

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p

ASV's diverse launch



ONE PICTURE neatly encapsulates the diverse spread of music offered by the new British record company, Academy Sound And Vision (ASV), which held a launch party last week. The picture shows cellist Julian Lloyd Webber chatting with harpist Marisa Robles flanked by three Yetties and (right) conductor Neville Marriner — all have product out in the initial release of ASV records on March 6. (See also *Classical*, P13.)

**VIDEO
EXTRA**
and blank
tape A—Z
see
centre
pages

Island still defiant—more tape releases

THE CONTROVERSY surrounding Island's One Plus One cassette series continues. This week, a further three tapes featuring a whole side of blank chrome tape are to be released on schedule; J J Cale's *Shades* (already in the album charts), Bunny Wailer Sings *The Wailers* and Todd Rundgren's *Healing*.

Island is going ahead with the releases despite the BPI condemning the scheme (*MW*, February 21) and asking Island to "cease this practice forthwith".

EMI, which presses and distributes for Island, had discussions with both Island and BPI representatives last week and further talks are planned between all three parties.

The only statement from any of the three came from EMI. A spokesman said EMI would be "honouring contractual obligations with Island while talks were continuing."

EMI was one of the 16 companies represented at the BPI council meeting which unanimously declared war on One Plus One.

Talks are to continue this week. At press time, Island's Chris Blackwell was unavailable for comment.

BPI consults 'image boost' ad agency

THE BPI is talking to advertising agency Saatchi & Saatchi — the company which was hired to work on Margaret Thatcher's "image" before the last General Election — with a view to developing an all-industry advertising campaign to promote the concept of buying records.

A campaign to boost sales of pre-recorded music on the lines of the American NARM Give The Gift Of Music slogan is being mooted. The BPI is also seeking to improve its public image via a new PR committee chaired by Arista MD Charles Levison.

Another new BPI sub-committee is to co-ordinate new technical developments including digital standardisation, anti-piracy/counterfeiting devices, qualities of manufacture and spoiler systems.

The aims of the committee will also be to educate the public in the complex processes of manufacturing records and tapes. The committee is headed jointly by Monty Presky of Damont and Bronze chief Gerry Bron.

MAJORS BREACH ROYALTIES DEAL —MONTGOMERY

A NEW crisis has erupted between the Mechanical Rights Society and three major members of the BPI on the question of the interim mechanical royalty payment following the scrapping of recommended retail prices by BPI companies last year.

In a strong attack, MRS general administrator Bob Montgomery has accused EMI, WEA and RCA of breaching the interim agreement by backdating the new royalty rate three months before the abolition of RRP instead of implementing it from the date of the abolition as specified by the interim agreement.

Montgomery explained that the mechanical royalty rate at the beginning of 1980 was calculated on the basis of a mark-up of 143 per cent on the dealer price and a margin of 33 per cent. The interim agreement reached by the MRS with the BPI following the abolition of RRP calls for a mark-up of 135.5 per cent, a margin of about 28 per cent.

"We spent the last four months of 1980 negotiating with the BPI for a formula once companies had ended RRP," said Montgomery. "Those who did end it included PolyGram, EMI, CBS and RCA.

Virgin/Sony hi-fi store launched in Portsmouth

VIRGIN HAS entered a hi-fi joint venture with Sony at its new store in Portsmouth as part of ambitious expansion plans for Virgin Retail in 1981.

The Portsmouth shop, described as a "mini-megastore" by Virgin Retail director Pete Stone, has a trading area of 4,000 sq. ft, plus office space, and is located in Charlotte Street, on the fringe of the Tricorn Centre in the market area of the town. It opened on Monday of this week.

Stone comments: "It's a bit special for us as it is the first time we have gone into hi-fi in this way. We have set up the hi-fi department in conjunction with Sony, selling only

"A week before Christmas we came to an agreement in front of BPI chairman Chris Wright. We lost nine per cent on it, but both sides felt it was the best agreement we could come to. At the same time, it was agreed to set up a joint research programme, and the results of that research would determine the level of payments for the second quarter royalties, and this research, of course, could benefit either side."

'The next step could be to go to court'

Montgomery added that everything appeared to be agreed following the BPI council meeting on February 11, but now the three companies mentioned had "veered away" from the pact.

"EMI has backdated its latest royalty payment, and in fact has stolen a quarter. WEA has done the same, taking three months' advantage, and so has RCA in terms of singles. Other companies have played honourably, and followed the letter of the agreement."

Montgomery despatched strong letters of complaint to the three

companies concerned by hand last Friday, effectively giving them 15 days "to put matters right".

"If you can't make deals with reputable people in the industry, who can you deal with? If they don't put it right, we will take further action, and the next step could be to go to court, though we haven't threatened this yet."

Condemning the "sorry state of affairs" as being "distasteful", Montgomery added: "Another important aspect is the damage these companies' actions could have on the video front. Already we have achieved injunctions against three companies, and there are more cases in train. It will be a pity if this does cloud our relationship on video."

● This story came too late to seek comment from the companies concerned but they will be invited to reply next week.

RCA gives discounts and cuts prices

RCA HAS launched a "Best Buy" campaign for dealers offering discounts of 20 per cent off dealer price for bulk orders of 50 albums or more taken from a selection of 50 titles.

The scheme applies to HH category and some albums in the higher ZZ price band are being downgraded to HH. Artists whose product is affected include RCA's top sellers David Bowie, Elvis Presley, Al Stewart, Sad Cafe and Vangelis.

The move follows considerable dealer criticism of RCA's pricing policy which has seen top price albums exceed £6 and singles go over £1. Managing director Don Ellis told a recent sales meeting that he had personally phoned those dealers who had expressed criticism in an effort to forge "greater understanding" between the two sides.

Full back-up support will be available to participating dealers in the form of posters, streamers, price stickers, in-store point of sale material and customer leaflets. The scheme will run until April 30 and once the dealer has qualified he will gain the discount on all re-orders within the group of 50 albums.



Official British Dart's Organisation
theme tune as seen on BBC's Dart's Final

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Record damages from BPI prosecutions during 1980

NEARLY 160 cases of complaint were reported to the BPI/MRS anti-piracy division last year.

Once again, the biggest problem area was bootlegging, about which there were over 100 cases referred to the division. "In contrast," says the report from the BPI, "there were reports of 23 counterfeiting activities, 20 pirates, five Singapore imports and five blank tape or cassette hardware advertisers who were considered to be inciting the public to tape at home."

Damages recovered during the year from successful legal proceedings amounted to over £55,000 — the highest damages figure of any territory in the

world, and an increase of 36 per cent over 1979.

The biggest operation mounted by the squad was the infiltration and subsequent proceedings taken against a large ring of companies and individuals who were involved in the distribution and sale of large quantities of high-grade counterfeit material. The operation was codenamed Radar and proceedings are now pending against the manufacturer of the alleged counterfeits.

The BPI also reports "continuous success" in the fight to stem the flow into this country of imported pirated cassettes from Singapore, and "proceedings are continuing

against various persons known to have been importing and distributing".

"Probably one of the most important events to have occurred since the anti-piracy squad was set up eight years ago was when committal proceedings were granted against Iain Cameron Wallace in the autumn of last year," said a BPI spokesman.

"To protect the supplier of the counterfeit cassettes in which he was dealing, he gave the court a false name. He was subsequently found to be in gross contempt of court and was fined £10,000 and ordered to pay full indemnity for BPI's costs, which are estimated to be approximately £18,000.

Virgin Books extends CBS distribution deal

AT A time when Virgin Books is expanding in terms of titles and personnel, the company's experiment of supplying books to record retailers through CBS Records' distribution system has been declared a success.

"For the marketing we have done, the experiment has been justified," says Virgin Books MD Maxim Jakubowski. "All new books will be going through the system and we have extended the arrangement with CBS for six months until the renewal of Virgin's deal with the company."

Virgin is now handling Eel Pie's catalogue and Jakubowski says that he is currently negotiating deals with other publishers to expand the range marketed by the company. Following the recent appointment of Al Clark as deputy MD, Virgin Books has taken on Charlotte Metcalf, previously with University of Chicago Press and *Virago*, as editor.

Among the latest publications are *Message In A Bottle*, the first venture into print by Sting of The Police, *The Great Rock 'n' Roll Swindle* by Michael Moorcock, and the *Gimmix Book Of Records* by Frank Goldman and Klaus Hiltcher, which is a photographic account of some of the more sensational gimmicks in the history of the gramophone record.

Jakubowski reckons to have increased total sales with the introduction of the CBS arrangement rather than taking sales from conventional book outlets and reports that, depending on the particular title, sales through CBS have accounted for about 10 per cent of the total.

"We are aiming for 15 per cent and expect to reach that target over the next six months," Jakubowski adds.

"A big problem for record retailers has been that of display and we are planning to have complete racks for retailers ready for the autumn."

Kass back to business

RON KASS returns again to the music business in an expansion of Entertainment Investments (EIL), headed by chairman Geoffrey Rose.

Kass has been appointed chief of EIL's new music division, which encompasses record production, music publishing and artist management. His first signing is Malcolm Roberts as head of the artists management division and also as a singer, with a new single, *Every Single Beat Of Your Heart*, to be released on Cheapskate and distributed by RCA.

Husband of film star Joan Collins, Kass was once connected with the now defunct Beatles' Apple Corps project, and was president of MGM's former international music operation, MD of Warner Bros Records in the UK, and president of Sagittarius Film Productions.

Rose has restructured his EIL leisure group into seven divisions, covering film financing (which he handles personally), film production, film distribution, artist management, record and music publishing, theatre production, and video production.

WEA signs The Bureau

NEWLY-FORMED band The Bureau — which includes five former members of Dexy's Midnight Runners — have signed with WEA, and will have a first single released on that label next month. The Birmingham-based group will follow up the single, *Only For Sheep* c/w *The First One*, with an album, and



will then tour the UK and Europe during April and May. Single and LP are produced by Pete Wingfield, who also produced Dexy's initial successes.

RCA RECORDS has signed Nana Mouskouri for the UK and Eire on a long-term deal covering several albums. Her debut album on the label, *Come With Me*, will be released in March. She will support the release with a tour starting on March 27 and including concerts at the Albert Hall on April 13 and 14.

RCA UK has signed The Steve Gibbons Band on an international basis, and the first album under the deal, to be released immediately, is *Street Parade*. The band will shortly be going into the studio to record a second album for autumn release.

AURA RECORDS has signed a new three-year agreement with Musidisc/France for representation of the Aura catalogue in France and Switzerland. Initial releases will be product from The Girls, Alan Clarke, Alex Chilton, Annette Peacock and Trapeze.



A TOAST in the sun at Cannes during Midem to celebrate the licensing deal between Radioactive Records and PRT. From left, it's Radioactive's Steve Elsom, publisher Dave Mindell, PRT general manager Trevor Eyles, publisher Len Beadle, and PRT managing director Derek Honey. The first Radioactive release is *What A Shame* by Trick Dog, a five-strong London band.

ATTENTION ALL DEALERS



The Nolans new single 'ATTENTION TO ME'

The latest single from their hit album *Making Waves* is bound to head straight for the top. Pay attention: the Nolans are the success story of the '80's, so order *Attention To Me* NOW.

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Shepherd new Phonogram MD

TWO WEEKS after the resignation of Ken Maliphant as managing director of Phonogram Records, the company's A&R director, Brian Shepherd, has been appointed as his successor.

Shepherd (34), who joined PolyGram last August to head up both Phonogram and Decca's A&R activities, has been acting as deputy to Ramon Lopez, MD of PolyGram Record Operations, in his capacity as administrative head of Phonogram since Maliphant's departure.

Following Shepherd's appointment Chris Briggs is promoted to A&R director reporting to Shepherd, and Roger Ames, while continuing to belong to the Phonogram A&R team, will assume responsibility for the Decca UK A&R function, reporting to Lopez.

Shepherd, Briggs and Ames all joined PolyGram from EMI shortly after Lopez quit EMI's managing director's chair to move to PolyGram last year.

Shepherd began his career with Radio Luxembourg and subsequently worked for CBS,



Phonogram, as Vertigo label manager, and then moved to Los Angeles as A&R and promotion manager for Capitol Records. He also worked in Holland as European director of Capitol International and returned to London in 1978 as director of Ex A&R at EMI Records UK.

At a staff meeting shortly after his appointment last week, Shepherd assured senior staff that he would not be making any further executive changes.

● **John Kennedy**, Phonogram legal adviser, has been appointed to the board of Phonogram Ltd.

TONY CLARK, who for the past three years has been executive assistant to the chairman of CBS Records, has been appointed



BRIAN SHEPHERD

commercial director of A&M Records, responsible for finance, administration and commercial planning. He will carry a number of the responsibilities previously held by Glenn Simmons.

A NUMBER of promotions and appointments have taken place at Eurodisc (Ariola/Arista). Brian Yates becomes senior manager and Alan Read is appointed marketing manager; Alison Short is now head of Arista promotion and artist operations; Gail Barber is appointed marketing co-ordinator and Ann Kelly becomes secretary to Brian Yates and Tim Read.

CHRISTOPHER STYLIANOU has left Caroline Exports to pursue business interests of his own. Richard Branson remains chairman of the company, and Adrian Rose the managing director.

A&M backs Coolidge hits LP with TV ads

RITA COOLIDGE is to have her greatest hits album *The Very Best Of Rita Coolidge* TV advertised by A&M following the success of the TV campaign launched for her in 1978.

The album, which comprises 16 tracks including *We're All Alone*, *Words and Higher And Higher*, is released this week and TV advertising starts on March 4 with A TV and Tyne Tees. It runs for 30 seconds and was shot in Los Angeles. Back up for dealers includes "extensive in-store and window displays".

Dealer price is at £3.04 and there is no reduced margin, while A&M also has options on other TV areas. Catalogue number is AMLH 68520.

Warwick stages two-pronged TV campaign

WARWICK RECORDS has two TV albums lined up for March — Conway Twitty's *It's Only Make Believe* (WW 5102) which will be promoted in the HTV and Westward areas from the 16th, and Don Gibson's *Country My Way* (WW 5103), advertised in Anglia from March 23. The Twitty album has been produced in association with MCA and includes 16 original hits; the Gibson LP follows up an earlier, successful Warwick album, *Country Number One*.

Warwick has added three new albums to its Parade mid-price label — The Band And Trumpeters Of The Blues And Royals (PRD 2009), *Tunes Of Glory* (PRD 2014) and *Salute To Abba* by the Band Of The Royal Corps Of Transport (PRD 2015).

Logo releases theme to Guinness ad

LOGO RECORDS is releasing Brass Pinafore, the theme music of the current six week TV and radio campaign for Guinness, on February 27.

Through its ad agency J Walter Thompson, Guinness is spending £1,500,000 on the campaign which centres around the theme *I'm In The Bottle Of Guinness Supporters Club*, and Brass Pinafore is the instrumental version produced by Ivor Raymonde who provided Logo with the million selling *Floral Dance*.

As well as the ad campaign Guinness is promoting the club theme through 31,000 pubs and clubs around the country, while Logo will be promoting the single through the BBC and regional radio and will be mailing 4,000 posters to the retail trade, plus advertising in *Music & Video Week*.



MOTOWN IS rush-releasing Diana Ross's new album, *To Love Again*, on March 16. The first 30,000 albums will contain a free large poster of Diana. A single, *One More Chance*, is also released on March 16.

FOLLOWING THE success of Fred Wedlock's *Oldest Swinger In Town* single, Saydisc has rush-released his two albums on the Village Thing label. The Folker (VTS 7) and Frollicks (VTS 20) are available through Lugtons, H R Taylor, JSU and Projection.

STIFF RECORDS is to issue a live album of the six New York bands who appeared at the Rainbow on February 20. The album, described as tidal wave music, will be called *Start Swimming* and features The Ray Beats, The Flestones, Polyrock, Bush Tetras, The dB's and The Bongos. The album is scheduled for release in March 6, just 14 days after the event itself. Catalogue number will be YANK 1.

DECCA LAUNCHES a new series of singles, called *Decca Originals*, which features old hits with their original label and in the original "star" bags.

First releases, this Friday (27), are The Tornados' *Telstar/Jungle Fever* (F11494) and the Small Faces' *Sha La La La Lee/Watcha Gonna Do 'Bout It* (F13727), followed by Roy C's *Shotgun Wedding/High School Drop-Out* and David Bowie's *London Boys/Till Tuesday* (F13579) on March 6. An EP by the Big Three, featuring *What'd I Say*, *Don't Start Running Away*, *Zip-A-Dee-Do-Do* and *Reelin' & Rockin'* (Decca DFE 8552) follows on the 13th.

CAPITOL HAS rush-released the new Gene Dunlap album, *It's Just The Way I Feel* (EST 12130), and, to co-incide with it, a three-track single featuring the full-length version of the title track, *Love Dancin'* and *Surest Things Can Change*. A seven-inch edited single is also available.

THE SECOND single on Applause, the recording outlet for Andrew Heath's Heathwave publishing company, which is licensed to Riva Records, features *Loose Shoes*, originally from Bristol and now based in London. They debut with *Put The Blame On Me* (Club 2), released this Friday.

SKY 3 is set for March 20 release on Ariola. The band's first two LPs both earned platinum status and the third will have 10 tracks, all but one composed by the group members. Ariola is planning a heavy marketing campaign around release, and will issue details of this shortly.

Virgin signs Cuba Libre label

VIRGIN RECORDS has signed what it describes as "a unique deal" with the emergent Glasgow label, Cuba Libre. The deal is long-term and worldwide and initially involves two of Scotland's leading new bands, The Shakin' Pyramids and The Cuban Heels.

The Cuba Libre label was formed by Ali Mackenzie, drummer with the Cuban Heels and producer of the Shakin' Pyramids. The former band has signed directly to Virgin, while the Pyramids will appear on Cuba Libre as the first part of the licensing deal with Virgin.

The first product resulting from the deal is a double-pack maxi-single from the Shakin' Pyramids entitled *Take A Trip* and released on March

6. On the same date, James King, another Cuba Libre act, has his single, *Back From The Dead*, released. An album from the Pyramids and debut single and album from The Cuban Heels will follow shortly. Both groups are featured in a special show at The Venue on February 26.

● SIMPLE MINDS have signed a long-term, worldwide recording deal with Virgin after leaving Arista and first product from the deal should appear in April.

In the meantime, the band will be

playing a London date at The Venue on March 3 before leaving for a 20 date US tour. Arista have also released a new single from the band entitled *Celebrate*.

● MANCHESTER-BASED band The Passage have signed a distribution only deal with Virgin Records and the first release is a single *Devils And Angels*. An album will follow soon and the band have already started work on a second album through the deal set for April/May when they are planning to tour.



THE VIRGIN/Cuba Libre deal (see story above) was concluded and celebrated at a party at the Virgin Megastore in Glasgow last week. Passers-by were invited into the store to hear an impromptu set by The Shakin' Pyramids. Also in the picture are Richard Branson (Virgin's chairman), Simon Draper (Virgin A&R director), Ali Mackenzie (Cuba Libre), Paul Brown and Sandy Robertson (Cuba Libre's business managers via World's End Music) and various band members.

EMI boost to discounts

EMI'S POUNDSMASHERS catalogue discount scheme is being boosted with the inclusion of Liberty/UA and EMI Classical labels for the first time. There is also a cut in the time period after which pop albums become included in the scheme — all pop albums and cassettes will in future come into Poundsmashers three months after release. Classical albums will be included one month after release.

Poundsmashers, which was introduced in 1979 and enlarged and improved last year, has now completely replaced the EMI Music Centre catalogue sell-in/discount scheme, which had run successfully for 11 years. Sales force general manager Mike Edwards said that the company was "acutely aware that the public currently holds the belief that records are expensive". Poundsmashers had been devised to enable all EMI dealers to stock large quantities of catalogue and to sell it at discount.

On stage, she was
a star.
Off stage, she was
alone.

