

MUSIC & VIDEO WEEK

Europe's leading music business paper 39p

They flew the Mag!



THEY FLEW the Mag to Midem! Delegates for the 15th Midem are pictured above boarding Music & Video Week's special charter flight to Nice last week. Official attendance figures for the festival have not yet been revealed.

VIDEO EXTRA

THE FIRST Video Extra, a regular monthly supplement inside *Music & Video Week*, makes its bow this week giving news, views and features on the fast-growing video industry.

This issue concentrates on video and its relationship with the music industry, spotlighting record wholesaler S. Gold & Sons which has moved quickly to broaden its business into video distribution.

We also present an A to Z guide of the leading video companies, their available product, prices and contact information — an indispensable guide for the record dealer moving into video.

And we donate space to rock video producer/director Lindsey Clennel to express his own forthright views on how the video industry should develop and why the music business must not be left out.

Video Extra also features a monthly video chart and, starting next month, a dealer guide to new video releases.

Midem: more business, less people

From RODNEY BURBECK & NIGEL HUNTER

CANNES: FEWER people doing more business seems to be the general impression from the 15th Midem, which opened here last Friday.

Estimates of the number of participants varied from 20 per cent to 50 per cent less than the peak years, but organiser Bernard Chevry told a press conference on Saturday that he could not reveal official figures until the closing day.

The unusually fine, sunny weather of course was keeping some people out of the usually packed Palais des Festivals, but the fact that galas are once again being held there suggests that less space was needed for exhibitors' stands.

There is also a distinct lack of industry top brass — particularly from the major companies. EMI, for instance, is not represented at all; no-one from WEA is listed in the Midem guide and PolyGram has a handful of executives working out of an apartment.

And although there is the usual good attendance in the main hotel bars, there is little excess in the form of lavish parties and gimmicky promotional giveaways.

Chevry has attempted to bring some style back to the event by insisting on black tie dress for his opening night party and the galas — which this year have featured a high standard of entertainment, with performances by Billy Preston and Syreeta, James Brown and Gerry Mulligan.

Chrysalis is one of the few companies with a large presence, and a promotional gig by its band Q-Tips won critical acclaim. RCA UK hosted the only official yacht party, with president Bob Summer present to celebrate the recent signings of deals with the Celebrity, Ensign and Scratch labels.

But judging by the number of delegates listening to product on personal stereo cassettes in bars, walking the streets, on the beach — as well as in the booths — there appears to be a plentiful supply of material on offer, although at press time it was too early to assess the quality or pinpoint any particular musical trend for 1981.

BMRB PANEL TO BE DOUBLED AND CODE TOUGHENED

THE CONTRACT to produce the official music industry chart has been re-signed with the British Market Research Bureau and at the same time strong new measures are being taken to stamp out chart fraud.

The panel of chart return dealers is being increased by 350 to 750, all of whom will be contracted to report anyone suspected of attempting to bring "unfair influences" to bear on the chart.

The BPI's 97 member companies are being circulated with a new code of conduct — finally approved by the BPI Council last week after several weeks of consultations — which will require them "not to misinterpret the popularity of records", by agreeing to specific terms of trading.

Companies contravening the code could be expelled from the BPI and their activities brought to the attention of the police, and they may be subject to censure, and made to pay a surcharge and/or costs.

A committee of enquiry drawn from a panel of "qualified persons" — including Queen's Counsel barristers — will examine any future



A J MORRIS: "The code is now far superior to that of any other industry."

allegations of chart fraud.

Independent "field investigators" will probe reports of fraud and will be empowered with the right to enter the premises of panel dealers and examine their stock records to confirm the validity of their chart return diaries.

A freephone will be provided for

the use of anyone wishing to give information or initiate a complaint.

BPI charts committee chairman A J Morris said last week that he believed that the music industry now had a code of conduct which was "far superior to that of any other industry".

He added that work on revising the code was a "constant process of updating" and was "not a result of any TV programmes".

The new code was being mailed to BPI members at the end of last week and each company must endorse it with the signatures of its MD and company secretary. Any company failing to sign it "will cease to be a member of the BPI".

Asked whether he believed the new code would effectively stop chart fraud, Morris told *MW*: "This code in itself will deter malpractice and anyone contravening it will be taking huge chances."

● See page 2 for further details.

CBS gaining ground as market fortunes change

THE MARKET shares of the major companies altered significantly in the last quarter of 1980 with both EMI and WEA taking reduced percentages while CBS gained ground.

In the albums market, CBS came out top company with 16.4 per cent; EMI second with 15.4 and WEA third with 10.8. K-tel was the only TV-promoted company to show in this pre-Christmas period with 5.4 per cent; and the joint Ariola/Arista company improved its position to 4.9 per cent from 3.8 per cent last quarter.

In the singles market, EMI retained its lead as top company, but with a percentage reduced to 17.4 from 22.1, while CBS in second place improved from 12.8 per cent to 14.5; and WEA shared third place with Phonogram at 10.1 per cent — the latter company doubling its market share thanks to successes with Status Quo and Eddy Grant.

Stiff also showed in singles, after hits by Madness and Jona Lewie, with 4.7 per cent, while Ariola/Arista improved on 2.9 to 4.3. Chrysalis also gained ground to achieve 5.7 per cent.

In the leading labels section, CBS came first in the singles market with Epic second and EMI third; and in albums Epic was top with CBS second and A & M third.

Top corporate publishing company was Chappell and top individual publishing company was Warner Brothers.

The market shares are based on British Market Research samples from the chart return panel. Full details on page six.

STOP PRESS

Griffiths resigns

NEW YORK: RCA chairman and chief executive officer Edgar H Griffiths has resigned and will be succeeded by Thornton F Bradshaw, president of the Atlantic Richfield oil company and a member of the RCA board of directors.

The surprise announcement came within days of RCA's recording record sales and revenues for 1980. Griffiths will continue with the corporation as a consultant for a five-year period, and as chairman of the board's finance committee at his full \$450,000 annual salary.

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A new code

RECORD COMPANIES, their staff and associates will be bound by the following conditions under the new code of conduct:

- Records sent free to shops must be restricted to the particular record being promoted;
- Items other than those specifically featuring the artist or record being promoted will be excluded from "sales aids" sent to shops;
- They must not "authorise or be acquiescent" to the falsification of chart returns, or attempt to influence chart returns dealers or purchase recordings to "enhance" chart positions.
- They acknowledge the right of the research agency to omit "suspect" records from the chart;
- They must advise the BPI of any retail shops owned by their companies;
- They will discipline any member of their staff who attempts to "illegally or unethically" influence retailers.

BPI renews BMRB charts contract

THE NEW chart contract with the British Market Research Bureau marks the continuation of a long-term partnership between the BPI, BBC and *Music & Video Week* who provide the funds for the chart operation.

This chart service will in future be known as "The British Record Industry Chart" and will continue to be published by *Music & Video Week* and broadcast by BBC radio and television.

But charts committee chairman A J Morris revealed last week that the BPI had considered other forms of partnership and had been "very impressed" by a tender for the chart research presented by the Gallup organisation.

"We came very close indeed to giving Gallup the

contract," said Morris. "We were impressed by their method of electronically processing data but tests showed that they did not have sufficient capacity to meet our demands. BMRB's diary method eventually won out but we hope to look at electronic methods in the future."

The contract with BMRB is "long-term" and 12 months notice must be given should the partners decide that the service be offered for re-tender.

"THE INTERIM compromise between the BPI and the MRS on mechanical royalty payments following the abolition of RRP, is being based on dealer price until June 30" — see page four for full story.

New rules on singles chart eligibility

NEW CRITERIA have been set on how records qualify for a placing in the industry chart taking into account prices, maxi-records and cassettes.

To qualify a record must have a trade price of between 50p and £1.25 (ex VAT) and must have no more than four tracks with one title (ie an A side) being prominent.

It must feature only one act or artist and must have a maximum of 15 minutes playing time and in the case of a cassette single all the music must appear on one side of the tape only.

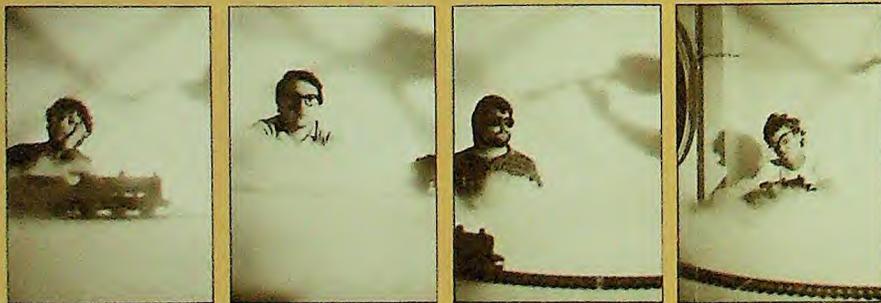
No cassette will qualify for the chart unless there is a disc equivalent and if cassette and disc sales are to be added together the recordings must be "substantially the same".

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Phonogram launches mid-price tape series

PHONOGRAM LAUNCHES a new mid-price cassette-only series, under the banner *The Music Of*, on February 13. All six acts in the first release are established names and the objective behind the series is to revitalise their back-catalogue; dealer price for the tapes is £1.98.

Those appearing in the new series include Status Quo, 10cc, Rod Stewart, Demis Roussos, The Spinners and The Statler Brothers. Phonogram tape marketing manager Roy Wilkins says: "The tracks on these compilations have been taken from early albums and do not clash with *Best Of* or *Greatest Hits* collections, but provide an opportunity for emergent fans to sample the featured artists' earlier material."

Special posters are being provided for dealers and anyone ordering all six cassettes will get a display prop.

Warwick buys TV time for Hamilton album

TV ADVERTISING, initially in the Anglia area from February 16, will promote George Hamilton IV's *Country Classics*, released by Warwick Records. The album, catalogue number WW 5101 (cassette WW4 5101), features 20 of Hamilton's most popular recordings and retails to the public at £4.99.

Another Warwick album, *The Best Of Pat Boone* (WW 5089, cassette WW4 5089), is to be re-tested in the HTV/Westward TV area from the same date. Originally released last August, the LP features 22 of Boone's original hits.

A new release from the company

is *Stay With Me* by UK country performer Raymond Froggatt, although at the moment no TV advertising has been scheduled.

Three new LPs have been lined up for Warwick's Parade label, which concentrates on military and ceremonial music: *Old Comrades* by the Royal Horse Guards and 1st Dragoons (PRD 2009), *Tunes Of Glory* by the Pipes And Drums And Military Band Of The Scottish Division School Of Music (PRD 2014) and *Salute To Abba* by the Band Of The Royal Corps Of Transport (PRD 2015).

BBC Radio claims big gains over Christmas

BBC RADIO is claiming significant gains for its main music networks during the Christmas period.

BBC research indicates that the daily patronage for the week including Christmas Day and Boxing Day rose from 12 per cent in 1979 to 13.2 per cent (equivalent to 7,000,000 listeners) in 1980, while Radio Two's audience showed a leap from 10 per cent to 12.9 per cent (6,750,000). More people listened to Radio Four—7.7 per cent (4,000,000) compared to 7.2 per cent in 1979 — while Radio Three's audience remained at 500,000.

Silk Cut country

CIGARETTE COMPANY Silk Cut has taken over sponsorship of the annual Wembley Country Music Festival, this year set for April 18 to 20. The previous sponsor was Marlboro.

Festival promoter Mervyn Conn has secured the sponsorship deal for the next four years.

Turn to page 19
for
News extra

Polydor press and promo reshuffles

POLYDOR HAS completed the restructuring of its press and promotion departments following the appointment of Arthur Sheriff as general manager, promotion and press.

A company statement says: "A number of new appointments particularly in the promotion area, will mean greater emphasis and concentration on regional radio to back up the activities of the company's strike force."

John Howson has been appointed deputy to Sheriff, with specific responsibility for TV, regional radio and Radio Two.

Tony Bramwell continues to work for Polydor as promotion consultant, while Tim Prior, formerly a director of Claude Hopper Productions in Los Angeles, has been named senior promotion executive with responsibility for London-based radio stations. Joe Reddington remains freelance promotion executive with responsibility for London-based radio stations.

Andrew Archibald becomes northern area promotion executive and Chris Mason becomes southern area promotion executive. Theo Loyla has been appointed Midlands regional promotion executive with responsibility for Polydor disco promotion activities.

The press department is headed by Andrew Hoy, assisted by Bill McAllister and Sharon Chevin. All the above mentioned report directly to Sheriff.

Top talent post for McGrogan

IN THE first staff changes at RCA since the arrival of MD Don Ellis, Tony McGrogan is promoted to head of artist development/liason and will lead the direction of talent development for the company with a special interest in career building for new artists.

McGrogan has worked for RCA for more than 10 years in sales, artist



liaison and promotion which he latterly headed, and deputy MD John Howes, to whom he will continue to report, describes the appointment as "a major part of company policy to consolidate and continue the expansion and acquisition of talent".

As a result of the move, Jon Burton, currently TV promotion manager, becomes head of promotion with responsibility for national radio, all BBC and independent local stations and television. Stewart Grey, currently in charge of licensed label promotion, is newly promoted to regional promotion manager. He will oversee RCA's total regional operation from a base in Newcastle-upon-Tyne.

Hitches joins MSD

MIKE HITCHES, until recently operations director at WEA Alpert, has been appointed group sales director of Multiple Sound Distributors. Hitches will report directly to Ian Miles, group MD and will be responsible for group sales and distribution.

Changes at Bronze in Bron's wake

FOLLOWING LILIAN Bron's announcement (*MW* Jan 24) that she is setting up her own business, the following statement has been issued by Gerry Bron:

"Following the departure of Lilian Bron, who is now pursuing an entirely separate career through her own companies and no longer represents Bronze Records or any company within the Bron Organisation, Gordon Simpson (formerly international manager) has been appointed international co-ordinator of Bronze Records assisted by Annette Jezard, international marketing assistant, and Joan Marindin, production assistant and international press liaison. Simpson reports to Gerry Bron, Bronze MD, who henceforth will be taking a more active and direct interest in Bronze International business than hitherto."

Staff shuffle in DJM's field service

IN WHAT is described as "a further extension of DJM's intentions to be extremely creative in the A & R and production areas, and less involved in marketing and sales," Stephen James has announced staff changes at DJM.

The size of the field operation has been cut from five to two people: Jimmy Devlin, head of regional promotion, and Steve Atkins who will work mainly on the retail and wholesale side in London and the South. Joining the company as A & R co-ordinator is Cherry Lill, formerly with PRT.

Charisma re-signs Phonogram pact

ENDING MONTHS of speculation Charisma Records has renewed its deals with Phonogram for the UK and the rest of the world, excluding the US.

A new two-year pressing and distribution arrangement has been negotiated by PolyGram UK MD Ramon Lopez and Charisma MD Brian Gibbon. In parallel negotiations, Phonogram International president for repertoire Aart Dalhuisen and Charisma chairman Tony Stratton Smith have signed a new three-year licensing arrangement for the world, excluding the US. Phonogram Canada, which formerly had a direct licence with Charisma, now becomes part of the new deal.

Charisma's name has been linked with several companies, including CBS, following the discontinuation of negotiations about an equity participation between Charisma and the PolyGram group, and Charisma's announced intention to remain independent (see *MW*, November 8, 1980).

Aart Dalhuisen comments: "The Charisma deal is as exciting to us as if we had signed a new label, after all the recent uncertainties."

"Charisma's creativity has continued to run at a high level, with many good new projects in development. Peter Gabriel made an



PICTURED CELEBRATING the successful conclusion of lengthy negotiations for the renewal of Charisma's links with Phonogram are (left to right) Bas Hartong, Phonogram International international A&R manager; Aart Dalhuisen, Phonogram International president for repertoire; Tony Stratton Smith, Charisma chairman; Leo Bouwer, Phonogram International A&R and finance and administration manager; Brian Gibbon, Charisma MD, Tony Seddon, Charisma's lawyer; and Henk Willem van den Berg, Phonogram International senior counsel, legal department.

important international breakthrough in 1980, and coupled with the enormous success of Genesis, this was a deal we clearly wanted to keep."

Charisma's licensing arrangements with Phonogram International have been in operation for 11 years and Stratton Smith says: "It was difficult having to disappoint certain other friends in the industry who had shown real

enthusiasm for working with us.

"In the final analysis we are accustomed to working with Phonogram, its systems and its personnel. Values grow out of a long relationship that are more than purely commercial. We have achieved a great deal together and where there are problems in a particular territory we have always been able to solve them in a reasonable and practical manner."

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NEWS

Hopkins takes over at Basing Street

THE NEW MD of Island's Basing Street Studios is Doug Hopkins, who set up — and then managed for four years — the RAK studio. He will be responsible for all Island's UK studios including Basing Street, The Fallout Shelter and the Island Mobile.

Peter Jones, who was previously at Wayne Bickerton's Odyssey Studios, has joined Hopkins as the company's technical manager.

Both appointments coincide with heavy investment in its studios by Island, with the intention of renovating and re-equipping in order to provide video and music recording facilities to the growing video industry.

Basing Street's Studio One has now been entirely fitted out for video work, with playback for AV post production, a new mixing console and a lighting grid. The Mobile is also now equipped for video work and the budget Fallout studio has been renovated.

Phil Collins signs with WEA

PHIL COLLINS, drummer and lead singer for Genesis, has signed a long-term exclusive contract with WEA International, and his debut LP, Face Value, will be released in all major markets on February 13.

The deal is for the world excluding the US and Canada (where he is signed to Atlantic) and the UK (where his deal is with Virgin).

MIDEM
Compromise on royalties

THE INTERIM compromise between the BPI and the MRS on mechanical royalty payments following the abolition of RRP, is being based on the dealer price until June 30 this year.

Ron White, president of the International Federation of Music Publishers, revealed this information during the IFMP annual meeting at Midem. "It's the usual British compromise," he commented, "and consists of applying a percentage to the dealer price to produce a notional royalty rate."

White would not reveal what the rate is, because it has still to be ratified by the members of the BPI and MRS. He did disclose however that a survey of record retail prices throughout the UK is to be conducted by a research company, with results expected by mid-June. These findings will form the basis of the new mechanical royalty payment, and surveys will be made henceforth at six-monthly intervals to keep the rate updated.

Dollops . . .

BRITAIN'S DOLLOPS, giant inflatable dinosaurs which threaten to rival the Wombles with their record Nobody Loves You Like The Dollops Do (MW, January 24), created great interest in Cannes, and Stagecoach Records — which has picked up the record — has been busy forging a number of deals for overseas territories. "They

MAM breakaways set up TBA agency

A BREAKAWAY group from MAM has set up a new agency company — called TBA International.

Ian Wright, who looked after MAM's contemporary artists, and his number two John Giddings have taken with them almost the entire contemporary roster. TBA has been joined by Dan Silver and former MAM production manager Alan Spriggs, who will be working out of the same office with his own production company.

First new signing to the company, which will deal in agency, promotion and management, is Jane Kennaway. TBA's full roster comprises David Bowie (for the UK), Charlie Daniels Band, Smokie, Hot Chocolate, Nils Lofgren, Hall and Oates, Rose Royce, The Beach Boys, Charlie Dore, Tom Petty and the Heartbreakers, Steve Harley, Fingerprutz, Joe Jackson, Hazel O'Connor, Gen X, XTC, Skids, The Stranglers, The Ramones, Iggy Pop, Psychedelic Furs, Grand Prix, Au Pairs, Buzzcocks and Gang Of Four.

Explaining the move, Wright says: "The music business recession has bitten hard but concert business is beginning to show signs of picking up and the time is right for a new independent company."

TBA International is based at 24 Hanover Square, London W1. Tel: (01) 499 9433.

WEA spells out initial SOR policy

WEA ALBUMS which are to be offered on SOR terms under the company's new pricing policy will be selected early next month, but the selection of the first 20 catalogue LPs to move into the mid-price range is complete.

Sales manager Mike Heap points out that almost all the LPs which will eventually comprise the 100 new mid-price titles for 1981 will be "older catalogue". In the first batch are The Last Record Album by Little Feat, Eagles by the Eagles, What Were Once Vices by the Doobie

Brothers, Pieces of Sky by Emmylou Harris and Alice Cooper's Greatest Hits.

However catalogue albums will not automatically move to mid-price after a predetermined length of time. Among the oldest in the current catalogue are some which continue to sell strongly and consistently (such as Led Zeppelin 2) and these will remain at full price. Also, some more recently-released LPs will change to give them a second chance in a lower-price market.

When the SOR list is announced it will contain albums by untried acts — as well as by artists who have had some product out but have not yet broken. "We want to make sure that these have the fullest possible distribution," Heap said, "and that they are well-represented in the shops, to give them the best chance of selling."

International Production on Kate Bush's Babooshka, Jon Roseman for Best Direction on Buggles' Elstree, shared with Gary Gutierrez on Hilly Michaels' Calling All Girls. Kate Bush gained an award herself for Best Artistic Performance.

Romantic label

MCA RECORDS and Heath Levy Music reached an agreement at Midem for the launch of the Romantic label. The latter will specialise in product recorded by talent in the Birmingham area and produced by Bob Lamb, who also works with UB40.

Heath Levy will handle the label's affairs in conjunction with Lamb and MCA will distribute it on a licensing basis. The first three acts signed to Romantic are Reality, John Caswell and The System. Reality, a black band based in Birmingham, will provide the label's debut release in March.

Red Nail . . .

RED NAIL is being re-launched as a label, and its new owner and MD Brian Hutch — is finalising UK distribution and negotiating licensing deals for the world at Midem.

Red Nail was founded by LWT and licensed to B&C when Hutch was managing director of B&C Trojan.

Bronze deal

BRONZE MUSIC'S Gerry Bron, Robert Lemon and Roger Bolton flew into Midem especially to sign a deal with Chappell Intersong for the world excluding the UK.

It is a four-year deal back-dated to January 1.



RCA HAS signed singer Scarlett Von Vollenman through a production deal with Ego Music and her first single is already on release.

Pictured celebrating the agreement are (left to right) David Arden (Von Vollenman Management), Don Ellis (RCA UK managing director), Scarlett Von Vollenman, Steve Royale (Ego Music), and John Howes (RCA's deputy managing director, commercial).

TV blitz for Jazz Singer

TO COINCIDE with the UK premiere of the Neil Diamond film The Jazz Singer Capitol Records and the film's distributors Columbia-EMI-Warner are cooperating in a TV campaign throughout February to support the film and re-promote the soundtrack album, which has already achieved gold status.

The film has its royal premiere on January 29 at the ABC Shaftesbury Avenue in London and will be shown throughout the country during February.

Capitol's marketing push is to be spearheaded by the release of the single Hello Again on January 26, packaged in a four-colour picture bag as a follow-up to Love On The Rocks.

The campaign kicks off on February 2 with a series of peak-time TV commercials on Thames and London Weekend Television and a series of 30-second radio commercials on Capital Radio, LBC and Radio Luxembourg.

The TV and radio push will be supported by advertising in all music press, national and provincial newspapers and magazines. Five hundred posters will appear on London buses plus four sheet posters in all underground stations.

Price changes as DJM scraps RRP

DJM IS to drop RRP, effective immediately, and in future will publish a dealer price only.

A company statement last week said: "There is no immediate intention to change any categories, but DJM is considering reductions in the price of the back catalogue. Plans are afoot to remarket some of the Elton John catalogue in a low-priced package around the Easter period."

Says Stephen James, "I have been interested in doing away with RRP for some time now, but did not want to take any action until the BPI and MRS has agreed the formula.

"I hope we can work closely with the retail trade in the near future to make UK manufactured records more attractive than overseas imports," he added.

