimulated the impulse-buy attitude through which many people gained their first introduction to records, the industry's whole outlook towards cheap repertoire.

Pre-MIP, Hamlyn had dabbled with budget albums via the Czech Supraphon catalogue which was being racked in departmental stores for 17s 6d. But the competition in the shape of the Allegro and Saga labels selling at 9s 11d gave

Hamlyn little chance of developing his own line.

"Paul didn't take the setback lying down and vowed that he would come back with another budget label — only this time it would be one featuring star names," recalls Richard Baldwin, the man who has run MIP for the whole of its existence. "But he recognised that he needed an ally who had access to star names. Hamlyn's immediate move was to persuade Sir Joseph Lockwood to open EMI's back catalogue for re-packaging. His argument was that there were thousands of titles well worth a second lease of life which if effectively marketed would bring in both a royalties windfall and provide valuable factory loading in the quiet months. Hamlyn proposed that his company would handle sales, marketing and administration, leaving EMI as the principal repertoire source in a joint company.

Lockwood was sufficiently impressed with Hamlyn's entrepreneurial vision to put the scheme before the EMI board — but as he had predicted, it was turned down. The idea of top EMI names

finding themselves in competition with their own full-price material was too radical a proposition to win immediate support.

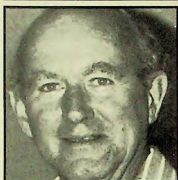
In the meantime, Hamlyn found himself another ally — the International Publishing Corporation to which he had sold his company, acquiring along the way the kind of respectability which caused EMI to take his second approach a year later rather more seriously. This time, Hamlyn was in a stronger bargaining position and indicated to EMI that if co-operation was not forthcoming, then he would approach the competition.

When the proposal of a joint venture was re-considered by the EMI board, it was approved by one vote. Five years later, Hamlyn having moved on, EMI took full control of MIP, buying IPC's half-share for £500,000 an amount made back in the first year.

MIP's first release came out with the major source of repertoire uncertain of the longterm effect that budget albums were going to have on its future prospects. Back in the mid-1960s the UK market was a model of respectability — it was the era when only one dealer per town was allowed to retail HMV releases — and the prospects of competing volume sales through non-record outlets was not greeted with budding enthusiasm.

Simultaneously, the retailers whose view of budget albums up to that point had been conditioned by the quality of repertoire available, weren't exactly beating a path to the company's door. It took a hard sell by Baldwin's men to

convince the trade that MIP's intentions were worth supporting. But with 70 titles by star names in the first supplement, of which 25 were classical, all drawn from the EMI and Capitol catalogues, the appeal of the material was ultimately irresistible, despite a retail price of 12s 6d, more expensive by 2s 7d than the opposition. For the first three years so, EMI was the supplier of the bulk of MIP repertoire, but as it became obvious that even the major massive treasury of catalogue couldn't last forever, the budget company began to cast around for other sources of repertoire. It



"LFP flourishes because we keep the catalogue down"

concluded its first licensing deal with Supertunes, a company started by Norman Newell and Geoff Love, which has been a prolific supplier of albums for 10 years and more. The injection of classical material had proved its worth and the company sought to boost its involvement without becoming committed to enormous recording overheads.

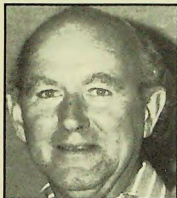
Sponsorship proved to be the answer to the chief obstacle to the launch in 1970 of the Classics for Pleasure label. The label was launched with the Willis Embassy series of albums by the London Philharmonic Orchestra. The prospect of commercial interests tampering with classical music provoked a fierce article in the financial section of the *Sunday Times* questioning the ethics of the project and warning of the longterm effects this might have on the business. In the event, CIP has turned out to be one of MIP's most substantial successes. "There is no doubt that the policy has

FAR LEFT: MIP boss Richard Baldwin (in striped shirt) with Glen Simmons who went on from the budget label to become md of A&M. **Left:** Current managing director of Record Merchandisers, Hasan Akhtar, also learned his trade with MIP.



done a world of good to the recording industry as a whole," claims Baldwin. "Over the past decade we have put out recordings at a price which has allowed a lot of people to buy classical records who had never done so before. CIP is unique in the world, so if those who argue that CIP's budget albums are harmful to the full-price business were right, then it follows that the UK classical business would be way below that of other countries. It is not." Baldwin further emphasises his argument by pointing out that CIP's "tiny" catalogue consists of 125 titles, compared to an estimated 12,000 titles of recorded classical music in Britain.

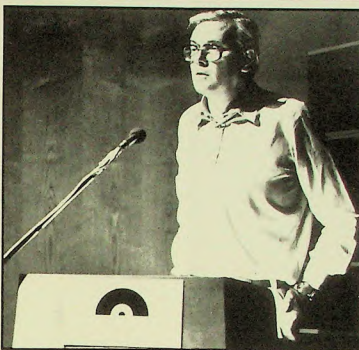
Nevertheless, within those 125 titles come the cream of the classical favourites supplemented by the works of fashionable, if not widely appreciated, composers. The figures are impressive. A version of the *1812 Overture*, in the catalogue since the launch, has sold 254,000 albums, while over a slightly shorter period recordings of *Tchaikovsky's Piano Concerto No. 1* has sold 342,000 copies, *The New World Symphony* 127,000 and the *Firebird* 171,000 copies. Even an album of the LPO playing Bartok sold 15,000 copies about seven times the quantity usually sold at full price, while 47,000 copies of an album of *Tudor Choral Music* have been shipped. In all CIP's total sales are in the region of 11 million copies, and



"Tape marketing is generally lousy"

last year the London Philharmonic Orchestra was pleased to learn that its recordings in the Wills Embassy series had sold over two million copies.

The catalyst in putting the CIP concept together was John Boyden, today running his own marketing consultancy together with another ex-MIP man Peter Whiteside. Boyden was one of a remarkable number of talented individuals to have worked with MIP and then to have gone on to greater things. It is a testimony to the quality of management which the company enjoyed that from its ranks have come no less than three managing directors of full-price companies, Tony Morris at



TWO MORE graduates of the MIP "school" — above, Tony Morris of Polydor and Leslie Hill who became EMI md.

Polydor, Leslie Hill, ex-EMI and Glen Simmons, formerly with A&M. In the days when Polygram had its own budget label, Contour, the man in charge was Tom Parkinson, a former MIP marketing chief, while the current managing director of Record Merchandisers, Hasan Akhtar also learned his trade with MIP. Baldwin reveals that in an attempt to motivate people of that calibre, he once had the bright idea of forming another company, not to compete with MIP, but to run against EMI itself. He recognised that without new challenge they would inevitably soon be lost to the company and as he recalls it Len Wood, then group director records, was in favour of the scheme, but predictably it was turned down at top level.

After the heady experience of the first decade, tempered only by an unfortunate excursion into Europe which lasted two years before the job of budget selling was left to the companies on the spot, the mid-70s found MIP struggling to maintain its place in the UK market. A variety of factors contributed to what more or less became a fight for survival. Chief competitors Pickwick had acquired powerful extra muscle by gaining access to the CBS and RCA catalogues, while the aggressive tactics of the new TV merchandisers with their small-screen promotion of competitively-priced merchandise tended to divert consumers from impulse purchases. To make things worse, the three-day week meant that much of MIP's bulk supplies had to be brought in from abroad. At a critical time around Christmas one consignment was lost and the missing records could not be re-pressed quickly enough to take advantage of peak demand. It was also a period when relationships with the parent company were at a low ebb, largely over differences regarding manufacturing priorities, but with the company also feeling shackled in its

desires to sell overseas by having to adhere to corporate policy and deal through EMI International.

After two loss making years, drastic action was called for. MIP moved out of its Feltham base into a dilapidated warehouse at the Hayes site, transferred stock from big warehouses in Scotland and Oldham to smaller premises and generally got back to basics as it trimmed overheads by £300,000.

It was time of rebuilding, a task in which Ted Harris, formerly a salesman and now marketing director has played a major role, in Baldwin's view. A programme of repertoire acquisition was implemented to improve the quality of the material being released. Deals were struck with Motown, MCA, Magnet and A&M. This provided the company with an injection of contemporary repertoire and access to a rich supply of golden oldies from the 50s and 60s, a particularly active area of the MIP catalogue currently. As repertoire improved, so did MIP devote more attention to marketing schemes and p-o-s promotion.

Baldwin sees his own role within MIP not as a streetlevel wheeler-dealer salesman, more as a seasoned hand who "likes music and thinking up new ideas." One of his most inspired has been the Listen for Pleasure spokenword cassettes, a concept happily suggested by the continuing yearly sales of a recording of *Baxter Potter Stories* read by Wendy Craig. Baldwin felt that given the right kind of repertoire, marketed at an attractive price, and most importantly with eye-catching book-cover packaging that the pioneering concept of a series of talking books ought to have consumer appeal.