See Page 3 of the Video Section

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NEWS

Mail order firm's video undertaking

A LEGAL skirmish over the concept of marketing video cassettes on a "buy and exchange" basis has resulted in Cream Mail Order Video agreeing not to lease, rent or offer a plan to re-purchase any Warner Home Video tapes.

Cream's High Court undertaking could be significant for companies or dealers offering similar exchange schemes, although WEA's case had rested on its own terms and conditions under contract law rather than the wider implications of copyright law.

Cream's scheme offered customers the opportunity of purchasing a video cassette and then exchanging it within the next three months on payment of a £7.95 fee.

Precision Video, whose product was also offered by Cream, has also voiced discontent about the legality of the scheme under copyright law, but it has yet to decide whether to take the matter to court.

● IN AN out-of-court agreement, Blackpool-based video retail chain Village Video has acknowledged that it unwittingly hired out a pirated copy of Precision Video's *Boss From Brazil* film.

In a joint statement, Village Video and Precision said that the dealer was "taking steps to discover how the pirate tape came to be included in its stock".

Pickwick clinches Decca budget deal

DECCA PRODUCT — both popular and classical — is to be released at budget price for the first time following a new long-term agreement made between PolyGram and Pickwick Records. Until now, PolyGram's only mid-price outlet has been through its own World Of and TAB series.

The new agreement means that Pickwick will have access to popular repertoire, as well as a range of classical product drawn from the Decca, Deutsche Grammophon and Philips catalogues. In addition, spoken word material from the Argo catalogue will also be made available to Pickwick, and released on a new

Pickwick spoken word label to be launched in April.

Pickwick managing director Monty Lewis told *Music & Video Week*: "We have of course been handling product from PolyGram for six years now, via the Contour label which we took over from Musical Rendezvous. However, this new deal means that we can build up the label considerably, using repertoire from all the associated PolyGram companies."

Pickwick will release 12 pop titles in May, and is also launching a new classical label, Contour Classics, with 36 titles the same month. At present the company's main source of classical recordings is RCA.

Kool & Gang's hat-trick hit

THE LATEST single by Kool & The Gang, which charted last week only four days after release, is also believed to be the first to enter the Top 75 after being issued in three different formats.

The record was released on February 13 as a four-track 12-inch single (De-Lite KOOL 1112) featuring Jones Vs Jones/Summer Madness/Funky Stuff/Hollywood Swinging; as a seven-inch two single pack (GANG 11) featuring the same tracks; and as a straightforward seven-inch single (KOOL 11) featuring Jones Vs Jones and Summer Madness. The first 30,000 copies of the 12-inch single were

available in picture sleeves, as were the first 20,000 copies of the double-pack.

The mag of the film

AS THE *Chrysalis* film *Dance Craze* rolls out nationwide next month the magazine of the film — a 32 page full-colour one-off — will be published by Spotlight Publications.

Written by Sounds journalist Garry Bushell, *Dance Craze* magazine features articles and photographs on the bands in the film, including *Madness*, *Bad Manners*, *Specials*, *The Beat* and *Selecter*. It goes on sale on March 12, price 40p.

Ronco admits big band 'discrepancy'

CONSUMER CRITICISM of Ronco's *Legendary Big Bands* compilation has, in part, been accepted by the company.

The album, which was released before Christmas and has since achieved gold status, includes tracks by The Glenn Miller Orchestra, The Tommy Dorsey Orchestra, The Harry James Orchestra and the Count Basie Orchestra — but some big band aficionados have questioned the authenticity of some of the cuts in complaints to both Ronco and *Music & Video Week*.

"We have had complaints and there is a slight discrepancy," admits Ronco's marketing manager Gordon Smith who also compiled the album from tapes licensed from Ampro Music.

"It says The Glenn Miller Orchestra but that doesn't mean to say Glenn Miller is actually on the recording. I believe those particular tracks were recorded after his disappearance.

"Trade description people have been in touch with us and they're all happy about it, after we explained the situation," he added.

Tape men join to meet demand

FRASER-PEACOCK Associates (Cassettes) of Wimbledon and The Tape Duplicating Company of North London have "agreed to work together" to establish "one of Europe's largest independent cassette plants".

The managing directors of the two companies, David Tuckman and Peter Robey, said they were working together to meet the anticipated demand for cassette singles, and pointed out that they can now offer the cassette single at the same price as the single disc. Also, while pointing out the benefits of the new business arrangements through the joint manufacturing facilities, the two companies stress that both companies will remain autonomous in their fields of operations.

Churchill speech set to music

WINSTON CHURCHILL'S famous "finest hours" speech has been set to music by a band which has taken its name from that phrase, and is to be released on the newly-formed indie Black Label on March 6.

The *Finest Hours* have called their musical setting of the speech *Without Prejudice* (GB 001), and the record was produced by Black Label founders Pete Veitch and John Owen Williams — who are also members of the group. So far there has been interest from both Capital and Radio One.

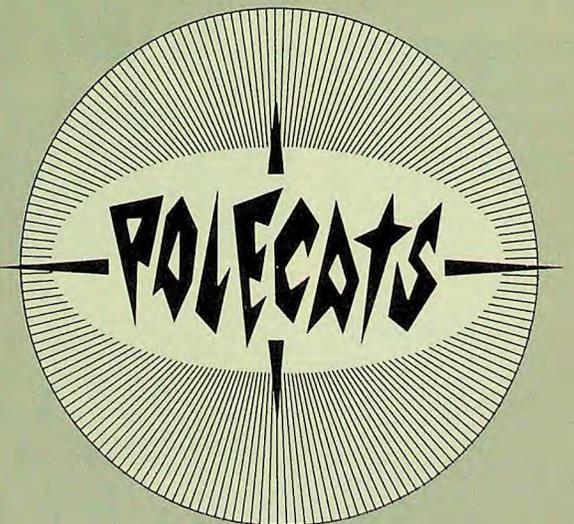
There is a limited edition in a picture bag, and release is being backed with ads in the national, trade and consumer press and also *Time Out* and *Private Eye*. Distribution is through Stage One.

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IT'S JUST THE WAY I FEEL

3 track 12" single and 2 track 7" single

7" CL 16183 12" 12 CL 16183

Taken from the No.1 import album

IT'S JUST THE WAY I FEEL EST 12130 

HOT CHOCOLATE

LOSING YOU RAK 328

Another sure fire hit

RAK

KIM WILDE

KIDS IN AMERICA RAK 327

A chart hit from the RAK stable

RAK

In special bag



SAD CAFÉ

BLACK ROSE

LIVE E.P.

RCAE 42

PLUS 3 OTHER GREAT TRACKS
EMPTINESS,
HUNGRY EYES,
I BELIEVE (LOVE WILL SURVIVE)

4 SUPERB TRACKS FOR THE PRICE OF A SINGLE
RECORDED AT THE MANCHESTER APOLLO

PICKING UP HEAVY AIRPLAY

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"ROCKSTAGE" 1 hour Sad Café Special
March 9 with simultaneous radio broadcasts
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BLACK ROSE

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FOR THIS CLASSIC TRACK
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"SAD CAFÉ LIVE"

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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	1	4	SHADDUP YOU FACE Joe Dolce (J. Dolce/McKenzie) April	●	Epic EPC 9518 (C)
2	2	7	VIENNA Ultravox (Ultravox/Plank) Island/Copyright Control	○	Chrysalis CHS 2481 (F)
3	4	5	I SURRENDER Rainbow (Roger Glover) Island		Polydor POSP 221 (F)
4	3	6	WOMAN John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	○	Geffen K 79195 (W)
▲	5	15	ST. VALENTINE'S DAY MASSACRE EP Motorhead/Girlschool (Vic Malle) Multimood Music		Bronze BRO 116 (F)
▲	6	21	JEALOUS GUY Roxy Music (Ferry/Davies) Northern Songs		Polydor/E.G. ROXY 2 (F)
£	7	7	RETURN OF THE LOS PALMAS 7 Madness (Clinger/Winstanley) Warner Brothers	●	Siff BUY 108 (C)
£	8	14	DO THE HUCKLEBUCK Coast To Coast (Hal Carter) Leeds		Polydor POSP 214 (F)
▲	9	23	SOUTHERN FREEEZ Freeez (John Rocca) Carlin		Beggars Banquet BEG 51
10	6	5	OLDEST SWINGER IN TOWN Fred Wedlock (-) Rocket		Rocket XPRES 46 (F)
£	11	9	ROCK THIS TOWN Strey Cats (D. Edwards) Copyright Control		Arista SCAT 2 (F)
12	5	7	IN THE AIR TONIGHT Phil Collins (Collins/Padghan) Hit & Run	○	Virgin VSK 102 (C)
13	10	5	WE'LL BRING THE HOUSE DOWN Slade (Slade) Wild John Music		Cheapskate CHEAP 16 (R)
14	8	7	ROME0 & JULIET Dire Straits (Irvine/Knopfler) Rondor/Strait Jacket		Vertigo MOVIE 1 (F)
15	11	3	MESSAGE OF LOVE Pretenders (Chris Thomas) ATV/Modern Publishing		Real ARE 15 (W)
16	12	10	FADE TO GREY Visage (Visage/Ure) Island/Performance		Polydor POSP 194 (F)
▲	17	39	KINGS OF THE WILD FRONTIER Adam & The Ants (C. Hughes) EMI		CBS 8877 (C)
18	16	6	SGT. ROCK (IS GOING TO HELP ME) XTC (S. Lillywhite) Virgin		Virgin VS 384 (C)
19	NEW		SOMETHING 'BOUT YOU BABY I LIKE Status Quo (Status Quo) Screen Gems EMI		Vertigo QUO 5 (F)
20	18	12	ANTMUSIC Adam & The Ants (Chris Hughes) EMI	●	CBS 9352 (C)
£	21	26	THAT'S ENTERTAINMENT The Jam (Vic Coppersmith Heaven/Jam) And Son/Bryan Morrison		Metronome 0030 364 (IMS/Indies)
£	22	34	(SOMEBODY) HELP ME OUT Beggars & Co. (McKreith/Baptiste/Wellington) Dizzy Heights		Ensign ENY 201 (R)
23	17	9	IMAGINE John Lennon (John & Yoko/P. Spector) Northern Songs	●	Parlophone R6009 (E)
▲	24	35	ONCE IN A LIFETIME Talking Heads (Brian Eno) Warner Brothers		Sire SIR 4048 (W)
25	28	5	I'M IN LOVE WITH A GERMAN FILM STAR Passions (P. Wilson) Eaton		Polydor POSP 222 (F)
▲	26	42	FOUR FROM TOYAH Toyah (Nick Tauber) Sweet 'N' Sour Songs/Safari		Safari TOY 1 (SP)
27	13	6	RAPTURE Blondie (M. Chapman) Chrysalis	○	Chrysalis CHS 2485 (F)
28	20	6	A LITTLE IN LOVE Cliff Richard (A. Tarney) ATV		EMI 5123 (E)
▲	29	41	REWARD Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers		Mercury TEAR 2 (F)
30	24	6	THE FREEZE Spandau Ballet (Richard James Burgess) Copyright Control		Reformation/Chrysalis CHS 2486 (F)
£	31	38	HOT LOVE Kelly Marie (Yellowstone/Voice) Red Bus/Grade One		Callbra PLUS 5 (A)
32	22	9	YOUNG PARISIANS Adam And The Ants (Jo Julian/Adam Ant) Ant Music		Decca F 13803 (F)
33	19	9	DON'T STOP THE MUSIC Yarborough & Peoples (Simmons/Ellis) Copyright Control		Mercury MER 53 (F)
34	25	7	TWILIGHT CAFE Susan Fassbender (MusicDeals) Bocu		CBS 9468 (C)
35	27	7	GANGSTERS OF THE GROOVE Heatwave (Guthrie/J. Wilder Jnr.) Rod Songs		GTO GT 285 (C)
36	29	4	BURN RUBBER ON ME Gap Band (L. Simmons) Rachel (Leosong)		Mercury MER 52 (F)
37	33	3	MUTUALLY ASSURED DESTRUCTION Gillan (Gillan/AKR) Pussy/Chappell		Virgin VSK 103 (C)
38	40	6	CAR TROUBLE Adam & The Ants (Chris Hughes) EMI		Do It DUN 10 (SP)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
£	39	64	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF Kool & The Gang (The Gang) Planetary Nom		De-lite KOOL 11/1112/Gang 11 (F)
£	40	55	STAR Kiki Dee (P. Williams) Shogun/Eaton		Ariola ARO 251 (A)
41	37	4	I MADE IT THROUGH THE RAIN Barry Manilow (Manilow/Dante) Chappell/D&J Arlon		Arista ARIST 384 (F)
42	32	5	THE ELEPHANT'S GRAVEYARD (GUILTY) Boomtown Rats (Visconti/Boomtown Rats) Sewer Fire Hits/Zomba		Mercury BONGO 2 (F)
£	43	62	KIDS IN AMERICA Kim Wilde (R. Wilde) Rickim/RAK		RAK 327 (E)
£	44	70	UNDERWATER Harry Thumann (Thumann) The Company/Eaton		Decca F 13901 (F)
45	43	3	GUITAR MAN Elvis Presley (Felton Jarvis) Copyright Control		RCA 43 (R)
46	36	5	JUST WHEN I NEEDED YOU MOST Barbara Jones (A. Ranglin) Warner Brothers		Sonet/A Side SON 2221 (A)
47	31	10	I AM THE BEAT The Look (A. Shacklock) Copyright Control	○	MCA 647 (C)
48	49	3	SAILING Christopher Cross (M. O'Martian) Chappell		Warner Brothers K 17695 (W)
49	30	7	IT'S MY TURN Diana Ross (Masser) Screen Gems EMI/Chappell		Motown TMG 1217 (E)
50	NEW		WALKING ON THIN ICE Yoko Ono (Lennon/Ono/Douglas) Lenono/Warner Brothers		Geffen K 79202 (W)
£	51	56	DON'T GO Judas Priest (Tom Allom/Judas Priest) Arnakata/Warner Brothers		CBS 9520 (C)
£	52	67	PLANET EARTH Duran Duran (Collin Thurston) Tritec/Carlin		EMI 5137 (E)
53	44	3	TAKE MY TIME Sheena Easton (Christopher Neil) C&D/Aprill/Paul Bliss		EMI 5135 (E)
£	54	75	9 TO 5 Dolly Parton (G. Perry) Carlin		RCA 25 (R)
55	45	4	WHAT'S ON YOUR MIND George Benson (Q. Jones) Leeds		Warner Brothers K 17748 (W)
56	50	4	SLIDE Rah Band (Richard Hewson) B&J Arlon/Chappell/DJM		DJM DJS 10964 (C)
57	NEW		CAN YOU FEEL IT Jacksons (Jacksons) Carlin		Epic EPC 9554 (C)
58	51	3	HELLO AGAIN Neil Diamond (Bob Gaudio) Chappell		Capitol CL 16176 (E)
59	NEW		BOYS & GIRLS Human League (Human League) Virgin		Virgin VS 395 (C)
60	NEW		CAN YOU HANDLE IT Sharon Redd (Lester/Brown) Peterman/Carlin		Epic EPC 9572 (C)
61	59	6	ZEROX Adam & The Ants (Adam Ant) Ant Music		Do It DUN 8 (SP)
62	48	3	HELLBOUND Tygers Of Pan Tang (C. Tsangarides) Dingsong/Virgin/Copyright Control		MCA 672 (C)
63	46	7	THE BED'S TOO BIG WITHOUT YOU Shella Hyton (Harry Jay) Virgin		Island WIP 6671 (E)
64	NEW		THIS OLE HOUSE Shakin' Stevens (S. Coleman) Leeds		Epic EPC 9555 (C)
65	54	3	I'M IN LOVE WITH THE GIRL Freshies (C. Salvey) ATV		MCA 670 (C)
66	NEW		DON'T STOP K.I.D. (G. Barstow) EMI		EMI 5143 (E)
67	47	9	I AIN'T GONNA STAND FOR IT Stevie Wonder (Stevie Wonder) Jobeta/Black Bull		Motown TMG 1215 (E)
68	58	3	LATELY Rudy Grant (Eddy Grant/Bill Campbell) Ica/Jobeta/Black Bull		Ensign ENY 202 (R)
69	63	12	FLASH Queen (B. May/Mack) EMI/Queen	○	EMI 5126 (E)
70	NEW		EINSTEIN A GOGO Landscape (Landscape) Landscape/Sunbury		RCA 22 (R)
71	NEW		GUILTY Classix Nouveaux (S. Solol/N. Sweeney) Liberty		United Artists BP 388 (E)
72	NEW		ALL AMERICAN GIRLS Sister Sledge (Narada Michael Walden) Warner Brothers/Rondor		Atlantic K 11656 (W)
73	71	15	IT'S HARD TO BE HUMBLE Mac Davies (-) Heath Levy		Casablanca CAN 210 (A)
74	NEW		I LOVE A RAINY NIGHT Eddie Rabbitt (D. Mollo) Tony Roberts		Elektra K 12498 (W)
75	52	7	HANG TOGETHER Odyssey (Linzer) Chappell/ATV		RCA 23 (R)

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)	Count
A Little In Love (A. Tarney)	28
All American Girls (Walden/L. Walden/Wills/Stedjel)	72
Antmusic (Adam Ant)	20
Marco Pirroni	59
Boys & Girls (Wright/Oakley)	20
Burn Rubber On Me (Simmons/Wilson/Taylor)	36
Can You Feel It (M & J Jackson)	67
Can You Handle It (Brown/Lester)	60
Car Trouble (Adam Ant)	38
Don't Go (Tipton/Halford/Downing)	51
Don't Stop (Barstow)	66
Don't Stop The Music (Simmons/Peoples/Ellis)	33
Do The Hucklebuck (Alfred/Gibson)	8
Einstein A Gogo (Walters/Burgess/Landscape)	70
Fade To Grey (Curriel/Payne/Ure)	16
Flesh (B. May)	69
Four From Toyah (Toyah/Hale/Bogen)	26
Gangsters Of The Groove (Kenny/Shepherd)	35
Gilty (Solo)	71
Guitar Man (Hubbard)	45
Hang Together (Russell/Brown/Linzer)	75
Hellbound (Tygers of Pan Tang)	62
Hello Again (K. Hudson)	58
Hot Love (Yellowstone/Voice)	31
I Ain't Gonna Stand For It (Stevie Wonder)	67
I Am The Beat (Whetstone/Bass)	47
I Love A Rainy Night (Rabbit/Stevens/Mollo)	74
I'm In Love With The Girl (Salvey)	65
I Made It Through The Rain (Kenny/Shepherd)	41
In The Air Tonight (Collins)	12
Imagine (Lennon)	23
I'm In Love With A German Film Star (Passions)	25
I Surrender (Russ Ballard)	3
It's Hard To Be Humble (M. Davies)	73
It's My Turn (Masser)	49
Bayer-Sager	6
Jealous Guy (Lennon)	6
Jones Vs Jones (G. Brown/Mickens/Taylor/Kool & The Gang)	39
Just When I Needed You Most (Van Warmer/T. Wilson)	46
Kids In America (R. Wilde/M. Wilde)	43
Kings Of The Wild Frontier (Adam Ant/M. Pironi)	17
Lately (S. Wilson)	58
Message Of Love (C. Hinde)	15
Mutually Assured Destruction (Gillan/McCoy/Tawns/Torme/Underwood)	37
9 To 5 (D. Parton)	54
Oldest Swinger In Town (Pickford)	10
Once In A Lifetime (Eno/Byrne)	24
Planet Earth (Duran Duran)	52
Rapture (C. Stein/D. Harry)	27
Return Of The Los Palmas 7 (Barson/Woodgate/Bedford)	7
Reward (Gill/Copell)	29
Rock This Town (B. Setzer)	11
Romeo & Juliet (Knopfler)	14
Sailing (C. Cross)	48
Sgt. Rock (Is Going To Help Me) (A. Partridge)	18
Shaddup You Face (Dolce)	1
Something 'Bout You (Supe)	19
Southern Freeez (Spannett/Mass/Rocca)	9
Slide (Hewson)	56
(Somebody) Help Me Out (McKreith/Baptiste/Wallington)	20
Star (D. Chanter)	40
St. Valentine's Day Massacre (H. Robinson)	5
Take My Time (Palmer/Bliss)	53
That's Entertainment (Paul Waller)	21
The Bed's Too Big Without You (Sting)	63
The Freeze (G. Kemp)	30
The Elephant's Graveyard (Geldof)	42
This Ole House (Hamblen)	64
Twilight Cafe (Fassbender/Russell)	34
Underwater (Thumann/Waldorn)	44
Vienna (Curriel/Cross/Cann/Ure)	2
Walking On Thin Ice (Ono)	50
What's On Your Mind (Chater/Ballard)	55
We'll Bring The House Down (Lae/Holder)	13
Woman (Lennon)	4
Zerox (Adam Ant)	38

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INTERNATIONAL

Australian TV gives local bands big recording break

From PETER CONYNGHAM SYDNEY: Nightmoves, the alternative rock show on the Seven Network, started 1981 in traditional fashion by launching into a special filming of two local bands, Russell Morris & The Rubes and Mick Pealing & The Ideals.