Riva's Cougar campaign

JOHN COUGAR'S new album Nothin' Matters And What If It Did (Riva RVLPII) is released on February 6 with a special dealer price of £2.44. A single, Hot Night In A Cold Town (Riva 30), will be picture-bagged.

Promoting the LP will be national and provincial press advertising, a fly-posting campaign and posters on the London Underground. In addition there will be a dealer mail-out and in-store displays.

Cougar's album has already been a hit in the US and he will be supporting the release with a small showcase tour, including the Venue on February 20.

Meanwhile Rod Stewart has been re-signed to a new long-term publishing deal with Riva Music.

Island joins the cassette single movement

ISLAND IS the latest to join the industry's growing experimentation with cassette singles with the Steve Winwood single While You See A Chance (CWIP 6655).

Island's first "cassingle" is the fourth since EMI fired current interest in the configuration with the Bow Wow Wow release. It is being released as a limited edition of 5,000.

Dealer price is 70p and list price is £1.15. Packaging is a flip-top cardboard box similar to the WEA Lennon release.

News in brief...

THE BOYS release a new album and single on January 30 on Safari Records. The single, Let It Rain (SAFE 33) is taken from the LP which is entitled Boys' Only (BOYS 4). Ads in the consumer music press, instore displays, badges and posters back up the releases. Distribution is through Spartan.

THE NASHVILLE Teens have signed to the Chichester-based independent label Go Records and have issued their first single for ten years entitled Midnight and written by singer/founder member Ray Phillips.

FIVE-PIECE band Urge have signed a distribution deal for their own label Consumer Discs with Arista and release a new single, Bobby, this week. It is produced by Nigel Gray and the band are finalising a tour to back up the release.

MARVIN GAYE'S new album, In Our Lifetime (STML 12049) is released by Motown on February 16. The MCPS has banned American imports of the LP for two weeks starting February 19.

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PERFORMANCE RATINGS FOR OCT.-DEC. 1980

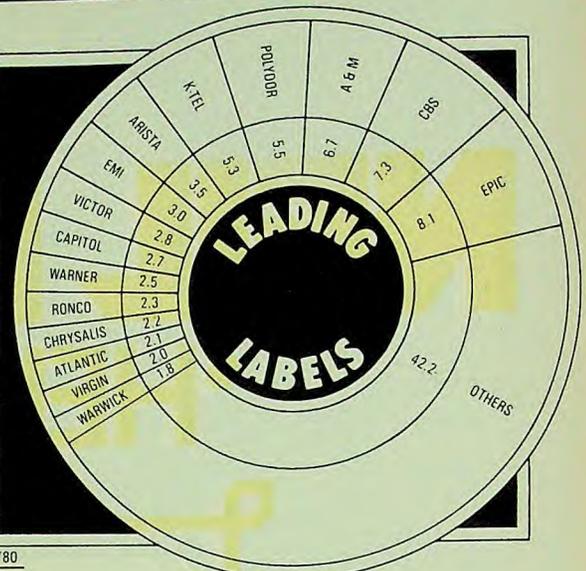
The graphs were prepared from statistics supplied by BMRB based on a weekly sample of sales through 450 record shops in the UK. Albums are those selling at £2.25 or over. Chart performance survey is based on chart planning, not panel sales.

ALBUMS

LEADING COMPANIES

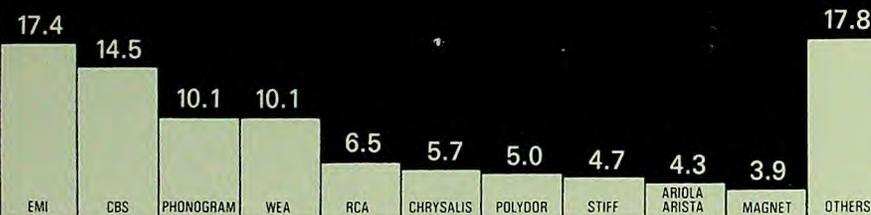


11.7	21.6	13.2	8.4	4.1	-	3.8	7.1	4.2	3.0	3.1	JULY SEPT '80
16.0	18.8	13.7	6.2	6.1	3.9	-	3.4	5.0	4.3	2.3	OCT-DEC '79



SINGLES

LEADING COMPANIES



22.1	12.8	5.8	13.9	8.6	3.5	7.0	-	2.9	2.1	JAN-SEPT '80
22.4	13.7	5.8	14.1	4.6	4.8	4.6	-	-	-	OCT-DEC '79

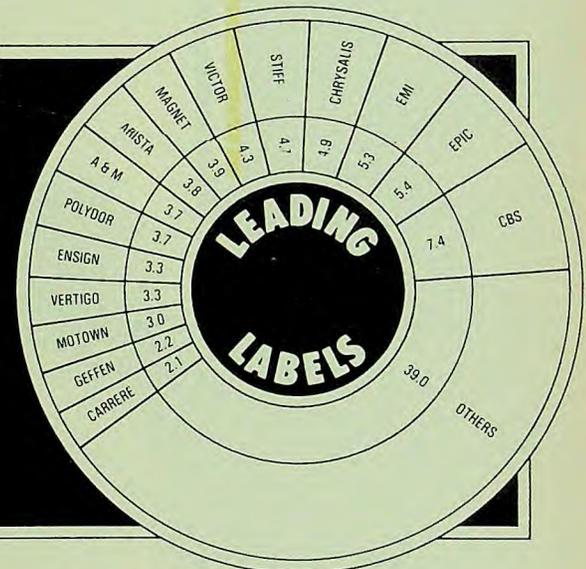


Chart Performance Survey

SINGLES

TOP GROUPS

- POLICE
- MADNESS
- BLONDIE
- ABBA
- OTTAWAN
- STATUS QUO
- ADAM & THE ANTS
- MATCHBOX
- BAD MANNERS
- ST. WINIFRED'S SCHOOL CHOIR

TOP FEMALE ARTISTS

- BARBRA STREISAND
- DIANA ROSS
- STEPHANIE MILLS
- KELLY MARIE
- SHEENA EASTON
- KATE BUSH
- RANDY CRAWFORD
- HAZEL O'CONNOR
- TEENA MARIE
- GERALDINE HUNT

TOP MALE ARTISTS

- JOHN LENNON
- DENNIS WATERMAN
- JONA LEWIE
- DAVID BOWIE

- STEVIE WONDER
- EDDY GRANT
- ROD STEWART
- KENNY ROGERS
- GEORGE BENSON
- NEIL DIAMOND

TOP PRODUCERS

- POLICE/NIGEL GREY
- LANGER/WINSTANLEY
- TONY VISCONTI
- BARRY GIBB/GALUTEN
- CHRISTOPHER NEIL
- MIKE CHAPMAN
- ANDERSSON/ULVAEUS
- STATUS QUO/J. EDEN
- VANGARDE/KLUGER
- CHRIS HUGHES

TOP WRITERS

- STING
- BARRY & ROBIN GIBB
- J. HOLT
- ANDERSSON/ULVAEUS
- ROSSI/FROST
- VANGARDE/KLUGER
- JOHN LENNON
- ADAM ANT/MARCO PIRRONI
- McPHERSON/FOREMAN/BARSON
- BAD MANNERS

TOP PUBLISHERS - INDIVIDUAL

- WARNER BROTHERS
- EMI MUSIC
- VIRGIN
- RSO/CHAPPELL
- SPARTA FLORIDA
- HEATH LEVY
- BOCU
- CHAPPELL
- LENNON MUSIC
- PLANETARY NOM

TOP PUBLISHERS - CORPORATE

- CHAPPELL
- EMI MUSIC
- WARNER BROTHERS
- VIRGIN
- EATON
- HEATH LEVY
- ZOMBA
- ATV MUSIC
- JOBETE
- LEOSONGS

ALBUMS

TOP GROUPS

- POLICE
- ABBA
- MADNESS
- BLONDIE
- JAM
- STATUS QUO
- ADAM & THE ANTS

- UB40
 - THREE DEGREES
 - NOLANS
- #### TOP FEMALE ARTISTS
- BARBRA STREISAND
 - KATE BUSH
 - HAZEL O'CONNOR
 - BRENDA LEE
 - DIANA ROSS
 - LENA MARTELL
 - RANDY CRAWFORD
 - JOAN ARMATRADING
 - DONNA SUMMER
 - JONI MITCHELL

TOP MALE ARTISTS

- BARRY MANILOW
- JOHN LENNON
- DAVID BOWIE
- STEVIE WONDER
- BRUCE SPRINGSTEEN
- ELVIS PRESLEY
- ROD STEWART
- JAMES LAST
- NEIL DIAMOND
- KEN DODD

TOP MISC./SOUNDTRACKS

- NOT THE 9 O'CLOCK NEWS
- CHART EXPLOSION
- THE LOVE ALBUM
- AXE ATTACK
- COUNTRY LEGENDS

TOP PRODUCERS

- POLICE/NIGEL GREY
- ANDERSSON/ULVAEUS
- GIBB/GALUTEN/RICHARDSON

- RON DANTE/BARRY MANILOW
- DOUGLAS/LENNON/ONO
- WINSTANLEY/LANGER
- DAVID BOWIE/TONY VISCONTI
- MIKE CHAPMAN
- KATE BUSH/JON KELLY
- STEVIE WONDER

TOP SINGLES

- WOMAN IN LOVE, Barbra Streisand, CBS
- SUPER TROUPER, Abba, Epic
- THE TIDE IS HIGH, Blondie, Chrysalis
- (JUST LIKE) STARTING OVER, John Lennon, Geffen
- THERE'S NO ONE QUITE LIKE GRANDMA, St. Winifred's School Choir, MFP
- D.I.S.C.O., Ottawan, Carrere
- WHAT YOU'RE PROPOSING, Status Quo, Vertigo
- STOP THE CAVALRY, Jona Lewie, Stiff
- DON'T STAND SO CLOSE TO ME, The Police, A&M
- IF YOU'RE LOOKIN' FOR A WAY OUT, Odyssey, RCA

TOP ALBUMS

- SUPER TROUPER, Abba, Epic
- ZENYATTA MONDATTI, Police, A&M
- GUILTY, Barbra Streisand, CBS
- DOUBLE FANTASY, John Lennon, Geffen
- MANILOW MAGIC, Barry Manilow, Arista
- DR. HOOK'S GREATEST HITS, Dr. Hook, Capitol
- NOT THE NINE O'CLOCK NEWS, Various, BBC
- ABSOLUTELY, Madness, Stiff
- AUTOAMERICAN, Blondie, Chrysalis
- HOTTER THAN JULY, Stevie Wonder, Motown

ANNOUNCEMENT

Due to the present confusion over the UK music publishers copyright rate for video cassettes, VCL have decided to accept the MRS recommended rate card until the British Videogram Association completes its negotiations with the MCPS.

VCL will continue however to clear and negotiate separate licences with those publishers who do not collect through MCPS. As part of its future policy, VCL will endeavour to work closely with those publishers who are able to negotiate a rate which reflects the true economics within the video market.



VCL Video Services Ltd
58 Parker Street, London WC2

Ensign records move!

RCA Ensign Records are now available from
RCA Records, West Bromwich.

New Releases



BEGGAR & CO
'(Somebody) Help Me Out'
Home grown jazz-funk
High on the disco charts
Remix by Barry Blue
ENY 201
ENY 201 Full length version

RUDY GRANT 'Lately'

Lilting reggae treatment of
the Stevie Wonder song
An Ice Records Production
An Eddy Grant mix
ENY 202
ENY 202



DAVID BENDETH 'Love Collect'

Debut single on Ensign from the
'Feel The Real' hitmaker. Moving
up in the disco charts. From the
forthcoming album "Just Dessert"
ENY 203
ENY 203



Moving up in '81 with RCA

Marketed by RCA. Order from RCA Ltd., Lynd Lane, West Bromwich, West Midlands B70 7ST. Telephone 021-525 3000
All previous releases are available only from Polygram Record Services.



ORDER FORM CHART ● = PLATINUM (One million sales) ● = GOLD (500,000 sales) ○ = SILVER (250,000 sales)

TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	5	5	IMAGINE John Lennon (John & Yoko/P. Spector) Northern Songs	Parlophone R6009 (E)
▲	2	3	WOMAN John Lennon (Lennon/Ono/Douglas) Lennon/Ono Music	Geffen K 79195 (W)
▲	3	4	IN THE AIR TONIGHT Phil Collins (Collins/Padgham) Hit & Run	Virgin VSK 102 (C)
▲	4	2	ANTMUSIC Adam & The Ants (Chris Hughes) EMI	CBS 9352 (C)
▲	5	14	RAPTURE Blondie (M. Chapman) Chrysalis	Chrysalis CHS 2485 (F)
▲	6	13	VIENNA Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2481 (F)
£	7	8	DON'T STOP THE MUSIC Yarborough & Peoples (Simmons/Ellis) Copyright Control	Mercury MER 53 (F)
£	8	6	I AM THE BEAT The Look (A. Shacklock) Copyright Control	MCA 647 (C)
£	9	11	YOUNG PARISIANS Adam And The Ants (Jo Julian/Adam Ant) Ant Music	Decca F 13803 (F)
£	10	12	I AIN'T GONNA STAND FOR IT Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1215 (E)
£	11	5	DO NOTHING/MAGGIES FARM Specials (D. Jordan) Plangent Visions/Warner Brothers	ZTone CHSTT 16 (F)
▲	12	23	FADE TO GREY Visage (Visage/Ure) Island/Performance	Polydor POSP 194 (F)
▲	13	7	TOO NICE TO TALK TO The Beat (B. Sergeant/Zomba/Beat Brothers)	Go Feet FEET 4 (F)
▲	14	8	FLASH Queen (B. May/Mack) EMI/Queen	EMI 5126 (E)
▲	15	3	RUNAROUND SUE Racey (M. Most) Dominion	RAK 325 (E)
£	16	25	ROMEO & JULIET Dire Straits (Irvine/Knopfler) Rondor/Strait Jacket	Vertigo MOVIE 1 (F)
▲	17	33	A LITTLE IN LOVE Cliff Richard (A. Tarney) ATV	EMI 5123 (E)
▲	18	38	RETURN OF THE LOS PALMAS 7 Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 108 (C)
£	19	29	GANGSTERS OF THE GROOVE Heatwave (Guthrie/J. Wilder Jnr.) Rod Songs	GTO GT 285 (C)
£	20	20	SCARY MONSTERS David Bowie (Bowie/Visconti) Bawlay Brothers/Fleur	RCA BOW 8 (R)
£	21	22	LORRAINE Bad Manners (Roger Lomas) Magnet	Magnet MAG 181 (A)
£	22	15	(JUST LIKE) STARTING OVER John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon	Geffen K 79186 (W)
£	23	9	HAPPY CHRISTMAS (WAR IS OVER) John Lennon (Ono/Lennon/Spector) Lennon/Ono Music	
▲	24	45	THE FREEZE Spandau Ballet (Richard James Burgess) Copyright Control	Chrysalis CHS 2486 (F)
£	25	27	IT'S MY TURN Diana Ross (Masser) Screen Gems EMI/Chappell	Motown TMG 1217 (E)
£	26	30	BURN RUBBER ON ME Gap Band (L. Simmons) Rachel (Leosong)	Mercury MER 52 (F)
£	27	17	WHO'S GONNA ROCK YOU Nolans (Nicky Graham) April/Aqua/Screen Gems EMI	Epic EPC 9325 (C)
£	28	NEW	I SURRENDER Rainbow (Roger Glover) Island	Polydor POSP 221 (F)
£	29	36	TWILIGHT CAFE Susan Fassbender (MusicDeals) Bocu	CBS 9468 (C)
£	30	18	RABBIT Chas & Dave (Hodges/Peachcock) Chas&Dave Music	Rockney 9 (P)
£	31	21	OVER THE RAINBOW/YOU BELONG TO ME Matchbox (Peter Collins) Big Three/Chappell	Magnet MAG 192 (A)
£	32	19	STOP THE CAVALRY Jona Lewie (Bob Andrews/Jona Lewie) Street	Stiff BUY 104 (C)
£	33	34	IT'S HARD TO BE HUMBLE Mac Davies (-) Heath Levy	Casablanca CAN 210 (A)
£	34	54	SGT. ROCK (IS GOING TO HELP ME) XTC (S. Lillywhite) Virgin	Virgin VS 384 (C)
£	35	50	GIVE PEACE A CHANCE Plastic Ono Band (John Lennon/Yoko Ono) Northern Songs	Apple 13 (E)
£	36	26	LIES/DON'T DRIVE MY CAR Status Quo (Status Quo/J. Eden) Dump/Eaton/Vistamar/Status Quo	Vertigo QUO 4 (F)
£	37	64	TURN ME ON, TURN ME OFF Honey Bane (J. Pursey) Singatune	Zonophone Z 15 (E)
£	38	28	EMBARRASSMENT Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 102 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	42	3	HANG TOGETHER Odyssey (Linzer) Chappell/ATV	RCA 23 (R)
40	NEW		THE ELEPHANT'S GRAVEYARD (GUILTY) Boomtown Rats (Visconti/Boomtown Rats) Sewer Fire Hits	Ensign BONGO 2 (F)
41	40	3	I SHOT THE SHERIFF Light Of The World (Auggie Johnson) Rondor	Ensign ENY 46 (F)
£	42	63	THE BEST TIMES Styx (Styx) Rondor	A&M AMS 8102 (C)
£	43	31	THIS WRECKAGE Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 50 (W)
£	44	NEW	THROWN AWAY Stranglers (Stranglers) Albion	Liberty BP 383 (E)
£	45	49	WHILE YOU SEE A CHANCE Steve Winwood (Winwood) Rondor/Fantasy	Island WIP 8655 (F)
£	46	61	THE BED'S TOO BIG WITHOUT YOU Shella Hylton (Harry Jay) Virgin	Island WIP 6671 (E)
£	47	39	RAPP PLAYBACK James Brown (Brown/Stone) Third World	RCA 28 (R)
£	48	41	LONELY HEART U.F.O. (UFO/T.H.T.H. Music/Chrysalis)	Chrysalis CHS 2482 (F)
£	49	NEW	I'M IN LOVE WITH A GERMAN FILM STAR Passions (P. Wilson) Copyright Control	Polydor POSP 222 (F)
£	50	44	COLD LOVE Donna Summer (Moroder/Balotte) Warner Brothers	Geffen K 79193 (W)
£	51	69	CAR TROUBLE Adam & The Ants (Chris Hughes) Straight Forward/EMI	Do It DUN 10 (SP)
£	52	NEW	OLDEST SWINGER IN TOWN Fred Wedlock (-) Sunset	Rocket XPRES 46 (W)
£	53	68	ZEROX Adam & The Ants (Adam Ant) Ant Music	Do It DUN 8 (SP)
£	54	24	DE DO DO DE DO DA DA DA Police (Police/N. Gray) Virgin	A&M AMS 7578 (C)
£	55	32	LONELY TOGETHER Barry Manilow (B. Manilow) ATV	Arista ARIST 373 (F)
£	56	63	HITSVILLE UK Clash (-) Nonesen	CBS 9480 (C)
£	57	NEW	JUST WHEN I NEEDED YOU MOST Barbara Jones (A. Ranglin) Warner Brothers	Sonet/A Side SON 2221 (A)
£	58	NEW	WE'LL BRING THE HOUSE DOWN Slade (Slade) Whild John Music	Cheapskate CHEAP 16 (R)
£	59	35	RUNAWAY BOYS Stray Cats (Dave Edmunds) Copyright Control	Arista SCAT 1 (F)
£	60	74	DANCING WITH MYSELF/UNTOUCHABLES Gen X (Keith Forsy) Chrysalis	Chrysalis CHS 2488 (F)
£	61	NEW	REWARD Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers	Vertigo TEAR 2 (F)
£	62	46	GUILTY Barbra Streisand/Barry Gibb (B. Gibb/A. Galuten/C. Richardson) RSO/Chappell	CBS 9315 (C)
£	63	47	LADY Kenny Rogers (L. Ritchie Jnr.) Brockman	United Artists UP 635 (E)
£	64	37	LOVE ON THE ROCKS Neil Diamond (Bob Gaudio) Chappell	Capitol CL 16173 (E)
£	65	71	I.O.U. Jane Kennaway (Strange Behaviour) Dinsong/Virgin	Deram DM 436 (F)
£	66	67	NEVER GONNA GIVE YOU UP Patrice Rushen (Charles Mins Jnr./Rushen) Copyright Control	Elektra K 12494 (W)
£	67	NEW	MYSTERIES OF THE WORD MFSB (-) Mighty 3/Carlin	Philadelphie PIR 9501 (C)
£	68	43	MY GIRL Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 28 (W)
£	69	NEW	CHEATED Praying Mantis (Tim Friese-Green) Copyright Control	Arista ARIST 378 (F)
£	70	68	THERE'S NO ONE QUITE LIKE GRANDMA St. Winifred's School Choir (P. Tattersall) EMI	MFP FP 900 (E)
£	71	48	SUPER TROUPER Abba (Anderson/Ulvaeus) Bocu	Epic EPC 9089 (C)
£	72	NEW	ALL NIGHT LONG/TAKE IT TO THE TOP Cloud (Flashback Records) DJM	UK Champagne FUNK 1 (C)
£	73	NEW	(YOU KNOW) YOU CAN DO IT Central Line (Carter) Copyright Control	Mercury LINE 7 (F)
£	74	52	BANANA REPUBLIC Boomtown Rats (T. Visconti) Sewer Fire/Zomba	Ensign BONGO 1 (F)
£	75	NEW	DO THE HUCKLEBUCK Coast To Coast (Hal Carter) Leeds	Polydor POSP 214 (F)

Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

A-Z TOP WRITERS

A Little In Love (A. Tarney)	17
All Night Long!	72
Take It To The Top (Cloud)	72
Antmusic (Adam Ant)	4
Marcus Pirroni	4
Banana Republic (Galdoff/Bridget)	74
Burn Rubber On Me (Simmons/Wilson/Taylor)	26
Car Trouble (Adam Ant)	61
Chaset (Carrall/Wilson)	69
Cold Love (Ballotte/Feltemeir/Forsey)	50
Dancing With Myself (Idd/James)	60
De Do Do Do De Da Da Da (Sting)	54
Do Nothing (Goldring/Dammers)	11
Don't Stop The Music (Simmons/Peoples/Ellis)	7
Do The Hucklebuck (Alfred/Gibson)	75
Embarrassment (Barson/Thompson)	38
Fade To Gray (Currie/Payne/Ure)	12
Flash (B. May)	19
Gangsters Of The Groove (Tamperton)	13
Give Peace A Chance (Lennon/McCartney)	35
Guilty (B. M. & R. Gibb)	62
Hang Together (Russell-Brown/Linzer)	39
Happy Christmas (War Is Over) (Ono/Lennon)	23
Hitsville UK (Clash)	56
I Ain't Gonna Stand For It (Stevie Wonder)	10
I Am The Beat (Whetstone/Bass)	8
In The Air Tonight (Collins)	3
Imagine (Lennon)	1
I'm In Love With A German Film Star (Passional)	49
I.O.U. (Kennaway)	65
I Shot The Sheriff (B. Marley)	41
I Surrender (Russ Ballard)	28
It's Hard To Be Humble (M. Davies)	33
It's My Turn (Massar/Bayer-Sager)	25
Just When I Needed You Most (Van Warmer/T. Wilson)	57
Lady (Lionel Ritchie Jnr.) (Rossi/Frost/Parfitt)	63
Lies/Don't Drive My Car (Brown)	36
Lonely Heart (Chapman/Way/Moggl)	48
Lonely Together (Kerry Nolan)	65
Lorraine (Bad Manners)	21
Love On The Rocks (N. Diamond/G. Becaud)	64
My Girl (Various)	68
Mysteries Of The Word (D. Wansell)	67
Never Gonna Give You Up (Rushen/Washington)	56
Oldest Swinger In Town (Pickford/Wedlock/Newman)	62
Over The Rainbow/You Belong To Me (Harburg/Arian/King/Price/Stewart)	31
Rabbit (Hodges/Peachcock)	30
Rapp Playback (S. Brown/J. Brown/H. Stallings)	47
Rapture (C. Stein/D. Harry)	5
Return of the Los Palmas 7 (Barson/Woodgate)	18
Sad For You (Gibson)	61
Reward (Gill/Copel)	16
Romeo & Juliet (Knopfler)	16
Runaround Sue (D. Dimuccil/E. Harescal)	15
Runaway Boys (Seizer/McDonnell)	59
Scary Monsters (Bowie)	20
Sgt. Rock (Is Going To Help Me) (A. Partridge)	34
Starting Over (John Lennon)	22
Stop The Cavalry (Lewie)	32
Super Trouper (B. Anderson/B. Ulvaeus)	71
The Bed's Too Big Without You (Sting)	46
The Freeze (G. Kemp)	24
The Best Times (Young)	42
The Elephant's Graveyard (Galdoff)	40
There's No One Quite Like Grandma (Gordon/Lorenz)	70
This Wreckage (Numan)	43
Thrown Away (Stranglers)	44
Too Nice To Talk To (Beat)	13
Turn Me On, Turn Me Off (Purney/Honey Bane/Godwin)	37
Twilight Cafe (Fassbender/Russell)	29
Vienna (Currie/Cross/Cann/Ure)	6
We'll Bring The House Down (Lae/Holder)	58
While You See A Chance (Winwood/Jennings)	45
Who's Gonna Rock You (Ocean/Gold)	27
Woman (Lennon)	2
You Know You Can Do It (Francia/Hinds/Beckles)	73
Young Parisians (A. Ant)	9
Zerox (Adam Ant)	61

NAUTY CULTURE

1ST SINGLE 'ONCE UPON A TIME'

The single you are already hearing on BBC Radio 1, Radio Victory, RadioForth, Radio 210, Radio Orwell, Radio Piccadilly, Radio City.