"We all had our doubts, but the costs were not enormous and even if we had failed the investment we stood to lose was not that great," he says. "In the



event, it worked better than we ever expected and in three years we have sold over one million packages — two million units in this country. Those sort of figures were previously unheard of for spoken word." Subsequently LIP material has been released in Canada and Australia; South Africa is about to get in on the act and there has been a high level of interest from America where the label has only just become free again after two years with Motown, during which nothing was actually released.

Baldwin is impressed that despite the industry recession which has affected sales of pop material, the CIP and LIP repertoire is maintaining its sales impetus quite satisfactorily. "LIP flourishes, I think, because we keep the catalogue down to about 60 titles. People constantly invite us to handle their catalogues and it would be easy to have 200 titles available, but then we wouldn't be able to achieve the volume runs and it would be death."

Despite the threat of home-taping, Baldwin expresses great confidence in the future sales potential of tape. "It is enormous, but not as easily recognised by the full-price companies," he claims. "Their marketing is generally lousy, but we have proved that at our prices there is a huge market out there. Tape is taking a greater percentage of our sales every year."

"If I were a retailer with more than one outlet, I would be tempted to take one of them and devote it entirely to cassettes as an experiment. I wouldn't say that in a decade that the LP will be a thing of the past, but it will be overtaken as a soundcarrier by technological advances."

"Itimes were less difficult, there is no doubt I would be looking to alter our selling policy completely, to put more emphasis on tape perhaps to the exclusion of records on some releases."

THE SINGLES CHART

Record Business guide to last week's market strength

SALES RATING
100 = Strong No.1 Sales

AIRPLAY RATING
100% = Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper Record World. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

* **Bullet** Strong upward movement on sales and/or airplay
 ■ **New Entry**
 ● **Platinum Disc** 1 million sales (BPI certified)
 ● **Gold Disc** 1/2 million sales (BPI certified)
 ○ **Silver Disc** 1/4 million sales (BPI certified)
 ○ **Sales or Airplay Index** less than 0.5
 All indices are rounded to nearest whole number.
 D **Distributor Code** details: see New Singles Page
 () **Brackets** as part of a catalogue number indicates 12-inch availability; eg: CAB(L) 503 indicates: CAB 503 = 7-inch single
 CAB(L) 503 = 12-inch single

This Week	Last Week	Wks on Chart	SALES RATING	AIRPLAY RATING	TITLE/ARTIST	Label/Cat. No.	D	Debut	
1	1	5	82	100	SUPER TROUPER ABBA	● EPIC EPC 9089		C	
2	2	6	50	81	THE TIDE IS HIGH BLONDIE	● CHRYSALIS CHS 2465		F	
★	3	5	46	54	TO CUT A LONG STORY SHORT SPANDAU BALLET	REFORMATION CHS 112 2473		F	
★	4	6	4	46	BANANA REPUBLIC BOOMTOWN RATS	○ ENSIGN BONGO 1		F	
★	5	7	3	43	EMBARRASSMENT MADNESS	○ STIFF BUY 102		C	
6	4	8	32	75	NEVER KNEW LOVE LIKE THIS BEFORE STEPHANIE MILLS	20TH CENTURY TC(D) 2460		R	
7	3	8	28	70	I COULD BE SO GOOD FOR YOU DENNIS WATERMAN	○ EMI 5009		E	
8	8	6	26	66	CELEBRATION KOOL & THE GANG	DE-LITE KOOL 10(12)		F	
★	9	13	4	27	DO YOU FEEL MY LOVE? EDDY GRANT	ICE/ENSGN ENV 45(12)		F	
10	12	7	25	60	THE EARTH DIES SCREAMING - DREAM A LIE UB40	GRADUATE (12)GRAD 10		M	
★	11	5	2	25	STOP THE CAVALRY JONA LEWIE	○ STIFF BUY 104		C	
★	12	30	4	23	NO ONE QUITE LIKE GRANDMA ST. WINIFRED'S SCHOOL CHOIR	MFP FP 900		E	
13	10	6	22	76	(JUST LIKE) STARTING OVER JOHN LENNON	GEFFEN K79186		W	
★	14	34	3	22	RUNAWAY BOYS STRAY CATS	ARISTA SCAT 1		F	
15	9	7	20	44	FASHION DAVID BOWIE	○ RCA BOWIT(7)		R	
★	16	23	3	20	ROCK AND ROLL AIN'T NOISE POLLUTION AC DC	ATLANTIC K11630		W	
★	17	9	2	21	ANT MUSIC ADAM & THE ANTS	CBS 9352		C	
18	21	6	18	74	LADY KENNY ROGERS	UNITED ARTISTS UP 635		E	
★	19	4	2	18	FLASH QUEEN	EMI 5126		C	
★	20	24	4	17	DON'T WALK AWAY ELECTRIC LIGHT ORCHESTRA	JET 7004		E	
21	11	11	17	20	WOMAN IN LOVE BARBRA STREISAND	● CBS 8966		C	
22	16	11	16	16	ENOLA GAY ORCHESTRAL MANOEUVRES IN THE DARK	○ DINDISC DIN 22(12)		C	
★	23	25	4	16	LOVE ON THE ROCKS NEIL DIAMOND	CAPITOL CL 16173		E	
24	14	5	17	57	I'M COMING OUT DIANA ROSS	MOTOWN (12)TMG 1210		E	
★	25	■	1	15	DE DO DO DO, DE DA DA DA POLICE	○ A&M AMS 7578		C	
★	26	71	2	15	DECEMBER WILL BE MAGIC AGAIN KATE BUSH	EMI 5121		E	
27	17	6	15	6	ACE OF SPADES MOTORHEAD	BRONZE BRO(X) 106		F	
★	28	76	2	14	THE CALL-UP CLASH	CBS 9339		C	
★	29	■	1	14	LIES STATUS QUO	VERTIGO QUO 4		F	
30	20	6	13	53	PASSION ROD STEWART	RIVA 26		W	
31	19	7	13	40	I LIKE (WHAT YOU'RE DOING TO ME) YOUNG AND CO.	EXCALIBUR EX(L) 501 A		A	
32	28	6	13	63	LONELY TOGETHER BARRY MANILOW	ARISTA ARIST 373		F	
33	35	4	11	67	LOOKING FOR CLUES ROBERT PALMER	ISLAND WIP 6651		E	
34	18	12	13	30	SPECIAL BREW BAD MANNERS	○ MAGNET MAG(F) 180		A	
35	15	9	13	2	DOG EAT DOG ADAM & THE ANTS	CBS 9039		C	
36	22	6	10	64	SAME OLD SCENE ROXY MUSIC	POLYDOR/EG ROXY 1		F	
★	37	61	2	11	49	BLUE MOON SHODDYWADDY	ARISTA ARIST 379		F
38	32	4	9	49	WHIP IT DEVO	VIRGIN VS 383		C	
★	39	51	2	11	25	OVER THE RAINBOW - YOU BELONG TO ME MATCHBOX	MAGNET MAG 192		A
★	40	97	2	10	12	ISRAEL SIOUXSIE & THE BANSHIES	POLYDOR POSP 205		F
★	41	46	2	9	29	IF I COULD ONLY MAKE YOU CARE MIKE BERRY	POLYDOR POSP 202		F
42	43	3	7	67	GIRLS CAN GET IT DR HOOK	MERCURY MER 51		F	
43	31	5	8	50	HUNGRY HEART BRUCE SPRINGSTEEN	CBS 9309		C	
★	44	■	1	9	4	DIE YOUNG BLACK SABBATH	VERTIGO SAB 41(2)		F
★	45	50	2	9	11	RABBIT CHAS & DAVE	ROCKNEY 9		P
★	46	■	1	9	19	WOMEN IN WINTER SKIDS	VIRGIN VSK 101		C
47	37	3	8	4	BEER DRINKERS AND HELL RAISERS MOTORHEAD	BIG BEAT NS(S)W716		P	
★	48	■	1	8	45	GUILTY BARBRA STREISAND & BARRY GIBB	CBS 9315		C
49	27	10	8	5	WHAT YOU'RE PROPOSING STATUS QUO	○ VERTIGO QUO 3		F	
★	50	80	2	7	29	LORRAINE BAD MANNERS	MAGNET (12)IMAG 181 A		A
51	41	4	5	71	KISS ON MY LIST DARYL HALL & JOHN OATES	RCA 15		R	
52	26	14	8	2	IF YOU'RE LOOKIN' FOR A WAY OUT ODYSSEY	○ RCA 1(2)5		R	
53	29	11	6	5	WHEN YOU ASK ABOUT LOVE MATCHBOX	○ MAGNET MAG 191		A	
★	54	84	2	6	29	WHO'S GONNA ROCK YOU? NOLANS	EPIC EPC 9325		R
★	55	75	2	7	4	SANTA CLAUS IS BACK IN TOWN ELVIS PRESLEY	RCA 16		C
56	56	3	5	21	YOU'RE O.K. OTTAWAN	CARRERE CAR 168(17)		W	
★	57	87	2	6	28	WHITE CHRISTMAS - SH-BOOM (LIFE COULD BE A DREAM) DARTS	MAGNET MAG 184		A
58	42	13	6	*	BAGGY TROUSERS MADNESS	○ STIFF BUY 84		C	
59	33	5	5	25	BOURGEOIS BOURGEOIS GLADYS KNIGHT & THE PIPS	CBS (12) 9081		C	
60	44	5	5	17	IT'S HARD TO BE HUMBLE MAC DAVIS	CASABLANCA CAN 210		A	