The Melbourne studio was turned into a rock 'n' roll movie soundstage, and brought in a 24-track mobile recording van to record the event for future programming in conjunction with FM stations.

This type of support for the local bands is what makes Nightmoves such a valuable TV show in Australia, and many bands experience their first TV exposure through the programme as well as, in some cases, their first recording.

FRONTIER, the touring arm of Mushroom Records, will once again be handling The Police in 1981.

Models, a Melbourne group, have been selected to travel as support act with The Police nationally, and

Dateline: Sydney

Mushroom is releasing a single called Atlantic Romantic to take advantage of the promotion.

Models started 1981 with the release of their debut album, Alpha Bravo Charlie Delta Echo Foxtrot Golf, which has been well received.

BIG NEWS is the return of local heroes, AC/DC, for their first tour back home in an age.

It will be the first opportunity that Aussie fans get to see the band's new singer, Brian Johnson, who succeeded Bon Scott last year when Scott joined the sadly growing list of rock fatalities.

A second single, Rock 'n' Roll Ain't Noise Pollution, has been taken from AC/DC's double platinum album, Back In Black, to coincide with their tour. As a special treat, the tour promoters have asked another top Australian group to make it a double star bill — and The Angels were happy to oblige.

CBS RECORDS has announced the signing of Sharon O'Neill to the Australian company, prompted by the singer taking up permanent residence in Australia.

In rock polls last year, O'Neill was voted the second most popular female singer in Australia, and CBS is expecting to record her with producer Peter McLan from the US.

Peter Rix, manager of Jon English and Marcia Hynes, has taken on her management, and if she gains anywhere near the popularity of her new stablemates, she can't miss stardom.

RICKY JAY has been invited to Australia to be a special guest on the 01' 55 show.

Jay is one of the most respected magicians in the world today, and is in the Guinness Book Of Records as throwing a playing card faster and further than anyone else.

01' 55 are Australia's answer to Sha Na Na, and perform all the old hits from the Sixties, plus a few of their own. The recruitment of Jay is a move to facilitate their crossover into the lucrative club/cabaret market, and will lend a touch of variety to their show called A Night Of Music And Magic.



LONDON: Stiff Records has renewed its distribution deal with RCA Italiana for a further three years with little coercion needed from the baseball bat clutched by Stiff MD Dave Robinson. Seen with him, from left, are RCA Italiana business affairs manager Ettore Zeppegno, Stiff international manager Alan Cowderoy, and RCA Italiana international manager Carlo Basile.

EMI honours top girls

From JOE BRONKHORST

JOHANNESBURG: Three of EMI's top female artists were recently honoured with gold disc awards.

The girls are Sonja Heroldt, Carike Keizenkamp and former UK singer Barbara Ray, and they received their awards for the Herlekyn, Die Byeboerwa and Down The Mississippi albums respectively. The presentations were made by a distinguished visitor from the UK, Cliff Richard.

Carike and Barbara were both contenders for the 1980 Sarie Awards, while Sonja won two important categories last year, namely as most popular female vocalist and for the best Afrikaans LP of the year.

Sonja now holds a total of eight Sarie Awards, plus seven gold discs for record sales worth in excess of two million rand (£1,250,000) in retail value.

THE NEW Abba album, Super Trouper, has shipped platinum. This means that initial orders of 50,000 were in hand on the official day of release.

Another new release which has shipped platinum immediately is the long-awaited soundtrack album of The Jazz Singer.

An aggressive marketing strategy has been planned to ensure the success of this Neil Diamond vehicle. And part of it is a new wrinkle introduced via the Ster-Kinekor Cinemas around the country involving free lunchtime previews of highlights from The Jazz Singer.

New musical takes Paris by storm

From GERARD WOOG

PARIS: Les Miserables, the musical written by Claude Michel Schoenberg and Alain Boublil and directed by Robert Hossein, has been enjoying tremendous success at the Palais des Sports in this city.

Over half a million people have seen the show, based on Victor Hugo's classic novel, and a month before it finished its run the box-office takings had reached 30 million francs (£2,606,429).

The double album by the cast has exceeded 150,000 sales on LP and cassette, and the single, La Faute A Voltaire, has passed the 100,000 sales mark.

MAXIME SCHMITT, responsible for the Capitol Records catalogue since 1975, has left EMI to become head of French and international A&R at Gaumont Records.

The latter company is under the presidency of Jacques Wolfsohn, formerly vice president at Vogue Records.

Gilles Petard, international head at EMI France, has changed the internal structuring. Dominique Scarpi, who was Schmitt's assistant, is now label manager for Rak, Rolling Stones and Sire, and Christian Blanchard, formerly in charge of these labels, is now responsible for Capitol without an assistant.

French EMI creative services chief Alain de Ricou has appointed a new promotion manager, Jerome Lefevre. He comes to the company from an executive position at Lintas, the well-known advertising agency.

TO CELEBRATE the first Scandinavian tour by French pianist Richard Clayderman, Sonet Records held a reception in Stockholm to present Clayderman with several platinum and gold records he has earned in various Scandinavian countries.

Sonet also presented him with the Scandinavian Sonet Award, reserved for artists selling over 250,000 LPs in those territories. Clayderman is only the second to receive this distinction, the first being Blondie.

BARCLAY HAS released a triple live album by Bernard Lavilliers entitled Live 80, and a single and LP by Patrick Juvet.

Juvet's single is called Transit, a specially remixed and edited version of the track from the album, and both discs represent a complete change of style for Juvet in music and production.

Red-blooded males the world over will be interested in The Greatest Hits Of Brigitte Bardot, a collection of 12 of the songs she recorded for Barclay between 1962 and 1972 before she dropped singing in favour of baby seals.

And at last there is a new orchestral album from Raymond Lefevre entitled Concerto, following a hit disc for him in Scandinavia and Germany. The new LP is regarded here as a top exercise in stereo supersymphonic sound.

MCA RECORDS and its sister TV operation are doing well in France, with MCA French chief Charlie Ganem reporting excellent results on its international catalogue and local repertoire exemplified by Shella.

The company has the soundtrack album of Ennio Morricone's music for the Bloody Island movie, and an eight-part TV serial scheduled for screening by TFI.

Sales are good for Randy Crawford from the old ABC Records resources, and MCA also releases Johnny Guitar Watson in France through its deal with DJM Records. Ganem has also secured French release rights for the How Long LP by Lipps Inc.

Dublin disaster

From PAT PRETTY

DUBLIN: The horrific fire at the Stardust Club in the Artane district of north Dublin which killed 45 and injured over 100 broke out towards the end of a pre-Valentine's Day celebration and the final of K-tel Ireland's disco competition.

The contest was won by Erroll Buckley and Paula McDonnell, whose 20-year-old sister died in the fire.



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Argentinian outlook fair

From JORGE ALBERTI

BUENOS AIRES: Although the general outcome of the recent Midem 1981 has been subject to complaints — in some cases directed more at the general state of business than at Bernard Chevy's effort — the 15 music industry people attending from Argentina reported satisfaction at results obtained at Cannes.

The most active was ATC Records, whose stand video showed soccer goals scored by Argentine teams, Sicamericana, Tonodisc, and newcomer Magnatec, a tape duplicating plant with a heavy involvement in the pre-recorded sector.

Other companies present were American Recording, which, despite its name, is an independent Argentinian label, music publishing company Clandilo, RCA's Buddy McCluskey (who covers the entire Latin American area as well as Japan, Africa and Australia under RCA's new structure), the Argentinian branch of France's Musidisc, and other indie producers.

Most of the deals reported to MW concern labels that already had representation in Argentina through other companies. This means that, on one hand, the labels not attending Midem are losing ground to those who do, and on the other, that there are few new labels with strong potential, or at least visible profile. The general impression was that, although it was a busy occasion, no new trends emerged, and it will be necessary to wait until 1982 to see any big new artists or styles.

This does not impair the 1981 profits for most of the companies from Argentina which made the trip to France. Advances were reported to be lower than in 1980, a year which saw some ludicrous asking prices and lots of unfinished business.

On the publishing side, there were fewer deals, and those set were usually related to tapes. There were also a few agreements relating to visits by artists to Latin America, mostly performances in Argentina, Brazil and sometimes Chile.

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TOP 75 ALBUMS

Week-ending February 28, 1981

NEW = NEW ENTRY
PL = PLATINUM LP (300,000 units)
G = GOLD LP (100,000 units)
S = SILVER LP (60,000 units)
-1 = RE-ENTRY

1	FACE VALUE	•	Virgin V 2185	26	DR. HOOK'S GREATEST HITS	⊕	Capitol EST 28037
2	DOUBLE FANTASY	⊕	Geffen K99131	27	ARC OF A DIVER		Island ILPS 9576
3	DIFFICULT TO CURE		Polydor POLD 5036	28	HOTTER THAN JULY	•	Motown STMA 8035
4	VIENNA	•	Chrysalis CHR 1296	29	FAWLTY TOWERS VOL. 2		BBC REB 405
5	MOVING PICTURES		Mercury 6337 160	30	TAKE MY TIME	⊕	EMI EMC 3354
6	JAZZ SINGER	•	Capitol East 12120	31	MY LIFE IN THE BUSH OF GHOSTS		Polydor EGPL 48
7	KINGS OF THE WILD FRONTIER	⊕	CBS 84549	32	SIGNING OFF	•	Graduate GRADLP 2
8	DANCE CRAZE	⊕	2-Tone CHR TT 5004	33	AUTOAMERICAN	⊕	Chrysalis CDL 1290
9	NEW STRAY CATS		Arista STRAY 1	34	REMAIN IN LIGHT		Sire SRK 6095
10	MAKIN' MOVIES	⊕	Vertigo 6359 034	35	SOUND AFFECTS	•	Polydor POLD 5035
11	MANILOW MAGIC	⊕	Arista ARTV 2	36	THE RIVER	•	CBS 88510
12	NEW KILLERS		EMI EMC 3357	37	TRUST		F. Beat XXLP 11
13	THE VERY BEST OF DAVID BOWIE	•	K-tel NE 1111	38	BAT OUT OF HELL	⊕	Epic/Cleveland International EP 82419
14	THE MEN IN BLACK		Liberty LBG 30313	39	PARADISE THEATER	⊕	A&M AMLK 63719
15	GUILTY			40	CANDLES		
20				41	ZENYATTA MONDATTI	⊕	A&M AMILH 64831
25				42	GIVE ME THE NIGHT	•	Warner Brothers K 56823
30				43	FLASH GORDON	•	EMI EMC 3351
35				44	CHRISTOPHER CROSS		Warner Brothers K 56789
40				45	HARDWARE		Arista ARL 5064
45				46	ONE STEP BEYOND	⊕	Sire SEEZ 17
50				47	SLADE SMASHES	•	Polydor POLTV 13
55				48	MONDO BONGO	•	Mercury 6359 042
60				49	LIVE IN BELFAST		Arista SPART 1150
65				50	THE FOOL CIRCLE		Nems MEL 6019
70				51	THE ROGER WHITTAKER ALBUM		K-Tel NE 1105
75				52	SCARY MONSTERS & SUPER CREEPS	•	RCA BOWLP 2
80				53	I JUST CAN'T STOP IT	•	Go Feet BEAT 001
85				54	LOVE SONGS		MCA MCF 3092
90				55	MAKING WAVES		

BROADCASTING

Radio Tay
rapidly builds
a following

AFTER BROADCASTING for just three months Dundee and Perth ILR station Radio Tay has achieved a creditable 49 per cent reach among its potential audience of nearly 500,000, according to the latest research.

The station's popularity has been gauged by a JICRAR-approved dipstick survey carried out by Research Surveys of Great Britain, the company which conducts audience surveys on behalf of the ILR network.

Commenting on the results, Tay's managing director Allen Mackenzie says: "In a very short period Radio Tay has managed to create a very substantial following. In the coming months as we proceed along the road to professionalism I am confident that more and more people will be turning to Tay because they know that it is truly their local radio station."

Moon found dead

GRAHAM MOON was found dead in his car last week soon after being sacked as managing director of Severn Sound, the Gloucester-based ILR station.

Moon helped set up the station which went on the air on October 23 and although Severn Sound is one of the smallest stations in the network, he went for a high profile approach, promoting the station vigorously.

Moon was well known in the music business as a former marketing manager at DJM Records and more recently RCA.

Musical variety at
Two Counties radio

VARIETY IN programming is the recipe for success outlined in the first edition of *2CR News*, the newspaper started by Bournemouth ILR station Two Counties Radio.

In its managing director Norman Bilton explains: "Our main aim at 2CR is to provide a programme format which will appeal to the widest cross-section of listeners in the Two Counties area. We are trying to do this by offering very different types of programming at varying times throughout the day."

"Some you will like, some you may hate, but we sincerely hope there is something in the blend of music, news and entertainment for everyone."

While providing variety in music, which is the basis of most of 2CR's output, most programmes specialise in one type of music.

LRA meeting:
date and
speakers set

THE NEXT meeting of the Local Radio Association takes place at the Connaught Rooms in London on Friday, March 27, and Colin Mason, managing director of Luton/Bedford ILR company Chiltern Radio, will talk about his experience in helping to form a consortium, writing an application, appearing before the IBA and also of the work involved once the

contract has been awarded.

Later in the morning John Thompson, director of radio at the IBA, will report on the latest ILR situation and answer members' questions. The guest speaker at lunch will be George Fitch, managing director of LBC/IRN.

The afternoon speaker will be David Maker, talking about his work as programme director of Liverpool ILR Radio City, followed by Bev Smith, head of radio programming at the IBA, who will sum up.

Further details and tickets for the meeting are available from LRA secretary Mark Elwes at 01-883 7229.

During the day the music is easy listening, with a pop bias in Geoff Allen's lunchtime show.

In the evening more specialised music forms are covered and in Old Harry Rocks, between 6pm and 8pm, Simon Ward concentrates on contemporary music and includes specialist features such as black music, disco and soul.

The specialist slot later in the evening is devoted to a different style of music each night and is presented by a local expert. Jim Palmer and Sue Bridge cover folk, Rosalind Ray, Colin Fernhead, Pat and Dave Street focus on country, Mike Nutt showcases symphonic music, Fred Seltzer features big bands, Carlos Romanos looks after Latin American music, Russ Barnes covers jazz, while Glenda Haviland and Ron Kytte highlight electronic organ music.



CAPITAL RADIO held a small ceremony last week to hand over their 1981 Music Awards and the recipients pictured here are (left to right) Ian Dury, Best London Artist, Reggie Bosaquet, Kenny Everett's Worst Record In The World, Nigel Harrison of Blondie, Best International Artist and Sheena Easton, Best British Newcomer.

Joint ILR productions are
steadily increasing

PROGRAMME SHARING among ILR stations is a much more open topic these days and on a limited basis is actively encouraged by the IBA.

Among the programmes being made available for transmission are a profile of ELO's Jeff Lynne by BRMB, a profile of composer Ron Goodwin by Two Counties Radio and an interview with Rick Wakeman by Hereward Radio. Hereward is also offering concert recordings of Matchbox, Box Car Willie and Jean Shepherd, plus highlights from the 1980 Peterborough Festival of Country Music.

BRMB has made a series of six programmes featuring the Big Bands and is cooperating in a joint production with Mercia Sound on a documentary about Sir Thomas Beecham.

Radio City has acquired permission to relay John Lennon's Memorial Service to be held on March 29 at Liverpool Cathedral and is making this available to the network.

Edited
by
NIGEL HUNTER

PUBLISHING

Cambar team flourishing
through the recession

CAMBAR PRODUCTIONS in its present form celebrates its first birthday this week. It is another example of how a small, tightly-run, independent enterprise can function and flourish in times of general doom and depression.

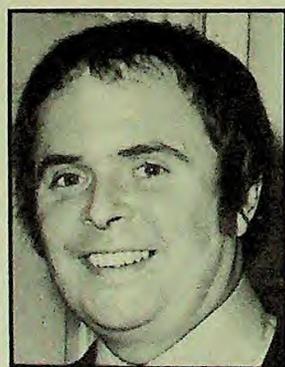
Cambar has three partners: Joe Campbell, film producer and musician, Paul Hart, musician and composer, and David Barnes. Barnes, a music publishing veteran with service with the old Philips publishing arm, Flamingo Music, a long spell with Essex Music, and a shorter stay at Chappell, is primarily concerned with Cambar Music, the publishing element of the enterprise.

It registered an early success last year with Wurzel's Song by Jon Pertwee on Decca, and has been undertaking the laborious process of establishing itself on firm and secure lines since.

"Publishing is a slow business," Barnes stated. "In our case, it's building up a catalogue with no money available for big advances."

Barnes is placing his faith with writers who have been around for some time without achieving the big breakthrough yet. Two examples are Chris Corcoran, a singer-actor who has appeared in *Godspell*, and Brian Chapman, a singer-songwriter who has recorded in Sweden and had some hit albums there. Both hail from Manchester.

"I'm getting a little team together



DAVID BARNES

around Paul Hart and myself, and Chris and Brian are typical of them. They've been around for a while and have good track records, but no big break. Quite a few call in for advice and direction, and suffering from disillusionment about the way the big companies work.

"I can give advice which I won't charge for," Barnes added with a smile, "and I'll take some songs if I think they have promise."

Jingles are an important part of Cambar Productions via its Joe & Co Music subsidiary, and, in Barnes' words, are currently on "a very strong up", including the commercial for the new Metro with a 35-piece orchestra and The Crunch for French Golden Delicious apples, in Tommy Dorsey Orchestra style.

"Like everyone else, we're seeking to generate singles from jingles," said Barnes.

Another area of activity for Cambar is the children's market, with its Kidstuff cassette series of specialist children's product, including Wurzel Gumidge Stories.

"We're looking for a distribution set-up which will break down the wall of apathy apparently emanating from retailers and some wholesalers towards cassettes and children's product," said Barnes.

Cambar has demo recording facility at its Soho offices, and Barnes lays much emphasis on the need to present material professionally for the consideration of record companies.

"Record company relationships are naturally very important," he declared. "I'm not in the business of making one-off singles all the time, and I want the reputation of being a song publisher who can come up with strong material for record company artists."

Cherry Red rights
for Beadle Music

BEADLE MUSIC has acquired world rights to Dave Mindell's *Cherry Music*. The latter includes jingles for *Boots*, *Weetaflake*, *Oxo* and *Steradent*. Mindell is the composer of BBC TV's *Jim'll Fix It* theme.

Public school pays
copyright damages

OAKHAM, THE Leicestershire public school, agreed to pay more than £4,250 damages and costs in the High Court last week for "flagrant infringement" of copyright in sheet music.