Out now on Charisma Records CB 378 In special picture bag



AVAILABLE THROUGH POLYGRAM RECORD OPERATIONS



RETAILING

EMPLOYERS ARE sometimes faced with theft committed by employees.

Where there is clear evidence that a particular individual is responsible the employer can dismiss him or her immediately and, of course, no claim for unfair dismissal can normally succeed.

But the Employment Appeal Tribunal has recently ruled that even when the evidence is clear the employee must always be given an opportunity to present his case and his side of the story.

In the case dealt with by the tribunal an employee was not given this opportunity and it was held that the dismissal was unfair.

But although this was the ruling, when it came to the question of compensation for the employee the tribunal ruled that even if the employee had been given an opportunity to state his case, the outcome — dismissal for dishonesty — would have been the same. In this event no compensation was awarded — which is some consolation for the employer concerned.

There is a further point worth noting. If a retailer finds, for example, that an employee has been stealing money from him, he is not legally obliged to report the matter

Lawyer Paul Hilden continues his occasional series on how the law affects retailers

Employee theft: what the law has to say

to the police. However it is an offence to enter into an agreement with the employee not to report a theft if the employee agrees to pay back the money involved. Legal advice should therefore be taken before contemplating any "pay back" arrangement with an employee.

Life insurance

UNDER THE law it is prohibited to take out a life insurance policy on another person unless one has what is known as an "insurable interest" in the life of that person. Thus you cannot take out a life insurance

policy on a friend or a distant relative.

However, in business life there are individuals whose death may result in a financial burden or loss to you. In these circumstances it may be prudent to take out a life policy to the extent of the risk. Indeed, you are limited on the amount for which you can take out cover to the extent of your possible loss. Of course, a businessman has an insurable interest in every debtor to the business, but it would become impossible to effect life cover for every debtor.

There are two categories of people, however, for whom it might

be prudent to take out life insurance.

Partners usually have an interest in each other's lives. On the death of a partner, depending on the partnership agreement, considerable sums of money may have to be found, to pay out on the interest of the dead partner to his personal representatives or beneficiaries of his estate. It is therefore important for partners to take this into account.

The other category of people in the case of a limited company would be directors with substantial shareholdings. Here again financial complications could arise on death and a reasonable valuation of the

shareholdings of the directors affected should be made and appropriate cover effected on the lives of such directors.

This can avoid financial burdens falling on individuals or the business when liquidity may be difficult.

Compensation

THERE HAVE been changes in the unfair dismissal compensation provisions made by the Employment Act of 1980.

The basic compensation award, based on a minimum of two weeks pay, can be reduced so that it is measured in the same way as a redundancy payment. This means that for a young worker with short service a basic award could be less than two weeks pay.

Further, where an employer has offered a sacked employee reinstatement in his job but the employee has refused the offer unreasonably, then the tribunal will be able to reduce the basic award of compensation.

It will also have the power to reduce the basic award if it considers that before the dismissal (or before notice was given) the employee's conduct made it just and equitable that the award should be reduced.

The No. 1 Single

'SHADDAP YOU FACE'



Still No. 1 in Australia after 7 weeks.
The original and the best.

Joe Dolce - 'Shaddap You Face' Epic EPC 95 18

Tape trial is big success for Tip Sheet

BECAUSE OF the success of a pilot scheme conducted last year the Tip Sheet new release cassette service has more than trebled its distribution, with 500 record shops being added to the mailing list.

Tip Sheet describes the response when the new release review cassettes were sent to selected dealers as well as the original list of 200 DJs and media producers, as "fantastic".

A questionnaire revealed that retailers found it useful to hear the new releases when ordering stock; they wanted to receive it each week; and they intended to play it in-store for customers. Tip Sheet comments: "From reports we have received, they have been doing so".

Conifer boosts dealer margins

TO ENCOURAGE tape business the specialist importer Conifer has increased dealer margin on its cassettes to 33 per cent, to match that on records.

While aware that the availability of cassettes, and the market for them, becomes smaller as the type of product becomes more specialised, Conifer is announcing the increased margin at the same time as the conclusion of a deal to import and distribute the French classical label Erato, which has a full range of cassette versions of its catalogue.

There has also been revision of prices of some records in the Conifer catalogue. These are most often a rounding down of price rather than an increase. New price lists are being prepared by Conifer.

Book Review

No garbage from Lennon

OF ALL the garbage which has been uttered by all the pop artists in all the interviews, John Lennon has possibly contributed the least. That alone would be sufficient reason to collect, edit, arrange and publish a selection of his printed outpourings.

John Lennon In His Own Words is published by Omnibus Press in the Own Words series and, like others, is compiled by Miles. As always, while the reader must be aware of the work involved in such a compilation, it seems churlish for the compilers to deny acknowledgement to any but a few of the interviewers.

Such collections of other people's work are inevitably parasitic (even if pleasantly) and it would have been more interesting if the quotes had been placed in their context.

It has a fair number of pictures, although some are now as familiar as the one of your aunt's wedding.

The hysteria which followed Lennon's appalling and unnecessary death is fading, but genuine interest in the man with the odd kind of genius will remain. This book can satisfy part of that interest. T.A.

● John Lennon In His Own Words. Published by Omnibus Press, released February 5. Retail price: £2.95.

Berwick Street

RECORDING STUDIOS

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LONDON W1 3RG
Telephone: 01-734 5750



MUSIC & VIDEO WEEK

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STYX

PARADISE THEATER



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"BEST OF TIMES AVAILABLE NOW"

ONLY £2.99
AT OUR PRICE VIRGIN
OR THE HMV SHOP FOR
10 DAYS ONLY
(offer closes January 31st)

TOP 75 ALBUMS

Week ending January 31, 1981

NEW = NEW ENTRY
* = PLATINUM LP (500,000 units)
• = GOLD LP (100,000 units)
◊ = SILVER LP (60,000 units)
- 1 = RE-ENTRY

1	KINGS OF THE WILD FRONTIER Adam & The Ants	•	CBS 84549
2	DOUBLE FANTASY John Lennon	◊	Geffen K99131
3	THE VERY BEST OF DAVID BOWIE David Bowie	•	Kel NE 1111
4	MANILOW MAGIC Barry Manilow	◊	Arista ARTV 2
5	BARRY Barry Manilow	◊	Arista DLART 2
6	IMAGINE John Lennon/Plastic Ono Band		Parlophone PAS 10004
7	GUILTY Barbra Streisand	◊	CBS 86122
8	DR. HOOK'S GREATEST HITS Dr. Hook	◊	Capitol EST 28037
9	TRUST Evis Costello & The Attractions		F. Beat XXLP 11
10	SUPER TROUPEUR Abba	◊	Epic EPC 10022
11	MONDO BONGO Boombtown Rats		Mercury 6359 042
12	PARADISE THEATER Styx		A&M AMLK 63719
13	MAKIN' MOVIES Dire Straits	◊	Vertigo 6359 034
14	SHAVED FISH John Lennon/Plastic Ono Band	•	Parlophone PCS 7173
26	VISAGE Visage		Polydor 2490 157
27	AUTOAMERICAN Blondie	◊	Chrysalis CDL 1290
28	DIRK WEARS WHITE SOX Adam & The Ants		Do It RIDE 3
29	SCARY MONSTERS & SUPER CREEPS David Bowie	•	RCA BOWLP 2
30	MAKING WAVES Nolans	•	Epic EPC 10023
31	YESSHOWS Yes		Atlantic K 60142
32	SKY 2 Sky	◊	Ariola ADISKY 2
33	THE RIVER Bruce Springsteen	•	CBS 88510
34	ONE STEP BEYOND Madness	◊	Sire SEZ 17
35	SANDINISTA Clash		CBS FSLN 1
36	BAT OUT OF HELL Meat Loaf	◊	Epic/Cleveland International EPC 82419
37	I JUST CAN'T STOP IT The Beat	•	Go Feet BEAT 001
38	SOUND AFFECTS Jam	•	Polydor POLD 5035
39	FLESH AND BLOOD Roxy Music	◊	Polydor POLH 002
51	LOONEE TUNES Bad Manners	◊	Magnet MAG 5038
52	THE BEATLES 1962-1966 Beatles	◊	Parlophone PCSP 717
52	WAR OF THE WORLDS Jeff Wayne	◊	CBS 96000/WOW 100
54	ORGANISATION Orchestral Manoeuvres In The Dark	•	DinDisc DID 6
55	JUST SUPPOSIN' Status Quo	•	Vertigo 6302 057
56	TOYAH TOYAH TOYAH Toyah		Safari LIVE 2
57	STRONG ARM OF THE LAW Saxon	•	Carrere CAL 120
58	LADY Kenny Rogers		Liberty LBG 30334
59	BRIGHT LIGHTS Snowbuddywaddy	◊	Arista SPART 1142
60	LIVE IN THE HEART OF THE CITY Whitesnake	◊	United Artists SNAKE 1
61	GAUCHO Steely Dan		MCA MCF 3090
62	OUTLANDOS D'AMOUR Police	◊	A&M AMLH 68502
63	RISE & FALL OF ZIGGY STARDUST David Bowie		RCA INTS 5063
64	LIVE Eagles		Asylum K 62032

GREATEST HITS VOL. 2

INTERNATIONAL

Edited
by
NIGEL HUNTER**Rivals lock horns on piracy issue****Singapore's 'pirates' issue job loss threat**

SINGAPORE: An ironic commentary on the scope and scale of the unauthorised reproduction of foreign musical works in Singapore is provided by an estimate that \$120 million (£24 million) in export earnings will be lost and hundreds of employees will become redundant if anti-piracy legislation is enacted successfully.

The Singapore Soundtape Retailers' Association (SSRA), which released the details, warned that there would be "much loss" if some of its members' present activities are classified as "pirating".

Tougher penalties

SSRA chairman Lim Hock Soo said pirating could only apply to the works of local artists, and that the reproduction of foreign works was international trade, and carried out to fulfill orders from overseas.

Acting Culture and Communication Minister Ong Teng Cheg declared at the recent IFPI/AMIA meeting here that the copyright laws may be amended to provide tougher penalties against music pirates.

Complaints

The SSRA maintains that neither Singapore nor the purchasing country comes under the ambit of the Geneva Copyright Convention. Inevitably, this has resulted in

several record companies in Sweden, India, Japan, Canada and the US lodging complaints with the Singapore authorities.

The republic's anti-piracy crusader, the Singapore Phonogram Association (SPA) has retorted that all reproduction of tapes and records without the prior consent of the original producer is illegal and immoral.

Double standards

"We have to protect both the local and the foreign artists," stated an SPA spokesman. "There should be no double standards."

There are about 10 factories in Singapore involved in the moulding of cassette cases, screws, steel plate and copper plate production, assembly of blank tapes, packaging and printing. Over 60 per cent of the product is sold as reproduced tapes and the rest as blank tapes, with 90 per cent of the total marked for export.

Relocation

Of exported tapes, about 80 per cent goes to the Middle East and a further 10 per cent to South Africa and South America. It is feared that if reproduction is prohibited here, the market will relocate to other countries such as Taiwan and Indonesia. Trade in reproduced tapes has been on the increase since Hong Kong clamped down on piracy in 1977.



PARIS: Sessions in Pathe Marconi EMI's studios here were an ideal opportunity to present *The Pretenders* with gold awards for their first LP released in France, which has exceeded 100,000 sales. From left, Pathe Marconi EMI international manager Gilles Petard, Sire Records president Seymour Stein, A. de Ricou (Pathe Marconi EMI A&R and marketing manager), Pretender Pete Farndon, Ch. Blanchard (Sire label manager), Pretenders James Honeyman-Scott, Chrissie Hynde, Martin Chambers, and Pathe Marconi EMI chairman and managing director A. Gerondeau.

**Dateline:
Johannesburg****RPM: a South African success story**

From **JOE BRONKHORST**
JOHANNESBURG: Twelve years ago, RPM started as a company specialising exclusively in local talent. Its main artist was Dan Hill, who produced a very successful series of gold disc-winning albums entitled Sounds Electronic. Things have progressed favourably on all fronts since RPM first started.

"What we used to do in turnover in a month, we now do in a day," declared RPM chairman and managing director Matt Mann.

RPM is particularly active in the international market. It has been releasing product in Europe through its own offices established in the UK and Holland.

The latest episode in RPM's expanding story is a £1¼ million revamp of its RPM House headquarters here in Johannesburg. The building now contains every aspect of the company's activities, including printing, production, promotion, administration and recording studios.

The latter consist of a 16-track facility with a Neve console, a state-of-the-art 24-track studio with computerised MCI equipment, and an audition/demo studio. RPM is hoping to attract international custom to its studios.

Greek TV ads bring gold for CBS

ATHENS: The long-awaited judicious application of television advertising in Greece has proved to be dynamite for the record industry here.

It was in mid-December, 1980, that CBS Greece launched a television advertising campaign to add muscle to the release of a nostalgic compilation 16 Golden Memories. By Christmas, CBS says, the album had broken the 50,000 unit sales mark to go gold, breaking all selling speed records here.

By mid-January, the album had hit 70,000 and is still climbing. And the company claims that the television campaign has finally laid to rest previous misconceptions about television advertising being "of slight interest only".

Swedish star signs to RCA

STOCKHOLM: Swedish singer/composer Paul Paljett has been signed by RCA Records on a worldwide deal, and will start recording in Hamburg under the new contract with Baccara producer Rolf Soja.

Paljett is already a major star in Scandinavia, with over 600,000 record sales in these territories. He has also achieved popularity in Japan.

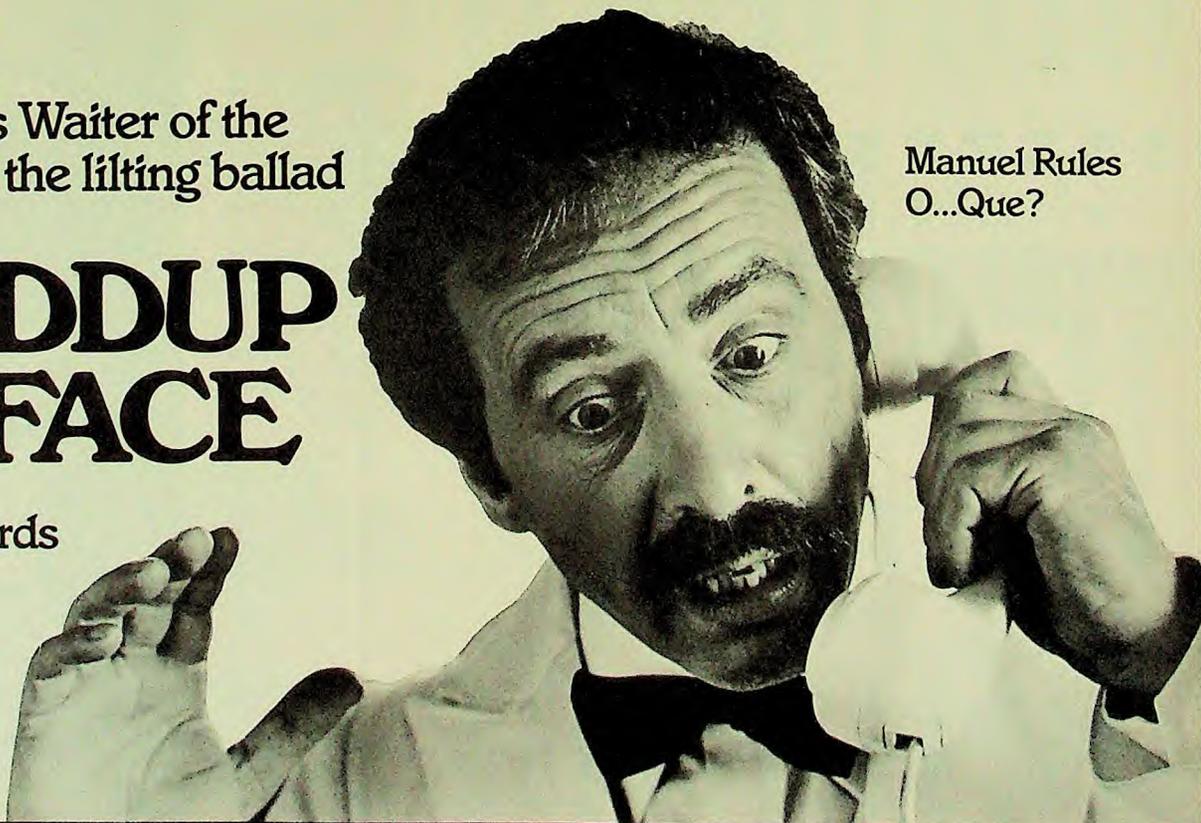
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Edited
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NIGEL HUNTER

INTERNATIONAL

AFE assembly cements links with S America

From JORDI RUEDA

BARCELONA: The annual general assembly of the Asociación Fonográfica Española (AFE) took place recently in Valencia, and was given a resume by AFE general manager Carlos Grande of the year's activities by the association.

These included further campaigning to achieve lower tax and postal rates for records and tapes similar to those enjoyed by the book trade, and satisfactory co-operation from the authorities in the battle against piracy. AFE is also developing its relationship with the SGAE authors' society and with the IFPI.

After voting by the membership, the AFE executive committee now comprises Francisco Roses of Belter Records as president; vice presidents Mariano de Zuniga (PolyGram) and Alberto Serra (Ariola), and

Dateline: Barcelona

members Pierre Maget (EMI), Antonio Perez Solis (CBS), Antonio Galtes (RCA), and Manuel Sancho (Edigsa).

The AFE has made 14 disc presentations to Latin American countries, involving over 400 records of Spanish music and literature. The countries receiving the gifts were Argentina, Bolivia, Colombia, Costa Rica, Cuba, Chile, Ecuador, Mexico, Panama, Paraguay, Peru, Dominican Republic, Uruguay and Venezuela. The Mexican ambassador in Madrid thanked the AFE on behalf of all the recipients.

The ceremony took place at Spanish/American Institute of Co-operation in the presence of Carlos Robles Piquer, state secretary for foreign affairs. Others attending included the Spanish/American Institute president Prado y Colon de Carvajal, book director Matias Valles, AFE president Francisco Roses, and the directors of the various record companies participating in the presentation material.



HELSINKI: It might seem to be quite a nerve to pose like this in frozen Finland until you realise those concerned are in the Sonet/Scandia sauna. Finnish band Hurriganes were presented with the Scandinavian Sonet Award, marking over 250,000 sales of their eight Sonet albums. From left, the bare facts are Albert Jarvinen (Hurriganes), Lars Olof Helen (Sonet Sweden), Cisse Hakkinen (Hurriganes), Gugi Kokljuschkin (Sonet Scandia), Remu Aaltonen (Hurriganes), Dag Haeggqvist (Sonet Sweden), and Lasse Norres (Sonet Scandia).

Indonesian talks point to new industry growth

JAKARTA: A major breakthrough in the organised distribution and retailing of international record and tape repertoire in Indonesia is possible if recent negotiations reach fruition.

Centrally involved in talks is Leo Kusima, a music business entrepreneur from Java, the most populated and developed island in the 3,000-island Indonesian Republic. Kusima, president of the Yukawi Corporation, has been having discussions with CBS-Sony, EMI, PolyGram and WEA.

"We are doing what we can to bring in the foreign labels, despite the problem of our country not offering any copyright protection to such works," he told *Music & Video Week*. He is particularly interested in activating something in Java, which has 65 per cent of Indonesia's 130 million population.

The Yukawi Corporation, with a roster of 10 artists, is one of the largest record companies in the republic, operating its own studio as well as pressing and tape duplicating factories on its premises in West Bogor, 50 miles south of Jakarta.

"Our Government and some people seem to think that protection of copyright will mean that we will lose money," Kusima explained. "This is incorrect, for, with foreign copyright protection, we can also guard our local acts and our own people's creativity."

To combat the pirates, estimated to be selling 2½ million pirated tapes each month, Kusima would seek to retail cassettes of international repertoire at the same price as the pirates, \$1.50 (63p).

Contrary to the caption story in last week's Irish supplement, U2 are not splitting up, and are very happy together. The misunderstanding arose through an Irish Christmas spoof story.