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Disco Top 50

Decem

1	1	6	DO YOU FEEL MY LOVE	EDDY GRANT	Ensign ENY 45(12)
2	2	8	CELEBRATION	KOOL & THE GANG	De-Lite KOOL 10(12)
3	3	8	NEVER KNEW LOVE	STEPHANIE MILLS	20th Century TC(D) 2460
4	4	25	I LIKE (WHAT YOU'RE DOING)	YOUNG & CO	Excaliber EXC(L) 501
5	7	8	GROOVE ON	WILLIE BEAVER HALE	TK TKR (13) 7587
6	5	4	I'M COMING OUT	DIANA ROSS	Motown (12) TMG 1210
7	10	4	WHAT A FOOL BELIEVES	ARETHA FRANKLIN	Calibre CAB(L) 105
8	22	9	JUST A GROOVE	GLEN ADAMS AFFAIR	Excaliber EXC(L) 502
9	15	3	RISE & SHINE	LINX	Chrysalis CHS (12) 2480
10	19	3	WHAT A FOOL BELIEVES	ARETHA FRANKLIN	Arista ARIST (12) 377
11	41	2	ISHOT THE SHERIFF	LIGHT OF THE WORLD	Ensign ENY 46(12)
12	9	4	IF YOU FEEL THE FUNK	LA TOYA JACKSON	Polydor POSP(X) 197
13	14	2	SLIP & DIP	COFFEE	De-Lite DE(X) 1
14	11	10	FALCON	RAH BAND	DJM DJ5 10954 (DJR 18014)
15	20	6	IF YOU WALK OUT THAT DOOR	JEROME	DJM DJ5 10956 (DJR 18015)
16	6	6	FEELS LIKE THE RIGHT TIME	SHAKATAK	Polydor POSP(X) 188
17	17	2	BOOM BOOM	BLACK SLATE	Ensign ENY 47(12)
18	NEW	1	RIGHT BETWEEN THE EYES	SURFACE NOISE	WEA K18396(T)
19	27	4	WHAT CHA DOIN'	SEAWIND	A&M AMS(X) 7575
20	NEW	1	YOU'RE TOO LATE	FANTASY	(Pavillion 428 6408)
21	18	2	I WANT YOU	NARADA MICHAEL WALDEN	Atlantic K11634(T)
22	12	4	(FLYING ON THE) WINGS OF LOVE	LEVEL 42	Polydor POSP(X) 200
23	23	7	EVERYBODY GET UP	UK PLAYERS	A&M GB AMS(X) 7580
24	24	3	FUN TIME	PEACHES & HERB	Polydor POSP(X) 198
25	32	10	DOUBLE DUTCH	FRANKIE SMITH	WMOT WMT(L) 102
26	13	6	BOURGIE BOURGIE	GLADYS KNIGHT & THE PIPS	CBS (13) 9081
27	8	8	INHERIT THE WIND	WILTON FELDER	MCA(T) 646
28	28	7	RAPP PAYBACK	JAMES BROWN	(TK TKX 1039)
29	29	4	IS IT IN/SPANK	JIMMY BO HORNE	TK TKR (13) 7586
30	25	5	GANGSTERS OF THE GROOVE	HEAT WAVE	(Epic 9 50945)
31	33	3	SETTIN' IT OUT	ENCHANTMENT	(RCA PD 12113)
32	36	3	ONE IN A MILLION	DEE DEE BRIDGEWATER	Warner Bros K12490(T)
33	30	6	BILLY WHO?	BILLY FRAZIER & FRIENDS	Champagne FIZZ 503 (FIZY 5003)
34	37	2	RAPP ON THE ROAD	EARTH WIND & FIRE	CBS 9377
35	26	15	CAN'T FAKE	GERALDINE HUNT	Champagne FIZZ 501 (FIZY 5001)
36	40	2	STEP ON - SEXY DANCER	HARRY MOSCO	Samba SA 003
37	57	5	YOU AND ME	SPARGO	Champagne FIZZ 101 (FIZY 1001)
38	48	6	(HOOKED ON) YOUNG STUFF	NINO TEMPO	A&M AMS(X) 7568
39	16	11	PARISIENNE GIRLS	INCOGNITO	Ensign ENY 44(12)
40	47	3	THE GLOW OF LOVE	CHANGE	WEA K79187(T)
41	NEW	1	NIGHTS FALLS	OCEAN	GTOGT (12) 286
42	39	4	TENDER BILLS	THE RAIN RANDY CRAWFORD	Warner Bros K17728(T)
43	59	4	ALL MY LOVE	L.A.X.	(Prelude PRLD 604-B)
44	—	4	ARISTA FUNKERS	EP VARIOUS	Arista ARIST 12 368
45	NEW	1	EVERYBODY	INSTANT FUNK	Salsoul SAL(T) 8
46	—	3	GOT TO GET YOUR LOVE	CLYDE ALEXANDER	(Heavenly Star 105)
47	55	2	NO PROBLEM	SADAO WATANABE	CBS (12) 9348
48	45	8	ALL NIGHT LONG	CLOUD	Flashback FLASH 001
49	21	13	IF YOU'RE LOOKING FOR A WAY OUT	ODYSSEY	RCA (12) 5
50	NEW	1	FEEL MY LOVE	SLAVE	Atlantic K11633(T)



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EMERSON RECORDS
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Indie Top 50

er 8, 1980

1	THE EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate (12) GRAD 10
2	BEER DRINKERS & HELL RAISERS (EP) MOTORHEAD	Big Beat NS (SWT) 61
3	DECONTROL DISCHARGE	Clay 5
4	TELEGRAM SAM BAUHAUS	4AD AD 17(T)
5	CARTROUBLE ADAM & THE ANTS	Do It DUN 10
6	ZEROX ADAM & THE ANTS	Do It DUN 8
7	4 SEVEN MINUTES TO MIDNIGHT WAH HEAT . . .	Inevitable INEV 004
8	SECONDS TOO LATE CABARET VOLTAIRE	RT 060
9	NEWSIMPLY THRILLED HONEY ORANGE JUICE	Postcard 80 6
10	16 ANIMAL SPACE SLITS	Human HUM 4
11	7 EXPLOITED BARMY ARMY EXPLOITED	Exploited EXP 1002
12	21 GUILTY HONEY BANE	HB 946
13	9 KILL THE POOR DEAD KENNEDYS	Cherry Red CHERRY 16
14	NEW DANCED TO YAH	Safari SAFE 32
15	14 BLOODY REVOLUTIONS/CRASS P	Crass 421984 1
16	— IT'S KINDA FUNNY JOSEF K	Postcard 80 5
17	13 POLITICS/IT'S FASHION GIRLS AT OUR BEST	Record RT RR2 RT 055
18	15 HOLIDAY IN CAMBODIA DEAD KENNEDYS	Cherry Red CHERRY 13
19	12 FEEDING OF THE 5,000 (SECOND SITTING) CRASS	Crass 621984
20	11 ATMOSPHERE JOY DIVISION	Factory FACUS 2 UK
21	NEW AT LAST I'M FREE/STRANGE FRUIT ROBERT WYATT	RT 052
22	18 REQUIEM KILLING JOKE	Malicious Damage EGMDX 1 000
23	24 FLIGHT A CERTAIN RATIO	Factory FAC 22
24	22 REALITY ASYLUM CRASS	Crass 19454U
25	NEW MAN IN THE GLASS DANGEROUS GIRLS	Human HUM 1
26	17 CALIFORNIA UBER ALLES DEAD KENNEDYS	Fast FAST 12
27	30 FIGHT BACK (EP) DISCHARGE	Clay 3
28	32 FOR MY COUNTRY U.K. DECAY	Fresh 12
29	19 TOTALLY WIRED FALL	RT 056
30	27 TRANSMISSION JOY DIVISION	Factory FAC 13
31	26 ARMY LIFE EXPLOITED	Exploited EXP 1001
32	20 LOVE WILL TEAR US APART JOY DIVISION	Factory FAC XXIII(XLII)
33	25 REALITIES OF WAR DSCHARGE	Clay 2
34	38 MOTORHEAD MOTORHEAD	Big Beat NS 13
35	23 MORE SHORT SONGS (EP) SIX MINUTE WAR	Dummy SMW 002
36	28 TERROR COUPLE KILL COLONEL BAUHAUS	4AD AD 7
37	NEW WHATCHA MOMMA DON'T SEE GARY GLITTER	Eagle ERS 004
38	39 DOUBLE HEART ROBERT RENTAL	Mute 010
39	40 THE FRIEND CATCHER BIRTHDAY PARTY	4AD AD 12
40	NEW RABBIT CHAS & DAVE	Rockney ROCKNEY 9
41	NEW FOUR SORE POINTS ANTI-PASTI	Rondelet ROUND 2
42	29 YOU CAN BE YOU (GIRL ON THE RUN) HONEY BANE	Crass 521984 1
43	36 EUGENE ESSENTIAL LOGIC	RT 050
44	NEW ORIGINAL SIN THEATRE OF HATE	SS 3
45	35 BETTER SCREAM WAH HEAT . . .	Inevitable INEV 001
46	NEW LIVING IN DREAMS SLEDGEHAMMER	Slammer CELL 2
47	50 IV SONGS (EP) IN CAMERA	4AD BAD 19
48	31 ADRENALIN THROBBING GRISTLE	Industrial IR 0015
49	41 GATHERING DUST MODERN ENGLISH	4AD AD 15
50	48 WHERE'S CAPTAIN KIRK? SPIZZ ENERGI	RT RTSO 4