The school's music and printing departments had copied music for a number of years, according to Peter Bowsler QC, counsel for Novello & Co. The latter company had sued for itself and on behalf of the Music Publishers Association (MW February 21).

The school has undertaken to refrain from copyright infringement and not to reproduce sheet music by any process without the consent of the copyright holders.

"Music publishers wish to make it clear that this copying of sheet music must not continue in schools in breach of the agreed code of fair practice," said the Novello counsel in court. "The defendants now recognise that the copying which has been done at the school is indefensible."

An MPA spokesman commented: "We sympathise with schools and their financial situation these days, but they cannot solve their problems by robbing other people of their rights."

The sheet music in question was a number of Christmas carols.

Southern expansion

SOUTHERN MUSIC, the UK arm of the international Peer Southern chain, is planning expansion of its in-house studio this year to accommodate its increasing activities in recording its own talent.

Southern has extended its contract with Throbbing Gristle, and the band's LP, *20 Jazz Funk Greats*, is being released in Japan on a major label.

The company has publishing rights on the material for The Transmitters album, *And We Call This Leisure Time*, out on Cherry Red, which is also set for release in Japan. The band's follow-up LP is a Peer Southern project, with all tracks being recorded in the Southern studio.

The same studio is the source of

Absent Friends, a track by The Decorators due for release in a compilation LP next month. General professional manager Marjorie Murray has also secured publishing rights to Street Credibility by Faraway Stars on the Robo label and *Losing You* by Stranger Than Fiction on the Ambegris label; both are singles.

Another Southern signing for publishing, Martian Dance, a five-strong London band, is due to have a release through a major UK label, produced by Ant drummer Chris Hughes.

The Southern library of background music is now based in Amsterdam, but its facilities are still available through the London office in the care of Ronnie Bridges.

Edited
by
TERRI ANDERSON

FEW RECORD company executives would argue with the assertion that the poor health of their industry is one result of a general recession.

However, Tony Relf, founder of the flourishing Kent-based Long Player record shops, has a few frank comments to deliver which lay at least some of the blame at the companies' own doors.

"For too long," he insists, "they have been telling the customer not only what he is going to get, but how much he is going to pay for it, instead of finding out what price the market will stand. The way some of them act, you'd think we were in a different business."

First shop

Relf came into the record business in South Africa as a rep for EMI, in 1966. Later he became sales manager for Teal Records and eventually worked on setting up its Mozambique operation. He returned to the UK in 1973 and, after failing to interest the record companies here in taking him on, went back to his home county of Kent and opened the first Long Player shop in Canterbury. A year later he followed up with The Turntable in Ashford; then old school chum turned accountant, Mike White (now a full partner), came in as financial adviser and accountant.

At a time when most businessmen are content just to keep going, to plan for expansion might seem like the work of an optimistic madman — or is there a touch of genius in there?

Long Player achieves an enviable track record

By PAT SULLIVAN

"Well, I'm no genius so perhaps I'm a little mad," says Relf. "Since the first shop we've opened Ashford, Ramsgate (1976), Margate (1977), Classical Long Player in Canterbury (1977), Maidstone (1978) Chatham, and a second in Ashford, in 1980. And we intend to open a further seven over the next two or three years, all within a manageable distance of Canterbury."

That kind of track record is a testament to sound business practice and, also as White remarks, "to reinvestment and good support from the banks, plus the magic ingredients of service and know-how".

In the East Kent area the Long Player shops have an enviable reputation for looking after Joe Public. Relf says: "He decides what I buy and I like to think he receives the kind of service in our shops that I would expect as a customer. We employ 18 people and they're chosen for their enthusiasm and knowledge; they know their product because they are in the first place fans themselves — the rest we teach them. Keith Welch, who runs the classical shop, is the only one with previous record sales experience and he has made a tremendous job of it."

At three of his shops Relf has found himself up against the Our Price discount giant, but far from



LONG PLAYER partners Tony Relf (left) and Mike White at the Classical Long Player shop in Canterbury.

seeing this as a threat he owns to more than a sneaking admiration for the chain.

"They are basically interested in high volume sales," he says, "and do it very well — better, say, than Boots or Smiths. I admire their courage in taking on the Harlequin shops. However, selling on price makes it difficult to provide a special service, and I see scope for both of us to take advantage of any improvement in the economic climate in our own ways."

How does an indie keep his head above water against that kind of competition? "We keep plenty of

back catalogue — and anyone who says that's wrong is talking nonsense. Our staff play a great part, talking to the customer, taking an interest and doing their damndest to get even the most obscure record for him — and then phoning him when it's in."

Price is for Relf, like all retailers, of vital importance, and he feels things could be getting out of hand. "An RCA rep came in recently and announced that to keep our normal margin we would need to sell their top line albums at £6.25. My reaction was to tell our managers to resist buying these records unless

they were specifically requested. I know what my customers can pay for an album... at £4.99 you'll live, much over that — forget it!

"Over the past two years I've tried, as a matter of policy, to avoid parallel imports except where there was no other way of getting a record. Then I bought them grudgingly and only from the EEC. But if the pricing structure proposed by RCA continues, then economics will make us look at alternative sources of supply, and that must be bad news for the industry."

Incidentally, Relf also sees TV-promoted LPs "which kill an artists stone dead after the initial rush is over" as pretty bad news.

Specialist

Relf opened the Classical Long Player in a city which already has such a specialist; his reasoning: "With a number of public schools, the university and the cathedral I felt there was room for another specialist shop. We'd tried selling a selection of classics in our normal shops but the environment was wrong. Also you need space for comprehensive stock so we decided to give the music a place of its own — and it's paid off. We had tremendous help from people at Decca, PolyGram and EMI."

CBS and WEA price cuts were announced after Relf gave his interview, but he must have been pleased; and he certainly had his cards marked correctly when he commented: "There is so much waste in this business — displays that are never used, T-shirts that never come out of the box and other rubbish. But CBS seem to be doing a good job without any of that; and if I had to pick an industry man of the year it would be Maurice Oberstein."

Edited
by
NICOLAS SOAMES

THE UK'S youngest classical and MOR record company, Academy Sound and Vision Ltd, announced its first 30 releases last week, covering not only music, but also the spoken word, which will be available in the shops from March 6.

The launch follows much speculation which attended the departure from Decca (following the PolyGram take-over) of Harley Usill, the strongly individual Argo founder, and includes extensive ad support, with a section in Gramophone.

And it comes with a confident, multi-point plan devised by the ASV team headed by Usill, and including Jack Boyce, formerly classical marketing manager of Decca, and more latterly director of marketing for Pye Records, and Kevin Daly, who is production director.

Controversial enigma purchase

Controversial as always, Usill is using the old Enigma catalogue purchased from WEA as the foundation of ASV's classical repertoire, while at the same time signing a number of international names to the label, including pianist Tamas Vasary and the Academy of St Martin-in-the-Fields which began its career with Argo.

ASV will be divided into full-price and mid-price classics, full-price and mid-price popular/MOR and mid-price for the spoken word series which involves a number of important projects. All new classical records will be recorded digitally.

Usill believes that the Enigma

catalogue, and even more important, the Enigma artists, are potential sellers given the correct marketing support — and he means internationally as well as nationally.

Usill believes that the catalogue needed considerable marketing skills and he is convinced that the combination of ASV staff and PRT, with whom ASV has signed a production and distribution agreement, can provide them.

Of the first 30 releases, 19 are Enigma recordings — and four new

dealer price.

The fourth new Enigma recording comes from John Lill's Beethoven Piano Sonatas project, and is a coupling of Beethoven's Waldstein Sonata with No 4 Opus 7 in E flat, (R ACA 2018 and on cassette).

There is also a new recording, which has been brought in, of Classical Oboe featuring Derek Wickens and the RPO under Howarth playing concertos by Vivaldi, Marcello and Haydn on R ACA 1003.

Virtually all the records in the mid-price classical series come from the old Enigma catalogue, mostly its best-sellers. They were formally deleted from the end of 1980, but in fact were in very short supply for some time before that. Most feature the major English artists on which John Boyden, in his establishing of Enigma, rested the label's reputation.

There are four of John Lill's Beethoven records, including the most popular which brings together the Pathétique, the Moonlight and the Appassionata (R ACA 2015 and on cassette); Lloyd Webber's The Romantic Cello; Carlos Bonell's Guitar Music of Spain; Susan Milan's French Flute Music; Palestrina's Missa Papae Marcelli

and other works sung by Pro Cantione Antiqua, and A Tapestry of Music for Robin Hood and his King, one of the early music set performed by St George's Canzona.

There are also orchestral records; Walton's Symphony No 1 with the RLPO conducted by Vernon Handley, Rachmaninov's Symphony No 2 with the Philharmonia Orchestra under Ling Tung, and, perhaps most popular of all, Prokofiev's Peter and the Wolf with Angela Rippon as narrator (R ACA 2005 and on cassette).

All these mid-price albums (RRP £3.75, dealer price £2.28) come completely re-packaged, though with acknowledgement of their Enigma heritage.

Impact of spoken word

What is interesting, however, is that Usill who, like Boyden has very definite artistic ideas, intends using many of the old Enigma artists, which is at least a vindication of the artistic principles developed by Boyden.

The first new ASV recording is an oddity, Fraser Simpson's settings of A A Milne's Pooh stories. Called Three Cheers for Pooh, it is sung by Robert Tear accompanied by Philipp

Ledger (R ACM 2001).

But it is worth looking at the other titles. Argo was perhaps the first major record company to record extensively the spoken word, a medium which is increasingly making an impact on sales figures.

One of Usill's major projects underway as the old Decca ran into difficulties was the recording of C S Lewis' The Chronicles of Narnia. And included in this first ASV release are two double albums, covering The Magician's Nephew and The Lion, The Witch and The Wardrobe all read by Michael Horden — but also including music composed and played by the distinguished harpist Marisa Robles. The sets, also available as cassettes, retail at £7.50, with the dealer price £4.56.

There are two other sections to first ASV release. The Yetties perform A Little Bit of Dorset (R ALA 3001 and on cassette) and, on digital, Jungle Nights in Harlem recorded by the Midnite Follies Orchestra (R ALA 3002 and on cassette) — in the ASV studios in Fulham Road.

By the end of this year, there should be 100 ASV titles in the catalogue, 50 re-issues and 50 new titles. By the end of two or three years, Usill and Boyce expect to be bidding for a noticeable slice of the market.

ASV is offering a special dealer discount for all orders executed before April 30, five per cent extra discount on 20 units, 7½ per cent on 35 units and 10 per cent on 50 units.

Usill's confidence is undimmed. He firmly believes that the Enigma catalogue, and more important, the Enigma artists, are potential sellers... and he means internationally as well as nationally...

MUSIC & VIDEO WEEK

MUSIC & VIDEO WEEK

MUSIC & VIDEO WEEK

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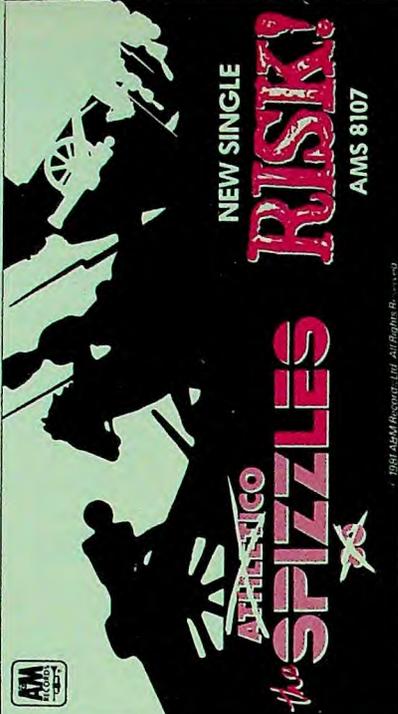
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NEW SINGLE

the SPIZZLES

AMS 8107

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TOP 75 SINGLES

1	SHADDUP YOU FACE	Joe Dolce	Epic EPC 9518
2	VIENNA	Ultravox	Chrysalis CHS 2481
3	I SURRENDER	Rainbow	Polydor POSP 221
4	WOMAN	John Lennon	Geffen K 79195
5	ST. VALENTINE'S DAY MASSACRE EP	Motorhead/Girlschool	Bronze BRO 116
6	JEALOUS GUY	Roxy Music	Polydor/E.G. ROXY 2
7	RETURN OF THE LOS PALMAS 7	Madness	Stiff BUY 108
8	DO THE HUCKLEBUCK	Coast To Coast	Polydor POSP 214
9	SOUTHERN FREEZE	Freeze	Beggars Banquet BEG 51
10	OLDEST SWINGER IN TOWN	Fred Wedlock	Rocket XPRES 46
11	ROCK THIS TOWN	Stray Cats	Arista SCAT 2
12	IN THE AIR TONIGHT	Phil Collins	Virgin VSK 102
13	WE'LL BRING THE HOUSE DOWN	Slade	Cheapskate CHEAP 16
14	ROMEO & JULIET	Dire Straits	Vertigo MOVIE 1
15	MESSAGE OF LOVE		

26	FOUR FROM TOYAH	Toyah	Safari TOY 1
27	RAPTURE	Blondie	Chrysalis CHS 2485
28	A LITTLE IN LOVE	Cliff Richard	EMI 5123
29	REWARD	Teardrop Explodes	Mercury TEAR 2
30	THE FREEZE	Spandau Ballet	Reformation Chrysalis CHS 2486
31	HOT LOVE	Kelly Marie	Calibre PLUS 5
32	YOUNG PARISIANS	Adam And The Ants	Decca F 13803
33	DON'T STOP THE MUSIC	Yarborough & Peoples	Mercury MER 53
34	TWILIGHT CAFE	Susan Fassbender	CBS 9468
35	GANGSTERS OF THE GROOVE	Heatwave	GTO GT 285
36	BURN RUBBER ON ME	Gap Band	Mercury MER 52
37	MUTUALLY ASSURED DESTRUCTION	Gillan	Virgin VSK 103
38	CAR TROUBLE	Adam & The Ants	Do It DUN 10
39	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF	Kool & The Gang	De-lite KOOL 11/1112/Gang 11

51	DON'T GO	Judas Priest	CBS 9520
52	PLANET EARTH	Duran Duran	EMI 5137
53	TAKE MY TIME	Sheena Easton	EMI 5135
54	9 TO 5	Dolly Parton	RCA 25
55	WHAT'S ON YOUR MIND	George Benson	Warner Brothers K 17748
56	SLIDE	Rah Band	DJM DJs 10964
57	CAN YOU FEEL IT	Jacksons	Epic EPC 9554
58	HELLO AGAIN	Neil Diamond	Capitol CL 16176
59	BOYS & GIRLS	Human League	Virgin VS 395
60	CAN YOU HANDLE IT	Sharon Redd	Epic EPC 9572
61	ZEROX	Adam & The Ants	Do It DUN 8
62	HELLBOUND	Tygers Of Pan Tang	MCA 672
63	THE BED'S TOO BIG WITHOUT YOU	Sheila Hyatt	Island WIP 6671
64	THIS OLE HOUSE	Shakin' Stevens	Epic EPC 9555

Week-ending February 28, 1981

◆ PLATINUM (One million sales)

● GOLD (500,000 sales)

○ SILVER (250,000 sales)

STAB

VIDEO EXTRA

BLANK TAPE A-Z

Duplication: a slave to quality

LAST YEAR a new business developed in the home entertainment industry called pre-recorded video software. It saw the launch of catalogues from Warner Brothers through WEA, CIC through MCA and ITC through Precision Video — all following Fox through its Magnetic Video subsidiary.

Before Christmas the business boomed, with companies like Thorn EMI finding their business going up by an astonishing figure of 1,000 per cent while wholesalers experienced massive sales increases.

But for all this to happen, the video cassettes have to be duplicated and a business has grown up over two years beyond anyone's expectations. Cassettes have to be duplicated in real time which has meant duplication houses have had to put in a massive investment in mastering machines and banks of "slaves" to duplicate on to.

The largest company providing such a service in the UK is Kay Laboratories, a family business that has traditionally served the film companies for film processing. In 1978 it found that there was a requirement for transferring video on to film and it employed a few suitably skilled staff to serve this new facet.

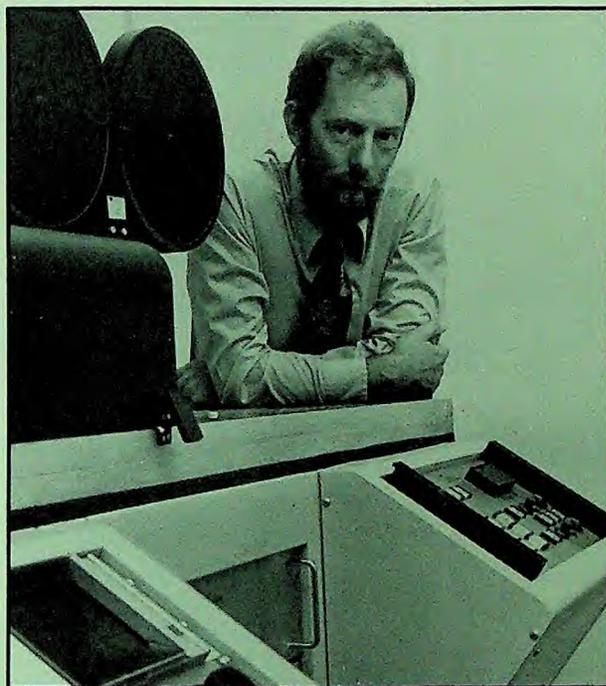
Later that year, the company heard that 20th Century Fox had plans to buy Magnetic Video in the US and that they would probably be their activities into Europe, needing a duplication facility here to service their requirements. Kays did not really believe that it would happen. A year later a duplicating plant came to fruition out of the development of Magnetic Video, but running independently.

Frantic work

"In 1979 we had a series of meetings with high level people from Fox and one outcome was that they were prepared to give us certain minimum commitments for the amount we would be duplicating in the first year," remembers director of video Ron Venis. "Fox had investigated the existing duplication facilities and felt there was nothing of suitable size and no existing facilities they had confidence in. Film companies are sensitive, and there was no one at that time they felt was respectable.

"So in early January we did some very frantic work which included a round tour of all the duplicating houses we could find in the US and by the end of the month we had

SIMON HILLS investigates Kay Laboratories, the biggest duplicator for home video in the UK, where quality and care are seen as the only way to success.



Ron Venis, head of video at Kay Laboratories, has seen his firm start home video duplication from scratch to grow quickly through successive expansion stages. "Quality firms are the major plank of our business and we are dedicated to that principle."

together a scheme and had costed it. An agreement was signed and we said we would be ready for production in July.

"We had to start right from scratch. There was a little in-house knowledge, fortunately, and we were ready in June to master and duplicate — although we did not have an order from Fox until August."

Since then, Kays has taken on Warner Home Video and CIC catalogues, as well as Precision Video, establishing itself as the biggest duplicator for home video in the country. The companies all came in at various times during the past year and it has meant the company has had to expand very quickly while still maintaining the quality that the

film companies were so keen to ensure right from the start.

"Kays has expanded its facilities four times since we started. We are currently in another expansion phase and I know that there will be another one — if not two — by 1982," says Venis. "A comparison between then and now is a little false because the Christmas market meant we were turning out something like 30,000 cassettes a week. But it shows that we have that sort of capacity.

Duplication is done in two stages. First a master is made from the original film print, a complicated process involving colour processing and often some editing to make sure all the reels line up accurately on the new broadcast quality master video tape.

Kays then sends the master to its duplicating house — kept separate primarily for security reasons — where it is dubbed on to any number of slaves. The system is modular with the slave machines running from three masters, so that Kays can duplicate three titles at a time with different quantities devoted to each.

The overriding factor for the company is quality — fast becoming the keyword in the growing video industry and vital to its success.

"Quality firms are the major plank of our business and we are dedicated to that principle," says Venis. "It is a very simple belief that someone who buys video cassettes is buying alternative television, and they expect comparable quality. That is what they are entitled to, and that is what we're out to provide.