MUSIC & VIDEO WEEK

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TOP 75 SINGLES

1	IMAGINE John Lennon	Parlophone R6009	26	BURN RUBBER ON ME Gap Band	Mercury MER 52	51	CAR TROUBLE Adam & The Ants	Do It DUN 10
2	WOMAN John Lennon	Geffen K 79195	27	WHO'S GONNA ROCK YOU Nolans	Epic EPC 9325	52	NEW OLDEST SWINGER IN TOWN Fred Wedlock	Rocket XPRES 46
3	IN THE AIR TONIGHT Phil Collins	Virgin VSK 102	28	NEW I SURRENDER Rainbow	Polydor POSP 221	53	ZEROX Adam & The Ants	Do It DUN 8
4	ANTMUSIC Adam & The Ants	CBS 9352	29	TWILIGHT CAFE Susan Fassbender	CBS 9468	54	DE DO DO DE DA DA DA Police	A&M AMS 7578
5	RAPTURE Blondie	Chrysalis CHS 2485	30	RABBIT Chas & Dave	Rockney 9	55	LONELY TOGETHER Barry Manilow	Arista ARIST 373
6	VIENNA Ultravox	Chrysalis CHS 2481	31	OVER THE RAINBOW/YOU BELONG TO ME Matchbox	Magnet MAG 192	56	HITSVILLE UK Clash	CBS 9480
7	DON'T STOP THE MUSIC Yarborough & Peoples	Mercury MER 53	32	STOP THE CAVALRY Jona Lewie	Stiff BUY 104	57	NEW JUST WHEN I NEEDED YOU MOST Barbara Jones	Sonet/A Side SON 2221
8	I AM THE BEAT The Look	MCA 647	33	IT'S HARD TO BE HUMBLE Mac Davies	Casablanca CAN 210	58	NEW WE'LL BRING THE HOUSE DOWN Slate	Cheapskate CHEAP 16
9	YOUNG PARISIANS Adam And The Ants	Decca F 13803	34	SGT. ROCK (IS GOING TO HELP ME) XTC	Virgin VS 384	59	RUNAWAY BOYS Stray Cats	Arista SCAT 1
10	I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown TMG 1215	35	GIVE PEACE A CHANCE Plastic Ono Band	Apple 13	60	DANCING WITH MYSELF/UNTOUCHABLES Gen X	Chrysalis CHS 2488
11	DO NOTHING/MAGGIES FARM Specials	2Tone CHSTT 16	36	LIFES/DON'T DRIVE MY CAR Status Quo	Vertigo QUD 4	61	NEW REWARD Teardrop Explodes	Vertigo TEAR 2
12	FADE TO GREY Visage	Polydor POSP 194	37	TURN ME ON, TURN ME OFF Honey Bane	Zonophone Z 15	62	GUILTY Barbra Streisand/Barry Gibb	CBS 9315
13	100 NICE TO TALK TO The Beat	Go Feet FEET 4	38	EMBARRASSMENT Madness	Stiff BUY 102	63	LADY Kenny Rogers	United Artists UP 635
14	FLASH Queen	EMI 5126	39	HANG TOGETHER Odyssey	RCA 23	64	LOVE ON THE ROCKS Neil Diamond	Capitol CL 16173

Week-ending January 31, 1981
 PLATINUM (One million sales)
 GOLD (500,000 sales)
 SILVER (250,000 sales)

VIDEO EXTRA

SOFTWARE SPECIAL

S. Gold and the Midas effect

THERE HAS been much talk about the profitability and significance of the new home video market, and much talk about the record industry's role in it — but it is only now that at least some of those predictions have proved correct.

And while corporate companies have been announcing their commitments to the video industry there has been little to back it up "on the street".

Now that is changing. It is significant that the most successful launches into video software have been made by Warner Home Video through WEA and CIC Video through MCA. But possibly even more encouraging is that S. Gold & Sons in London and Wynd-Up in Manchester have emerged as leading wholesalers for pre-recorded video software.



GOLD: knew video would lead to success

Special stores

S. Gold MD Barrie Gold now predicts that if his turnover keeps increasing at the current rate, he will have turned over £2 million's worth of stock by the end of this year, a figure that will make the video side of his business more profitable than records. He is now taking the step of employing sales reps for the first time to take product into specialist video stores — where the bulk of income is coming from — and has devoted a whole room for video in his retail outlet.

The growth came organically, starting with a few cassettes from Intervention in his record shop, and Gold realised that video could well provide a large income for his business when he saw the benefits of having video in his home.

"We began with Intervention and started stocking it for distribution about nine months ago," he remembers. "We couldn't sell them at that time because our contacts were in record shops and of course they were only just starting with it. But we knew it was something that could lead to success.

"It was a growth thing and I wanted to start stocking then rather than let us be the one to follow everyone else. So we rang round other companies in the video business like VCL and got into it that way. We have telephoned practically every company we distribute — very few have come to us."

Ironically enough, it has not been Gold's record shop clients that have provided the basis for this growth. It started through the specialist video shops, and only now are record retailers starting to catch up on orders. Although a few cassettes were ticking over, it was not until Gold employed a freelance agent who was familiar with those specialist stores that sales really took off.

"By that time we had several catalogues and the agent was very knowledgeable in video and video

shops and wanted to start trading our tapes for us. Suddenly it became very big and we were being asked for things we hadn't had at that time like Hokushin and Rank product. This all started in October 1980 and in six weeks turnover must have increased 25 times over.

"It was only strong in London at that time, but now we have shops all over the country. I would say that it was mid-November when it really started to become something viable with turnover exceeding expenses — before that we were laying out money and not having any of it coming back in.

"There are obviously some slow sellers, but practically everything does sell," Gold states. "That probably has something to do with the fact that there are only 1,200 titles in our catalogue that are in stock at all times in both Beta and VHS formats. Once this man started going round the video shops he started the ball rolling, and in the meantime we were offering our regular customers the opportunity to sell video."

Reaping benefits

According to Gold record stores are now starting to take the product. Many, he admits, are only taking up to 10 best-selling titles — an advantage of buying from a wholesaler, of course — but the ones that are investing larger amounts are reaping the benefits.

Gold now has sufficient experience to advise dealers on what is likely to sell, and some trends are emerging. He will offer the dealer a pack of what people re-order from him frequently, while he will also suggest that specialist videos can sell as well once the customer has established that he can get videos from that store. Although a dealer might not want to stock those programmes, he will probably find himself ordering those specifically for customers more often than he might have imagined.

The other brave effort Gold has

made to back up his commitment to video is to offer all product on sale or exchange, which puts the onus on him to provide good sellers.

"The offer of sale or exchange on any product provided it hasn't been opened is how we started getting the record shops to take it," he says. "Some have only started with five tapes, but the ones that have got a decent range of video on display are selling them, and the ones that have got a couple stashed in the corner are not.

"One record shop owner told me that if he could manage to make £5,000 profit from records he would re-invest that in video. And it is not just based in London any more. We have customers in Northern Ireland, for example, who are doing very good business, and they are established customers we have had on records. We have literally had to talk them into taking it, but it really is only a case of getting them to take an initial order.

"Quite honestly, I can't believe some of the responses. One guy came in from Romford market and said he wanted to put in £900 on video tapes. That is the attitude in many cases — it is incredible. We are still serving more specialist shops

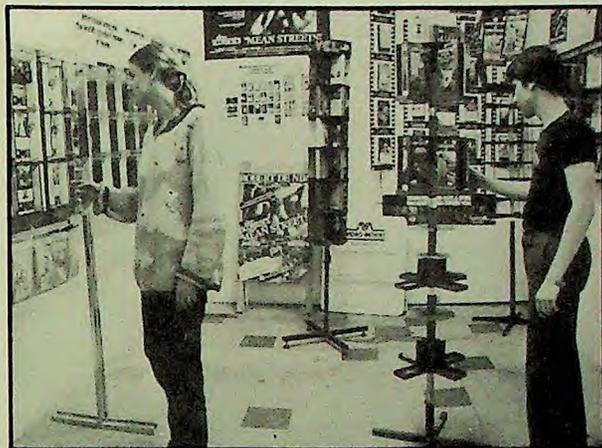
Gold: 'In six weeks turnover must have increased 25 times over. . .'

than record dealers, but they are catching up fast.

"A lot of record dealers are just taking specific orders, telling their customers that they can get video and then ringing us up for a particular order. But at least that is a start. For example, I have had a customer in my shop coming in and asking for two video cassettes on sailing — I am not saying that dealers will stock all that, but I think they will be taking customers' specific requests."

That perhaps, is one of the big differences between the record industry and the current state of the video industry. Wholesalers and dealers are going to have to overcome the problem of supplying very specialist product that is often more akin to the book industry's market. But if a large stock is established and catalogues are on the counter, says Gold, those titles will also reap good profits.

From a wholesaling point of view Gold has also noticed some differences between the approach to the business of the record industry and the video software industry. But there are similarities, too. And Gold is encouraged by the independent video software companies who, he warns, could be the ones to come up with good titles, not only in specific programming but in gaining good



GOLD'S East London retail side is also doing well

film titles — Guild Home Video gaining Straw Dogs and Mean Streets coming out through Hikon. Yet Gold is still critical of the way the record industry is handling video.

"The record companies are treating video like records and are not giving us very good margins, the video people are, and I must admit we knew this would happen," he says.

"The attitude of the record business does not seem to be as good as the video business. They are too mixed up in other things. The record man, if you're lucky, will remember to tell you about a new title.

"I don't think that there will ever be as many titles on the market for video as there are for records, but I can see there being a lot of video machines around. The advantages of having a video machine in the home are enormous and not just for watching films. We have sport, we have got the arts and we've even got flower arranging — and believe it or not, it does all sell.

"We are probably going to have a lot fewer problems with video than with records. Percentage returns on video faults are a lot smaller, where it takes two guys here to handle our record returns. The software itself is easier to handle and a video order tends to be easier than a record order. The only thing that I am worried about is that the video disc might affect tape sales, but obviously we will be going into video discs, too. By then we will have a national sales force to go into specialist and hi fi shops as well."

Gold's retail side is also doing good business. It is at the back of his store in East London and is probably not untypical of sites over the country, and certainly not in the position of a Tottenham Court Road shop. During the course of this interview he had sold a copy of Mean Streets at £39.95 and done one rental, and he points out that that is not a bad earning late in the evening.

He has plans to re-organise the video section, putting titles in new racks to encourage more people to come in and take it up. Gold is particularly keen on rental and has

found that it can make him a fair mark-up, especially if the tape is then sold at the end of five rentals at a reduced price.

There are problems in the field, he says, and where there is a lot of paper work, it is avoided. But there are plans to start a video club to capitalise on titles that can be rented under such a system.

"The retail side is going very well," he says. "I don't say that we are doing huge volumes, but you must also remember the amount of money you take on one sale. We rent Intervention, but we won't do Rank, for example, because of all the paper work involved in each rental. I don't mind paying more to CIC and have the chance to rent when I like as it has hired well and makes the money back very quickly.

"I can envisage that video will make more money in the wholesale side if I keep increasing business at this rate by the end of this year. Certainly if we reach our projected turnover it will be on a par. I am far more optimistic about business now than I was a year ago, when I wasn't thinking about video."

Video tape Top 10

- 1 BLAZING SADDLES, Mel Brooks, Warner Home Video.
- 2 MAGNUM FORCE, Clint Eastwood, Warner Home Video.
- 3 SMOKEY AND THE BANDIT, Burt Reynolds, CIC.
- 4 THE WARRIORS, CIC.
- 5 EAT TO THE BEAT, Blondie, Brent Walker Video.
- 6 STRAW DOGS, Dustin Hoffman, Guild.
- 7 A STAR IS BORN, Barbra Streisand, Warner Home Video.
- 8 THE OMEN, Gregory Peck, Magnetic Video.
- 9 RETURN OF THE PINK PANTHER, Peter Sellers, Precision Video.
- 10 JAWS, Roy Schneider, CIC.

Video chart courtesy of the HMV Shop, Oxford Street, London.

'I can't believe some of the responses. . . One guy came in from Romford market and said he wanted to put in £900 on video tapes. . . it is incredible. . .'

VIDEO EXTRA

Software suppliers

Every week, more and more dealers decide to move into video software as an extra source of income, and to prepare themselves for what is one of the few growth businesses in the UK at the moment.

But many are unfamiliar with the practices of this new industry, the range and breadth of titles available, and the trade agreements used.

Here Music & Video Week publishes an A-Z of the leading software companies, although there are many more dealing in just a few titles, giving a brief background to each, and their trade terms.

Many dealers who are just starting with video might be advised to take stock from a wholesaler who will offer a range of product from different companies. But some companies do not use wholesalers, and those are mentioned here. Also included are the three leading wholesalers in the country, although again, there are more starting up and in existence.

Brent Walker
Video

9 Chesterfield Street, London W1.
Tel: 01 491 4430.
MD: Tony Halse.
Dealer contact: Tony Halse.

FORMERLY WITH IPC Video, Halse moved over last summer to launch film distribution company Brent Walker's video division, kicking off with Blondie's Eat To The Beat. Since then the company has acquired The Brute and Monty Python and the Holy Grail. **TITLES:** The Brute, Eat To The Beat and Monty Python and the Holy Grail. **PRICES:** Vary with titles. **RENTAL:** Not available. **DISTRIBUTION:** wholesalers.



TONY HALSE of Brent Walker Video

CIC Video

1 Great Pulteney Street, London W1R 3FW.
Tel: 01 439 9951.
MD: Roy Featherstone.
Dealer contact: John Porter.

FORMED AT the end of last year, CIC steamed into the market with a top range of Paramount product while introducing a controversial "sell or rent" scheme.

Dealer price is £27.50 with no RRP, which marked a first for the video industry, although critics claim that the price is too high to gain a reasonable mark-up. However, other companies are following suit, finding that other rental schemes are complicated to run and dealers prefer to have the freedom to rent or buy cassettes. **TITLES:** Has launched with 20 titles including Jaws I and II, Grease, Saturday Night Fever, Psycho and Love Story. **PRICES:** No RRP, and dealer prices are £27.50 with Frankenstein selling at £23.50 and The 10 Commandments selling at £27.50. **DISTRIBUTION:** Self, but for record dealers it uses CBS as it does with records.

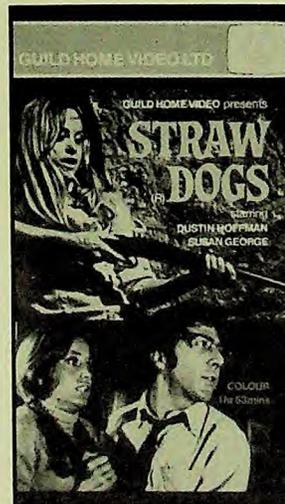
Guild Home
Video

Woodston House,
Oundle Road,
Peterborough PE2 9PZ
Tel: (0733) 63122.
MD: Iain Muspratt.
Dealer contact: Don Unger.
SEVERAL VIDEO software companies were kicking themselves when they found that Guild had acquired the rights to Dustin Hoffman's Straw Dogs, and the company — a subsidiary of Guild Sound And Vision — has since been quietly picking up some strong titles.

Guild is now a strong force in video software, and under the logo "video is alive — live with it" really started to make its presence known at the end of last year. A rental system has been introduced at a recommended price of £5.00 for three days, but dealers are requested to pay the company £1.65 per rental.

Dealers can rent all titles, with the option in the contract, but he fills in a form similar to that of a credit card, where one copy goes to the customer, one he keeps for himself and one is sent back to Guild.

TITLES: 70, including Straw Dogs, The Human Factor,



STRAW DOGS: one of Guild Home Video's major scoops.

Rebecca and Treasure Island. **PRICES:** Most films retail at £36.95 including VAT with some top titles retailing at £38.95 and smaller ones at £19.95. Dealer discount is 31.5 per cent plus discounts for cash settlements and quick payment.

RENTAL: £5.00 for three days per cassette, while the dealer pays £1.65, available on all titles.

DISTRIBUTION: Self and wholesalers.

Hokushin

2 Ambleside Avenue, London SW16.
Tel: 01 769 0965.
MD: Joe Gatt.
Dealer contact: Joe Gatt.

SELLING A strange mix of soft-core pornography, music and films, Hokushin has fared well in this tough new business over the two years of its existence, especially with its Buddy Holly Story and the Steve McQueen motorcycle film On Any Sunday.

TITLES: 40 titles including The Buddy Holly Story, Black Beauty and On Any Sunday. **PRICES:** Vary according to product. **RENTAL:** Not available. **DISTRIBUTION:** Self and wholesalers.

Intervision

Unit No. 1,
McKay Trading Estate,
Kensal Road,
London W10.
Tel: 01 969 8218.
MD: Mike Tenner.
Dealer contact: Ian Sparks.

THE BIGGEST independent video software distributor, Intervision was formed in 1972 by Mike Tenner, pictured overleaf and Richard Cooper, and hit the news last year when the company went public under John Bentley.

Intervision scored a hit by pioneering the idea of video rental, and has since advanced that by introducing its own video club where the customer pays £25 for a membership card which acts as a deposit for his rentals. The cost to him is £4.95 for three days and £5.95 for a week. However, if he rents more than one title, then a £25 deposit has to be paid, as it does if a non-club member takes home a video. Rental for non-members is more expensive, but the dealer can make £2 per cassette per rental.

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HELLO DOLLY
SOLDIER BLUE**

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A TWENTIETH CENTURY-FOX COMPANY®**

VIDEO EXTRA

FROM PAGE 2

The company has a vast range of titles now reaching 400 on its own label and last year gained rental rights on the United Artists film catalogue as well as rental rights for Thorn EMI product. A consistent top-seller has been El Cid, while on the music side, the company distributes the Abba Music Cassette No. 1, although for sale only. From UA, The Return Of The Pink Panther and Casablanca have proved strong titles.

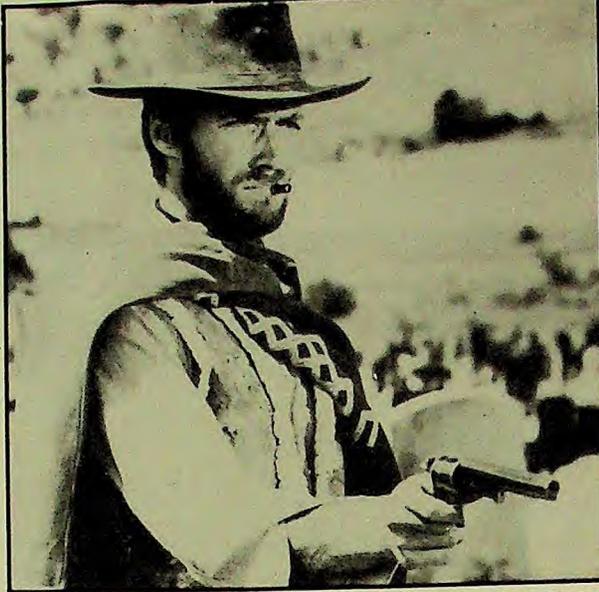
TITLES: 450, including the Thorn EMI and UA product.
RENTAL: Rental options on most product, but not included on dealer price.

PRICES: Vary according to quantity and type of title ordered, but top price feature films carry a RRP of £39.95.

DISTRIBUTION: Self and wholesalers.



INTERVISION MD MIKE TENNER.



CLINT EASTWOOD as seen in the legendary Western, *The Good, The Bad and The Ugly*, available through Intervision.



PRECISION'S WALTER WOYDA



Magnetic's Alan Kaupe

Magnetic Video

Unit 24, Whitby Avenue,
London NW10 7SF.
Tel: 01 961 6455.
MD: Alan Kaupe.
Dealer contact: James Daly.

A SUBSIDIARY of 20th Century Fox, this company has had an impressive range of feature films to draw on, and, before Warner Home Video and CIC came along, dominated the video market as a result.

With titles like M.A.S.H. and The Omen, the company is still obviously very strong, and it has been predicted in the US that if current sales and turnover increases continue the company will be turning over

more than its parent in five years' time.

Last autumn Magnetic went through several changes, moving out of the Fox offices to its own centre for sales and distribution, while former EMI Records man Alan Kaupe took over the operation at the same time.

Magnetic Video offers dealers a stock exchange whereby they can return 10 per cent of stock for exchange as long as the cassettes are unused and after 120 days.

However, there is a complicated discounting arrangement, where dealers gain different mark-ups depending on the number of cassettes ordered, starting at 30 per cent with a first order of 200 and re-order of 50, 25 per cent with a first order of 25 cassettes or more and a re-order of 10, and 20 per cent with re-orders of four cassettes. Delivery is paid, and through Securicor.

TITLES: 90 titles comprising mainly feature films, but some cartoons and interest programmes.

PRICES: Retail at £39.95 for three hours, £29.95 for up to two hours, £22.50 for one hour and £17.50 for 30 minutes, all including VAT.

RENTAL: Not available.
DISTRIBUTION: Self only.



SPORT FORMS a major part of IPC's releases. Pictured above are members of the All-Blacks rugby team whose training films IPC has released.

IPC Video

Surrey House, Throwley Way,
Sutton, Surrey SM1 4QQ.
Tel: 01 643 8040.
MD: Nigel Hawkes.
Dealer contact: No specific person (ask for IPC Video).

STARTED JUST over two years ago, the publishing giant of the same name formed IPC Video mainly to capitalise on its wide range of publishing interests which it can use as a springboard for marketing its titles. For that reason, the company is strong in such areas as sport, general interest, motor racing and children's programming.

But IPC Video has also had enormous success with the feature films *The Stud* and *The Bitch*, starring Joan Collins and has also released *The Silent Partner*. It has identified its market by concentrating on such activities as golf, sailing and tennis although there are fishing and football videos available.

TITLES: 80, including *The Stud*, *The Bitch* and *Pele*.
PRICES: Feature films retail at £39.95 all other titles retail at £29.99.
RENTAL: Not available.
DISTRIBUTION: Goes through 10 wholesalers including Wynd-Up, S. Golds, Precision and Carnaby Video.

Precision Video

ACC House, 17 Great
Cumberland Place, London
W1A 1AG.
Tel: 01 262 5502.
MD: Walter Woyda.
Dealer contact: Through PRT
Records order desk on 01 640
3344.

FORMED ONE year ago in January 1980, Precision Video is headed up by Walter Woyda, the man who started selling in audio cassettes 10 years ago.

Woyda is keen to involve the dealer in the ever increasing video market right from the start, and to this end makes a point of personally visiting as many retail outlets as possible. At the same time it has been the company's policy to launch with quality packaging — something which Woyda hopes will be standardised — and quality popular entertainment.

Like PRT, it is a subsidiary of Lord Grade's ACC company and as a result draws on its film product and is in a position to capitalise on TV product when it sees fit. Using the PRT sales force guarantees an efficient distribution service, and there is a coherency to the company's marketing.

The company has also emphasised the importance of educating the public into the value of home video, arguing that the price of a video

cassette is cheaper than taking the family out to the cinema. For this reason Precision has had a no-rental policy for some time, but has now relented a little and rents only through Thorn EMI, Granada and Rediffusion.

TITLES: 30, on its own catalogue including the Muppet Movie and Jesus Of Nazareth, but distributes for many companies bringing the total to 200. Lines distributed included Derann Films, Vampix and Mountain Films.

PRICES: Retail at £39.95, £29.95 and £24.95 for ITC product with a 30 per cent mark up plus 2½ per cent cash settlement discount. Other lines vary according to individual company prices.

RENTAL: Only through major rental chains.
DISTRIBUTION: Through PRT Records and Tapes.

Rank Video Library

Rank Audio Visual,
PO Box 70, Great West Road,
Brentford, Middlesex. TW8
9HR.
Tel: 01 568 9222.
MD: Peter Railton.
Dealer contact: Les Waller.

LIKE MANY majors Rank has drawn on its film catalogue to build up its video library which has been in operation since November 1979. The company obviously specialises in feature films, and has recently introduced a rental system.

It works by the dealer doing his own administration, and taking his commission in advance, sending the receipt for each rental back to the company. Rank has kept its presence up, while remaining quiet in terms of advertising and press but sales appear to have been steady on all its titles.

Now the company has closed its film production set up,

Mountain Video

West Central Street, London
WC1.
Tel: 01 836 7038.
MD: Aubrey Ross.
Dealer contact: Aubrey Ross.

MOUNTAIN FILMS itself is now in its twenty first year, while its video company has been in operation for 16 months — with a range comprising 75 titles.

Music is featured heavily in the catalogue, with a range of compilation cassettes featuring such acts as T. Rex and Kris Kristofferson, while a Frank

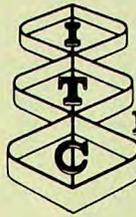
Sinatra cassette has proved to be a consistent seller. The company also draws on its film stock.

TITLES: 75 including many music specials.
PRICES: Dealer prices are at £18.24, £16.41 and £11.50 excluding VAT while RRP is £29.95, £26.95 and £19.95 including VAT respectively.
RENTAL: Available on all product.

DISTRIBUTION: Through wholesalers, including Precision, Wynd-Up and S. Golds.