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DANGEROUS GIRLS
 'Man In The Glass' c/w 'M07S' HUM 1

THE SLITS
 'Animal Space' c/w 'Animal Spacier' HUM 4
AU PAIRS
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The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

Basic Key
A - Main Playlist/Chart
B - Breakers/Climbers
C - Extras
 ★ - Hit Picks
 ☆ - Station Pick

	BRADDO	LIVERPOOL	KARAOKE	Capitall	PCC-DEL	DOVING	HILLARY	METRO	FORTH	BEVERLY	SWANLEY	PERNER	PA-100	GLASGOW	BBC-SCOTLAND		
71	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	GEMS 43	R 21
72	94	■	■	■	■	■	■	■	■	■	■	■	■	■	■	MOVIE 1	F 21
73	66	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CHS 2480	F 20
74	81	■	■	■	■	■	■	■	■	■	■	■	■	■	■	VS 387	C 20
75	72	■	■	■	■	■	■	■	■	■	■	■	■	■	■	K17728	W 20
76	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CBS 9355	C 20
77	58	■	■	■	■	■	■	■	■	■	■	■	■	■	■	SAD 6	R 19
78	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	K11641	W 18
79	75	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CAR 168	W 18
80	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	SAB 4	F 18
81	65	■	■	■	■	■	■	■	■	■	■	■	■	■	■	ERS 003	P 18
82	96	■	■	■	■	■	■	■	■	■	■	■	■	■	■	TMG 1212	E 16
83	36	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CAN 105	A 16
84	54	■	■	■	■	■	■	■	■	■	■	■	■	■	■	WIP 6656	E 15
85	79	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CAR 170	W 15
86	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	RCA 16	R 15
87	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	RSO 71	F 15
88	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	AMS 7580	C 15
89	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	IMG 001	A 14
90	73	■	■	■	■	■	■	■	■	■	■	■	■	■	■	DIN 27	C 14
91	49	■	■	■	■	■	■	■	■	■	■	■	■	■	■	R6042	E 14
92	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	TMG 1218	E 14
93	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	UP 636	E 13
94	42	■	■	■	■	■	■	■	■	■	■	■	■	■	■	DJS 10956	C 13
95	92	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CAN 215	A 12
96	60	■	■	■	■	■	■	■	■	■	■	■	■	■	■	XPRES 45	F 12
97	61	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CHS 2469	F 12
98	80	■	■	■	■	■	■	■	■	■	■	■	■	■	■	BP 379	E 12
99	67	■	■	■	■	■	■	■	■	■	■	■	■	■	■	CHS 2479	F 12
100	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	POSP 178	F 12
BREAKER	TOUCH ME WHEN WE'RE DANCING ROCK-OLA	C	B	B	■	■	■	■	■	■	■	■	■	■	■	OVS 127	A 12
BREAKER	ONE CHILD OF LOVE PEACHES & HERB	C	B	■	■	■	■	■	■	■	■	■	■	■	■	POSP 198	F 11
BREAKER	LATIN AMERICA GIBSON BROTHERS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	WIP 6659	F 11
BREAKER	FADE TO GREY VISAGE	C	■	■	■	■	■	■	■	■	■	■	■	■	■	POSP 194	F 11
BREAKER	SAVE THIS NIGHT FOR LOVE POINTER SISTERS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	K12486	W 11
BREAKER	LITTLE JIMMY BROWN ROLAND DE VILLE ORCHESTRA	C	■	■	■	■	■	■	■	■	■	■	■	■	■	PAR 112	A 11
BREAKER	WHAT'S YOUR HURRY DARLIN' IRONHORSE	C	■	■	■	■	■	■	■	■	■	■	■	■	■	K11497	W 11
BREAKER	AI NO CORRIDA CHAS JANKEL	C	■	■	■	■	■	■	■	■	■	■	■	■	■	AMS 7570	C 11
BREAKER	SHOOTING GALLERY SHAKIN' STEVENS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	EPC 9064	C 11
BREAKER	TELEGRAM SAM BAUHAUS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	AD 17	H 10
BREAKER	RUNNING FREE BUZZCOCKS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	BP 382	E 10
BREAKER	SEVEN MINUTES TO MIDNIGHT WAHI HEAT...	C	■	■	■	■	■	■	■	■	■	■	■	■	■	INEV 004	H 10
BREAKER	VOLUME CONTROL STIFFS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	Z14	E 10
BREAKER	HIT OR MISS DAMNED	C	■	■	■	■	■	■	■	■	■	■	■	■	■	CHIS 139	E 10
BREAKER	SLIP IT BABY NINETTES	C	■	■	■	■	■	■	■	■	■	■	■	■	■	ADA 61	W 10
BREAKER	PLEASE STAY BILLY PRESTON & SYREETA	C	■	■	■	■	■	■	■	■	■	■	■	■	■	TMG 1211	E 10
BREAKER	SLIP AND DIP - I WANNA BE WITH YOU COFFEE	C	■	■	■	■	■	■	■	■	■	■	■	■	■	DE 1	F 10
BREAKER	FRENCH WALTZ VAL DOONICAN	C	■	■	■	■	■	■	■	■	■	■	■	■	■	RCA 10	R 10
BREAKER	HARD TIMES LACY J DALTON	C	■	■	■	■	■	■	■	■	■	■	■	■	■	CBS 9322	C 9
BREAKER	ADVENTURE RUPERT HOLMES	C	■	■	■	■	■	■	■	■	■	■	■	■	■	MCA 653	C 9
BREAKER	YOU AND ME SPARGO	C	■	■	■	■	■	■	■	■	■	■	■	■	■	A FIZZ 101	C 9
BREAKER	THE GREATEST LOVE OF ALL GEORGE BENSON	C	■	■	■	■	■	■	■	■	■	■	■	■	■	ARIST 133	F 8
BREAKER	YEAH RIGHT GIRLSCHOOL	C	■	■	■	■	■	■	■	■	■	■	■	■	■	BRO 110	F 8
BREAKER	ACE OF SPADES MOTORHEAD	C	■	■	■	■	■	■	■	■	■	■	■	■	■	BRO 106	F 8
BREAKER	COMPARED TO WHAT RAY CHARLES	C	■	■	■	■	■	■	■	■	■	■	■	■	■	HL 10579	F 8
BREAKER	REDEMPTION SONG BOB MARLEY & THE WAILERS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	WIP 6653	E 8
BREAKER	JESSE CARLY SIMON	C	■	■	■	■	■	■	■	■	■	■	■	■	■	K17689	W 8
BREAKER	STRAWBERRY LETTER 23 BUNNY BROWN	C	■	■	■	■	■	■	■	■	■	■	■	■	■	EMI 5119	E 8
BREAKER	LOVE NO LONGER HAS A HOLD ON ME JOHNNY BRISTOL	C	■	■	■	■	■	■	■	■	■	■	■	■	■	AHA 567	A 8
BREAKER	BOURGIE BOURGIE GLADYS KNIGHT	C	■	■	■	■	■	■	■	■	■	■	■	■	■	CBS 9081	C 8
BREAKER	CITY YOUTH SALFORD JETS	C	■	■	■	■	■	■	■	■	■	■	■	■	■	SAL 1	M 7
BREAKER	LOVE ON THE AIRWAVES NIGHT	C	■	■	■	■	■	■	■	■	■	■	■	■	■	K12492	W 7
BREAKER	TEACHER TEACHER ROCKPILE	C	■	■	■	■	■	■	■	■	■	■	■	■	■	B XX 11	W 7
BREAKER	I NEVER GO OUT IN THE RAIN HIGH SOCIETY	C	■	■	■	■	■	■	■	■	■	■	■	■	■	ERS 002	P 7
BREAKER	EIGHT SONG CASSETTE BOW-WOW-WOW	C	■	■	■	■	■	■	■	■	■	■	■	■	■	WOW 1	E 7
BREAKER	BRAND NEW SONG CHRIS MCPHERSON	C	■	■	■	■	■	■	■	■	■	■	■	■	■	CR 207	C 7
BREAKER	MEET UTOPIA (EP) UTOPIA	C	■	■	■	■	■	■	■	■	■	■	■	■	■	HEP 12	E 7
BREAKER	MORE LOVE KIM CARNES	C	■	■	■	■	■	■	■	■	■	■	■	■	■	W-NEA	X-Headings
BREAKER	COULD I HAVE THIS DANCE? ANNE MURRAY	C	■	■	■	■	■	■	■	■	■	■	■	■	■	W-NEA	2-Wind Up