"There are a lot of contributory factors to providing it, and it starts with what our customer gives us. If they give us anything other than a good quality 35mm new release print then it is going to show on the end product — we can't hide rubbish. One of the things that we have been slowly working on is persuading our customers that this is where they should start.

"Step two is the amount of care we put into the mastering process, which is converting the customer's material into a form to duplicate from, and to duplicate we use the best equipment.

"More important than the equipment is the attitude, and we are dedicated to the principle of making the best possible masters. It can take days to do that with the quality and colour density and so on. The actual duplication is mechanical and there is no human intervention. So the quality aspects devoted to that are using high quality machinery.

Real time

"The final quality check is to make sure that anything that is not up to standard does not go out of the door. We spot check every title and no cassette goes out that has not been checked."

The fact that quality is so important is one of the reasons that video cassettes are duplicated in real time — one of the reasons cited by the industry to explain the high prices of cassettes. It is also why no machine has been developed that produces satisfactory results.

"Duplicating in real time is not actually a problem as there are no practical alternatives," he says. "The only methods of high speed duplicating work on a negative positive principle, but they do not hold any attractions at all because you can only produce one at a time. It takes two minutes to duplicate a film so you can only produce 30 copies in an hour.

"And if you have a bank of machines and one is faulty you still have the others fall back on. As yet I am unaware of any methods of high speed duplication that overcomes the advantages of real time duplication. I am not sure that it is a significant cost factor. It is branded as being responsible in part for the high cost of video cassettes, yet the cost of duplication accounts for no more than one third of the cost of the raw material.

"You still have to handle the cassettes and inspect them. And it is

those things which are cost factors rather than the method of duplication. Our facilities allow us to simply add on machines as demand grows, so we have total flexibility.

"There does come a point, though, where that becomes a problem in practical terms where if it takes five minutes to load 300 machines it takes that much longer to load 600. The interval between one recording run and the next means there has to be a point where the time it takes to load the machines offsets the duplicating time at which point you have to start all over again."

The other main concern in the video software industry at the moment is the problem of cassette piracy, where the duplicating houses handling original masters and having the facilities to run off pirate cassettes have to be very security conscious.

Liaising with its customers the company also has a number of secret codes to identify its own product. With that sophistication goes all the normal systems of locked doors, staff checks and closed circuit TV.

"Security is important, and obviously the first thing we have to ensure is that if somebody sends us a tape it is secure in our premises. That is fairly easy for us because we are used to handling prints and observing whatever security measures are necessary, although that is not to under-estimate the importance of master material.

"Our mastering and duplicating operations are physically and geographically separate from each other so that all we can produce from a film is a duplicating master and the duplicating department can only duplicate off from that format. It is impossible for them to run off cassettes from a film print, and the thing is designed like that deliberately.

"There is no doubt at all in this business that if any of our customers thought we were not secure we would not retain our customers for very long."

Video tape Top 10

- 1 MONTY PYTHON AND THE HOLY GRAIL, Brent Walker.
- 2 THE OMEN, Gregory Peck, Magnetic Video.
- 3 JAWS, Roy Schneider, CIC.
- 4 STRAW DOGS, Dustin Hoffman, Guild.
- 5 THE EXORCIST, Linda Blair, Warner Home Video.
- 6 DIRTY HARRY, Clint Eastwood, Warner Home Video.
- 7 TEXAS CHAINSAW MASSACRE, Iver Films.
- 8 ENTER THE DRAGON, Bruce Lee, Warner Home Video.
- 9 ANIMAL HOUSE, John Bellushi, CIC.
- 10 THE INLAWS, Peter Faulk, Warner Home Video.

Chart supplied courtesy of The HMV Shop, Oxford Street, London.



Masters are produced for the VHS, Betamax and N1700 formats on IVC 9000 VTRs (left); on the right is the Rank Cintel Mark III telecine suite.

VIDEO EXTRA

THE VIDEO cassette recorder is experiencing record sales this year, and the manufacturers have overcome most of the problems of the sensitive tolerances of such machines which have made it difficult to mass produce for the consumer market.

The tape industry has had to keep in line with these very rapid changes in making a product that can be very volatile. A lot of work has gone into producing a tape that is not so hard that it will damage the recording heads but no so soft that the bonding material will cause "drop-out" with the tape coating fading fast.

For that reason, says 3M's product development manager, Joe Clerkin, although the worldwide demand for video has attracted entrepreneurs, there are very few manufacturers because the tape is so hard to make. The American combine 3M, which makes Scotch tape, has the only factory in this country.

Video tape manufacture started back in 1956 when Ampex developed a video machine for carrying news reels across the US and avoiding the problems caused by time zones.

Since then video has developed, but there remains only seven blank tape manufacturers in the world despite the sudden consumer boom. The onus is on them to satisfy that growing market, which has meant widescale investment in plant which inevitably has to sell internationally to recoup the financial outlay.

3M started making video tapes at its manufacturing plant at Gorseinon, near Swansea in South Wales, in 1968 when the company started producing Quad broadcast quality tape, while other video tape requirements were imported from factories mainly in the US which was also producing to this country's PAL television standard.

Since then, manufacture of tape has correlated directly with the development of video hardware.

"We ran with the Quad tape and audio tape until about 1974 when we started manufacturing Philips' VCR tape under license. We obviously went into that as there was no market for Philips in the US. It was then that we started learning about half inch tapes and the problems you get with it, so we were already building up experience," says Clerkin.

"The problems, like drop-out, started appearing and there were a lot of mechanical problems with that machine. At that time, too, Scotch was the only manufacturer making non-chrome video cassettes. The secret is the binder which keeps all the tape components together and there are a lot of things that have to be put into a tape to give it all the qualities it requires.

"The next development was in 1977 when Philips slowed its machine down to become a consumer product and then in April 1978 JVC launched the VHS into the UK and then Sony launched Betamax. Initially we sourced from

Booming sales of VCRs and the video producers' demand for quality have created the need for a healthy, developing blank tape manufacturing industry. 3M's factory in South Wales has been getting on with the job of filling that vacancy. By Simon Hills.

3M and the Welsh experts in Scotch tape



JUMBO ROLLS of tape await slitting at 3M's Gorseinon plant. Mass production, with the heavy investment needed to meet the new mass market for blank video tape, has boosted quality, say factory management.

the US who made PAL VHS tape for us. In 1979 we started making VHS tape in the UK and in the summer of 1980 we started making Betamax."

It was then that 3M had to commit itself to a heavy investment and it was then that a real mass market was arriving for video tape. Everything is done in-house down at South Wales, starting with the large drums of tape which are then cut into the right width, coated and eventually put

together with the other cassette components.

Clerkin also admits that there were problems to be overcome even though the blueprints had been sent over from the US. The real impetus behind this, he says, came from the pre-recorded manufacturers and duplicating houses that were demanding high quality product for their programmes.

"Initially, we made only small quantities as we had a lot to learn," he explains. "You can find that maybe you are not as good as your competitors, and at the same time we were getting back-up from the US.

"Because we are UK manufacturers we started liaising with the video duplicators who are very concerned about quality as they are manufacturing for the big film companies. At Gorseinon we have our own technical service operation supporting the factory working closely with the duplicators to see what they are looking for in a tape.

"Because of that we managed to get a good product out quickly. And it is fair to say that what came out at the end of 1980 was better than at the beginning of the year. Although we have the blueprints, it is essential to find out what your customer wants as a means to find out what the consumer wants.

"We do Warner Home Video,

get greater stability and therefore better quality because you are running the machines all the time."

The factory is producing tape on all formats available in this country, not only for the consumer market but for the broadcast and educational markets as well. It claims to supply 70 per cent of the broadcast industry's requirements in the UK and a good number of companies in Europe as well.

Clerkin also points out that having the factory in this country enables 3M to supply software manufacturers and broadcasting with a product more tailored to their needs, as a rapport can be built up between the companies.

This relationship has already been taken a step further with an agreement between the BBC and 3M for the tape manufacture for the BBC's pre-recorded material when it is launched, and already the Gorseinon plant is gearing up for that. But Clerkin stresses that it will be exclusive to the broadcasting organisation and the company is not going on to the open market for duplication.

For the dealer, 3M has its own sales force of 35 on the road with 26 people going into the stores, says marketing manager Chris Hobbs. The company also deals with distributors such as PRT who are supplied with blank Scotch tape.

The company has also been keen to educate the market in video and has even produced a booklet explaining the sort of problems that occur with machines and how to rectify them, with a full explanatory leaflet produced by TV & Home Video editor Richard Dean.

On the manufacturing side, the company has to constantly check the cassettes right through the process, and Clerkin claims that cassettes are spot-checked at every stage.

"You start by quality controlling the raw material, then when the wax mix is made for bonding that is checked, it is spread on the tape and again it is checked along with the quality of the cutting. The holes that track it have to be accurately in line, the incoming shells have to go through the process until the final product goes through a final testing."

3M is doing all this in a video market that is constantly expanding and changing its requirements. As Clerkin points out, when video tape was first manufactured it used 30 square inches to carry 30 seconds of playing time. Now it takes a third of a square inch to carry the same amount.

Video has developed differently to the audio product in that tape, rather than disc, has become the initial carrier. It has meant that blank tape has become less contentious and it has been essential to have liaison between the blank tape industry and the programme makers.

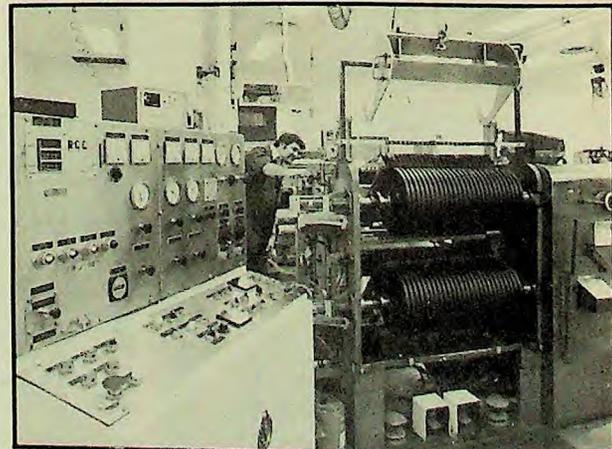
As Clerkin says: "With all this new investment, the signs are that there is a hell of a market out there that has to be met."



CHRIS HOBBS: The industry has attracted many entrepreneurs, but success is difficult to achieve.



JOE CLERKIN: "There is a hell of a market out there that has to be met."



TAPE SLITTING: The demands of the cassette format are such that extremely precise control and fine tolerances are required in the slit strands of tape.

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VIDEO EXTRA

NEW RELEASES

WU — Wynd-Up
CY — Carnaby
VU — Video Unlimited
SG — S Gold & Sons

FEBRUARY

Title	Artists	Company	Cat. No.	Price	Dist. Code
AGONY AND THE ECSTASY, THE	Charlton Heston/Rex Harrison/Diane Cilento	Magnetic Video	4A131	£39.95	SELF
BAT PEOPLE BOARDWALK	Lee Strasbourg/Ruth Gordon	Intervision Hokushin	AA0327 VM 41	£39.95 £39.95	WU CY/SG/WU
CABARET	Michael York/Liza Minelli	Rank Video	75070090/76170090 (VHS/Betamax) VHS AA01/No. 116	£39.95	WU/CY
CODY	Tony Becker/Terry Evans	Iver Film Services	VHS AA01/No. 116	—	WU/CY
CORRIDORS OF BLOOD	Boris Karloff/Christopher Lee	Iver Film Services	VHS FF30/No. 113	—	WU
DEATH CHEATERS	John Hargreaves/Noel Ferrier	Guild Home Video	—	£36.95	WU/CY
FOR THE LOVE OF ADA FUNERAL FOR AN ASSASSIN	Wilfred Pickles/Irene Handle Vic Morrow Peter van Dissell/Sam Williams	Hokushin Iver Film Services	VM 43 VHS AA051	£36.95	SG/WU/CY WU/CY
GOLDEN GOOSE	Bong Soo Han/Ed Parker	Iver Film Services	VHS FF07/No. 142	—	WU/CY
HELLS ANGELS ON WHEELS HUSTLER, THE HORROR HOSPITAL	Jack Nicholson Paul Newman Michael Gough/Robin Askwith/Dennis Price	Magnetic Video Magnetic Video Iver Film Services	3B129 4A130 VHS 30/No. 132	£34.95 £39.95	SELF SELF WU/CY
LEGEND OF THE NORTHWEST	Marshall Reid/Denver Pyle	Iver Film Services	VHS AA32/No. 32	—	WU/CY
MASSACRE AT FORT HOLMAN	Telly Savalas/James Coburn	Guild Home Video	—	£36.95	WU/CY/VU
MATTIE THE GOOSE BOY	Animation	Guild Home Video	—	£36.95	WU/CY/VU
MONTY PYTHON AND THE HOLY GRAIL MURDER GANG, THE	The Python Team Timothy Brown/Russ Tamblyn/Jana Bellen/Geoffrey Land	Brent Walker Iver Film Services	— VHS FF 25/No. 122	£29.99	WU/CY/VU WU/CY
RUN ANGEL RUN	William Smith/Valerie Starrett	Iver Film Services	VHS EE05/No. 144	—	WU/CY
SHALIMAR SILVER STREAK SIMON, KING OF THE WITCHES	Rex Harrison/Sylvia Miles Gene Wilder/Patrick McGoohan Andrew Prine/Priscilla Scott	Hokushin Magnetic Video Iver Film Services	VM 42 3A091 VHS EE 30/No. 112	£39.95 £34.95	SG/WU/CY SELF WU/CY
TEAM MATES	Karen Corrado/Max Golf/Christopher Seppe/Ivy Sinclair	Iver Film Services	VHS No. 121/AA22	—	WU/CY
UNMARRIED WOMAN	Jill Clayburgh/Alan Bates	Magnetic Video	3A136	£34.95	SELF
VENOM	Simon Brent/Neda Aneric/Sheila Allen/Derek Newark	Iver Film Services	VHS FF30/No. 145	—	WU
WARNING, THE WHAT'S GOOD FOR THE GOOSE	Jack Palance/Martin Landau Norman Wisdom/Sally Geeson	Guild Home Video Hokushin	— VM 44	£36.95 £39.95	CY/WU/VU SG/CY/WU

REVIEWS

Rod Stewart



LIVE AT THE LOS ANGELES FORUM, Rod Stewart. Warner Home Video. Warners should be on to a winner here. Rod Stewart is a fine live performer and this recording goes a long way towards recreating the atmosphere of his concerts. Though, recorded in the US it lacks the "tartan hordes" that have become so much a part of his UK gigs. A good selection of Stewart favourites are crammed into this hour-long tape and, thankfully, such over-used techniques as split-screen are rarely used. It's a Rod Stewart concert, no frills needed. JE

Abba

MUSIC SHOW 2. Abba. Polar Music/AB Europa-Film. Intervision. Only 26 minutes long and featuring only seven songs — one is just voices over a montage of stills — adds up to lousy value for money at £39. Includes big hits like Dancing Queen, The Winner Takes It All and Thank You For The Music, so no doubt will sell anyway, as did the first Abba video, but again there is no attempt to create a cohesive programme — it's just promo-type clips strung together. RB

Four Specials

FOUR SPECIALS FOR THE PRICE OF ONE/TOM JONES AT KNOTT'S. ArTel/JVC. Highly misleading title as the "four specials" refer to four 10-minute segments hosted by four Osmond brothers. But excellent value for money (at £20) taking into account the additional guest stars (Ann-Margaret, Rita Coolidge, Kris Kristofferson) and then a further 40 minutes of a show hosted by Tom Jones including Tanya Tucker, Evelyn "Champagne" King and an ice spectacular featuring a skating dog in a scene from Annie! Great if you like frenetic American-style shows — but terrible picture quality on the Tom Jones segment. RB

Blank tape suppliers directory

A GUIDE to the leading blank tape manufacturers and distributors for dealers wanting to stock blank video tape is offered below. Also included is an A to Z of leading duplication houses that will transfer video programmes on to various formats or transfer from film to video.

Agfa

27 Great West Road, Brentford, Middlesex. Tel: 01-560 2131.
Systems supplied: VHS, Philips, U-matic and Grundig.
Distribution details: Existing stockists of audio product order as normal. New orders go to the above number and dealers should ask for the Magnetic Products Division.

BASF

4 Fitzroy Square, London W1. Tel: 01-388 4200.
Tape systems supplied: All systems.

Fuji

Pyser Ltd., 102 College Road, Harrow, Middlesex. Tel: 01-427 2278.
Systems offered: VHS and Betamax.
Distribution: Video tapes go through Bell & Howell, Alpertown House, Bridgewater Road, Wembley, Middlesex. Tel: 01-903 5411. Dealer contact is the sales manager.

JVC

Eldonwall Trading Estate, Staples Corner, 6-8 Priestley Way, London NW2 7AF. Tel: 01-450 2621.
Systems offered: VHS.
Distribution: Backs up its hardware but also distributed to other stores.

Maxell

1 Tyburn Lane, Harrow, Middlesex HA1 3AF. Tel: 01-423 0688.
Systems offered: VHS and Betamax.
Distribution: Contact above address.

Memorex

96/104 Church Street, Staines, Middlesex. Tel: Staines 51488.
Systems offered: VHS with Betamax being launched in April.
Distribution: Dealers should contact Jim Dulgur, sales manager at the above address.

Scotch

3M, 3M House, PO Box 1, Bracknell, Berkshire, RG12 1JU. Tel: (0344) 26726.
Systems offered: All systems.
Distribution details: From the above number, existing customers can add video to their account. Has its own sales force.

Sony

Pyrene House, Sunbury Cross, Sunbury On Thames, Middlesex. Tel: 01-768 7644.
Systems offered: Betamax.
Distribution: through self, dealers should contact Mike Davidson.

TDK

Pembroke House, Wellesley Road, Croydon CR0 9XW. Tel: 01-688 7372.
Tape systems offered: VHS.
Distribution: Through self.

Duplication Houses A-Z

Audio & Video Ltd

Video House, 48 Charlotte Street, London W1P 1LX. Tel: 01-580 7161.

IVS (UK) Ltd

Redan House, Redan Place, London W2 4SA. Tel: 01-727 1556.