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THE MUPPET MOVIE
VIC 2001/BITC 2001



RETURN OF THE PINK PANTHER
VIC 2002/BITC 2002



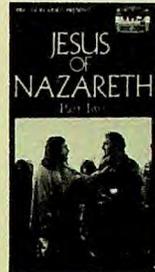
SATURN 3
VIC 2003/BITC 2003



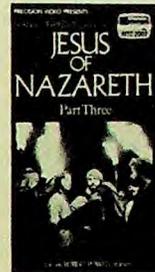
AUTUMN SONATA
VIC 2004/BITC 2004



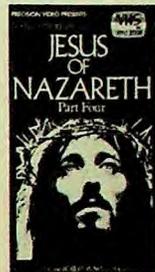
JESUS OF NAZARETH PART 1
VIC 2005/BITC 2005



JESUS OF NAZARETH PART 2
VIC 2006/BITC 2006



JESUS OF NAZARETH PART 3
VIC 2007/BITC 2007



JESUS OF NAZARETH PART 4
VIC 2008/BITC 2008



THE EAGLE HAS LANDED
VIC 3009/BITC 3009



THE BOYS FROM BRAZIL
VIC 3010/BITC 3010



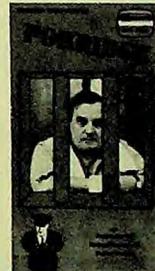
CAPRICORN ONE
VIC 3011/BITC 3011



ESCAPE TO ATHENA
VIC 3012/BITC 3012



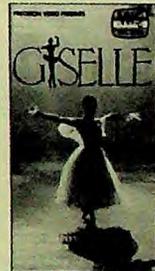
MOVIE MOVIE
VIC 2013/BITC 2013



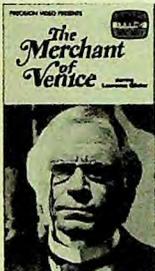
PORRIDGE
VIC 2014/BITC 2014



TO RUSSIA WITH ELTON
VIC 2015/BITC 2015



GISELLE
VIC 2016/BITC 2016



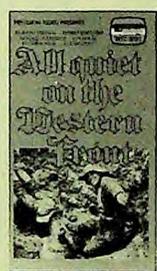
MERCHANT OF VENICE
VIC 3017/BITC 3017



GREAT EXPECTATIONS
VIC 3018/BITC 3018



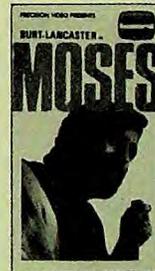
DESTINATION MOONBASE ALPHA
VIC 2019/BITC 2019



ALL QUIET ON THE WESTERN FRONT
VIC 3020/BITC 3020



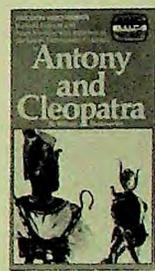
HMS PINAFORE
VIC 2021/BITC 2021



MOSES THE LAWGIVER
VIC 3023/BITC 3023



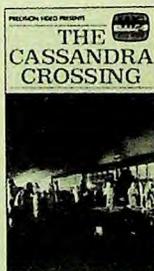
ALIEN ATTACK
VIC 3024/BITC 3024



ANTONY & CLEOPATRA
VIC 3025/BITC 3025



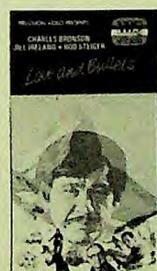
THE BIG SLEEP
VIC 2026/BITC 2026



CASSANDRA CROSSING
VIC 3028/BITC 3028



THE DOMINO KILLINGS
VIC 2029/BITC 2029



LOVE AND BULLETS
VIC 2030/BITC 2030



FAREWELL MY LOVELY
VIC 2031/BITC 2031



BRIEF ENCOUNTER
VIC 2032 BITC 2032



VOYAGE OF THE DAMNED
VIC 3033/BITC 3033



RIISING DAMP
VIC 2035/BITC 2035

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 TELEPHONE: 01-640 3344.

VIDEO EXTRA

FROM PAGE 4

there is some doubt as to its future releases, but it will no doubt keep distributing films and have access to product. **TITLES:** 110, including *The 39 Steps*, *Wild Geese*, *Mikado* and *The Killing Of Sister George*. **PRICES:** Full length feature films carry a RRP of £39.95. **RENTAL:** Available on all product, with payment made after rental. **DISTRIBUTION:** Self.

TCR Video

Kirkman House (Lower Ground Floor), 54a Tottenham Court Road, London, W1. Tel: 01 580 9111/2. MD: David Ellis. Dealer contact: Jacqui Rubenstein.

THIS DISTRIBUTION company sprang out of the retail chain under Hi-Fi Care centring round London's Tottenham Court Road, where the largest percentage of video sales are made.

The company distributes product from the large German company Videoring which produced the best-selling Boney M video cassette as well as Discobeam, Rock Circus and Eruption In Concert. Its 23-title range also includes two Bruce Lee movies.

TITLES: 23, including Boney M and Bruce Lee *The Invincible*. **PRICES:** Dealer price £24.32 excluding VAT and suggested selling price £34.74 excluding VAT on most titles. **RENTAL:** Not available. **DISTRIBUTION:** Self.

Thorn EMI Video Programmes

5 Dean Street, London W1V 6QD. Tel: 01 437 8651. MD: Nick Bingham. Dealer contact: Philip Nugus.

STARTED LOOKING at the audio visual field in 1975 under the company name of EMI Audio Visual Services Ltd, and received backing from management that home video, and particularly the video disc would become a major area of business. It was headed at that time by BVA chairman Donald MacLean.

Sales of pre-recorded video cassettes to the public began in 1979 and soon after the merger between Thorn and EMI it was decided to change the name to its current title and Nick Bingham and Philip Nugus were appointed, while the structure reflects two divisions. MacLean and Garry Pownall are now focusing on planning original

programmes for video disc with the marketing division working under Bingham.

The existing catalogue includes around 50 titles including *Murder On The Orient Express* and *Don't Look Now*, while after a recent change all product is now going to stores through EMI Records rather than EMITape as before. An expansion of catalogue and some other major changes will be taking place soon. **TITLES:** 50, including *The Dam Busters*, *Swallows And Amazons* and the Ealing comedies. **PRICES:** Vary according to product. **RENTAL:** Not available through normal outlets. **DISTRIBUTION:** EMI Records.

VCL Video Services

58 Parker Street, London WC2. Tel: 01 405 3732. Marketing director: Steve Webber. Dealer contact: Diedre Daws.

ONE OF the pioneers of video pre-recorded software, VCL started in its present form five years ago and made a big impact with its Tina Turner special. Marketing director Steve

Webber's background has been in music and the company started by putting video into discos. Since then there has been a heavy musical influence, with Webber strongly believing that to be a serious competitor to the major film distributors his company has to offer something different.

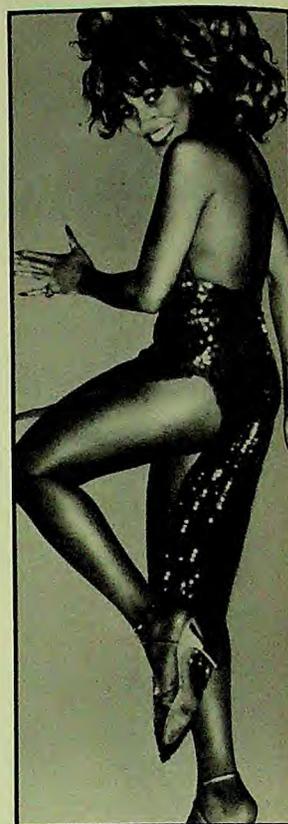
To that end, the company has released videos by The Boomtown Rats, Thin Lizzy and Black Sabbath and appointed record producer Mike Leander onto its board. Leander takes on a semi-A&R role, but says that his main job is to educate bands in general to move into video. He has also produced specials by Amanda Lear, actress Susan George and the Average White band.

But VCL also has movies on its catalogue and pulled off a coup late last year by obtaining rights for the Hazel O'Connor film *Breaking Glass*. It has also recently released a Tom Jones video. Other labels are 21st Century which deals with lower budget movies and the Normak label.

TITLES: Over 100, including *Breaking Glass*, Tina Turner In Concert, Average White Band In Concert and Susan George special.

PRICES: No RRP. Dealer prices run at £13 for a half hour cassette, £16 for one hour, £21 for 90 minutes and £25 for a major film; all excluding VAT. Betamax sells

at 10 per cent less. **RENTAL:** Is available on all product, the option included in price. **DISTRIBUTION:** Self.



TINA TURNER

TO PAGE 8

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Hokushin, Club Video, Precision, Intervention



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21st Century Video 58 Parker Street London WC2

VIDEO EXTRA

FROM PAGE 6

VPD

Golden House, 29 Great
Pulteney Street, London W1R
3DD.
Tel: 01 734 1843.
MD: Brian Payne.
Dealer contact: Brian Payne.

VPD IS the new company
created out of Inter-Ocean
Video which has now become a
brand name headed by ex-
Magnetic Video MD
Brian Payne.

It has 32 titles in its
catalogue with another 16 to be
added in the spring. Like CIC,
the company gives a basic unit
price, leaving the dealer free to
sell, rent or offer the titles on
an exchange club. VPD came
into existence last November —
although Inter-Ocean has been
going for a lot longer — to
help facilitate these
arrangements for dealers.

Titles comprise feature
movies including *Return Of
The Dragon*, *One Silver Dollar*
and *Yellow Emmanuelle*.

TITLES: 32 with 16 to be
added in the spring.
PRICES: Retail price is £39.95,
but dealer has choice.
PRICES: No RRP, dealer price
only giving all options.
RENTAL: Available on all
product, included in the price.
DISTRIBUTION: Self and
wholesalers.

World Of Video 2,000

Cassette House, 329 Hunslet
Road, Leeds LS10 1NJ.
Tel: (0532) 706066.
MD: Ray Linton.
Dealer contact: Ray Linton.

At one time the Electric Blue
cassettes were just about the
biggest sellers, and they are
still providing consistent
revenue. The company has also
launched a readers' wives
special which again has proved
popular in the "respectable
porn" market.

The company has also had
success with Elvis Presley,
Judy Garland and Frank
Sinatra cassettes, and one of its
directors, David Hamilton
Grant, says that the titles will
remain strong as they are not
prone to go quickly out of
vogue as do many chart acts
today.

THE BIGGEST success for
WOV 2,000 has been its
Electric Blue series, a magazine
using *Men Only* resources and
produced with Paul Raymond.
TITLES: Varying number
according to amount
distributed.
RENTAL: Not available.
PRICES: Various.
DISTRIBUTION: Through
wholesalers and self.

Warner Home Video

PO Box 59, Alpertone Lane,
Wembley, Middlesex HA0 1FJ.
Tel: 01 998 8844.
General manager: Geoff
Grimes.
Dealer contact: Debbie
Crossan.

CAME ONTO the market at
the end of last year and the
company has even surprised
itself by the success of its range
of 22 titles — including
Woodstock, *The Wild Bunch*
and *A Star Is Born*.

WHV uses the resources of
WEA Alpertone's sophisticated
computerised distribution
system, and has been operating
full-tilt to meet the recent
Christmas demand. With the
weight of Warners' film
company behind it, WHV
expects to release more top-
selling feature films, probably
quarterly, while the Rod
Stewart cassette recently
released indicates a
commitment to use the
resources of WEA Records for
programming.

With the titles available

Geoff Grimes is aiming for 20
per cent of the pre-recorded
software market next year, and
has high hopes of including
more record dealers in its video
network as well as WEA
expanding its operation to
specialist video dealers.

The company offers volume
discounts starting at two per
cent with orders of £300 or
more to five per cent with
orders over £4,000. Cash
settlement discounts run at five
per cent for payment within 10
days of invoice and two per
cent for 15 days.

TITLES: 24, including *Dirty
Harry*, *Bonnie & Clyde*, *Rod
Stewart Live In LA* and *Gary
Numan In Concert*.

PRICES: Films carry a dealer
price of up to £26.04 with a
RRP of £39.95. Music shows
retail at £29.95 with dealer
price at £19.53.

RENTAL: Not available.
DISTRIBUTION: Self, using
WEA sales force, and will soon
appoint staff to deal with
specialist shops.

Wholesalers:

CARNABY VIDEO

42 Great Malborough St,
26 Carnaby Street, London
W1.

Tel: 01 734 9914.

Companies distributed:
Calvista, Carnaby, Club
Video, Derann, Electric
Blue, Guild Home Video,
Inter-Ocean, Intervision,
Mirage, Mountain, Red
Tape, Scripglow, VCL,
Videorama, Carl Fischer
Productions, Hokushin,
IPC Video, Iris TV, JVC,
ITC, Warner Home Video,
Video Media, Hikon, Brent
Walker, CIC, Chrysalis,
Thorn EMI, Home Video,
TCX, TIV, Videoring,
Vidpics, Videospace, Video
Vision.

TCR, Electric Picture
Palace, IPC Video, Vampix,
CIC, Guild Home Video,
Rank, Hikon and ITC.

PRECISION VIDEO

ACC House, 17 Great
Cumberland Place, London
W1A 1AG.

Tel: 01 262 5502.

Companies distributed:
ITC, Derann, Electric
Picture Palace, IPC Video,
Mountain, Video View and
Vampex.

WYND-UP

14 Birch Lane,
Long Sight,
Manchester.

Tel: 061 224 2823.

Companies distributed:
Warner Home Video, ITC,
CIC, Mountain, Guild
Home Video, Derann,
Rank, Iver Films, Thorn
EMI Video Programmes,
Video Instant Picture
Company, IPC Video,
Hokushin, World Of Video
2,000, VCL, Inter-Ocean
and Intervision.

S. GOLD & SONS

777-779 High Road,
Leytonstone, London E11
4QS.

Tel: 01 558 2121/2.

Companies distributed:
Hokushin, TCX, Inter
Ocean, VIPC, World Of
Video 2,000, Intervision,
VCL, Derann, Warner
Home Video, Mountain,

Video extra

Edited by SIMON HILLS

Production: DANNY VAN EMDEN

Advertising: JOHN KANIA

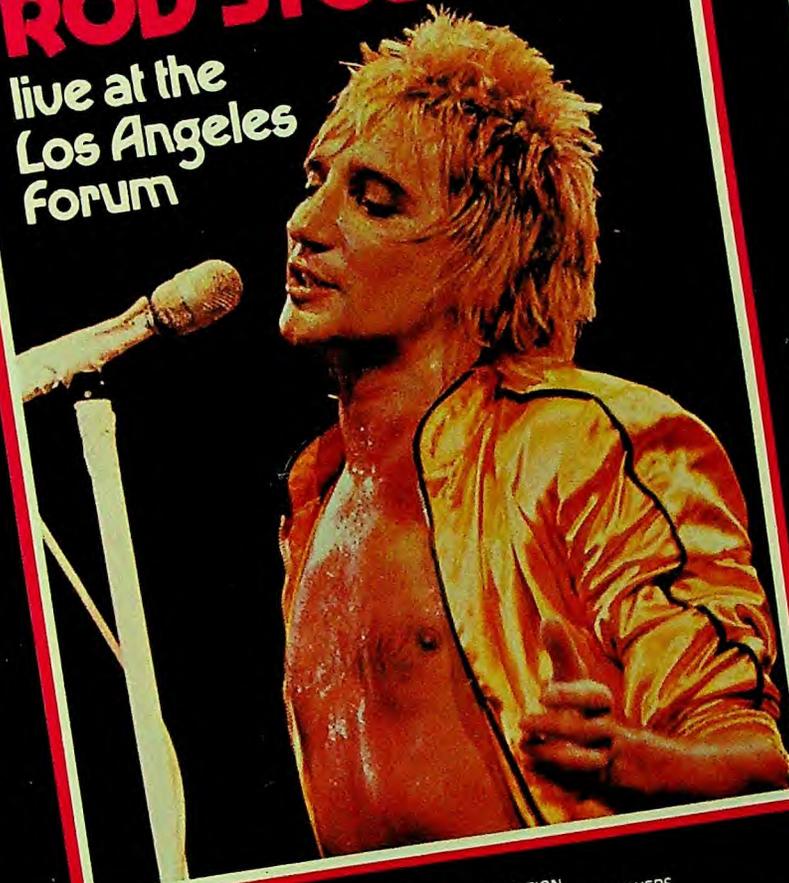
When it comes to rock & roll,
blondes definitely have more fun.*



WARNER HOME VIDEO

ROD STEWART

live at the
Los Angeles
Forum



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Executive Producer: WILLIAM GAFF
Produced in Association with JON ROSEMAN PRODUCTIONS and K. E. ENTERPRISES

"The Songs"

Hot Legs
Tonight's The Night
Da Ya Think I'm Sexy
I Just Wanna Make Love To You
Blondes Have More Fun
Maggie May

(If Loving You Is Wrong)
I Don't Want To Be Right
The Wild Side Of Life
You're In My Heart
Sweet Little Rock 'N' Roller
Stay With Me
Twistin' The Night Away

Coming Soon - Available on Beta - PEXN 4007 and VHS-PEVN 4007

VIDEO EXTRA

Independent video producer/director and secretary of the Music Video Producers Association LINDSEY CLENNELL imagines a typical Wardour Street lunch and draws some pertinent conclusions about the music industry and video.

Clennell: get into the video rush now

LUNCH AT Wardour Street with a friend from a record company is pretty much the same as it has always been, except that this year, as with other people, the more expensive restaurants are avoided.

My friend was in a more sombre mood than usual. In the restaurant "deep recession", "Maggie Thatcher", "falling markets", "interest rates", "cut-backs" and "severe re-appraisal" and a patchwork of conclusions assaulted our ears. It sounded like a random feed-out from an ITN teleprinter with the Soho population of film makers, record industry people and pimps all complaining that business is down while eating their chop suey.

Lovely reliable year

The recession is long overdue, said my friend. Look at the UK motorcycle and consumer electronics industry. Lack of investment and design initiative, good ideas ignored — it goes back years — with the tragic results of all this manifesting themselves today.

I made a resolution this year to be nice to people, so I briefly pointed out to him that his opinion wasn't very illuminated and that video "pay dirt" is on its way. And when he commented that that's alright for people in the video business, I told him that he is in the video business too.

But he gave his argument: "What if the UK music industry dwindles in 1981 in the same way as the motor bike industry did in the past? What if the US and Europe were flooded with music (and video software for that matter) from Japan? How would we feel then?"

"What if we lose that platform that UK music gives us in the world? That genuine cultural contribution that this country makes; we may not be actively proud of it, but it is a status we all

take for granted. What if it all went?

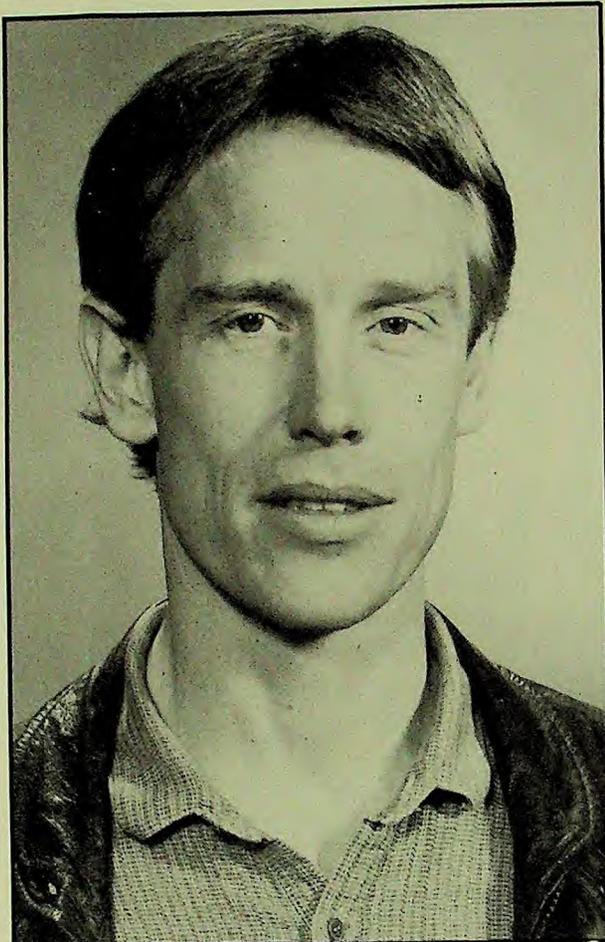
"Take BSA motorbikes 20 years ago. They didn't think much of Japan or foreign competition. Now look at them — totally out of business. If you talk to most people about foreign music they say 'what do they know about rock 'n' roll? Shoddy imitations, no chance.' But when you look at Japanese electronics flooding the world it sounds like famous last words," he declared.

I could see that last year's traumas in the music business had exhausted my friend's mind, which was laden with lead discs that no one else could see. They had obscured his perception of the real nature of the business, especially video. I decided that maybe a few factual pearls would turn the lead to gold.

Don't worry about all that Japanese electronics in your office, I said, we have just been letting them get the hardware together. All that lovely reliable gear in shops and homes all round the world waiting for our programmes. Japanese robot factions doubling up video machine production every year, each one ready to gobble up its weight in programming. Down US highways cruise truck loads of video disc players, each one yearning for a date with a disc.

Eight million video machines in the world today; each one hungry for a new entertainment experience. People want video because it is the "in thing". Discos, mini-cassettes, digital recording — you haven't seen anything yet. And it is getting cheaper all the time.

In 1980 video sales clearly outpaced the most optimistic expectations. In a world recession, it is a boom area — 20th Century Fox subsidiary Magnetic Video is estimated to turn over more than its parent company. In five years' time 20 per cent of homes in the UK could have some sort of video machine with 50 million



videograms going over the counter annually. In just five years, which is about the time that has elapsed since Queen released Bohemian Rhapsody, very soon, really.

My friend said he didn't believe it.

But together with The Stud and The Bitch have sold over 100,000 copies. The whole business is gold, I told him. One hundred thousand copies of only two titles, and there are thousands of titles on the market. I'm only asking you to multiply by a factor of 500 to give you the idea of 50 million videogram sales a year, and I think that is being conservative.

On top of that, there is the rest of the world. If the UK represents, say five per cent of the world market, then that could mean 1,000,000,000 videograms a year being sold in 1986.

Looking at pirate companies, my pal added that he thought the whole business looks like a dung heap. Exactly, was all I could say — immensely fertile, and what we need now is a few seeds and the dung heap of the past will grow into green fields of the future. Do it now and go into production.

I wish I had a penny for every pound that has been spent by large organisations either "setting up", "getting into" or "preparing for"

"You must be willing to invest at the ideas stage, scatter a few seeds and see what comes up..."

made, getting them into the shops and getting them sold abroad. And for as little as £10,000 you can produce a videogram.

There is a lot of international know-how in record companies, and they could produce an international video hit. Record companies know how to handle and package talent. Give those A&R men a new brief — they are up to it — and give yourself a chance of coming up with something new and entertaining. The odd escapist extravaganza wouldn't go amiss with your big bands — and when I say odd, I mean odd.

Even rights don't need to be worried about as there are enough agreements in the pipeline to make budgeting possible. And there is no agreement that says you can't make videograms.

But you must be willing to invest at the ideas stage, scatter a few seeds and see what comes up. This is a great country for music talent, film and video too. Good facilities and studios, great technicians and cheaper production costs than in the US. Writers, dancers, musicians, actors and designers are all there raring to go.

The video market is a bit like those wild west land rushes where all the wagons lined up, someone fired a gun and everyone rushed in to stake their claim. The gun has been fired, and it is essential to be there in the rushing. As now it is essential to be producing.

There are rumours about one company putting up £13.5 million for the video production of 270 titles. That is £50,000 per hour, but it is not just the money — I am sure they have got the money — but it is the ideas. I doubt very much if they have 270 ideas.