Key To Station Playlists

- MERCIA SOUND**
- Coverity**
- A - A List
- B - B List
- ★ - Hit Picks
- ☆ - Station Pick
- Fincham**
- Bradford
- A - A List
- B - B List
- ★ - Hit Picks
- ☆ - Station Pick
- - Personal Pick
- 210**
- Thames Valley**
- A - A List
- B - B List
- C - C List
- ★ - Hit Picks
- ☆ - Station Pick
- PLYMOUTH SOUND**
- A - A List
- B - B List
- ★ - Hit Picks
- ☆ - Station Pick
- CBC**
- Cardiff
- A - A List
- B - B List
- ★ - Hit Picks
- ☆ - Station Pick
- BBC SCOTLAND**
- A - A List
- B - B List
- ★ - Hit Picks
- ☆ - Station Pick
- HENNING**
- Manchester
- A - A List
- B - B List
- ★ - Hit Picks
- ☆ - Station Pick

The Radioactive symbol (☢) is awarded for a gain of at least 3% in the airplay rating - equivalent to one major or two or three minor iLR station playlists.

Each playlist is weighted according to appropriate frequency of play and audience reach as indicated by available published research.

- Key To Distributions**
- A - Pye
- B - One Stop
- C - CBS
- D - Stage One
- E - EMI
- F - Polygram
- G - Rough Trade
- H - Sarian
- I - Fast
- J - Family Products
- K - Jinn
- L - Oriole
- M - Logans
- N - Carr
- O - Nipper
- P - President
- Q - Pinacole
- R - Rough Trade
- S - RCA
- T - Stage One
- U - Graduate
- V - M-SD
- W - Red Rhino
- X - WEA
- Y - Reddings
- Z - Wind Up
- 2 - Best



NEW CONTROLLER OF Radio-2 David Hatch defends the 'personality cult' of his station's DJs as being an integral part of getting an audience in the first place.

leaving the music side to the producers his view of what happens in between records is very clear. "A successful DJ doesn't just play the right music, he has good words. That is a reason behind the success of people like Terry Wogan who's interesting and fun and quite deep. I think I would say we'd be paying slightly more attention to words because that's my expertise."

It's clear that with his strong belief in the BBC network as a whole and Radio-2 as the "best MOR station in the world," David Hatch will be nothing if not thoughtful in his approach to his new position. He believes very strongly in the individual identity of the presenters being the basis for the station's continued success in the event of strong competition, and in the next few months expects to take the station from strength to strength.

RADIO

Radio-2 re-thinks to meet MOR challenge from commercial network

"I THINK anybody who is not proud of working at the BBC is an idiot." So says David Hatch, newly appointed controller of Radio-2. As successor to Charles McLelland, as head of the nation's most popular network, he sees the his job as one of making minor adjustments here and there.

Outlining his cautious plan of attack, Hatch told *RB*: "I think the strength of the channel is its popularity with the public. I mean, it does tremendous business - it's the most listened-to network in the country. That doesn't mean it's absolutely perfect, and clearly over the next two or three months I shall be doing an awful lot of listening and talking to producers and reading listeners' letters to see what needs adjustment. Basically the job is not to cut a great swathe through the output, but to tinker and tilt things in perhaps a slightly different direction.

"I'm learning. People come and tell me things and I imagine it's going to be like that for a couple of months. People know it's a good time to come and talk to the new fellow and put their point of view about the network. I don't either agree or disagree - I just take it in and wait for the next person to come and tell me something and eventually I will put all this evidence together and arrive at a conclusion."

Late-night programming is one area in need of change, thinks Hatch. "I'm not absolutely convinced that those

RADIO-2 HAS just appointed a new controller. With fresh eyes, he assesses the role of the station which has crept into the position of the nation's number one and predicted how music will be affected under his regime.

people who are awake and listening just want music. I think a lot of people who are sitting in cars want to stay awake, or they are shift workers who come home and actually wish to be entertained with something more than just a record or they're insomniacs who need somebody to talk to. Since it is the only BBC network on the air at that time, we ought not to consider the channel as being Radio-2 through the night, it's actually BBC Radio through the night and therefore perhaps one could be using lam to 5am to pull together all the channels. There's no reason why it can't be a good repeat from a Radio-4 speech programme or another edition of *Weekending* or even a small half-hour play. I'm not saying there will be no music, but I'm saying that I don't think the idea at the moment that it's all music is necessarily right."

The station's image was also a point of discussion and the broadcast of live concerts and special events and better comedy programmes put forth as ways to brighten up the programming. "When it's a 24 hour station, seven days

a week," he continued, "every day somewhere there should be something exciting and interesting. We've got to get that momentum. I think it's about motivating producers to think this way. The success of Radio-2 is its familiarity, but to a certain extent familiarity can breed contempt and one actually does need to break the pattern every so often."

There's no doubt that this strengthening of the station's character has something to do with the pending national commercial channel, which he feels could be aiming for the Radio-2 audience. "Our job is to prepare ourselves for the arrival of a commercial network which will certainly be based on MOR. I think for a long time the BBC believed that Radio-1 was going to be the target, but of course it isn't, it's Radio-2."

"I don't feel threatened because I think we're very strong, but we need to be even stronger. Their problem will be that where are they going to find a line-up of DJs as professional and well known as we have. I mean, how do you beat a team that goes through Ray Moore, Terry Wogan, Jimmy Young, Ed Stuart, David Hamilton, David Symonds, Brian Matthew, John Dunn, David Jacobs, and Peter Murray? How do you beat that? If I had the job of setting up a commercial station which was going to be MOR and compete with Radio-2 I'd be a worried man."

Although Hatch will obviously be

Rockshow Report

MOST AIRPLAY	
1 GAUCHO	MCA MCF 3090
2 THE RIVER	
3 Bruce Springsteen	CBS B8510
4 REMAIN IN LIGHT	Sire SRK 6095
5 TALKING HEADS	
6 MAKING MOVIES	Vertigo 6359/034
7 Dave Straits	
8 JUST SUPPOSIN'	Vertigo 6302/057
9 Steve Guo	
10 BOY	Island ILPS 9646
11 2 SECONDS OF PLEASURE	F-Beat XLPL 7
12 ROCKY	
13 STAY STRUCK	
14 Ricky Gallagher	Chrysalis CHR 1280
15 IN THE HEART OF THE CITY	
16 Whitesnake	United Artists UNAK 1
17 LEVITATION	
18 Hawkwind	Bronze BRON 530

MOST ADDED	
1 HEADS ARE ROLLING	Vertigo 6359/024
2 GROTESQUE	City Boy
3 Fall	Rough Trade ROUGH 18
4 SOME DEATHS TAKE FOREVER	Bernard Szajner
5 GYRIATE	Initial IRC
6 FLYON	Armaageddon ARMS
7 PSYCH BEHAVIOUR	Riva RVL P 11
8 Night Passage	Newswart
9 SAD CAFE	CBS 84597
10 SADI SAD CAFE	RCA SADLP4
11 DAVE'S DAVE'S	
12 Dave Davies	RCAL PL 13603
13 SONS & LOVERS	
14 Hazel O'Connor	Albion ALB 104
15 SAILS OF SILVER	
16 Steeleye Span	Chrysalis CHR 1304

TOP PLAYS This week go to Steelye Dan's *Gaucht*, with support coming from BRMB (Robin Vaux), Beacon (Mick Wright/Mike Davies), Metro (John Coulson), Pennine (Bob Preedy), Swansea (Steve Mitchell), Trent (Graham Neale), London (Mike Sparrow/Stuart Colman) and Nottingham (Jay C). The only strong competition the album has at the moment is still the Springsteen album which was only narrowly knocked out of its number one spot. The question is whether it is the Christmas number one coming from. Usually strong contenders like the Jam and Blondie have been slow to pick up play, and there is no indication of any others storming into the charts this close to the

holidays. Steelye Dan's Stuart Colman of Radio London has organised a Rock Bz Quiz which will be going out over the holidays. The trivia quiz will be broadcast as a separate programme to his usual rock show, with questions supplied by ace RB huffin Professor Barry Lazell.