Kay Laboratories Ltd

22 Soho Square, London W1V 5FJ. Tel: 01-437 7811.

Molinare

43 Foubert's Place, London W1. Tel: 01-439 7631.

Mike Mansfield Enterprises

9 Great Chapel Street, London W1. Tel: 01-434 2021.

Television International (TVI)

22 South Audley Street, London W1Y 6ES. Tel: 01-637 2477.

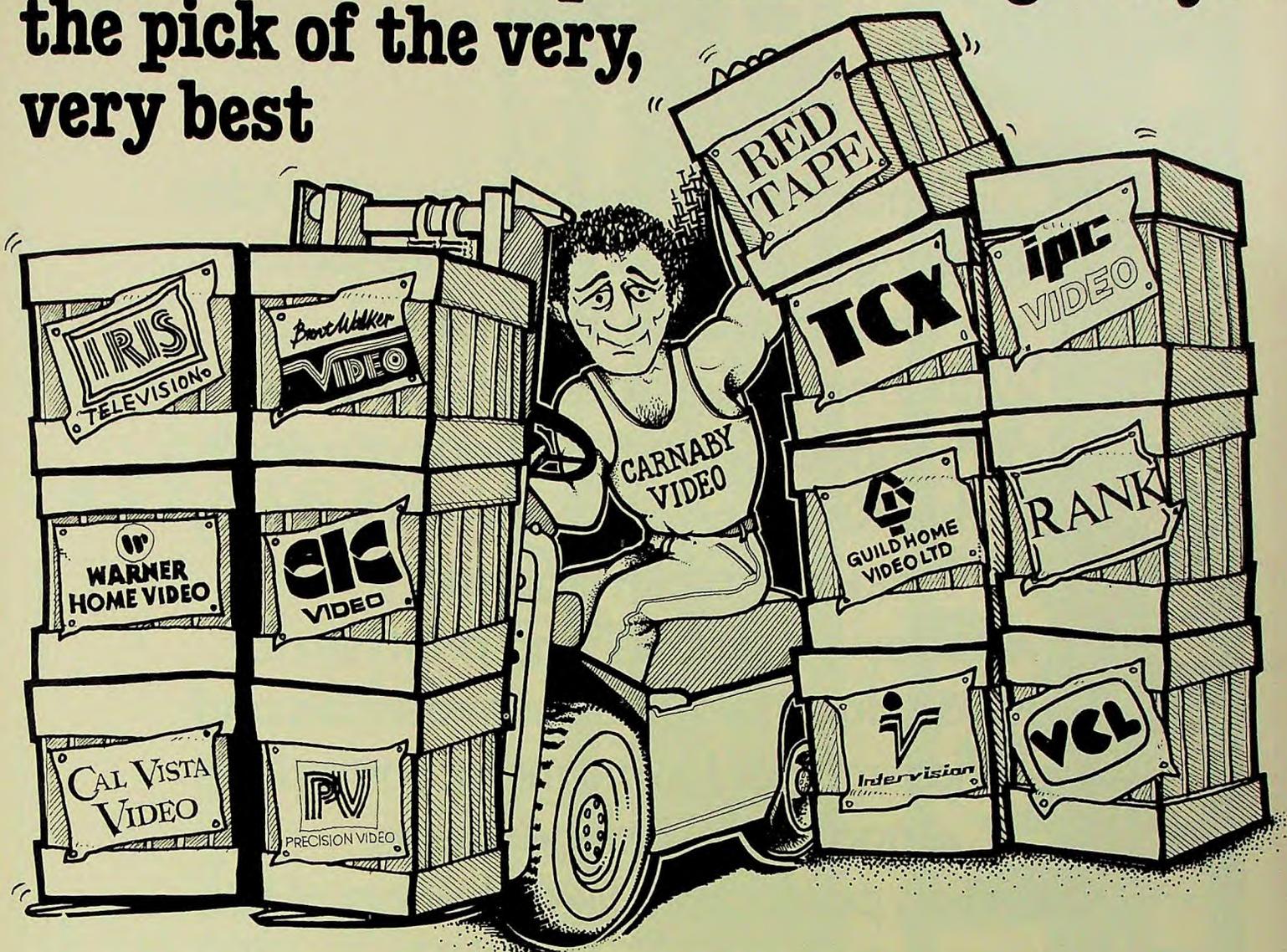
VCL

58 Parker Street, London WC2. Tel: 01-405 3732.

VIDEO EXTRA

Edited by Simon Hills
Production by Simon Steele
Advertising by John Kania

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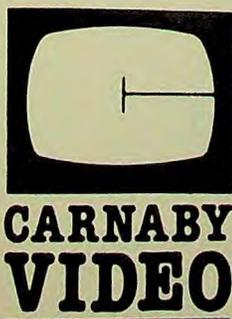
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12	PRETENDERS	FADE TO GREY Visage	Polydor POSP 194	03	FRESHIES	DON'T STOP K.I.D.	EMI 5143
16		KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 8877	66		I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown TMG 1215
17		SGT. ROCK (IS GOING TO HELP ME) XTC	Virgin VS 384	67		LATELY Rudy Grant	Ensign ENY 202
18		SOMETHING 'BOUT YOU BABY I LIKE Status Quo	Vertigo QUO 5	68		FLASH Queen	EMI 5126
19		ANTMUSIC Adam & The Ants	CBS 9352	69		EINSTEIN A GOGO Landscape	RCA 22
20		THAT'S ENTERTAINMENT The Jam	Metronome 0030 364	70		GUILTY Classix Nouveaux	United Artists BP 388
21		(SOMEBODY) HELP ME OUT Beggars & Co.	Ensign ENY 201	71		ALL AMERICAN GIRLS Sister Sledge	Atlantic K 11656
22		IMAGINE John Lennon	Parlophone R6009	72		IT'S HARD TO BE HUMBLE Mac Davies	Casablanca CAN 210
23		ONCE IN A LIFETIME Talking Heads	Sire SIR 4048	73		I LOVE A RAINY NIGHT Eddie Rabbit	Elektra K 12498
24		I'M IN LOVE WITH A GERMAN FILM STAR Passions	Polydor POSP 222	74		HANG TOGETHER Odyssey	RCA 23
25				75			

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TALENT

Edited by
CHRIS WHITE

Dave Martin ends his four year 'retirement'



DAVE MARTIN teamed up with Madeline Bell after a break from work in the James Last orchestra in Spain.

DAVID MARTIN, formerly one third of the Arnold/Martin/Morrow songwriting team whose successes included Barry Manilow's *Can't Smile Without You*, has returned to recording himself after a three year lay-off. He teams up with Madeline Bell for *Together Again*, released on Larry Page's Rampage label.

Martin split from Arnold and Morrow four years ago and since then has been writing on his own, and collaborating, with other writers including Roger Greenaway, Brian Bennett, and Les Reed and Russell Stone. His last recordings were the *Original Cast for DJM*, but during the last four years he has travelled around the world as one of the singers for the James Last orchestra.

Madeline Bell joined the Last

choir after the death of her cousin Joanna Stone (of R and J Stone fame) who had also been one of the singers. And it was during a break in Spain that she and Martin decided to work together on a single.

The record was completed last June and now the duo are half way through completing an album. *Together Again* marks a return to recording for Bell whose last album was four years ago.

Martin says: "I haven't worked in the studios for such a long period because I felt that unless it was a worthwhile project, then there was no point. I had reached the stage where I felt as though I was working on a factory production line. The idea of doing something with Madeline did appeal however."

Martin approached several companies with *Together Again* but eventually chose to go with Rampage, "because it seemed more sensible to go with a smaller label which could probably do more for the record". Ironically he had last worked with Larry Page 15 years earlier when Page released a single by Martin under the name Sef Martin.

The single has already been playlisted by several stations and Bell & Martin have recorded contributions for Granada TV's *The Video Entertainers* networked series.

Wakeman signs with Charisma



RICK WAKEMAN has signed a five year worldwide deal with Charisma and will be releasing his first album for the label — based on the concept of George Orwell's book *1984* — in March. Pictured at the signing are, left to right: press officer David Brown, Wakeman, manager Tony MacArthur, Clive Crawley radio promotions and Brian Gibbon, managing director.

Dolce's first single for Epic turns out to be a big winner

JOE DOLCE was born in Ohio, US, 34 years ago. In 1966 he formed his first rock group, Sugar Creek, and released an album for Metronome

Records; between 1969 and 1974 he turned to songwriting with five original songs recorded by American artists.

Seven years ago, Dolce formed a poetry-music fusion group with Matthew Von Baeyer and toured for a year on the east coast of the US, creating popular songs out of poetry classics by Dylan Thomas, Yeats and Lewis Alexander amongst others. In 1978 Dolce arrived and settled in Australia, performing in and managing the modern dance-music fusion group Shaper, and releasing a single, *Boat People*. Last year he developed the Joe Dolce Music Theatre show.

Shaddap You Face (EPC 9518) is Dolce's first for Epic in the UK and has become one of the label's fastest-selling singles.



JOE DOLCE did the rounds in the US and Australia before his UK hit.

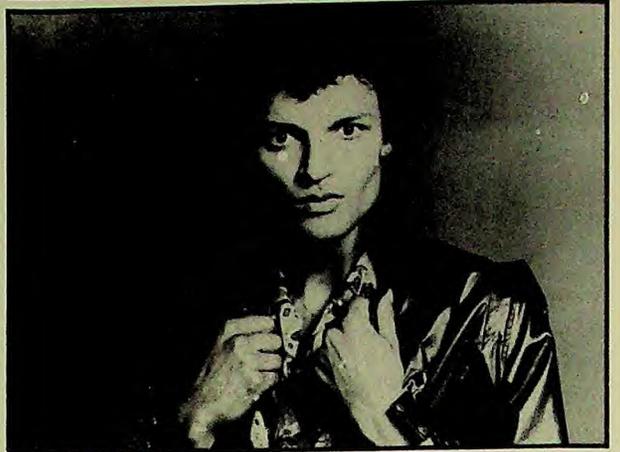
Five-act LP out on Ideas label

FIVE NEW acts feature on a compilation album, *This Is The UK — OK?*, released on John's Ideas Records and aimed at bringing up-and-coming pop and rock talent to a wider public. Featured on the LP are B B Monroe, Joe Public, Cameo Flagelstein, Gypsy Jones and The Love Groover.

The album is the brainchild of Trevor Evan Jones, a musician himself, who has lined up a £120,000 promotion campaign including a six-week Radio Luxembourg advertising campaign. He commented: "Response to the album so far has been incredible, with the result that we shall be doing a UK-OK? tour throughout Europe with the five artists."

"The LP is a showcase for acts who normally might not receive the kind of exposure necessary for success, and I hope to do similar albums in the future." Jones is based at 1 Stoneham House, 13 Queens Road, Richmond. Tel: 629 0392.

TIP SHEET

Edited by
SUE FRANCIS

STEVE KENT, one of the new artists on MAM, is seeking material.

Dominic de Sousa Pernes, A&R manager, explains: "Steve has recorded two singles for the label, both self-penned, which have had a good response. However, for the next single, which will coincide with the preparation and recording of an album, we need a strong contemporary pop song with a 'new wave' feel."

Kent's career to date has ranged from leading a band, *The Stud*, to promote the film of the same name, to singing in bands with musicians such as Nick Inkpen (later Elton John's drummer) and Russell Bell (later Tubeway Army's guitarist). He tells *Tipsheet* of his direction: "Just because I'm black it doesn't mean I have to sing black music... after all the *Average White Band* play soul. There should be no tags or distinctions on music."

Says Pernes, "We're not looking for the right tag, Steve has that himself! We're looking for the right song to launch him."

Contact: Dominic de Sousa Pernes, MAM Records, 24-25 New Bond Street, London W1. Tel: (01)629 9255.

Munich promo video firm raises interest

A NEW name in the field of international video promotion films is Pool Productions Munich (PPM) who tell *Tipsheet*: "We are prepared to travel anywhere to fulfil commissions. Los Angeles and London are already figuring on our travel schedules."

The company is headed by Carl Heinz Danguillier and derives its name from the fact that its studio is a converted swimming pool. It began operations last September and has produced promotional clips for Arcade Records, used over Germany's major ZDF TV channel, and C&A.

PPM was at Midem with a show reel of its work, which attracted considerable attention. It is eager to increase its involvement in the music and leisure industries and regards its rates as highly competitive.

PPM has a London office within the Gem organisation. Gem chief Laurence Myers is a director.

Contact: C H Danguillier, PPM, Leopoldstrasse 206 (Pool), D-8000 Munich, West Germany. Tel: (089) 368001. Telex: 05-216170 — or Liz Marshall, GTO, 115-123 Bayham Street, London NW1. Tel: (01) 485 5622.



JACKIE CHALLENGER needs 'hit' single material for her next release on WEA, say her producers Dave Mindel and Steve Elson. "She's had two releases on WEA so far. Both got strong airplay. This time she's going to make it in the charts," says Mindel. "Jackie's a strong contemporary rock artist and we are looking for anything that is straight pop or disco."

Contact: Mindel or Elson at Mingles Music, 49 Green Street, London W1 Tel: (01)437 7418.

MIME touts its first client in producer management scheme

MIME, the music consultancy recently launched by Paul Watts, has been expanded to include producer management. It is touting its first client Laurence Diana, whose strength, says Watts, "is as an engineer/producer in the new music area".

Watts sees this move into producer management as a natural adjunct to his international licensing business. "Working with producers gives me a further involvement at the creative end of the business which is complementary to the development of the international potential of artists and labels," he says.

Laurence Diana, who was house engineer at *Advision* for three years until going freelance last year, has worked with the *Stranglers* and *Orchestral Manoeuvres*. Since branching out into production he has been responsible for the strong selling single *Politics* by *Girls At Our Best* and recently completed work on

the first Modern Eon album for *DinDisc*.

Contact: Paul Watts, MIME, 53 Kensington Gardens, London W2. Tel: (01)229 3221/221-2225.

Barry McCloud is seeking teeny-boppers

BARRY MC CLOUD Enterprises feels that 1981 is going to be the year of the teeny-bop group and are looking for groups aged 16-17 which fit into that mould. Groups should be free for management, publishing and recording. Their product will be released on the company's in-house Subway label.

CONTACT Marion Wright at Barry McCloud Enterprises, Suite 13, Isabel House, 46-47 Victoria Road, Surbiton, Surrey. (01-399-5324).

News in brief...

THE LEWISHAM Concert Hall, which is run by the local borough council, has several major concerts planned for March. Appearing there on March 12 are *Moe Bandy & The Rodeo Clowns* — the first date of their UK tour — followed by *Victor Borge* (March 13), *Cleo Laine* and *Johnny Dankworth* (14), *Frankie Valli* and the *Four Seasons* (15) and *Gene Pitney* (22)... *Nash The Slash*, whose debut album *Children Of The Night* was released by *DinDisc* recently, will be playing dates around the UK during the first three weeks of March... *The Stiffs*, currently on tour with the UK Subs, release their first single for, appropriately, *Stiff Records*. The song is *Goodbye My Love*, originally a hit for the *Glitter Band*.

Tygers are unleashed on singles chart

THE THREE original members of the heavy rock band *The Tygers Of Pan Tang* Robb Weir (guitar), Rocky (bass) and Brian Dick (drums) all hail from Whitley Bay in Northumberland, and they are joined by vocalist Jon Deverill from Cardiff and guitarist John James Sykes from Reading.

Tygers of Pan Tang signed with MCA in April 1979 and have had several singles, including *Don't Touch Me There*, *Rock 'N' Roll Man*, *Susie Smiled* and *Euthanasia*. None of them reached the Top 75 before their latest *Hellbound*, although their first album, *Wild Cat*, reached number 18 in the LP chart.

SELECT SINGLES

Reviewed by
TONY JASPER

CHART CERTS:

SAD CAFE

Black Rose (RCA RCAE 42,
RCA - EP)

BILL HALEY

Rock Around The Clock
(MCA 128, CBS)

STEVIE WONDER

Lately (Motown TMG 1226:
Cassette TCTMG 1226,
EMI)

BILL HALEY

Caldonia (MCA EP2, CBS)



STEVIE WONDER

OTHERS:

FIREFALL

Staying With It (Atlantic K11658,
WEA). US charting, fairly pacy,
rests for major attention on title line
which is pushed and given late
repetition, but loses some impetus in
record fade-out.

CUDDLY TOYS

Astral Joe (Fresh, FRESH 20, PRT)
Strident, kick-back beat, vocals
radiate attractive roughness. Bolan
addicts might think line with lyric
"that was Joe, he's a friend of
mine" has musical similarity to one
produced by their idol.

THE NAMES

Night Shift (Factory FAC 29,
Pinnacle) Gradual head lodger but
confined to indie market. Drum
work takes major thrust plus
swirling instrumentation, vocals add
hypnotic touch with little variation
in musical line. Colour bag.



WENDY WU OF THE PHOTOS

STEELE DAN

Babylon Sisters (MCA 680, CBS)
Currently in US Top 10 with Hey
Nineteen. This has early slow moody
instrumentation into which vocals
blend. Girl back-ups surprise, but
mainly add musical colouring
though second entry helps push
tempo in rather too familiar group
process. Lovely muted trumpet left
channel, all tasteful, nothing wasted
but album tracking surely.

LEE KOSMIN

Getting So Excited (Parlophone
R6045, EMI) Fresh, imaginatively
written and produced cut, yet even
with charm lacks killer touch despite
late vocal-instrumentation re-up
title reminder.

THE PHOTOS

Life In A Day (Epic EPC A1010,
CBS). Visconti produced, precedes
new album Crystal Tips And Mighty
Mice (April) and UK tour March 6-
21. Some effective vocalising from
Wendy Wu whose voice is pushed
back to stay around but basically
helps push full sound of chorus with
big-time finale of probably lower
chart end disc. PR: Judy Totton.

VIP'S

Things Aren't What They Used To
Be (GEM GEMS 47, CBS) Terrace
choir with one-time fashionable
reply line all taken at good gallop
with handclapping thumper of title
line rammed home.

NEVADA

You Know I Like It (Polydor POSP
229, PolyGram) Heart-rending
vocals contain special plea to lover
wrapped up in lyric amid
compliments to said unnamed
personage. Does not win this heart
particularly on over-played chorus
drama which jars.

THE SPIZZLES

Risk! (A&M AMS 8107, CBS)
Somewhat close listening
requirement involved, which, with
somewhat discordant musical lines,
might not prove too attractive to
programmers and punters alike.

HENRY TURTLE

Hound Dog Man (Surrey Sound
HMS 6, Pinnacle) Reminds me of
Jeremy Taylor. Clever lyric and fast
riding tune with sing-a-long title
line, all aided by good instrumental
break and clear sound. Pic bag.

CLASSIX NOUVEAUX

Guilty (Liberty BP 388, EMI) Fast-
tempo number with synthesiser
lurking. Chorus has title line and
lyric explanation, but even with lead
vocal emphasis nothing in musical
line really comes out with hit force.
DJs watch ending.

TONY TROY

I Can't Think Of Anything More
Beautiful (Beautiful LTM 777B,
Pinnacle) Matchstalk, Grandma
ethos given love story plus kid's
choir. Soothing and sentimental, it
will be a hit or will be forgotten, but
if title definitely refers to mum then
it's sure fire Number One but object
of love not too clear; thankfully,
some like me say.

THE HUMAN LEAGUE

Boys and Girls (Virgin VS 395,
Virgin) Theatrical show-biz vocal
lines, melodramatic instrumentation
plus sound effects.

MAGGIE BRITTON

Stop Messin With Me (Monarch
MON 20, PRT) Melodic up-tempo
song well performed but light-weight
in current chart terms.

BRIAN COPESEY AND THE
COMMODORES

Boys in Love (Chrysalis CHS 249,
PolyGram) Duane Eddy guitar,
Sixties pop stylised number, punchy
vocals, competent but no magic.

THE PAPERS

How Many More (Radioactive RAD
1, Indies) One of several current
speak to Reagan songs with voice,
sound effects, catchy beat and some
chilling lines on arms and prospect
of third world war.

ALBUM REVIEWS

O = CHART CERTAINTY

MARVIN GAYE

In Our Lifetime. Motown STML
12149. Produced, written and
arranged by the unpredictable
Marvin Gaye, this album has been a
long time coming and has been
worked on in no less than four
different studios. The result is a
competent album, but none of the
eight tracks stand out. A
disappointing LP, but it should sell
well none the less.



MARVIN GAYE

NAZARETH

The Fool Circle. Nems NEL 6019.
Producer: Jeffrey Baxter. Twelfth
album from multi-million selling
band which need no introduction to
anyone; music will reaffirm the fans'
enthusiasm, even if the lyrics are a
trifle acid and doom laden.

THE dB'S

Stands For Decibels. Albion ALB
105. Producer: Alan Betrock. An
impressive debut from this
American pop combo with incisive,
straight forward riffs and cutting
vocals that give them the edge over
many of their counterparts. The first
track Black And White has been
available as a single on import, and
Albion would be wise to release it as
a seven-inch over here.

JOHN COUGAR

Nothin' Matters And What If It
Did. Riva RVLP 10. American
singer Cougar, who is managed by
Billy Gaff, has come a long way
musically during the last three years
and this LP, which has already done
well in the US, could do the trick for
him here. Produced by Steve
Cropper, the album reveals that
Cougar has matured as a rock singer
— in fact his performance
frequently brings reminders of Bob
Segar's music. Cougar is lined up for
a UK tour so expect a lot of interest
in this album.