Why simply measure entertainment in pounds or hours? It is high density ideas per minute that people want to watch, and they want to watch it more than once. It is better to have small profit than a large presence. And if you make just a couple of low-cost video cassettes, who knows what might happen. You might even have a hit on your hands.

They certainly haven't produced anything. The whole area is a minefield of antiquated and turgid legislation with a legion of MU negotiators waiting to get you if the lawyers fail. As for top management decision-making and investment in ideas, forget it.

OK, the film companies are dumping all their old product on you, but don't worry. You have got a few old promos hanging around, get those out of the way and start investing in original product now. And not just music either.

Look at the publishing industry. It knows less about video production than record companies and they are steaming ahead because they understand the public's need for specialised entertainment and information. Come up with something interesting and you are onto a winner and a best seller.

Publishing gives specialist information, something that TV companies cannot deal with. They are investing now to put out specialist programmes. And even American Express and Spillers have invested large amounts in video production.

The key is going to be low-cost production, getting programmes

"This is a great country for music talent, film and video too. Good facilities and studios, great technicians and cheaper production costs than in the US. Writers, dancers, musicians, actors and designers are all there raring to go."

EVERY MONTH, *Video Extra* will be covering all aspects of the fastest-growing entertainment industry, and will be seeking the opinions of people involved in all facets of its development. If you feel you have something to say, ring or write to SIMON HILLS with your ideas which will be considered for publication. This industry is only as strong as the people in it, and ultimately it is your opinions that count.

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Order your stock of pre-recorded video cassettes from just one source and save a load of trouble and effort.

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With Carnaby, you need only order the tapes which you know you can

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Whether you want just best-sellers or more specialist titles, Carnaby'll supply.

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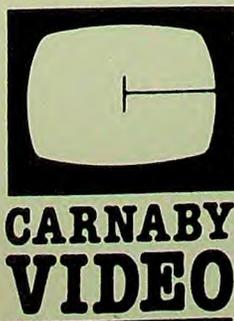
Either way, you'll save yourself an awful lot of trouble and effort.

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MWW 31/1/81



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Or telephone: 01-734 9914

I'd like to save myself a lot of hard work and order from just one source. Please tell me more about your wholesale arrangements.

I do/do not stock video cassettes at the moment.

Please ask your rep to call (tick)

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Company

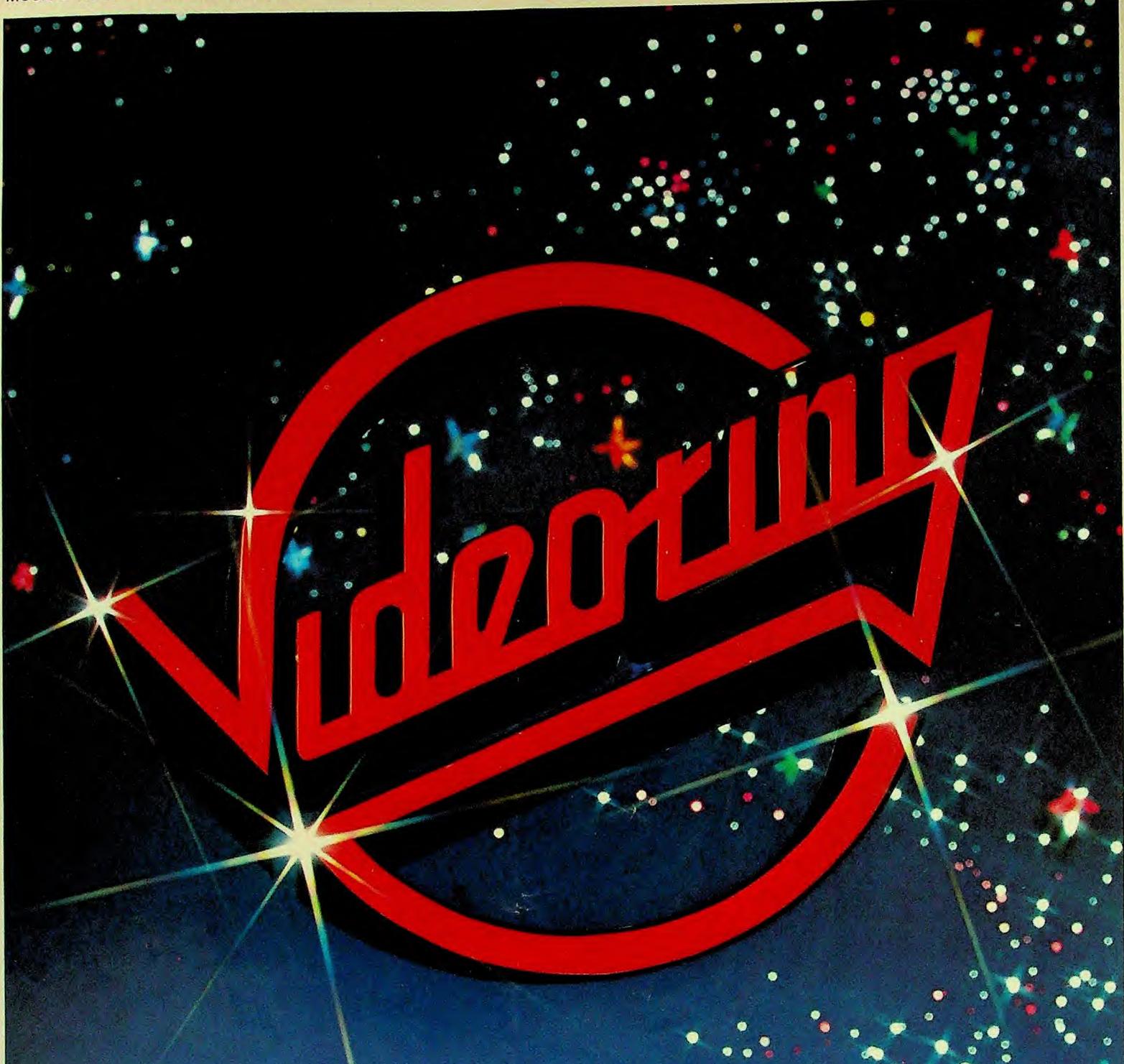
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Technology Perfection - Perfected Programmes

Bocu celebrates Fassbender's chart success

BOCU MUSIC is watching the heartening upward chart progress of Twilight Cafe by Susan Fassbender on CBS with particular satisfaction.

Bocu acquired the publishing rights to the song through Fassbender's manager after a meeting with Howard Huntridge and Carole Broughton of Bocu at an audition night arranged in the North of England.

MusicDeals, the newly-formed production and promotion company, took over the recording

side, and, according to Carole Broughton, "the teamwork all round has been great".

The record started its selling life on the Criminal label before moving on to CBS. Being in on the ground floor, so to speak, has given Carole and Huntridge as much enjoyment as when they picked up last year's Eurovision winner, What's Another Year, for the world as in the case of Fassbender's success.

Bocu is also enthusiastic about prospects for Kevin Kitchen. He has spent the last two years writing songs for other people, but now is being launched as an artist in his own right via a worldwide deal with Creole. His first single is Just How High, also produced and promoted by MusicDeals.

An American song acquired by Bocu, Who's That Knocking, is coming out on EMI by The Jets, and the same song cut by Darts is in their Magnet album, Everyone Plays Darts, and in K-tel's Amazing Darts compilation.

And last but not least, Bocu's UK publishing interest in Abba is thriving yet again through the group's huge-selling album and single, Super Trouper.

● LAST WEEK'S chart inadvertently credited Twilight Cafe to ATV Music due to a printing error.



CHAPPELL'S FIRST signing in 1981 is writer/arranger Anne Dudley, who comes to the company on the recommendation of Biddu, formerly with Chappell himself. Coinciding with her Chappell deal is the release of Dancin' Me To Ecstasy by Hot Cuisine, co-written by Dudley and Biddu, on the Kaleidoscope label. Seen above after the signing of Dudley's worldwide deal by Steve Stevenson, Chappell creative director, are (back, left to right) Biddu and Chappell professional executive Jeff Chegwin, and (front, left to right), Chappell senior professional executive Ian Reid, Anne, and Stevenson.

MTA issues retailers list

THE MUSIC Trades Association has published the first edition of the list of MTA Recommended Retail Distributors of Printed Music.

The booklet contains names, addresses and telephone numbers of printed music retailers listed by region in the UK, and also gives a list of printed music retailers in alphabetical order.

MTA secretary-general Arthur Spencer-Bolland states that the booklet is being distributed by various music publishers in response to private enquiries because certain publishers have decided not to supply the public direct in the future, and are sending the list of MTA recommendations instead.

"Copies of this booklet will be

sent to any member of the public who requests it," adds Spencer-Bolland, "and I propose also to utilise it as a selling tool for membership of the MTA".

Salinger dies

BARCELONA: The Spanish music publishing world is mourning the death of Manuel S. Salinger, who founded the Southern Music Espanola branch of the worldwide Peer Southern chain.

It is one of the main publishing firms in this country, and Salinger, who had also worked in the US and Latin America, was highly respected throughout the Spanish music industry.

Music Deals

FANTASY AND Ellie Warren are the artists involved in two of the most recent deals set by Dick James Music.

The company has acquired the UK sub-publishing rights to You're Too Late, a big US disco hit by Fantasy on Epic, specially mixed by John Luongo, who has also worked with Diana Ross and Chic.

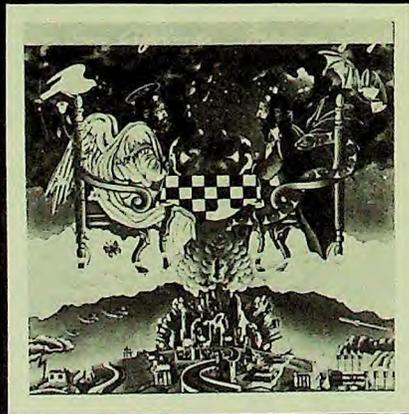
DICK JAMES Music has also worldwide rights to Falling In Love With Myself and The First Time That I Fell In Love, the new PRT single by Ellie Warren, written and produced by Bob Mitchell and Steve Coe.

MUSIC SALES and Leeds Music have signed a major long-term contract whereby Music Sales will handle exclusive distribution of Leeds printed works for the UK.

With effect from January 1, MS is distributing all existing Leeds sheet music and folios. The firm will also create new books containing world-famous titles, including vocal selections from Evita and Jesus Christ Superstar, and music by groups of the calibre of Status Quo and Steely Dan.

The pact follows close on the heels of the deal between Leeds Music in Australia and Music Sales Australia.

MARVIN GAYE RUSH RELEASED.



The long awaited album from Marvin Gaye, 'In Our Lifetime', will be available soon on Motown Records and tapes. Album STML12149, also on cassette. Order now from your EMI salesman or EMI distribution centre, telephone 01-561 8722



NEWS

Robertson company signs to ATV Music



SINGER-SONGWRITER B A Robertson has signed his Bar Music company to ATV Music for the world, with the exception of the GAS territories (Germany, Austria and Switzerland) and North America. The deal does however include Canada.

During 1980, Robertson had major chart hits with *Cool in the Caftan* and *To Be Or Not To Be*, and under the new contract, negotiated initially at the 1980 Midem, ATV will control rights to tracks on his album *Initial Success* as well as music Robertson has written for the forthcoming feature film *Monster Club* and his new album *Bully for You* which is scheduled for spring release.

Robertson has also written the theme for *Maggie*, a new BBC TV

series as well as the theme for *Rockstage*, a new ATV show, which he co-wrote with Terry Britten. In March he will also star in a Saturday night special for BBC TV.

Pictured at the signing are (left to right) Charlie Crane, creative manager ATV Music; Peter Phillips, managing director; Sally Perrymen, creative co-ordinator; B A Robertson; Lisa Denton, personal manager; Malcolm Buck, ATV Music promotion manager.

On camera



CARMINE APPICE, the drummer in Rod Stewart's band, has signed a worldwide recording and publishing contract with Riva. Formerly with Vanilla Fudge, and one third of Beck, Bogart & Appice, he has co-written several songs with Rod Stewart, including *Da Ya Think I'm Sexy?* and *My Girl*, and is currently collaborating with both Stevie Nicks of Fleetwood Mac and Alice Cooper. Appice will be recording an LP for summer release. Pictured left, left to right: Dennis Collopy (MD, Riva Music), Bill Stonebridge (MD, Riva Records), Appice and Richard Partington (company secretary, Riva Records and Music).



GEOFF GOY has left his position as general professional manager at Chrysalis Music to launch a new group of companies under the name of White Line.

"I felt it was time for me to do something on my own," says Goy, "and I saw the opportunity of combining the specialised areas of the music industry and channelling them through one organisation as separate entities."

Heading the group will be White Line Promotions, closely linked with White Line Records, White Line Music, White Line Management and White Line Productions.

Goy has licensed two labels to White Line Records: Ram Jam Records and Dinosaur Discs. Both have product scheduled for release in March.

Internationally, Goy will be working closely with Hilversum Music of Holland and "a major promotion and record company based in the US". White Line has temporary office accommodation at 52, Porchester Road, London W2 (Tel: 01-727 7722 and 01-904 6788), but will soon be moving into a new office complex.

Pictured above Dave Fagene (Stage One), Geoff Goy, Pete Gage (Ram Jam Records) and Dave Skillin (Dinosaur Discs) celebrate in style various deals for Goy's newly established White Line group of companies.

THE MUSIC WEEK AWARDS 1980



The Dorchester

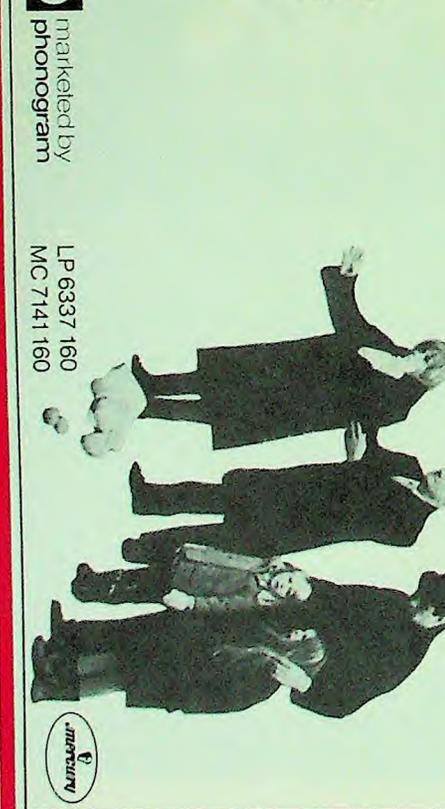
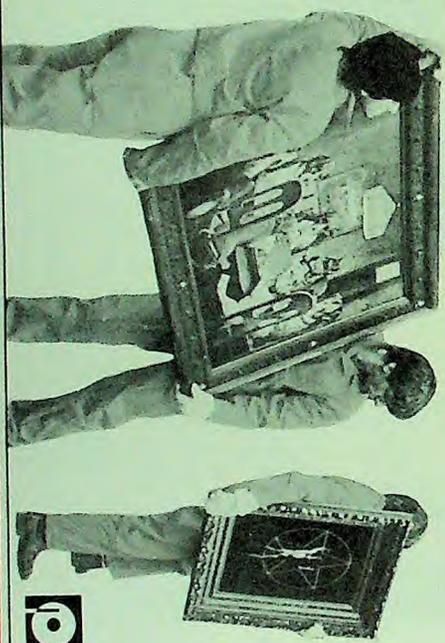
Tuesday 10th February 1981

For full details and tickets contact:
Avril Barrow 01-836 1522

15	Various	BBC REB 400	40	Various	K-Tel NE 1107	66	RUMOURS	Warner Brothers K 56344
16	ABSOlutELY	StHt SEEZ 29	41	BACK IN BLACK AC/DC	Atlantic K 50735	67	SUNSHINE OF YOUR SMILE	Polydor 2383 592
17	HOTTER THAN JULY Steve Wonder	Motown STMA 8035	42	20 GOLDEN GREATS OF KEN DODD Ken Dodd	Warwick WW 5098	68	DIANA Diana Ross	Motown STMA 8033
18	VIENNA Ultravox	Chrysalis CHR 1296	43	CLASSICS FOR DREAMING James Last	Polydor POLTV 11	69	CHART EXPLOSION	K-Tel NE 1103
19	SIGNING OFF UB 40	Graduate GRADLP 2	44	FOOLISH BEHAVIOUR Rod Stewart	Riva RVLV 11	70	DIRE STRAITS Dire Straits	Vertigo 9102 021
20	ARC OF A DIVER Steve Winwood	Island ILPS 9576	45	REGGATTA DE BLANC Police	A&M AMLH 64792	71	SLADE SMASHES Slade	Polydor POLTV 13
21	FLASH GORDON Queen	EMI EMC 3351	46	FLEETWOOD MAC LIVE Fleetwood Mac	Warner Brothers K 66097	72	THE BEATLES 1967-1970 The Beatles	Parlophone PCSP 718
22	THE WILD THE WILLING AND THE INNOCENT UFO	Chrysalis CHR 1307	47	GIVE ME THE NIGHT George Benson	Warner Brothers K 56823	73	NUDE Camel	Decca SKL 5323
23	ZENYATTA MONDATTA Police	A&M AMLH 64831	48	THE NATURE OF THE BEAST April Wine	Capitol EST 12125	74	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003
24	JAZZ SINGER Neil Diamond	Capitol East 12120	49	MORE SPECIALS Specials	2-Tone CHRIT 5003	75	IN CONCERT Deep Purple	Harvest SHDW 412
25	TAKE MY TIME Sheena Easton	EMI EMC 3354	50	NEVER FOREVER Kate Bush	EMI EMA 794			

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Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 400 conventional record owners by the British Market Research Bureau Ltd.



RUSH



THE NEW ALBUM

MOVING PICTURES

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phonogram

LP 6337 160
MC 7141 160



Edited by
David Dalton

BROADCASTING

Joint ILR application for Bury St Edmunds

THE IBA has received only one application for the contract to set up an ILR service based in Bury St Edmunds and this heralds the likelihood of the first associate operation in the ILR network.

The IBA invited franchise applications from consortia wishing to run a station independently or in association with another station. By the closing date of January 20 the only application received was from Saxon Radio in association with Radio Orwell, the existing Ipswich-based ILR contractor.

The company is based at Orwell's headquarters at Electric House, Lloyds Avenue, Ipswich IP1 3HZ.

For the first time a précis of the application is being made available by the IBA on January 27 from its office at 24 Castle Meadow, Norwich NR1 3DH. Copies of the full application will be available for scrutiny from the same date at certain public libraries in and around Bury St Edmunds, as well as at the IBA's Norwich and London offices.

On March 2 there will be a public meeting at the Athenaeum, Angel Hill, Bury St Edmunds.

The predicted population coverage of the station is 82,000 on VHF and 120,000 on medium wave during daytime.

Radio Solent listens to the voice of the people

BBC RADIO SOLENT is aiming to get the public's view on new record releases.

Each week in Saturday Scene disc jockeys and recording artists have given the thumbs up or down to the latest singles. Now the station is turning to the people who actually buy the records.

The programme will be touring Solent's satellite studios, starting on February 7 with a visit to the Town

Hall studio at Bournemouth. On following Saturdays the programme will visit Chichester, Winchester, Newport (Isle of Wight), Poole, Portsmouth and Southampton.

"Then we'll do the rounds again after that," says Saturday Scene presenter Pam Gillard. The "foremen" of the satellite studio juries will be former record rep Rick Moore and disc jockey John Thompson.

Grace's debut TV series

GRACE KENNEDY has begun her first TV series this week on BBC 2 on Monday.

The verdict of the show's producer, Stewart Morris, on this black DJM artist is that she is "a great natural performer on the brink of an exciting career in the top flight of show business".

After singing in local South London clubs her first TV appearance was on Opportunity Knocks in 1976 following which she guested in a variety of programmes.

The series coincides with a two-week season of live performances at the Talk of the Town.

Charles Braham (Swansea Sound) — Programming Committee; Richard Findlay (Forth) — Labour Relations Committee; David Pinnell (BRMB) — Marketing Committee; Jimmy Gordon (Clyde) — Public Affairs Committee; and Neil Robinson (Metro) — Technical Committee.

compilation... Radio Lollipop, being set up at the children's hospital, Ladywood, Birmingham, and chaired by Radio One's Peter Powell, is in need of records, pop and children's, to build up a library... Swansea Sound programme controller David Lucas is asking record companies and record promoters to take note of his current line up of presenters of Stuart Freeman, Steve Dewitt, Andy Lee, Philip Jay and Bob McCord as product is still being addressed to erstwhile DJs such as Dave Bowen, Christopher Musk, Alan Roberts and Travis Baxter... Plymouth Sound is taking the unusual step of advertising on all 212 parking meters in the City of Plymouth during January... BBC Radio Sheffield claiming 13.2 per cent of adults in its transmission area listen to the station during an average day, according to recent research.

Donald Brooks wins AIRC vote

DONALD BROOKS has been elected chairman of the Association of Independent Radio Contractors for 1981, as forecast in *Music & Video Week* (January 10).

Brooks, managing director of Radio Orwell, was nominated unopposed at AIRC's recent annual general meeting and takes over from Capital's John Whitney who keeps his place on the association's council.

Other ILR bosses keeping their council seats are Philip Birch (Piccadilly), George Ffitch (LBC), Bill MacDonald (Hallam) and Terry Smith (City). New additions are Robert Hussell (Plymouth Sound) and Peter Tomlinson (Beacon) who replace Ivan Tinman (Downtown) and John Bradford (Mercia Sound) so that the new generation of ILR stations no longer have a representative on the council.

In addition the five chairmen of the AIRC standing committees continue in office and as members of the council during 1981. They are

News in brief...