Mick Wright of Beacon Radio will be broadcasting a Top Albums of 1980 programme on Boxing Day from 10am to 2pm.

More presenters' plans for special programmes during the holidays will be published in the coming weeks in addition to the results of their votes for, among other things, the top album and the worst record company service of 1980.

Regional selling more likely as Tories ad. agency takes on ILR account

THE DEBATE about how the ILR can best market itself has come to a close with last week's announcement that Saatchi and Saatchi will be taking over AIRC's advertising budget. The move comes as pressure for a more streamlined system of selling radio increases and central to the plan is the role of AIRC, under the direction of Tony Stoller has taken a greater part in the marketing of radio recently.

The Saatchi plan is understood to include a call for existing and future stations to be regrouped and sold on a regional basis; for the simplification and standardisation of rate cards and sales policies; and an acceptance of a lower weight of advertising per week in order to reduce the capital cost of the medium.

According to Capital's new Sales Director, Philip Pinegar, the station's proposals for a national restructure will be adopted by AIRC. Said Pinegar "It is to the credit of Capital and Tony Vickers that the station progressed the idea. To many people, Capital's proposals were like a red rag to a bull. We shelved the idea before it really got a chance to get off the ground. Via the new AIRC

agency, I think you will begin to see a uniform approach to the selling of radio nationally."

Airlines

THE New line-up at Radio-1 has been officially announced. From January 5 the daytime schedule begins with Mike Read (7-9am), and proceeds through Simon Bates (9-11am), Andy Peebles (11am-12.25pm), and *Newswatch* (12.30-12.45pm). Paul Burnett (12.45-2.30pm), Dave Lee Travis (2.30-4.30pm), and Peter Powell (4.30-7pm) ... Boffins at *RB* are wondering if there's been some sort of policy change at Radio-1 which allows the station to play Rabbitsy type records which mention the food store Sainsbury's ...

RADIO SCOTLAND has just finished work of celebration in aid of the station's 50th anniversary. Part of the celebration included a radio-TV breakfast link-up an idea which has prompted a feasibility study by Radio-4 in relation to future breakfast news programmes of this nature ...

SHOWCASE

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EDDIE FISHER - Let Me Entertain You
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KAY STARR - Again
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JOHN COLTRANE - Turning Point
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SOUNDTRACK - The Goodie Dandy
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Edited by SARAH LEWIS

RETAILING

Packaging pics for today's busy dealer

IT STARTED as a simple idea and like all simple ideas it's worked out exceptionally well. Dick Wallis was - and still is - a highly successful rock photographer with his work being printed in such papers as *NME* and *Melody Maker*.

He found that he was getting phone calls and letters from fans asking him if he would sell them pictures of bands, or give them away in some cases, and it occurred to Wallis that here was the basis of a sound business.

So partnered by his now co-director Stuart Taylor he set up Rocktopography - a company which sold colour photographs of rock bands and artists of every description.

That was 18 months ago and since that time Rocktopography has thrived. Marketing manager John McKeever, formerly on the Phonogram marketing team, told *RB* that the company's latest catalogue lists 2,304 different photographs for sale - in the 3½ by 5 inch format - and an additional 60 or 70 in the ten by eight specification. These are constantly being added to and within the next few weeks at least another 200 photographs are being added to the 3½ by 5 inch range.

Just two months ago the company did a deal with Pinnacle to handle distribution of their product all across the country.

Within a week, under normal circumstances, of expressing interest in carrying the Rocktopography line a dealer can receive his introductory pack from the company. It costs £100 and includes a display panel - the size of the normal rock poster - which holds around 50 pictures, a stock control box, 500 photographs (ten each of 50 different shots) and the 34 page Rocktopography catalogue.

After that when ordering new pictures McKeever reckons that the company can process an order on the same day as it's received.

In addition they'll supply any amount

of photographs right down to just one.

The dealers get charged at the rate of around 20p a photograph and the pictures are retailed at anything between 39 and 60p with the most common figure being around 45p.

McKeever told *RB* that Rocktopography keeps around a quarter of a million photos in stock at any one time and if, by some mischance they should happen to go out of stock on any particular picture it can be back in stock within three hours. "We have a close connection with what is the second biggest photographic processors in Britain" he added.

With a range covering everything from Abba to Kiss to Led Zeppelin to Blondie (120 shots of Debbie Harry and her boys alone) it's not surprising that Rocktopography is doing good business.

McKeever is also anxious to point out that Rocktopography goes to great pains to do things properly by fixing up licensing deals with the acts who are pictured in their range.

"Funnily enough though" he says "sometimes we find it hard to give money away. Even though we're not legally obliged to pay a royalty since it's the photographer who holds the copyright of a photograph, some bands seem to be uninterested in receiving a royalty. Still we persevere, even though I find it really amusing that these days people won't take money off you."

Dealers interested in handling the Rocktopography range should either contact their Pinnacle rep or contact the company at 30-32 Oxgate Lane Industrial Estate, London NW2 (Telephone 01 450 3961).

ADAM ANT with 16 year old antiperson Helen Chapman during a recent PA with the CBS artist at HMV's Leeds record store. Police were called to protect the shop windows when an estimated 1,500 fans turned up, and the patient fans eventually had to be let in one by one.



NEW ALBUMS

The Record Business 5-Star Album Guide

- ◆◆◆ **CHART BUSTER** — platinum album
- ◆◆◆ **HOT** — major album with silver to gold potential
- ◆◆◆ **UP-AND-COMING** — strong release from established act or expected breakthrough
- ◆◆◆ **STEADY** — worthwhile catalogue or specialist album with crossover potential of simply new and hopeful
- ◆◆◆ **STRONGLY LIMITED** — specialist market sales only
- ◆◆◆ **Single likely to boost album sales**