ANDY GIBB

Andy Gibb's Greatest Hits. RSO
2394 287. He's never actually had
any big hits here in the UK, but
Andy Gibb has made some very
catchy singles which feature many of
the familiar Bee Gee trademarks.
This package includes I Just Want
To Be Your Everything, Shadow
Dancing and An Everlasting Love.

JACKIE TRENT & TONY HATCH

Our World Of Music. Celebrity
ACLP 004. Celebrity is the midprice
label which concentrates specifically
on MOR music, and this album
from Mr and Mrs Music typifies
what the company is all about —
good melodic music by well-
established artists, which is bound to
have strong appeal to many middle-
of-the-road fans. Celebrity has just
released six new such albums and
other titles, which should prove
popular, include The Game Of Life
by Tony Monopoly (ACLP 005),
Peters and Lee's Farewell Album
(006), Woman Of The World by Eve
Graham (007), Bobby Crush Plays

Elton John (008) and Yesterday
Today And Tomorrow by Johnnie
Ray (009). The latter is particularly
worthy of attention being the first
'new' album of material by the
Fifties singer for some time. Also
being re-promoted by the company
are While The Feeling's Good by
Vince Hill (001), Heart Strings by
Bert Weedon (002) and These Are
My Songs by Harry Secombe (003).
*** (Each album)

THE MELODIANS

Sweet Sensation. Island IRSP 13.
Producer: Leslie Kong. Tis eight-
track compilation represents
everything of the group Island has in
its archives, and an excellent
selection it is too. The original
Rivers of Babylon is included here
along with the superb Sweet
Sensation and Rock It With Me.
Deserves prominent display as
many people won't have tracks from
this acclaimed rock steady vocal
group.

FERN KINNEY

Fern. WEA K99144. Producers:
Tommy Couch, Wolf Stephenson,
Carson Whitsett. Strong commercial
future for this sweet-voiced but
gutsy singer seems more assured
with each release. Particularly good
choice of tracks on this album (Let
The Good Times Roll, Love Me
Tonight, No One But You) and nice
production.

FRANKIE VALLI & THE FOUR
SEASONS

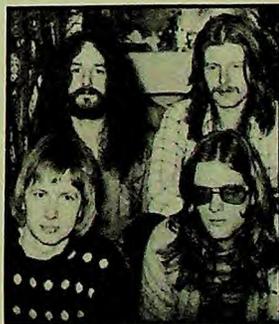
Reunited Live. Warner Bros.
K66098. Producers: Bob Gaudio,
Charles Calello. Excellent
atmosphere, less than perfect mix
but it doesn't matter much; an
enjoyable double album with all the
tracks a nostalgic Seasons fan could
ask for.

LANDSCAPE

From the Tea-Rooms of Mars. RCA
LP 5003. Producers: Artists. Neat,
melodic and right in the
contemporary computerised pop
mode, with electronics in the
limelight. Band is led by Spandau
producer Richard James Burgess,
and can be expected to do very well
in its own market (currently a big
one).

JANIE FRICKE

I'll Need Someone to Hold Me when
I Cry. CBS 84729. Producer: Jim Ed
Norman. Once a well-known
Nashville back-up vocalist, she has
steadily gained recognition as a solo
artist, and this (fourth) CBS album
is pleasant, well-produced country
cross-over material which should
appeal to sections of the pop, MOR
and country music markets.



BARCLAY JAMES HARVEST

BARCLAY JAMES HARVEST

The Best Of, Volume 3. Harvest
SHSM 2033. Released via Harvest's
Heritage mid-price category, this
third album includes The Sun Will
Never Shine, Blue John Blues,
Someone There You Know and
Thank You. Many of the tracks are
collectors' items, having originally
been B-sides or LP tracks, and while
the LP should be an invaluable
addition to many BJH fans,
collections, sales will probably be
restricted.

BENNY HILL

This Is Benny Hill. EMI THIS 27.
Originally issued in 1971, this mid-
price release includes the chart-
topper Ernie (The Fastest Milkman
In The West) and The Dustbins Of
Your Mind on the music side, and
The Birds And The Bees
representing the spoken-word
comedy of Benny Hill.

BERNARD CRIBBINS

Wait A Minute. Ariola ARL 5063.
Producers: Herman Brood and
Robin Freeman. Nothing new on
this LP, the second on which Brood
has employed the "genius" of Kim
Fowley. The whole affair is old
fashioned from the HM guitar
breaks to the odd lick reminiscent of
Queen. The only redeeming feature
is Brood's own vocals — it's a shame
he can't come up with something
better to use them on.

HERMAN BROOD

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has employed the "genius" of Kim
Fowley. The whole affair is old
fashioned from the HM guitar
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Queen. The only redeeming feature
is Brood's own vocals — it's a shame
he can't come up with something
better to use them on.



GALLAGHER & LYLE

GALLAGHER & LYLE

Love On The Airwaves. Music For
Pleasure MFP 50497. Straight-
forward re-issue of an album which
was first released in 1977 by A&M.
Features material such as The
Runaway, Never Give Up On Love
and Every Little Teardrop.

MALCOLM ROBERTS

This Is Malcolm Roberts. EMI
THIS 28. Mid-price release from
big-voiced singer of the Sixties,
coincidentally about to relaunch his
career here. Includes his hits Love Is
All and May I Have The Next
Dream With You, with other
familiar material like My Way,
More and Because You're Mine.

VERA LYNN

Singing To The World. Piccadilly
N139. Second PRT album from the
"forces' sweetheart" and she in-
cludes contemporary material such
as Daybreak, One Day I'll Fly Away
and Caravan Song. No doubt that
the lady can still handle a song well.

CODE BLUE

Warner Brothers K56868.
Producers: Artists and Nigel Gray.
A case of the producer being more
of a star than the band, but Gray has
done a great job on this album and
the group justifies his confidence in
them by handing out some strong,
tight, basic but not raw sounding,
post-punk rock, pop and R&B.
Worth watching.

REGGAE BUBBLER

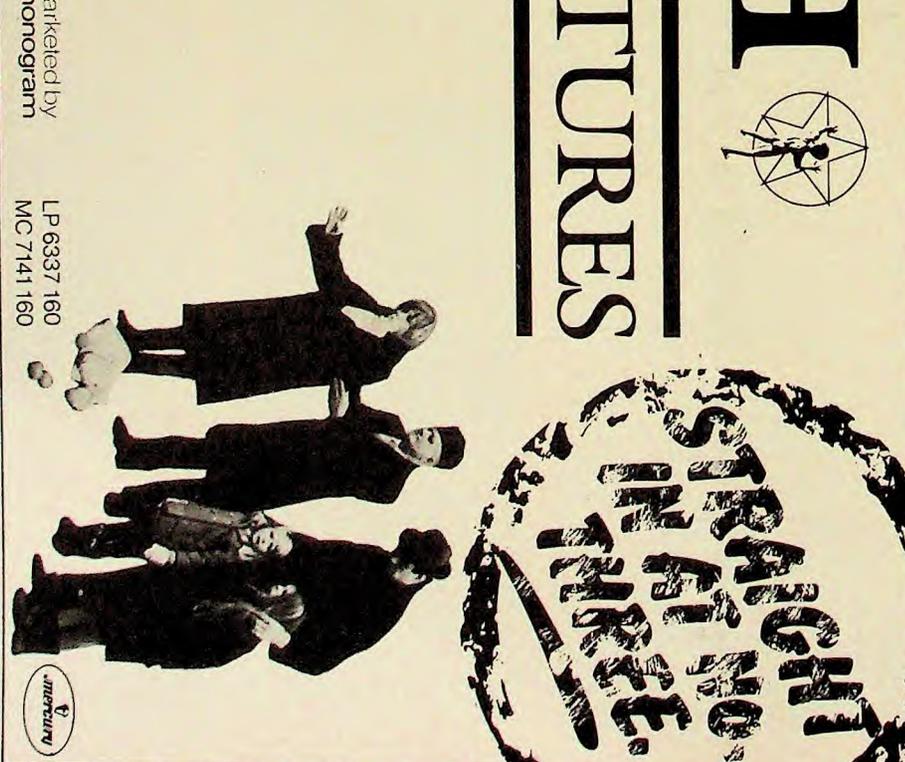
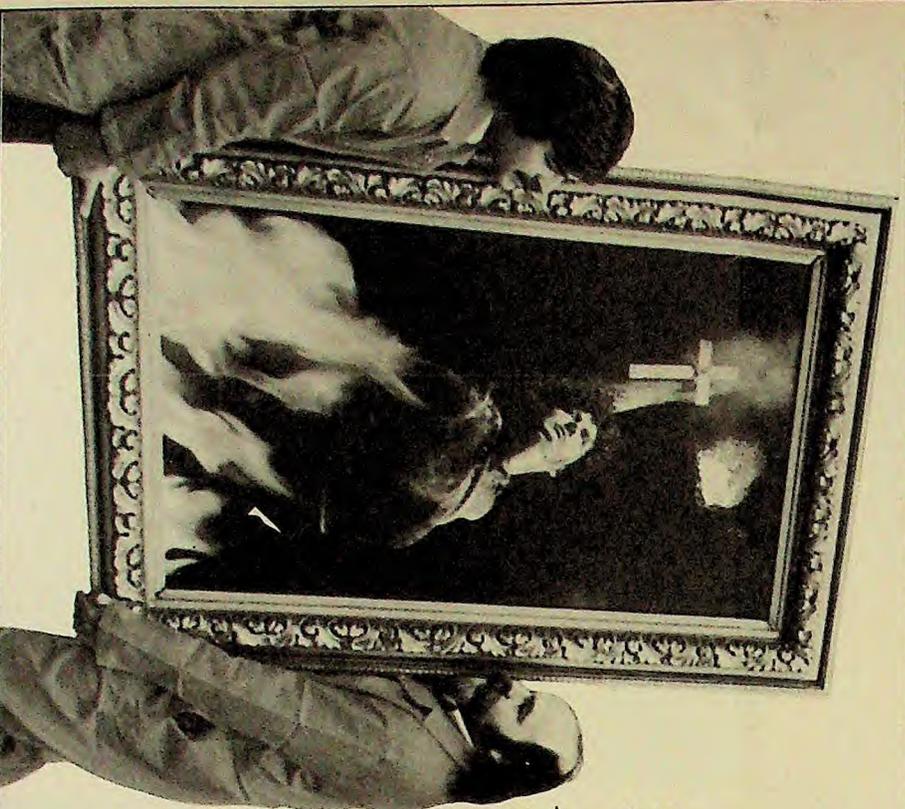
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HD 034
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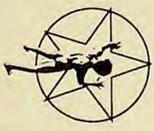
Send review singles direct to TONY JASPER at:
29 Harvard Court
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London NW6 1HL

16	VISAGE Visage	Polydor 2490 157	41	ROSES FROM THE SOUTH James Last	Polydor 2372 051	66	EVANGELINE Emmylou Harris	Warner Brothers K 56880
17	SOUTHERN FREEZE Freeze	Beggars Banquet BEGA 22	42	DIRE STRAITS Dire Straits	Vertigo 9102 021	67	REGGATTA DE BLANC Police	AGM AMLH 64792
18	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004	43	FLESH AND BLOOD Roxy Music	Polydor POLH 002	68	BACK IN BLACK AC/DC	Atlantic K 50735
19	HIT MACHINE Various	K-tel NE 1113	44	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400	69	DOWN TO EARTH Rainbow	Polydor POLD 5023
20	ABSOLUTELY Madness	Siff SEEZ 29	45	SHADES J.J. Cale	Shelter ISA 5021	70	WAR OF THE WORLDS Jeff Wayne	CBS 96000/MOW 100
21	DIMINISHED RESPONSIBILITY UK Subs	Gem GEMLP 112	46	RUMOURS Fleetwood Mac	Warner Brothers K 56344	71	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003
22	SHAVED FISH John Lennon/Plastic Ono Band	Parlophone PCS 7173	47	HITCHHIKERS GUIDE TO THE GALAXY VOL. 2 Various	Original ORA 54	72	CLASSICS FOR DREAMING James Last	Polydor POLTV 11
23	SUPER TROUPER Abba	Epic EPC 10022	48	IN OUR LIFETIME Marvin Gaye	Motown STML 12149	73	NIGHTLIFE Various	K-tel NE 1107
24	BARRY Barry Manilow	Arista DLART 2	49	NUDE Cameo	Decca SKL 5323	74	YESSHOWS Yes	Atlantic K 60142
25	DIRK WEARS WHITE SOX Adam & The Ants	Do It RIDE 3	50	SKY 2 Sky	Arida ADSKY 2	75	LADY Kennedy Rogers	Liberty LBG 30334
19	Barbra Streisand	CBS 86122	56	Heatwave	GTG/TLP 007	56	MOVIES	Epic EPC 10023

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.



RUSH



THE NEW ALBUM

MOVING PICTURES

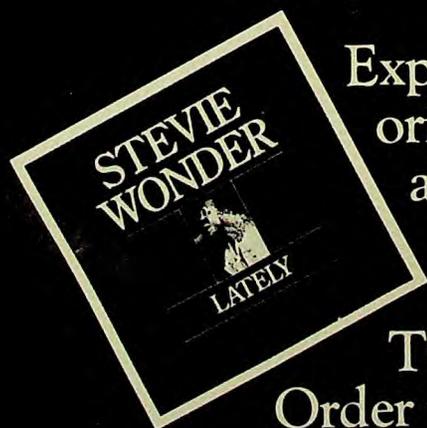


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CHART FOR
WEEK-ENDING
FEBRUARY 28