DEREK MILLS has been appointed assistant head of Radio Two. He has been acting in this position for some months and was previously an executive producer with special responsibility for the Terry Wogan show... As a result of David Hatch's elevation to Radio Two controller Bobby Jaye has been appointed as the new head of BBC Radio's Light Entertainment department... Paul Brown, formerly operations manager at BRMB, has taken over as head of programmes and news at Radio Victory... ATV's Rockstage series of concerts starts transmission on March 2 at 11.15pm. The 12-part series kicks off with a

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CHART FOR
WEEK-ENDING
JANUARY 31

ORDER FORM CHART

TOP 75 ALBUMS

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- = GOLD LP (100,000 units)
- = SILVER LP (60,000 units)
- = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	11	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549 (C) C: 40-84549	39	34	17	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
2	2	10	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	40	32	5	NIGHTLIFE Various	K-tel NE 1107 (K) C: CE 2107
3	3	4	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111	41	50	5	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 60735 (W) C: 450735
4	8	37	MANILOW MAGIC Barry Manilow - Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	42	37	9	20 GOLDEN GREATS OF KEN DODD Ken Dodd	Warwick WW 5098 (M) C: —
5	21	9	BARRY Barry Manilow	Arista DLART 2 (F) C: TLART 2	43	49	13	CLASSICS FOR DREAMING James Last	Polydor POLTV 11 (F)
6	7	4	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004	44	33	10	FOOLISH BEHAVIOUR Rod Stewart	Riva RVLP 11 (W) C: RV411
7	6	17	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	45	36	67	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792
8	4	8	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	46	39	7	FLEETWOOD MAC LIVE Fleetwood Mac	Warner Brothers K 66097 (W) C: K4-66097
9	—	—	TRUST Elvis Costello & The Attractions	F. Beat XXLP 11 (W) C: XXC 11	47	62	27	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
10	5	10	SUPER TROUPER Abba	Epic EPC 1022 (C) C: 401022	48	61	2	THE NATURE OF THE BEAST April Wine	Capitol EST 12125 (E) C: TC-EST 12125
11	9	2	MONDO BONGO Boomtown Rats (Tony Visconti/Boomtown Rats)	Mercury 6359 042 (F) C: 7150 042	49	43	5	MORE SPECIALS Specials	2-Tone CHRTT 5003 (F) C: ZCHRTT 5003
12	10	2	PARADISE THEATER Styx	A&M AMLK 63719 (C) C: CKM 63719	50	44	19	NEVER FOREVER Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCMA 794
13	17	14	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: —	51	72	9	LOONEE TUNES Bad Manners (Roger Lomas)	Magnet MAG 5038 (A) C: ZCMAG 5038
14	11	3	SHAVED FISH John Lennon/Plastic Ono Band	Parlophone PCS 7173 (E) C: TC-PCS 7173	52	45	6	THE BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC2-PCSP 717
15	15	12	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400	=52	65	9	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
16	18	17	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	54	60	13	ORGANISATION Orchestral Manoeuvres In The Dark (Mike Howlett)	DinDisc DID 6 (C)
17	16	12	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	55	40	14	JUST SUPPOSIN' Status Quo	Vertigo 6302 057 (F) C: 7144 057
18	46	2	VIENNA Ultravox	Chrysalis CHR 1296 (F) C: ZCHR 1296	56	67	3	TOYAH TOYAH TOYAH Toyah (Nick Tauber)	Safari LIVE 2 (SP)
19	20	21	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	57	57	11	STRONG ARM OF THE LAW Saxon	Carrera CAL 120 (W) C: CAC 120
20	13	4	ARC OF A DIVER Steve Winwood	Island ILPS 9576 (E) C: —	58	—	—	LADY Kenny Rogers	Liberty LBG 30334 (E) C: —
21	14	6	FLASH GORDON Queen	EMI EMC 3351 (E) C: TC-EMC 3351	59	54	6	BRIGHT LIGHTS Showaddywaddy	Arista SPART 1142 (F) C: TC-ART 1142
22	19	2	THE WILD THE WILLING AND THE INNOCENT UFO	Chrysalis CHR 1307 (F) C: ZCHR 1307	60	55	12	LIVE IN THE HEART OF THE CITY Whitesnake (Martin Birch)	United Artists SNAKE 1 (E) C: TC-SNAKE 1
23	12	16	ZENYATTA MONDATT Police (Police/Nigel Gray)	A&M AMLH 64831 (C) C: CAM 64831 (C)	61	41	9	GAUCHO Steely Dan	MCA MCF 3090 (C) C: MCF 3090
24	25	10	JAZZ SINGER Nail Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	62	62	43	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
25	—	—	TAKE MY TIME Sheena Easton (Christopher Neil)	EMI EMC 3354 (E) C: TC-EMC 3354	63	—	1	RISE & FALL OF ZIGGY STARDUST David Bowie	RCA INTS 5063 (RI) C: INTK 5063
26	42	2	VISAGE Visage	Polydor 2490 157 (F) C: 3184 157	64	59	10	LIVE Eagles	Asylum K 62032 (W) C: K 462032
27	27	9	AUTOAMERICAN Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	65	69	9	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017
28	28	3	DIRK WEARS WHITE SOX Adam & The Ants	Do It RIDE 3 (SP)	66	47	11	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
29	23	18	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	67	63	2	SUNSHINE OF YOUR SMILE Mike Berry	Polydor 2383 592 (F) C: —
30	24	14	MAKING WAVES Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023	68	68	5	DIANA Diana Ross	Motown STMA 8033 (E) C: TCSTMA 8033
31	22	4	YESSHOWS Yes	Atlantic K 60142 (W) C: K4-60142	69	58	11	CHART EXPLOSION Various	K-Tel NE 1103 (K) C: CE 2103
32	35	39	SKY 2 Sky (Sky/Clarke/Bendall)	Arlola ADSKY 2 (A) C: ZCSKY 2	70	—	1	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: 7231 015
33	26	14	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	71	53	10	SLADE SMASHES Slade	Polydor POLTV 13 (S) C: POLVM 13
34	48	4	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17	72	66	3	THE BEATLES 1967-1970 The Beatles (George Martin)	Parlophone PCSP 718 (E) C: PCSP 718
35	30	6	SANDINISTA Clash	CBS FSLN 1 (C) C: 40-FSLM 1	73	—	—	NUDE Camel	Decoa SKL 5323 (F) C: KSKC 5323
36	31	98	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	74	56	3	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C) C: 40-69003
37	38	3	I JUST CAN'T STOP IT The Beat	Go Feet BEAT 001 (F) C: TC-BT 001	75	64	7	IN CONCERT Deep Purple	Harvest SHDW 412 (E) C: TC-SHDW 412
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JANUARY 31, 1981

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World's Greatest Lover	C
You Take My Breath Away	D

ALBANIA KAYTIE KING/Word Is Out (Chiswick) ANTI-PASTI LET THEM FREE/Another Dead Soldier/Hell (Rondelet)	CHIS 141 ROUND 5	E SP
BAR-KAYS BOOGIE BODY LAND/Running In And Out Of My Life (Mercury) BENDETH, David LOVE COLLECT/Gold Mine (Engine) BELL AND MARTIN TOGETHER AGAIN/Lonely Nights (Rampage) BRITTON, Johnny THE ONE THAT GOT AWAY/Happy Go Lucky Girls (Oddball) BYGRAVES, Max I'VE GOTTA COLD/Every Now And Then (Piccadilly)	MER 56 EMY 203 RAM 48 BRIT 1 PIC 7P210	F F F F A
CAMBRIDGE BUSKERS LAMBETH WALK/Recorder Concerto Finale (Polydor) CHARLES, Tina ROLLIN'/Don't Throw Your Love (Polydor) CHEAP TRICK WORLDS GREATEST LOVER/High Priest Of Rhythmic Noise (EAC) CHROME INWORLDS/Danger Zone (Don't Fall Off The Mountain) CLOUD TAKE IT TO THE TOP/All Night Long (Champagne) COUGAR, John HOT NIGHT IN A COLD TOWN/Tonight (Riva) CRUISERS WILD CAT ROCK/Easy Street (Feelgood) CRUSADERS LAST CALL/Honky Tonk Strutting (MCA)	POSP 226 POSP 218 EPC 9502 Y3 FUNKY 1 RIVA 30 FLG 114 657/MCAT 657	F F C Self C W R C
DOLCE, Joe SHADDAP YOU FACE/Ain't No Hurry (Epic) DOLLAR YOU TAKE MY BREATH AWAY/Don't Change Your Life (WEA) DR. FEELGOOD VIOLENT LOVE/A Case Of The Shakes (United Artists) DR. HOOK S.O.S. FOR LOVE/99 And Me (Mercury) DURAN DURAN PLANET EARTH/Late Bar (EMI)	EPC 9518 K18423 BP 386 MER 58 EMI 5137	C W E F E
EAGLES TAKE IT TO THE LIMIT/7 Bridges Road/Take It Easy (Asylum) EASTON, Sheena TAKE MY TIME/Calm Before The Storm (EMI) ESSENTIAL LOGIC MUSIC IS A BETTER NOISE/Moontown (Rough Trade) EXPRESSOS TANGO IN MONO/Thumbs On The Ground (WEA)	K 12504 EMI 5135 RT 053 K 18341	W E RT W
FLEETWOOD MAC FARMER'S DAUGHTER/Dreams (Warner Brothers) FREEZE FREEZE/Southern Freeze (Beggars Banquet) FREDDY FROGS CRAZY LITTLE MAMA/Critical Condition (Hertford) FELDER, Wilton INSIGHT/I Know Who I Am (MCA)	K 17746 BEG 51/BEG 51T HER 2 MCA 665/ MCAT 665	W W A C
GIBB, Andy TIME IS TIME/Go For You (RSO) GILLAN MUTUALLY ASSURED DESTRUCTION/The Maelstrom (Virgin) GRACE BILLY BOY/Ad-Mad (MCA)	RSO 73 VSK 103 MCA 667	F C C
HAIN, Kit UNINVITED GUESTS/Talk To Me (Decca) HAMILL, Claire FIRST NIGHT IN NEW YORK/aba (WEA) HOT CUISINE DANCING ME TO ECSTASY/All Fired Up (Kaleidoscope) HUMAN SEXUAL RESPONSE WHAT DOES SEX MEAN TO ME/Cool Jerk (Don't Fall Off The Mountain)	F 13900 K 18440 KRL 9461 ZZ	F W C Self
INVERSIONS MR. MACK/Passport/In The Meantime (Group Production)	GP 106	Discus
JACKSON, Mille I HAVE TO SAY IT/I Ain't No Glory Story (Polydor) JOHNNY AVERAGE BAND CH CH CHERRY/Gotta Go Home (Island) JUDAS PRIEST HOT ROCKIN'/Solar Angels (CBS)	POSP 223/12" WIP 6676 CBS 9520	F E C
K.I.D. DON'T STOP/Do It Again (Group Production)	GP 104	Discus
LAING, Shona OVERBOARD/Timmy's Goin' Down (EMI) LOVE DELUXE GOOD MUSIC/Keep Down (WEA)	EMI 5136 K 18392	E W
MODERN JAZZ IN MY SLEEP II SHOOT SHEEP/Sheep (Magnet) MODERN MAN THINGS COULD BE BETTER/Wasteland (Mems)	MAG 185 MAM 207	E A
NEW MUSIK LUXURY/The Office (GTO) NICK STRAKER BAND LAST GOODBYE/A Little Bit Of Jazz (CBS)	GT 284 CBS 9519	C C
OCEAN, Billy NIGHTS (FEEL LIKE GETTING DOWN)/Everlasting Love (GTO)	GT 13 286	C
PASSAGES HE SPEEDY LIKE GONZALES/Hot Leather (Carrera) PRECIOUS LITTLE GIVE IT TO ME NOW/Clean Living (Rock On)	CAR 177T ROR 2	W C
QUATRO, Suzi GLAD ALL OVER/Ego In The Night (Dreamland)	DLSP 8	F
RICHARDS, Nikki HOT LOVE/Zigeuner Music (RCA) ROCKERS ALL STARS PABLO MEETS MR. BASSIE/Mr. Bassie Special (Rough Trade) ROSE ROYCE GOLDEN TOUCH/Help Yourself (Whitfield) RUDIES SHERRI GOODBYE/Macho Man (Badge)	RCA 27 RT 002 K 17747 BAD 5	R RT W R
SCOTT-HERON, Gill THE BOTTLE/Drunken Mix (Vintage Champagne) SUDDEN, Nikki BACK TO THE START/Ringing On My Train (Rether) SNIPS TIGHT SHOES/Noise (EMI) SELLERS, Peter SHE LOVES YOU/Version (Parlophone)	VATS 302/12" GEAR 11 EMI 5138 R6043	C RT E E
TALKING HEADS ONCE IN A LIFETIME/See But Not Seen (Sire) TELEVISION PERSONALITIES WHERE'S SYD BARRETT NOW/Arthur The Gardener (Rough Trade) THUMANN, Harry UNDERWATER PART 1/American Express (Decca) THOMPSON TWINS PERFECT GAME/Politics (Ariola)	SIR 4048 RT 063 F 13901/LF13901 TEE 1	W RT F A
WARREN, Ellie FALLING IN LOVE WITH YOURSELF/The First Time I Fall In Love (Precision) WEDLOCK, Fred THE OLDEST SWINGER IN TOWN/Joggers Song (Rocket) WOODLEY, Bruce BLUE MOON/1000mph (CBS) WYATT, Robert STALIN WASN'T STALLING/Stalingrad (Rough Trade)	PARL 114 XPRES 46 CBS 9453 RT 046	A F C RT
YELLOW MAGIC ORCHESTRA TIGHTEN UP/Rydeen (A&M)	AMSP 8104	C

Distributor Code	
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NEW ALBUMS

January 30, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ALLEN, Terry	SMOKIN' THE DUMMY	Fate	38121	2.95	MW
BAILEY, Razy T, Booker & The MG's BOWIE, David BOWIE, David BOYS	RAZZY GREATEST HITS DIAMOND DOGS ALADDIN SANE BOYS ONLY	RCA Stax RCA Int RCA Int Safari	PL 43482 MPS 8505 INTS 5068 INTS 5067 BOYS 4	2.43 — 1.82 1.82 —	R R R R SP
CAMEL	NUDE	Decca	SKL 5323 KSKC 5323	3.04 3.20	F
CAN CODE BLUE	CANNIBALISM CODE BLUE	Spoon Warner Brothers	1/2 K 56868	3.75 3.04	MW W
COLTRANE, John	JOHN COLTRANE	Milestone/ Prestige Riva	P 24014	—	R
COUGAR, John	NOTHIN' MATTERS & WHAT IF IT DID	Fantasy	RVLP 10 RV4 10 MPF 4501	2.44 —	W R
CREEDENCE CLEARWATER REVIVAL	THE ROYAL ALBERT HALL CONCERT				
DEDRINGER	DIRECT LINE	Dindisc	DID 7	3.04	C
DEUTSCHE WERTABEIT DIAMOND, Neil	DEUTSCHE WERTABEIT LOVE SONGS	Sky MCA	49 MCF 3092 MCF 3092 KS 80002	2.85 —	MW C
DIN A TESTBILD	PROGRAM 1	Innovative Communication		2.95	MW
EARLAND, Charlie	GREATEST HITS	Milestone/ Prestige	MPP 2501	—	R
FAWLTY TOWERS FREEEZ	SECOND SITTING SOUTHERN FREEEZ	BBC Beggars Banquet	REB 405 BEGA 22	2.89 2.44	A W
GORDON, Dexter	THE BALLAD ALBUM	Milestone/ Prestige	MPP2502	—	R
GREEN, Jack	HUMANESQUE	RGA	PL 13639	3.04	R
HAMILTON IV, George	CUTTING ACROSS THE COUNTRY	RCA	PL 18106	2.43	R
HANCOCK, Butch	DIAMOND HILL	Rainlight	RLT 777	2.95	MW
KILIMANJARO KING, Albert	KILIMANJARO BLUES FOR ELVIS	Philo Stax	9001 MPS 8504	2.85 —	MW R
MAINES BROTHERS McCRACKLIN, Jimmy MERRELL, Ray MIDNIGHT RAGS MORTON, Jelly Roll	ROUTE 1 ACUFF HIGH ON THE BLUES BIG COUNTRY THE WEREWOLF OF LONDON JELLY ROLL MORTON	Texas Stax President Armageddon Milestone/ Prestige	TSA 42880 MPS 8506 PRX 18 ARM 9 M 47018	2.95 — 1.31 — 3.04	MW R Z/L/H SO R
ORIGINAL SOUNDTRACK	THE STUNT MAN	20th Century	T 626	3.04	R
PARTON, Dolly	9 TO 5/ODD JOBS	RCA	PL 13852	3.04	R
REED, Lou	TRANSFORMER	RCA Int.	INTS 5061	1.82	R
SCHMIDT, Irmin SCHRODER, Robert	FILM MUSIC FLOATING MUSIC	Spoon Innovative Communication	3 KS 80001	2.95 2.95	MW MW
SHORE, Dinah SMITH, Jimmy SPLODGENESSABOUNDS	THE BEST OF DINAH SHORE MR. JIM SPLODGENESSABOUNDS	RCA Int. Manhattan Deram	INTS 5062 MAN 6038 SML 1121 KSCM 1121 PL 37412 50	1.82 1.15 2.43 3.20 2.43 2.85	R Z/L/H F R MW
STORY, Little Bob STREET MARK	LIGHT OF MY TOWN SKY RACER	RCA SKY			
TURRENTINE, Stanley	USE THE STAIRS	Fantasy	F 9604	—	R
USTINOV, Peter	GRAND PRIX OF GIBRALTAR	Fantasy	MPF 4507	—	R
VARIOUS VARIOUS VARIOUS VARIOUS WINDOWS	15 ORIGINAL HITS VOL. 1 15 ORIGINAL HITS VOL. 2 LIVE LETTERS NEW AGE STEPPERS VOL. 1 UPPERS ON DOWNERS	Stax Stax 101 On-U Sound Skeleton	MPS 8501 MPS 8502 2478 141 ON-ULP 1 SKULP 2	— — — — —	R R F RT P/RT
WYCOFF, Michael	COME TO MY WORLD	RCA	PL 13823	—	R

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single

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TIP SHEET

Edited
by
SUE FRANCIS

Workshop set up for budding songwriters

THE SONG Factory is a workshop for songwriters providing young writers and bands with the experience of its resident writers, engineers and producers.

Morgan Usk, one of the three directors, said: "We are offering a service to help songwriters develop their talent and work on their songs before passing them on to record companies or publishers. Writing songs, or at least getting a song recorded by a major recording artist must be one of the most difficult creative areas to break into.

"I remember years ago taking my own songs into publishers' offices, where the competition hung from shelves and desks like ironed spaghetti. Now, having made contacts in the recording and publishing business, I am firstly able to get the product and then if I believe in it I can guarantee it will get heard by the right person.

"If no-one likes it and I still believe in it then I'll press it myself," he added. Under one roof in a small village in Herefordshire, The Song Factory has two fully-equipped eight track studios, and includes Morgan Usk (Steve Harley's manager in the US), Les Penning, engineer/producer and Rob Royal, singer/songwriter/musician. This is the latest of Startrek Enterprises, and ventures which include management, agency, publishing and two independent labels; Modello Records (classical, folk and country) and Rockin' Hoarse Records (rock and pop).

"We want to hear from songwriters, bands who need songs, producers and publishers," says Usk. "We have two songs now suitable for a Sheena Easton voice, a great disco number plus many ballads and one-off gimmick songs."

CONTACT: The Song Factory, Morgan Usk Management, Modello Works, Eardisley, Herefordshire. Tel: 05446 674.



A FOLLOW-UP single is wanted by Cheryl whose first release, the pop/rock Killer Kiss, is out this month on Penthouse Records. Her publishers are looking for an equally commercial second release.

CONTACT: Lorna Kirtland, B. K. Music, 7 Harley Street, London W1. Tel: (01) 636 1285.

Leosong to keep Beatle LP licence

LEOSONG COPYRIGHT Service has been retained as the agent to license in the UK the LP, The Beatles Live At The Star Club, Germany, which was previously available in this country on RCA.

The album features many Beatles standards as well as tracks which are unavailable elsewhere. The Star Club in Germany was featured in the recent BBC programme Birth of the Beatles, and of course there has been an enormous recent upsurge in Beatles' catalogues generally.

CONTACT: David Simmons or Ray Ellis at Leosong Copyright Services. Tel. (01) 580 7118.

Whizz Kids aim for majors

LONDON'S ZANY band Whizz Kids have parted company with Dead Good Records after three years and are looking for a major record company to release newly-recorded tracks.

The Whizz Kids have an EP under their belts called Paye, two tracks on the compilation album East, and a single, Suspect No. 1, which is currently available. This single has had excellent reviews and a fair amount of airplay.

The band are recording an album in January and February, to be followed by a series of gigs. One completed track No Hiding Place, is scheduled for release in February either on the manager's independent label Risky Discs or with a major if the deal has been settled.

CONTACT: Steve Overbury, 24 Matham Grove, East Dulwich, London SE22. Tel: (01) 693 9406.

Confessions look for label!

JOHN DUMMER, ex-Darts drummer, and Helen April are in the studio with their new band True Life Confessions, and are anxious to set up meetings with labels to hear the finished product.

Red Shadow Records has already made a one-off deal for the band's

Own Up (If You're Over 25), a track that impressed them from the recently-released 101 Record album, Beyond the Groove.

CONTACT: Geoff Deane, Independent Publicity, 38 Mount Pleasant, London WC1 0AP. Tel: (01) 837 9769.

Read back after hit single

DON READ wants to capitalise on his successful single Drifting, Dreaming (lyrics by Read to Erik Satie's Les Gymnopedie melody) by getting demos of his other songs to record companies and publishers.

Read, who in the Fifties managed the John Dankworth band and was then part of the Trad boom, has been "dabbling" in songwriting and running two businesses. "But I've had little time to hobnob with the London music fraternity," he said.

In the last few years Des O'Connor and Connie Stevens used a Read song in a TV special and Love Together recorded one for a single. The "big one" for Read came last May with Drifting, Dreaming recorded by Cleo Laine and James Galway through their popular Sometimes When We Touch album. It was also the A-side of a single.

With worldwide sales for this song likely to hit a million, Read feels that now is the time to circulate demo tapes to interested parties.

CONTACT: Don Read, 116 Holme Road, West Bridgford, Nottingham. Tel: (0602) 862993.

CLASSICAL

Edited
by
NICOLAS SOAMES

Advantages of keeping in touch with UK touring

OVER THE last 10 years or so the Arts Council has steadily increased its involvement with major groups and companies touring the provinces either through running the tours from start to finish, or putting aside money for direct grants.

And it is now generally recognised that those tours result in very real spin-offs for musicians and their record companies, boosting sales in areas which otherwise would show little interest in classical records.

But to make the most of the opportunity, it is as well for the enterprising dealer to keep in touch with the main groups coming to his town and the works being played rather than having to tell customers eager to buy a work they heard the night before that it will take some days before the order comes through.

So here I list some of the main touring companies on the road from now until May. This may interest record companies too, both in terms of joint promotions, and in terms of the musicians and works as yet unrecorded.

We can start with the area of music least well represented in record terms — contemporary music. The Arts Council's Contemporary Music Network is now half-way through its 1981 season and it is not surprising to find that very few of the works being played, and even one of the groups are not in the catalogue.

For example, the next tour is devoted to the extended vocal techniques and electronics of Roger

Marsh, Tim Souster, Rolf Gehlhaar and William Brooks, not one of which is recorded, though not all are new. The tour finishes on February 14 in Bristol.

The Arts Council's Early Music Network has proved immensely successful over the past two years, and the third, now mid-way through its season, is doing equally well.

The Clemencic Consort is a Vienna-based group run by the recorder player Rene Clemencic and recorded by various companies, but particularly represented in this country by Harmonia Mundi. In fact, Harmonia Mundi has enterprisingly stepped forward to help support this Network tour.

Re-issues

The tour begins in London on January 29 and continues at Horsham (30), Oxford (Feb 1), Cambridge (Feb 4), Luton (Feb 9).

To coincide with the tour, Harmonia Mundi France has re-issued a number of titles: Delights of the Renaissance (HM 963 £4.50), Dufay's Missa Ave Regina (HM 985 £4.50), Marcello Flute Sonatas, HM 975 (£2.50), and one cassette, a sample entitled The Clemencic Consort with excerpts from Ancient Dances from Hungary (HM 497 £2.50). On this release, Clemencic himself plays no less than 21 recorders.

The Network ends with Alan Hacker's The Music Party playing works from Haydn to Beethoven at Bedford (March 26), York (27), Lincoln (29), Dudley (April 3), Reading (4), London (9). The Music Party's latest release was Mozart's

Eine Kleine Nachtmusik and the E flat Serenade for Decca's Florilegium.

The other major tour information I am going to concentrate on is from the world of opera. Scottish Opera performs Lucia di Lammermoor and Rossini's Barber of Seville at Theatre Royal, Newcastle (Feb 3-7) and adds La Boheme to the repertoire when it visits the Empire Theatre, Liverpool (March 24-28) and Buxton Opera House (March 31-April 4). The company returns to the Theatre Royal, Newcastle with Tchaikovsky's Eugene Onegin and Janacek's The Makropoulos Case (May 26-30).

Welsh National Opera, which opens in Cardiff on February 21 with Strauss's Die Frau ohne Schatten which is then taken on tour. WNO go to the New Theatre Oxford (March 24-28), Bristol Hippodrome (March 31-April 4), Gaumont Theatre, Southampton (April 7-11) with, in addition to Strauss, Mozart's Marriage of Figaro, Handel's Rodelinda (only available in excerpts from various companies), Rossini's The Barber of Seville and Puccini's Tosca. In May, WNO gives the British premiere of Martinu's The Greek Passion (not available here) Verdi's La Traviata and Rigoletto in Cardiff and then in Bristol and Coventry.