Artist/Title	LP/Single price	Cassette/Double price	Dist.	Release	
LET WITCH ANGEL WITHCH (Various)	EPN 332	3.97	BKNC	3.97	DEC
◆◆◆ New signing to Atlantic Records. Best track is young blues, with band also on EMU + LP and tracks in <i>White as Snow</i> album. <i>Planet</i> has records based on reggae.					
HERA STRANDAS ABBU MUMU (Hera)	CBS 3190	1.42	0190	1.42	DEC 5
◆◆◆ With ex-sister and 2nd prod. group.					
VINNY GOUDREAU DARY GOUDREAU (Various)	PH 8449	3.04			DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
LET ATKINS THE BEST OF RITA ORLANDO (Various)	ATS 209	1.82	ATA 501	1.86	DEC 10
◆◆◆ New signing to Atlantic. With LP and single. More a singer than a band. Live and studio.					
RIEGLER THE HUNDREDS IN A VERY QUIET PLACE (Various)	EPN 345	3.99	0190	3.94	DEC 5
◆◆◆ With LP and single. More a singer than a band. Live and studio.					
CHIC GALE TOUCH OF SILK (Chic)	CBS 8459	3.04	0459	3.04	DEC 5
◆◆◆ Touch of spirit. With LP and single. More a singer than a band. Live and studio.					
HYBRID KIDS (Various)	EPN 311	2.93			NOV 28
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
CLACK BRUCE AND FRIENDS (Various)	EPN 8472	3.04	0472	3.04	DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
MANIS IAN THE BEST OF (Various)	CBS 8471	3.04			DEC 5
◆◆◆ Compilation from singer-turned-band leader. For <i>At Seventeen</i> and <i>The Raw High</i> .					
PHIMMY TARBUCK AND KENNY LYNCH (Various)	WOL LP 1	2.31			NOV 28
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
JOHN BARRY BO SCARLETT WELLS (Various)	CBS 3190	1.92	0190	1.92	DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
JOHN MCFADYEN JOHN MCFADYEN, PETERBACH ROBE (Various)	EPN 403	1.92	309 403	2.08	DEC 17
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
MCFADYEN AND WHITEHEAD HEARD IT IN A LOVE SONG (Various)	EPN 3476	1.92	0476	1.92	DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
MIKE BERRY SUNDAY OF YOUR SMILE (Various)	283 592	3.01	317 592	3.04	DEC
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
MIKE BART WIVES (Various)	EPN 8407	3.04	0407	3.04	DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
MILLIE JACKSON HEAD TO SAY IT (Various)	239 495	3.01	317 495	3.04	DEC
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
PAUL ANKA PAUL ANKA 21 GOLDEN HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
RANDY MEINER THE 40 GREATEST HITS (Various)	EPN 8427	3.04	0427	3.04	DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
ROD DINGER THE 20 GREATEST HITS (Various)	EPN 8482	3.04			DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
RITA MARLEY THE 20 GREATEST HITS (Various)	EPN 709	2.49			NOV 28
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
RODNEY FRANKLIN FRANKLYN (Various)	CBS 8459	3.04	0459	3.04	DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
SADAT WATANABE LIVE AT THE BLUEJAYS (Various)	EPN 2081	3.64			DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
SOUNDTRACK THE BLUE LAGOON (Various)	508 7030	3.22			DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
STUART BURTON SINGS LIPS & SWEET MILEAGE (Various)	EPN 444	3.19	444	3.19	NOV 28
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
SUNS OF ARIZONA REEF OF THE MADRIDERS (Various)	MCKDL 2.50				NOV 28
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
SWEAT NO UP RUNNING BLOOD (Various)	DEEP 2	3.05			DEC 5
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS MERRY FOR HOLLOWOOD GIGA International	975 954	1.92	974 954	1.96	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					

Artist/Title	LP/Single price	Cassette/Double price	Dist.	Release	
VARIOUS MONTMARTAL GIGS (Various)	EPN 509	3.99	4204 509	7.99	DEC
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
VARIOUS THE 20 GREATEST HITS (Various)	EPN 548	1.92	548	1.92	DEC 10
◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
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◆◆◆ New signing to Epic. With LP and single. More a singer than a band. Live and studio.					
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◆◆					

THE ALBUM CHART 1-60

This Week	Last Week	Wks on Chart	TITLE ARTIST	LP (cassette) No.	Dist.	Prices
1	2	1	SUPER TROUPER ABBA	EPIC EPIC 1401 10002	C	3.45 (3.45)
2	1	2	SOUND EFFECTS JAM	● POLYDOR POLV.POLV.15015	F	3.25 (3.38)
3	2	3	AUTOMATIC BLONDE	CHRYSALIS 121 CDL 1260	F	3.22 (3.22)
4	4	10	QUICLY BARBRA STREISAND	CBIS 1401 86122	C	3.22 (3.22)
5	3	4	KINGS OF THE WILD FRONTIER ADAM AND THE ANTS	CRS 1401 84545	C	3.04 (3.44)
6	6	10	ZENYATTA MONTDATT POLICE	AMM AMM (CAM) 64831	C	3.04 (3.04)
7	5	3	FOOLISH BEHAVIOUR ROY STEWART	● NIVA NPLP 11 (RV) 411	W	3.04 (3.04)
8	8	2	BARRY BARRY MANCOW	● ARISTA DCART (LART) 2	F	3.34 (3.34)
9	10	15	NOT THE NAME OF THE DOG NEW ORIGINAL CAST	● BBC REC T2CFI 400	A	2.89 (3.05)
10	11	16	MANHATTAN MADIC BARRY MANCOW	● ARISTA ARITV 7	F	3.05 (3.05)
11	58	2	DR. HOOK'S GREATEST HITS DR. HOOK	● CAPITL (TCIE) 26037	F	3.26 (3.26)
12	22	10	ABSOLUTELY WADNESS	● STIFF T2SCEZ 39	C	3.03 (3.23)
13	17	4	THE JAZZ SINGER NINE DIAMOND	● CAPITL (TCIE) EAST 12120	E	3.29 (3.29)
14	32	4	CHART EXPLOSION VARIOUS	G. K-TEL NE 1103 (ICE) 21031	G	5.49 (5.49)R
15	24	14	SIGNING OFF UB40	● UPGRADE GRADUP (GRADUC) 2	M	2.89 (2.89)
16	9	3	DOUBLE FANTASY JOHN LENNON YOKO ONO	GEFFEN KI499134	W	3.04 (3.04)
17	13	6	HOTTER THAN JULY STEVIE WONDER	● MOTOWN 11C15.MIA 8035	E	3.29 (3.29)
18	29	2	INSPIRATIONS ELVIS PRESLEY	K-TEL NE 1101 (ICE) 2102	G	5.49 (5.49)R
19	23	63	REGGATA DE BLANC POLY	AMM AMM (CAM) 64792	C	3.04 (3.04)
20	12	5	ACE OF SPADES MOTORHEAD	BROZAR TICBPHN 531	F	3.07 (3.07)
21	25	12	SCARY MONSTERS AND SUPER CREEPS DAVID BOWIE	● RCA BOWLP (BOWK) 2	R	3.34 (3.34)
22	16	8	THE RIVER BRUCE SPRINGSTEEN	CRS 1401 86510	F	4.25 (4.25)
23	15	3	GAUCHO STEELY DAN	MCA MCGCI 3080	C	3.04 (3.04)
24	36	5	COUNTRY LEGENDS VARIOUS	● CAPITL (CIRT) 2050	D	3.36 (3.36)
25	30	9	THE LOVE ALBUM VARIOUS	● K-TEL NE 1092 (ICE) 2092	G	5.25 (5.25)R
26	38	13	NEVER FOR EVER KATE BUSH	● EM (TC)EMA 794	E	3.29 (3.29)
27	27	3	RISING DR. HOOK	MERCURY 8302 076 (1744 076)	F	3.44 (3.53)
28	18	5	LIVE IN THE HEART OF THE CITY WHITESNAKE	UA (TC)SNA 1	E	3.65 (3.65)
29	28	8	JUST SUPPOSIN' STATUS QUO	● VERITGO 8202 057 (1744 057)	F	3.44 (3.53)
30	31	7	ORCHESTRATION ORCHESTRAL MANOEUVRES IN THE DARK	DIMDIS DCI 11	C	3.30 (3.20)
31	31	7	MAKING MOVIES DERE STRAITS	● VERITGO 8209 034 (1744 034)	F	3.44 (3.53)
32	—	5	CLASSICS FOR DREAMING JAMES LAST	● POLYDOR POLV.POLV.11111	F	3.23 (3.25)
33	21	3	THE BLACK ALBUM DAMNED	CHISWICK TICCWK 3015	E	3.07 (3.07)
34	26	4	RADIO ACTIVE VARIOUS	RONCO 14C1 2049	R	3.36 (3.36)
35	47	2	LOONEE TUNES BAD MANIERS	MAGNET MAGL (ZCMAQ) 5038	A	3.07 (3.07)
36	34	86	OUTLANDS D'AMOUR POLICE	AMM AMM (CAM) 68502	C	3.04 (3.04)
37	39	2	SPACE INVASION VARIOUS	RONCO 14C1R1 2051	D	3.36 (3.36)
38	20	4	LIVE EAGLES	ASYLUM KIA62032	W	4.57 (4.57)
39	19	4	STRONG ARM OF THE LAW SAXON	CARBIDE CAL (CAC) 120	W	3.04 (3.04)
40	33	4	THE RESTAURANT AT THE END OF THE UNIVERSE HITCHHIKERS GUIDE	ORIGINAL TROSA 24	S	3.34 (3.34)
41	35	21	GIVE ME THE NIGHT GEORGE BENSON	● WARNER BROS. KIA415623	W	3.04 (3.04)
42	49	18	BREAKING GLASS HAZEL O'CONNOR	AMM AMM (CAM) 64820	C	3.04 (3.04)
43	37	7	MAKING WAVES ELTON	● EPIC EPIC 1401 10017	C	3.45 (3.45)
44	48	8	THE VERY BEST OF NELSON JOHN ELTON JOHN	K-TEL NE 1094 (ICE) 2094	G	5.25 (5.25)R
45	45	5	Q22 MIKE OLDFIELD	VRGIN TFCV 2181	C	3.20 (3.20)
46	NEW	1	LAUGHTER IN DURY AND THE BLACKHEADS	STIFF T2SCEZ 36	C	3.03 (3.23)
47	—	31	GREATEST HITS VOL II ABBA	● EPIC EPIC 1401 10017	C	3.45 (3.45)
48	62	2	LIVE IN BELFAST ROWAN ATKINSON	ARISTA SPART (TCART)1150	F	3.05 (3.05)
49	NEW	1	SLADE SMASHES SLADE	POLYDOR POLV.POLV.11111	F	3.25 (3.25)
50	50	8	CONTRACTUAL OBLIGATION ALBUM MONTY PYTHON'S FLYING CIRCUS	CHARISMA CAS 1152 (1744 042)	F	2.92 (3.14)
51	60	11	MORE SPECIALS SPECIALS	● 2 TONE (ZICHR) TT 5003	F	3.04 (3.04)
52	—	4	AXE ATTACK VARIOUS	WARNER BROS. KIA415623	G	5.25 (5.25)R
53	53	84	AMOXES FLEETWOOD MAC	K-TEL NE 1100 (ICE) 2100	G	5.25 (5.25)R
54	54	14	BACK IN BLACK AC DC	K-TEL NE 1100 (ICE) 2100	G	5.25 (5.25)R
55	55	6	BEATLES BALLADS BEATLES	WARNER BROS. KIA415634	W	2.42 (4.42)
56	41	7	FACES EARLY WIND AND FIRE	ATLANTIC KIA450735	W	3.04 (3.04)
57	42	3	PARKS IN THE SPRING PUBLIC IMAGE LTD.	PHONOPHONE (TC)PCS 7214	E	3.07 (3.07)
58	—	40	ONE STEP BEYOND MANIERS	CRS 1401 86498	C	4.25 (4.25)R
59	59	2	STILL MAGIC PETER SKELLERIN	VRGIN (TCV) 2181	C	3.20 (3.20)
60	51	2	THE VERY BEST OF DON WILLIAMS DON WILLIAMS	STIFF T2SCEZ 17	C	3.03 (3.23)
				MERCURY 8309 036 (1750 036)	F	3.04 (3.14)
				MCA MCGCI 4014	C	3.04 (3.04)

Index A-Z Guide to producers

Abba Benny Andersson/Born Ulfvass 1, 47
AC/DC Robert John Lange 54
Adam And The Ants Chris Hughes 5
Bad Manichero Roy Lomas 35
Barbra Streisand Barry Gibb Abby Galken Karl Richardson 4
Barry Manilow Barry Manilow 10 Ron Dante Barry Manilow 10
Beatles George Martin Phil Spector 55
48
Bruce Springsteen Bruce Springsteen 22
Damned Damned Hairs Zim 33
Barbra Streisand Tony Van Der Bruggen 21
Dire Straits Mark Knopfler Jimi Lovine 31
Don Williams Garth Fugener Jim Williams 60
Dr. Hook Ron Holling 1, 27
Eagles Bill Szymczak 38
Early Wind and Fire Maurice White 56
Elton John Gus Dugden Elton John Clive Franks 44
Eva Presley Various 18

Fleetwood Mac Ken Caillat Richard Dashut Fleetwood Mac 53
George Benson Quincy Jones 41
Haze O'Connor Tony Visconti 42
James Last James Last 32
The Blackheads 46
Jam Vic Cooper/John Heavens Jan 2
John Lennon/Yoko Ono John Douglas John Lennon Yoko Ono 16
Kate Bush Jon Kelly Kate Bush 26
Madness Alan Winstanley Clive Langer 12,58
Mike Oldfield Mike Oldfield 45
Monty Python's Flying Circus Eric Kite 50
Motorhead Vic Maice 20
Neil Diamond Bob Gaudio 13
Noters Ben Folds 43
Orchestral Manoeuvres In The Dark Mike Howlett 30
Original Cast Not The Nine O'Clock News 9
Original Cast Geoffrey Preen 40

Peter Skellern Peter Skellern 59
Police Nigel Gray Polvo 61, 19
Public Image Ltd. Ian Paice 37
Dr. Rowland Roy Stewart 7
Saxons George Michael George Newcombe 48
Saxon Peter Hixon Saxon 39
Slade Chris Chandler 49
Specials Jerry Demmes Dave Jordan 51
Status Quo Status Quo John Green 29
Stevie Wonder Stevie Wonder 17
Stevie Wonder Stevie Wonder 17
The Police Stewart Copeland 36
Whitesnake Martin Birch 26
XTC Rick Rubin 42
Various Chart ExploSION Various 14
Various Country Legends Various 24
Various Radio Active Various 24
Various Space Invasion Various 37
Various The Love Album Various 25

■ New Entry
■ Re-Entry
■ Bullet
● New

● Platinum Disc (300,000 sales)
● Gold Disc (100,000 sales)
● Silver Disc (60,000 sales)

See Page 17
for Distributor Code details

T GUIDE

Following TV-advertised albums. All prices dealer prices except K-TEL (mp)

NATIONAL: All Regions
HITMAKERS VARIOUS (Now, 2 weeks) (3.25/3.36)
SLADE SMASHES SLADE (Now, 2 weeks) (3.25/3.36)
Cassette HOPTV (HOPAC) 1
PEACE IN THE VALLEY Polydor POLV.POLV.11111 (Now, 2 weeks) (4.99/5.40)
Rico (4)CIRT 2043
QUINCY JONES (Now, 2 weeks) (4.99/5.40)
Rico (4)CIRT 2047
CLASSIC GOLD VOL 1 & 2 (Now, 2 weeks) (5.99/7.99)
Rico (4)CIRT24 2032
COUNTRY VARIOUS (Now, 2 weeks) (5.99/7.99)
Rico (4)CIRT24 2032
LATIN GOLD VARIOUS (Now, 2 weeks) (5.99/7.99)
Rico (4)CIEGSA 5001
GUITAR GOLD VARIOUS (Now, 2 weeks) (5.99/7.99)
Rico (4)CIEGSA 5002
RELIGIOUS GOLD VARIOUS (Now, 2 weeks) (5.99/7.99)
Rico (4)CIEGSA 5003
BIG BAND GOLD VARIOUS (Now, 2 weeks) (5.99/7.99)
Rico (4)CIEGSA 5004
VIENNA GOLD VARIOUS (Now, 2 weeks) (5.99/7.99)
Rico (4)CIEGSA 5005
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SONS OF NO 1 HITS Brotherhood of Man (Now, 2 weeks) (2.25/3.45)
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30 GOLDEN GREATS Ken Coed (Now, 2 weeks) (2.25/3.45)
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EVERYTHING IS BEAUTIFUL Dana (Now, 2 weeks) (2.25/3.45)
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GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.25/3.45)
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GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.25/3.45)
Warwick WW41 5093-4

CAPI
GREATEST HITS Dr. Hook (Now, 3 weeks) (Capitol (TCIE) ST 26037)

HTV
GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.25/3.45)
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REJOICE St Paul's Choir (Now, 2 weeks) (K-TEL NE 1064 (ICE) 2064)

LONDON
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REJOICE St Paul's Choir (Now, 2 weeks) (K-TEL NE 1064 (ICE) 2064)

SCOTTISH
GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.25/3.45)
Warwick WW41 5093-4

SOUTHERN
GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.25/3.45)
Warwick WW41 5093-4

TRIENET
GREATEST HITS Dr. Hook (Now, 2 weeks) (Capitol (TCIE) ST 26037)

WESTWARD
GOLDEN OVERTURES National Philharmonic (Now, 2 weeks) (3.25/3.45)
Warwick WW41 5093-4

ALBUM REVIEWS

MAX WEBSTER: Universal Jewels (Mercury 6337 144) Prod: Jack Richardson

Good, hot heavy metal from Canada where they still breed their musicians with hairy chests, flying tresses and plenty of aggression. Guitarist-singer Kim Mitchell is the mainman here belting out his gruff lyrics with attack to spare and thundering through some really out-there original guitar spots. The basic three-piece is augmented with some useful keyboards here and there to give a denser feel to the production. A strong contender for the still lively HM chart.

DECEMBER WILL BE MAGIC AGAIN!

KATE BUSH

December Will Be Magic Again

EMI 5121

Special Bag.



AND AGAIN

NEIL DIAMOND

Love On The Rocks

CL 6173

Special picture bag and label taken from the album *The Jazz Singer*.



AND AGAIN

KENNY ROGERS

Lady

UP 635

Special bag and label.



AND AGAIN

QUEEN

Flash

EMI 5126

Soundtrack version of hit single from the film *Flash Gordon*.





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"HAPPY XMAS [WAR IS OVER]"
and "HOLLY AND IVY"
Cat. no. CHERRY 17.

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