In March, the English National Opera becomes the first opera company to visit Nottingham (Theatre Royal) for an extended season, spending four weeks playing Monteverdi's Orfeo, Strauss' Ariadne auf Naxos, Rossini's Cinderella, Britten's The Turn of the Screw and Offenbach's La Vie Parisienne.

By
TONY JASPER

SELECT SINGLES

CHART CERTS:

BOOMTOWN RATS
Elephant's Graveyard
(Mercury, BONGO 2,
PolyGram)
RAINBOW
I Surrender (Polydor POSP 221,
PolyGram)
DENNIS WATERMAN
Wasn't Love Strong Enough
(EMI 5129, EMI)
THE TEARDROP EXPLODES
Reward (Tear 2, PolyGram)
SLADE
We'll Bring The House Down
(Cheapskate CHEAP 16, RCA)

OTHERS:

JOHN DUMMER AND HELEN APRIL
Own Up (If You're Over 25), (Red Shadow REDS 009, Pinnacle). Knock-out sing-a-long finger snapping tongue-in-cheek look back. Idea of nostalgic name recall done before, but this does have own creativity.

HERBIE FLOWERS
Just For You (EMI 5130, EMI). This plus Stephen Wright record (See Select Singles, Music & Video Week, January 17) lead Valentine theme vinyl stakes, deep down Flowers vocals, usual laid-back deceptively easy sounding musical backdrop, sax for finale. Has a chance.

ELLIE WARREN
Falling In Love With Yourself (Precision PAR 114, PRT). Jangling piano annoyingly keeps attention, mid-paced disco, vocals cope well, song itself better than many, but doesn't have instant hit appeal.



BOOMTOWN RATS

THE PASSIONS
I'm In Love With A German Film Star (Polydor POSP 222, PolyGram). Usual floating somewhat ethereal sound with title that does not help, theme which doesn't make for listener-buyer association, but vocally clear tones attract.

TJ EXPRESS
Working With The People (Blue Chip BC105, PRT). Jazz funk, vocals with throaty Elkie Brooks feel, lots of power. Bain-Rabin production.

BONEY M
Children Of Paradise (Atlantic Hansa K11637, WEA). Recent quiet period for one-time instant hit outfit and dealers' delight. Rhythmic cut, smooth riding vocals with disco beat

pounding away, religious flavour in lyrics which at times almost add hymn feel to song. Initially seems lightweight but its MOR freshness might well mean group making up lost time. Pic bag.

HEART
Tell It Like It Is (Epic EPC 9436, CBS). Sounds like a demo for Nolans on how they might sound with heavy rock infiltrations as disc progresses. Record is high in US charts, but US fans more kind to artists who change style. This has nostalgic ballad feel with sweet vocals from girls who admittedly perform well, one major heavy guitar break-out along the way to remind of group HM, US fame.

CHRISTOPHER CROSS
Sailing (Warner K17695, WEA). US pop hit man of 1980, WEA stays with cuts from album Christopher Cross (K56789) 1979 release. Previous airplay favourites, this must continue to get DJ-producer pick-ups. Immaculate sound, production, vocal reading, but though it is a good record, there's no reason outside of growing artist familiarity to say why this for all its melody should really break artist — but it's possible.

NAUTY CULTURE
Once Upon A Time (Charisma CB 378, PolyGram). Fine 45, up-beat, lurking reggae feel with Police suggestions, comes in pic bag.

Send review singles direct to TONY JASPER at:
29 Harvard Court
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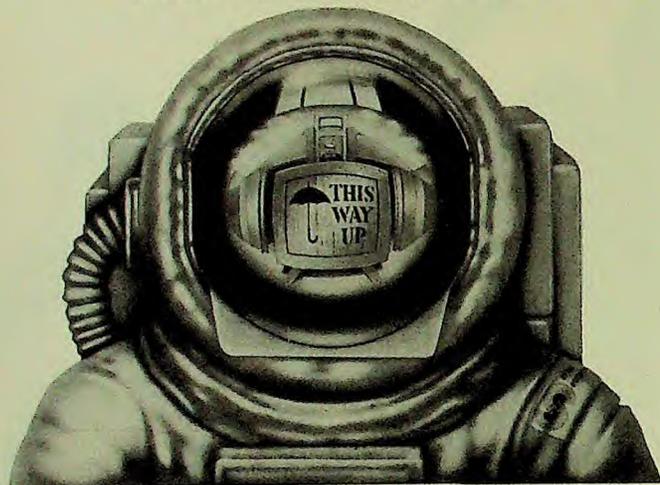
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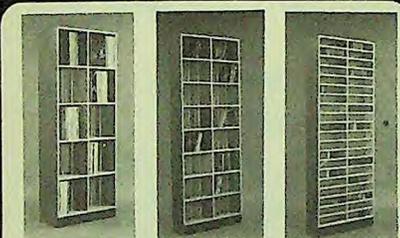
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American Commentary



FCC relaxes radio rules. . . WEA flying high on sales. . . Motown suing Roshkind

NEW YORK: Exactly what the impact will be of the Federal Communication Commission's de-regulation of radio is a matter of speculation.

Those praising the decision, which eliminates restrictions on the number of commercials permitted per hour and on the percentage of news and public affairs programming broadcast by the stations, feel free market competition will be sufficient to keep stations operating "in the public interest".

Those opposing the decision — primarily public interest groups claiming to protect minority viewpoints — believe that, with stations called upon to provide only limited documentation of how they serve community interests, there will be no effective way to evaluate licence distribution and renewal.

About the only aspect of the decision almost universally agreed upon is that much of the late Sunday night public affairs programming now on the air will disappear. Sunday night is a low listening time, and thus a catch-all for stations to fulfil their FCC obligations.

It is also anticipated that at least some music stations will reduce or eliminate their hourly news broadcasts, though for the moment, the notion of "24-hour jukeboxes" is being frowned upon.

FOR THOSE keeping a chart on the goings-on at PolyGram Records, Lou Simon has been appointed senior VP marketing; Len Epand VP press and artist relations; Mick Brown VP marketing, West Coast; Bill Levy VP creative services; Jim Lewis VP marketing for special projects, and Jules Abramson VP marketing, product development.

Also promoted is Sherrie Levy, former Phonogram press director, to executive assistant to executive VP and GM Bob Sherwood.

WEA INTERNATIONAL, whose fiscal year ended November 30, claims a 10 per cent increase in sales over 1979. Based on the WCI 1979 annual report, which pegged WEA International revenues at \$294 million (£121,991,772), that gives the company an estimated sales figure of \$323 million (£134,024,974).

Domestically, WEA led the industry in *Billboard* chart shares, pulling 28.2 per cent (a three per cent increase) of the combined Top 100 and top LP listings. CBS garnered a 19 per cent share, while PolyGram came in third at 12.7 per cent. RCA ranked fourth at 11 per cent.

In dollar market shares, industry estimates put CBS and WEA much closer, each accounting for approximately a quarter of all sales.

By IRA MAYER

CBS VIDEO Enterprises is offering music retailers a \$1,500 (£622) package that will provide outlets with music-orientated video product, displays and promotional material, according to marketing VP Herb Mendelsohn.

Video cassettes will be drawn from the newly-created CBS and CBS/MGM libraries, including titles such as *The Wizard Of Oz*, *The Nutcracker*, and *That's Entertainment*, along with concert tapes of ELO and James Taylor.

Mendelsohn estimates that it will cost dealers approximately \$25,000 (£10,373) to start full-scale video departments on their own.

ACCORDING TO Business End Ltd's Peter Leak, in New York overseeing management and development of Polyrock and readying the group for their Rainbow appearance next month, the burgeoning New York club scene now requires guarantees that a band won't play another room within eight days of an engagement.

Not so long ago, such restrictive binders were for six months and more. Currently many bands play as often as they can, building their followings and honing their stagecraft.

An exception to the rule: Police announced a "surprise" engagement at the Ritz two nights after their sell-out date at Madison Square Garden.

THE ALMOST year-old pre-trial battle between Federal prosecutors and defence attorneys for Sam Goody and several of the chain's top executives appears to be winding towards a trial date.

Judge Thomas C Platt has denied Goody lawyers' calls for a dismissal of the indictment for the illegal sale and distribution of counterfeit recordings. Platt also dismissed accusations of prosecutorial misconduct and improprieties in the handling of the Grand Jury, along with attempts to differentiate between "stolen" and "counterfeit" goods.

The Goody defence attempted to establish a distinction between the fact that the actual tapes were not stolen, and that the "sounds" on them were. The judge insisted that "once tape and sounds are joined, the resulting product is a single entity, and if the more important component, the sounds can be characterised as 'stolen', then the entire entity should be so characterised".

THE SALE of Motown's Jobete Music publishing wing to Charles Koppelman's Entertainment Company will now reportedly be finalised in March. The sale price is said to be \$30 million (£12,448,132).

Contact Ira Mayer at: Morgan-Grampian Inc., 2 Park Avenue, New York, NY 10016, USA. (Tel: 212 340 9700).



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PERFORMANCE

The Gas

MAYBE IT was the Beatles music played in the bar beforehand, and the youthful audience crammed into the cellar-like Hope and Anchor that made the Gas gig seem like a throwback to the Liverpool Cavern in the early Sixties.

The audience, which ranged from the young to the very young to the downright illegal (at least this was the impression) seemed in total ignorance of the last 20 years of rock. Which was fitting since The Gas played with a vigour and freshness which casts shame on the jaded lethargy of today's "old pros".

The Gas are Donnie Burke (guitar and lead vocals), Les Sampson (drums) and Del Vickers (bass).

Their music is tight, varied and original, their musicianship solid and slick. The only criticism is that the threesome are too nice. The Who, with whom this group obviously identify, were certainly not pleasant people to be near — that is the image they sought to project, anyway — even though they played some love songs. The Gas could do with more Roger Daltrey grit and less Paul McCartney sweetness.

The Gas single It Shows In Your Face (Polydor POSP 192, released last November) is memorable, not just for the single sleeve and promo poster, a blow-up of the agonised face of a war-time Frenchman overcome with grief as he watches the Nazi occupation of his beloved homeland. The use of this famous photo is a stroke of promotional genius.

The group have other songs with single potential, in particular a powerful song called Devastated, which is obviously one of the band's own favourites.

SIMON STEELE

Billy Connolly

THE IDEAL post-Christmas tonic has to be Billy Connolly's almost-one man show at the Victoria Apollo. For nearly three hours, and with no interval, he entertains with his own particular brand of earthy humour, jokes, songs and parodies.

Connolly, who has a selection of albums available on Polydor, is a live performer who finds the funny side to subjects that not very long ago were pushed under the carpet and not discussed publicly. Whether it be the joys and miseries of breaking wind, masturbation or haemorrhoids, The Big Yin has an entertaining tale or three to tell.

He parodies brilliantly targets including the Americans, the Australians, the Welsh, and royalty too. But his style is such that he never offends.

The show climaxes when the back-cloth lifts to reveal a set of rock musicians who, with Connolly to the front, run through three rock standards and a disgustingly beautiful version of Tell Laura I Love Her.

JIM EVANS

The Mo-dettes

REALLY THIS group's name is a misnomer, as although they look like updated models from the by-gone Sixties era, the music sounds nothing like it.

The mod revival has been completely forgotten, and surprisingly the audience at the Marquee last week comprised mostly punks, still refusing to give up their identity. And they liked the Mo-dettes. Partly because they're female, partly because their freshness on stage is very endearing and partly because the music has some punch.

Despite those good points — and

they do provide a good evening out — it was only the bass guitarist who shone, with positive, confident licks and an obvious enjoyment for what she was playing. The vocals lack power and authority, as does the guitar, which means the songs themselves don't have the edge to make them memorable.

The Mo-dettes perform their set with a certain panache, and provide good dance music, but it is noticeable that the Stones' Paint It Black has been selected for the single, although their own Norman (He's No Rebel) does carry some weight. They will have to do a lot more work if they are to be taken seriously by the majority of punters.

Much better live than on record, the group certainly gave their audience a good evening out, but the transition to vinyl is going to be very tough.

SIMON HILLS

Jackie Lynton Band

THE JACKIE LYNTON BAND are held together by the enthusiasm and good humour of their aged and slightly battered front man, Jackie Lynton, the Norman Wisdom of rock. Their music is competent and powerful, but uninspired.

The group rely on a loud, heavy metal-tinged R&B sound — lots of cutting guitar with added feedback.

Their album The Jackie Lynton Band (Scratch Records SCR L 5002) is three sides of typical boogie recorded live at The Golden Lion pub in London's Fulham Road, plus one studio side. Tracks that stand out are Ricky Rocket and Out Of Control, both live favourites.

The album proves that they are a perfect centrepiece for the boozy small club and pub setting. But being rock stars is luckily not quite their style.

SIMON STEELE

ALBUM REVIEWS

BASEMENT 5

1965-1980. Island ILPS 9641. Produced by Martin Hannett and Basement 5. A variation/progression from the Basement 5 In Dub album that gives plenty of scope for Dennis Morris' distinctive vocals. Very much an acquired taste, but the band is building considerable consumer and media interest which, together with a strong campaign from Island, should boost sales.

VARIOUS

The Return Of Rockaphilly. Roller Coaster ROLL 2004. Taken from the archives of the Philadelphia Fifties label Arcade Records, this second compilation offers a stunning selection of rockabilly styles that range from country to R&B. Rockin' In The Nursery is a great slice of raw R&B from Sally Starr, Ray Hatcher provides the excellent country-style Philadelphia Baby while Al Rex and Ray Coleman and his Skyrockets both give exemplary tracks from the genre. A must for R&B and rock 'n' roll collectors.

SPLODGENESSABOUTS

Splodgenessabouts. Deram SML 1121. Producers: Splodge and Rick. It's easy to write off the group as one hit wonders (how do you follow up Two Pints Of Lager And A Packet Of Crisps Please?), but unfortunately this LP confirms suspicions. Very thin and not very funny. Will still sell while the memory of the above single lingers.

WARREN ZEVO

Stand in the Fire. Asylum K52265. Producers: Artist and Greg Ladanyi. Timely offering to a steadily growing UK following — lusty live versions of what were often the most memorable tracks on the studio albums, including Excitable Boy, Werewolves Of London, Lawyers,

Guns And Money and Jeannie Needs A Shooter. Excellent live production.



SPLIT ENZ

Beginning Of The Enz. Chrysalis CHR 1329. Producers: Phil Manzanera, Geoff Emerick and artists. A chart band these days but this compilation harks back to their first two albums for Chrysalis, Mental Notes and Dizrhythmia, which generated little sales interest in 1976 and 1977 respectively. The selection gives a reasonable insight into the band's musical development and newly-won fans may want to catch up on this but it also demonstrates that the band is much improved.

TREVOR RABIN

Wolf. Chrysalis CHR 1293. Co-produced by Ray Davies of the Kinks and the musicians. With a line-up that includes Jack Bruce, Manfred Mann, Chris Thompson and Noel McCalla, Rabin's third album for Chrysalis is his best yet. During the last 18 months Rabin has built up a strong reputation for himself as a producer and heavy metal exponent, and this LP adds to his credibility. It could well be a strong seller.

CHART CERTAINTY

NICK STRAKER BAND

A Walk In The Park. CBS 84608. Debut album from Straker whose international hit A Walk In The Park sold several million copies last year. This album proves that he is one of rock music's most promising 'new' acts — the material is strong and Straker's vocals are given powerful musical backing. Includes the new single, The Last Goodbye, and the disco-flavoured A Little Bit Of Jazz.

CROSBY, STILLS & NASH

Replay, Atlantic K50766. Oldies and (on the whole) goodies, although some of the tracks are distinctly pot-boilerish for a trio which could be superb, as on Marrakesh Express, but downright ordinary at other times. Will do well enough as a selection from an already much picked-over catalogue.

**

MISCELLANEOUS

A Treasury Of Fairy Tales. Polydor 2668 023. TV personalities June Whitfield and Jenny Hanley are the narrators and the stories include Beauty And The Beast, Ali Baba And The 40 Thieves and The Sleeping Beauty. A double-album set, nicely packaged, which should prove fairly popular.

**

PERE UBU

The Modern Dance. Rough Trade ROUGH 22. Producers: Pere Ubu and Ken Hamann. When Akron Ohio was in vogue due to Stiff's success with various artists from the area, Pere Ubu from nearby Cleveland also received some critical acclaim. It is doubtful that many will dance to this album, although there are interesting moments when he crosses over between mainstream and avante-garde. But The Fall, on the same label, do it better with more bite. This will be picked up by old fans and "the cult", no doubt.

**

DOOLEY

THE BPI is to be congratulated on compiling a Code of Conduct which, assuming it is honoured, should go a long way towards ensuring the industry charts are not fraudulently manipulated, but non-chart shop dealers will be disappointed to note that it does not more strictly control the supply of "promotional samples" so that all dealers can benefit from freebies... But apparently the Competition Act of 1980, which presumably could stop free records being limited to supposed chart shops, has yet to be "understood and interpreted by the courts"... And if a test case does prove that the Act has teeth, a new clause will be written into the code.

MIDEM: Music & Video Week's charter flight to Nice proved a resounding success with champagne all the way making the going particularly painless and no doubt we will have more customers next year after one scheduled British Airways flight full of Midem delegates had to turn back with engine trouble and other BA flights cancelled by a strike... On the plane that turned back, half the passengers were trying to sell their catalogues and when it landed safely were bidding to buy them back again... Quote by one small indie label boss on MW's plane: "It's bad for my image, but yes I'll have some more champagne and caviar"... Valentine Music's Martinez Grinham living up to form with a first night so shattering, "I had to get the maid to open my polo mints next morning"... Apart from the usual Midem News scribes taking a busman's holiday from Fleet Street, little National paper interest in Midem this year, but Time Out has two reporters following Ian McNay for a story on an indie label man versus the majors... BBC's John Billingham lost his boarding card at Gatwick, his disembarkation form at Nice and left his coat on the plane — otherwise he's having a good Midem... Band with the most unfortunate name being touted at Midem: Japanese Discomate's Windbreakers.

LONDON: Songwriter Richard Kerr here for a month collaborating with Tim Rice... Former Polydor PR chief Roger Easterby busy in the football world as part of the Wimbledon consortium taking over Crystal Palace... Personal statements awaited from Bess Coleman of Rogers & Cowan and Nick Underwood of Neptune Music... Leosong chairman flew to the US while others flew to Nice to close a deal with Lonnie Simmons of Total Experience for Rachel Music to represent the current charters Yarborough and Peoples in the UK... Former Sonet Records press officer David Sandison about to launch his own label... After hearing Something Wasn't Quite Right by Ginger on Eagle Records on Mike Smith's show, Capital listener Dave Lea wrote to the DJ thus: "At the 34th shop a guy said: 'We got a couple of copies in because we got fed up of telling people who came in for it that we don't stock it because there is no demand for it'... Perusings of the charts prompted separate and spontaneous bursts of self-congratulation last week from Chrysalis, because it has charted four of its six singles out this year and in all, has eight 45s in the chart; and from CBS because albums on that label have topped the LP chart for 11 weeks — Streisand, Abba and Adam and the Ants.

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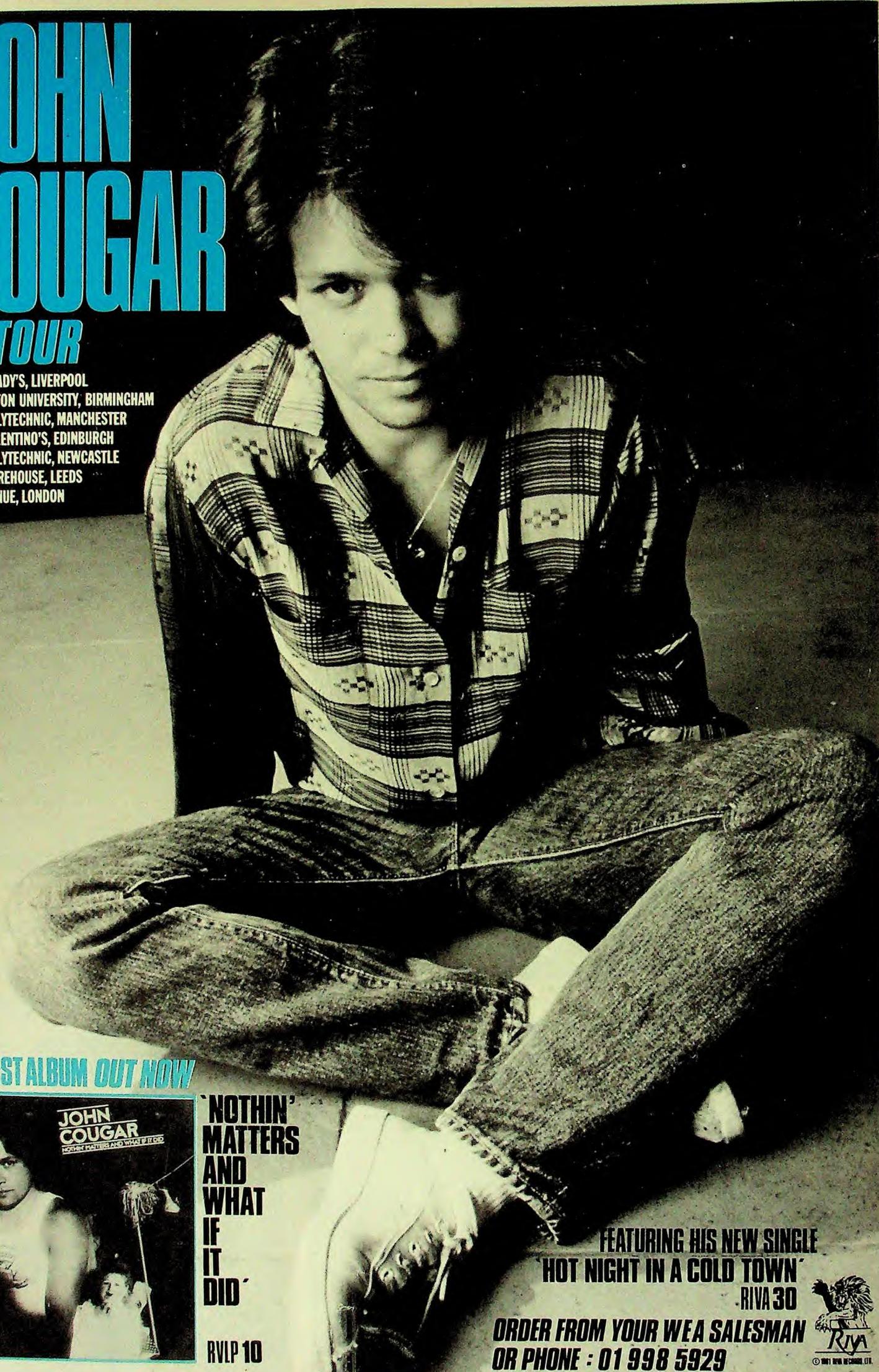
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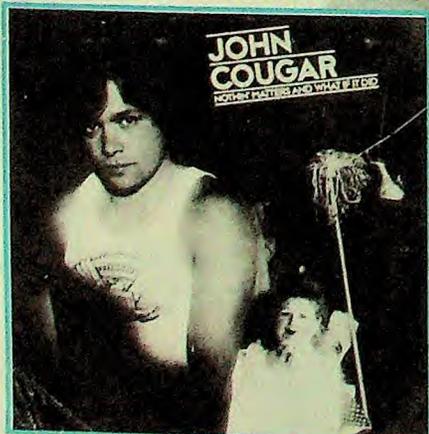
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