ORDER FORM CHART TOP 75 ALBUMS

NEW ENTRY
PLATINUM LP (300,000 units)
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	2	FACE VALUE Phil Collins (Phil Collins)	Virgin V 2185 (C) C: TCV 2185	39	37	6	PARADISE THEATER Styx	A&M AMLK 63719 (C) C: CKM 63719
2	2	14	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	40	29	3	CANDLES Heatwave (J. Guthrie/J. Wilder)	GTO GTLP 047 (C) C: GTMC 047
3	4	2	DIFFICULT TO CURE Rainbow	Polydor POLD 5036 (F) C: POLDC 5036	41	60	3	ROSES FROM THE SOUTH James Last	Polydor 2372 051 (F) C: 3151 051
4	5	6	VIENNA Ultravox	Chrysalis CHR 1296 (F) C: ZCHR 1296	42	59	5	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: 7231 015
5	3	2	MOVING PICTURES Rush	Mercury 6337 160 (F) C: 7141 160	43	65	21	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
6	11	14	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	44	35	16	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400
7	6	15	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549 (C) C: 40-84549	45	49	2	SHADES J.J. Cale	Shelter ISA 5021 (E) C: -
8	7	3	DANCE CRAZE Soundtrack	2-Tone CHRTR 5004 (F) C: ZCHRTR 5004	46	53	15	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
9	-	-	STRAY CATS Stray Cats	Arista STRAY 1 (F) C: TCAT 1	47	51	3	HITCHHIKERS GUIDE TO THE GALAXY VOL. 2 Various	Original ORA 54 (SO) C: TORA 54
10	10	18	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: 7150 034	48	-	-	IN OUR LIFETIME Marvin Gaye	Motown STML 12149 (E) C: TC-STML 12149
11	9	41	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	49	67	5	NUDE Camel	Decca SKL 5323 (F) C: KSKC 5323
12	-	-	KILLERS Iron Maiden	EMI EMC 3357 (E) C: TC-EMC 3357	50	33	43	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
13	12	8	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111	51	41	20	ZENYATTA MONDATT Police (Police/Nigel Grey)	A&M AMLH 64831 (C) C: CAM 64831 (C)
14	8	2	THEMENINBLACK Stranglers	Liberty LBG 30313 (E) C: TCLBG 30313	52	46	31	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
15	15	21	GUILTY Barbra Streisand	CBS 86122 (C) C: 40-86122	53	47	10	FLASH GORDON Queen	EMI EMC 3351 (E) C: TC-EMC 3351
16	19	6	VISAGE Visage	Polydor 2490 157 (F) C: 3184 157	54	57	2	CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789 (W) C: K4 - 56789
17	25	4	SOUTHERN FREEZE Freeze	Beggars Banquet BEGA 22 (W)	55	44	2	HARDWARE Krokus	Ariola ARL 5064 (A) C: -
18	16	8	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004	56	42	8	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17
19	20	3	HIT MACHINE Various	K-tel NE 1113 (K) C: CE 2113	57	75	14	SLADE SMASHES Slade	Polydor POLTV 13 (S) C: POLVM 13
20	26	21	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	58	31	6	MONDO BONGO Boomtown Rats (Tony Visconti/Boomtown Rats)	Mercury 6359 042 (F) C: 7150 042
21	18	2	DIMINISHED RESPONSIBILITY UK Subs	Gem GEMPL 112 (R) C: GEMK 112	59	48	4	LIVE IN BELFAST Rowan Atkinson (George Nicholson)	Arista SPART 1150 (F) C: TC-ART 1150
22	13	7	SHAVED FISH John Lennon/Plastic Ono Band	Parlophone PCS 7173 (E) C: TC-PCS 7173	60	-	-	THE FOOL CIRCLE Nazareth	Nems NEL 6019 (SO)
23	24	14	SUPER TROUPER Abba	Epic EPC 1022 (C) C: 4010022	61	45	4	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-Tel NE 1105 (K) C: CE 2105
24	14	11	BARRY Barry Manilow	Arista DLART 2 (F) C: TLART 2	62	63	32	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
25	28	7	DIRK WEARS WHITE SOX Adam & The Ants	Do It RIDE 3 (SP)	63	54	7	I JUST CAN'T STOP IT The Beat	Go Feet BEAT 001 (F) C: TC-BT 001
26	23	12	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	64	-	-	LOVE SONGS Neil Diamond	MCA MCF 3092 (C)
27	17	8	ARC OF A DIVER Steve Winwood	Island ILPS 9576 (E) C: -	65	43	18	MAKING WAVES Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023
28	24	16	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	66	56	3	EVANGELINE Emmylou Harris	Warner Brothers K 56880 (W) C: K4-56880
29	27	4	FAWLTY TOWERS VOL. 2 Various	BBC REB 405 (A) C: ZCS 405	67	52	71	REGGATTA DE BLANC Police (Police/Nigel Grey)	A&M AMLH 64792 (C) C: CAM 64792
30	32	5	TAKE MY TIME Sheena Easton (Christopher Neil)	EMI EMC 3354 (E) C: TC-EMC 3354	68	73	9	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
31	39	2	MY LIFE IN THE BUSH OF GHOSTS Brian Eno/David Byrne (Eno/Byrne)	Polydor EGLP 48 (F) C: EGMC 48	69	-	1	DOWN TO EARTH Rainbow	Polydor POLD 5023 (F) C: POLDC 5023
32	38	25	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	70	-	1	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
33	21	13	AUTOAMERICAN Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	71	-	1	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C) C: 40-69003
34	40	3	REMAIN IN LIGHT Talking Heads	Sire SRK 6095 (W)	72	71	1	CLASSICS FOR DREAMING James Last	Polydor POLTV 11 (F)
35	36	12	SOUND AFFECTS Jam (M. Padgham)	Polydor POLD 5035 (F) C: POLDC 5035	73	74	9	NIGHTLIFE Various	K-tel NE 1107 (K) C: CE 2107
36	50	18	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	74	66	8	YESSHOWS Yes	Atlantic K 60142 (W) C: K4-60142
37	30	5	TRUST Elvis Costello & The Attractions	F. Beat XXLP 11 (W) C: CXC 11	75	58	5	LADY Kenny Rogers	Liberty LBG 30334 (E) C: -
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ALBANIA KAYTIE KING/Word Is Out (Chiswick)		CHIS 141	E
ASSOCIATES TELL ME EASTER'S A FRIDAY/Straw Towles (Situation 2)		SIT 1/12"	RT
BENDALL'S BOX NIGHTMARE/Games Today (Circus)		CIRC 004	P
BECK, Jeff FINAL PIECE/Scatter Brain/Too Much To Lose (Epic)		EPC 1009	C
BLACK, Jason I'M WALKING ALONE/Good, Good, Loving (Beggars Banquet)		BEG 53	W
BOW WOW WOW W.O.R.K. (No Nah No No My Daddy Don't/C30 C60 C90 andal) (EMI)		EMI 5153	E
BRIGGS, Brian SEE YOU ON THE OTHER SIDE/Spy Vs. Spy (Island)		WIP 6664	E
BREAKFAST BAND LA 14/Dolphin Ride (Disc Empire)		12 DEF 1	P
BUFFALO BATTLE TORN HEROES/Women Of The Night (Heavy Metal)		HEAVY 3	SP
BUFFET, Jimmy COCONUT TELEGRAPH/Little Miss Magic (MCA)		MCA 679	C
BURNETTE, Billy IN JUST A HEARTBEAT/Rockin' LA (CBS)		CBS 9591	C
CAPALDI, Jim CHILD IN THE STORM/Bright Fight (Carrere)		CAR 175	W
CHAS AND DAVE POOR OLD MR. WOOGIE/Uneasy Feeling (Rockney)		Rockney 10	W
CHEAP THRILLS DESPAIR/Angeline (Precision)		PAR 115	A
COME ON HOUSEWIVES PLAY TENNIS/Howard After 6 (Aura)		AUS 120	SP
COOK, Tony PARTY PEOPLE/That's My Man (Oscala)		OSC 3	P
COUNT BASIE ORCHESTRA CUTE/L'il Darling (Vogue)		7VJ 101	A
DRAGSTER AMBITIONS/Won't Bring You Back (Heavy Metal)		HEAVY 4	SP
DALEK) LOVE YOU HEARTBEAT/Astronauts Have Landed On The Moon (Back Door)		DOOR 10	F
EUGENE AND THE SYNCOPATERS THE GREAT ROMANTIC/tba (Swamp)		WAM 112	P
FAIRWAY STARS STREET CREDIBILITY/Sex And Violence (Robo)		ROBO1	Fresh
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FREE EXPRESSION CHILL OUT/Save The Last Dance For Me (Vanguard)			
GANG OF FOUR WHAT WE ALL WANT/History's Bunk (EMI)		EMI 5146	E
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GOLD, Angie EVERY HOME SHOULD HAVE ONE/Let's Work It Out (Kaleidoscope)		KRL 1032	C
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		Cassette	E
JEFFRIES, Garland 96 TEARS/Escape Goat Dub (Epic)		EPC 1045	C
JOHNSON, Germaine DARKNESS/What Can I Do (Mosa)		MOSA 02	P
JOLSON, Al MY MAMMIE/Carolina In The Morning/Pretty Baby (MCA)		MCA 677	C
KINNEY, Fern I'VE BEEN LONELY FOR SO LONG/Love Me Tonight (WEA)		K 79203	W
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LOOSE SHOES PUT THE BLAME ON ME/Nobodys Clown (Applause)		CLAP 2	W
LOVE OF LIFE ORCHESTRA BEGINNING OF THE HEARTACHE/Extended Niceties (Beggars Banquet)		TBET 2	W
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MOTELS DANGER/Total Control (Edit Version) (Capitol)		CL 16185	E
NEW YORK SKY SUPER LOVE/Can't Get Enough (Excaliber)		EXC 507	A
NINE BELOW ZERO THREE TIMES ENOUGH/Doghhouse (A&M)		AMS 8110	C
ONO, Yoko WALKING ON THIN ICE/It Happened (Geffen)		K 79202	W
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PAUL, Eugene CHILDREN GO TO SCHOOL/Time (Ensign)		ENY 205/	
		ENYT 205	R
POLE CATS JOHN I'M ONLY DANCING/Big Green Car (Mercury)		POLE 1	F
RAGE OUT OF CONTROL/Double Dealer (Carrere)		CAR 182	W
RICHARDS, Digby STUCK BETWEEN THE LIVING . . ./Falling Out Of Love Again (Polydgr)		POSP 227	F
REAL TO REAL, MR & MRS/NOT THE ONE (Red Shadow)		REDS 010	P
SAX MANIACS NEVER GONNA LOSE ME/Let's Twist Again (Penthouse)		PEN 3	P
SHAKATAK LIVING IN THE UK/Espiritito (Polydor)		POSPX 230	F
SMALL ADS SMALL ADS/Motorway Madness (Bronze)		BNO 115	F
SPECTRUM TAKING IT TO THE TOP/tba (Record Shack)		SNJD 001	P
SPLIFF ROCK 'N' ROLL REFUGEE/Gravy (CBS)		CBS 1005	C
SPOOKEY FRIENDS/On The Rock (Satin)		HH 153	A
STINGRAY NEVER DO/Satellite (Circus)		CIRC 003	P
STRIPLIN, Sylvia GIVE ME YOUR LOVE/YOU Can't Turn Me Away (Champagne)		FIZZI/	
		FIZY 504	C
TANSLEY SCHOOL MY MUM IS ONE IN A MILLION/tba (EMI)		EMI 5151	E
THOMAS, Jimmy HANG RIGHT ON IN THERE/Pr 2 (Oscalar)		OSC 2	P
THOMPSON, Elie FOOLISH CHILD/Man Of The Earth (A&M)		AMS 8105	C
THUNDERTHIGHS LOVING YOU AIN'T EASY/Shine A Light On Me (Blue Inc)		INC 12	P
TUCKER, Tanya DREAM LOVER/Bronco		MCA 675	C
TRUST ANTISOCIAL/Seet (CBS)		CBS 1006	C
VALANCE, Ricky TIME AFTER TIME/Tell Laura I Love Her (Revolver)		REV 3	SP
VALLI, Frankie/FOUR SEASONS HEAVEN MUST HAVE SENT YOU/Medley (Warner Bros)		K 17764	W
WALDEN, Narada Michael THE REAL THANG/Take It To The Bossman (Atlantic)		K 116597	W
WALKIE TALKIES MAN FROM COBO BAY/Dangerous Dancing (Rialto)		TREB 132	A
WHO YOU BETTER YOU BET/The Quiet One (Polydor)		WHO 4	F
WRIGHT, Bernard HABOGLABOTRIBIN/It's Been Spinnin' (Arista)		ARIST 12389	F
YARDLEYS REMEMBER/Just Like I Love You (Troubadore)		TRUB 1	P

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ALBANIA	ARE YOU ALL MINE	Chiswick	CWK 3016	—	E
ANDREW HILL TRIO ARNOLD, Stan AVANTGARDNERS	STRANGE SERENADE SHOW STOPPERS THE AVANTGARDNERS	Soul Note Red Rag Appaloosa	TC-CWK 3016 SN 1010 029 APO 13	— — — —	Projection Projection Projection
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BATTLEFIELD BAND BELL, Derek BERLINE, BYRON & The L.A. Fiddle Band BLACK UHURU	TAKE ME HOME BRIAN DAMAGE THE FUNNY REEL	Big R Island Shanachie	ILPS 9593 ZCI 9593 BRA 1011 ILPS 9644 SH 29012	— — 3.04 — —	E E BigR Projection
BOXCAR WILLIE BRIGGS, Brian BURKE, Joe/Andy McGann/Felix Dolan	SHADES	Island	ISA 5021 ZCSA 5021	—	E
CALE, J.J.	BUTTERFLY QUEEN OVERTURE FOLK ROOTS, NEW ROOTS COUNTRY MUSIC ON TOUR GIGGLING GERTIE	GEM Plant Life Righteous Big R RCA One-Up	GEMPLP 109 PLR 027 GDC 001 BRA 1008 PL 13826 OU 2234 TC-OU 2234	— — — 2.74 — —	R Projection Projection BigR R E
CANIS MAJOR CANTIBILE COLLINS, Shirley & Davey Graham COLORADO COMO, Perry CRIBBINS, Bernard/ Miriam Margoyless/Derek Guyler	MING DEFUNKT ROY IAN DUNLOP	Black Saint Island Big R Appaloosa	BSR 0045 HNBL 1301 BRA 1009 AP009	— — 3.04 —	Projection E E Big R Projection
DAVID MURRAY DEFUNKT DRUSKY, Roy DUNLOP, Ian	GIL EVANS LIVE	Mole Jazz	MOLE 111	—	Projection
EVANS, Gil	EVERGREENS STYLE	Hawaiian World	SH 394 TC-SH 394	—	E
FELIX MENDELSSOHN'S HAWAIIAN SERENADERS	ELECTRONIC SONATE FOR SOULS IT'S A BLUESEY DAY	Soul Note Appaloosa	SN 1009 AP008	— —	Projection Projection
GEORGE RUSSELL SEXTET GREGORY, Billy	HALL OF THE MOUNTAIN GRILL IN SEARCH OF SPACE THIS IS BENNY HILL WALLFLOWERS	Liberty Liberty EMI Philo	LBG 29672 LBG 29202 THIS 27 TC-THIS 27 PHILO 53	— — — —	E E E Projection
HAWKWIND HILL, Benny	KILLERS	EMI	EMC 3357 TC-EMC 3357	—	E
HUXABLE, Christensen & Hood	BANJO MAN JETS	Sugar Hill EMI	SH 3715 EMC 3356 TC-EMC 3356	— — —	Projection E E
IRON MAIDEN	BACK ON THE STREET FLAT OUT JUMPSUITE	EMI America Black Saint	AML 3014 BSR 00040	— —	E Projection
JACKSON, Carl JETS	LAST NIGHT'S FUN	Shanachie	SH 29017	—	Projection
JOHN, Robert JULIUS HEMPHILL QUARTET	TIED TO THE TRACKS FROM THE TEA ROOMS ELOISE LAWS	EMI RCA Liberty	EMC 3360 TC-EMC 3360 RCALP 5003 UAG 30331	— — —	E E R E
KNOCK NA SHEE	THIS IS A DIGITAL SPECTACULAR THE JEALOUS KIND AT HOME	EMI Capitol Shanachie	THIS 30 TC-THIS 30 E-ST 12115 SH 29016	— — — —	E Projection E
LAING, Shona	SWEET SENSATION HEARTLAND STEPHANIE MILLS MAMA & DADDY	Island EMI America 20th Century Black Saint	IRSP 13 ML 3015 T 623 BSR 0041	— — — —	E E R Projection
LANDSCAPE LAWS, Eloise	BITTERSWEET	Liberty	LBG 30323 TC-LBG 30323	—	E
MANUEL & THE MUSIC OF THE MOUNTAINS/ McCLINTON, Delbert McKENNA, Joe & Antionette MELODIANS MICHAEL STANLEY MILLS, Stephanie MUHAL RICHARD ABRAMS NIGHTINGALE, Maxine	ON THE RAMPAGE	Rounder	RO 118	—	Projection
O'CONNOR, Mark	PRINCE BAKARADI	Appaloosa	APOO 6	—	Projection
PRINCE BAKARADI	THE SONGS OF ROBERT BURNS VOL. 2 THIS IS MALCOLM ROBERTS LADY	Philo EMI Liberty	PH 1068 THIS 28 TC-THIS 28 LBG 30334 TC-LBG 30334	— — — —	Projection E E
REDPARTH, Jean	THE HAPPY WHISTLER	World	SH 395 TC-SH 395	—	E
ROBERTS, Malcolm	HEALING ROWAN BROTHERS	Island Appaloosa	ILPS 9657 APO 12	— —	E Projection
ROGERS, Kenny	WORLD OF RUBBER CELEBRATE THE BULLET AROUND THE WORLD GREATEST HITS WELCOME LA ROCCA	Cherry Red Chrysalis Celtic Fantasy RCA EMI	BRED 14 CHR 1306 CM 005 MPF 4504 PL 13851 EMC 3359 TC-EMC 3359 PL 43349	— — — — — — —	SP F Projection R R E
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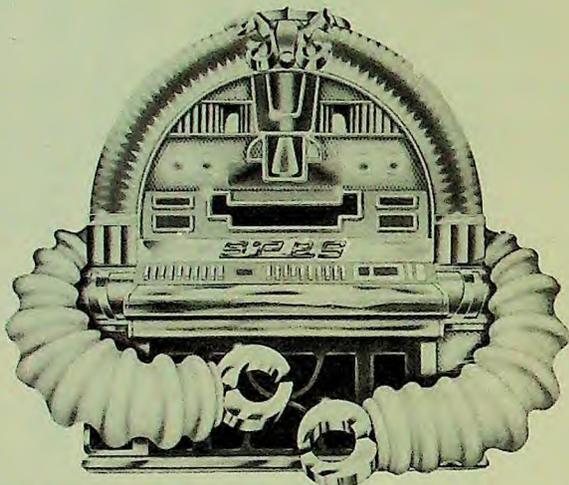
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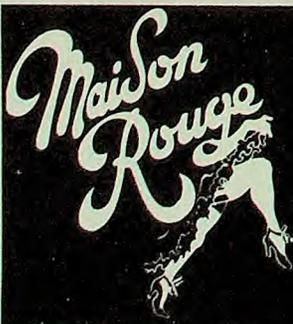
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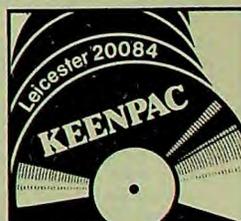
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WHEN REPLYING TO ADVERTS PLEASE MENTION MUSIC WEEK

American Commentary



CBS Records' profit shine ... Multi-million busts by FBI ... Sheet music price rise

NEW YORK: The CBS Records Group paced its parent corporation with a profit increase of 42 per cent in 1980, the only division within the company to post substantial profit improvement.

Profits for the Record Group, which encompasses the domestic and international operations as well as the new CBS Video Enterprises unit, rose to \$72,300,000 (£31,710,256) on revenues of \$1.13 billion. Revenues for the Group rose six per cent over the previous year, with the annual report noting that the most significant improvement in the Records Group came from the domestic music operations.

CBS Inc profit declined by four per cent in 1980 to \$192,900,000 (£84,649,028) based on revenues of \$4.06 billion. Revenues rose by nine per cent over 1979.

THE RECORDING Industry Association of America (RIAA) estimates that more than \$55 million (£24,122,807) worth of illegal record counterfeiting and tape duplicating equipment, counterfeit and pirate LPs, eight-tracks and cassettes, bootleg LPs and related materials were seized by the FBI and local law enforcement agencies during 1980.

The estimate is based on a sampling of over 30 seizures in 15 states, according to RIAA special counsel on anti-piracy Jules Yarnell.

Among the largest hauls were \$20 million (£8,771,930) worth of pirate eight-track and cassette tapes as well as master and manufacturing equipment in a raid on People's Stereo/Utopia Ultrasound in Newark, Ohio; three record presses, thousands of metal parts and lacquers, 200 masters, tens of thousands of finished LPs and singles, and hundreds of thousands of labels estimated to be worth \$12 million (£263,158), seized from Michael Rascio, head of several Long Island companies; \$10 million (£4,385,965) worth of tape duplicators, mastering machines and other illicit items taken from the International Record Shop of Dearborn, Michigan.

By IRA MAYER

THE WARNER Brothers Music publishing arm has raised list price on single sheet music copies by almost 30 per cent — from \$1.95 (85p) to \$2.50 (£1.09), with Columbia Pictures Music expected to follow suit shortly.

Other publishers indicate that they oppose such a steep rise, but acknowledge that it is likely that retailers will sticker all sheet copies at the new price rather than deal with variable pricing.

Sheet music sales have generally held up despite the fall-off in record sales. The Warner print music division, for example, was responsible for \$11 million (£4,824,561) in gross revenues for Warner Music. Warner Music itself, involved in all aspects of music publishing, posted worldwide revenues of \$40 million (£17,543,859), with net profits before taxes of 20 per cent (10 per cent after taxes).

WHEN QUEEN embark on their South American tour this spring, their \$750,000 (£328,947) sound system will be covered by a Lloyds of London insurance policy against hi-jacking, guerrilla attacks, impounding, riots, stabbing, public and civil demonstrations, expropriation, nuclear attack and various other possible perils.

Greg Hall of Clair Bros Sound, Lititz, Pennsylvania, from whom the sound and light gear is being rented, believes this to be the most extensive policy of its kind ever taken. The tab is picked up by GLS Productions.

WITH HANG Together, songwriter/producer Sandy Linzer has his third consecutive hit single by R&B group Odyssey climbing the UK chart.

Linzer, who composed The Spinners' hit Working My Way Back To You, is also responsible for Bon Bon Vie by the T S Monk group, recently released on Jerry Greenberg's Mirage label.

The eponymous member of the band, incidentally, is the son of the late bop pianist, Thelonious Monk.

SHORTS: Harry Anger named VP international operations at Arista in New York, where the former marketing VP at Polydor will be responsible for all international territories excluding the US and UK ... PolyGram president David Braun, RSO president Al Coury, and Warner Home Video president Mort Fink all elected to the RIAA board of directors ... WEA Distribution president Henry Droz to keynote the April NARM convention, having recently kicked off the annual WEA spring marketing meeting in Tucson, Arizona, and predicting the company would break its prior sales records for the 10th consecutive year in 1981 ... Michael Brovsky and Witt Stewart's Southeast Records, based in Austin, Texas, to be marketed and distributed by MCA, with a roster including Joe Ely, Jerry Jeff Walker, and the Shake Russell/Dana Cooper band. Brovsky has been associated with Walker and Ely for many years, and his Free Flow Productions (in partnership with Stewart) signed and developed Christopher Cross ... National Association and Independent Record Distributors & Manufacturers meets from May 28 to 31 at the Sheraton Hotel, Philadelphia ... Arista Music has moved into the Interworld Music offices in Los Angeles, and Interworld has moved into the Arista offices in New York, with the company now being known as Arista/Interworld in both cities ... RSO Publishing releasing matching songbooks for the Barbra Streisand/Barry Gibb Guilty collaboration, for the movie Times Square, and for the Andy Gibb's Greatest Hits LP.

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

PERFORMANCE

Bruce Forsyth

CRITICISED he has been during the last two years, but the fact remains that Bruce Forsyth is one of this country's best all-round entertainers.

His welcome return to the Talk Of The Town after a nine year absence (his last appearance there was deputising for an ailing Dusty Springfield) also marked the first time that London's main cabaret club had attracted a real star name for several years — and he didn't allow the occasion to pass by unnoticed.

Forsyth's recording career has been somewhat sketchy although he recently had a single released on Rampage Records. In truth, he is a pleasantly average singer who adds a bit of showbiz panache to numbers like Shakin' The Blues Away and New York, New York. His impersonation of Sammy Davis Junior's Rhythm Of Life remains a highspot of the act; and the personality side of his act needs no introduction to anyone.

CHRIS WHITE

The Stranglers

THE STRANGLERS' supporters are a youngish, conservative lot and they turned up at the Hammersmith Odeon in droves, hoping for signs that the glory days are returning. They were satisfied by a long set of mostly recent material, played with enthusiasm.



THE STRANGLERS: in a rut?

After a spate of doomy singles on United Artists their latest, *Thrown Away*, on the Liberty label, is positively joyful. And some selections from their new album *Themainblack* on the same label indicated a return to the vigour which made them the second biggest-selling punk group. Just Like Nothing On Earth And Second Coming left the audience stunned.

This was just as well, because they were also subjected to the more experimental pieces such as *Meninblack* and *Genetix*, which were performed out of time and out of tune. The group eventually gave in to requests for the old favourites, and despite Hugh Cornwall's disgust they performed these with relish, at last putting together the demented backbeat which can make them a compelling live act. *Down In The Sewer* was particularly powerful.

But the Stranglers are badly in need of some new big hits. They have slumped into a groove of minor successes (*Bear Cage*, *Who Wants The World*) and *Thrown Away* has not broken this trend. *Themainblack* album sees them continuing the conceptualist, experimental approach started on *The Raven*, which won't win them many fans and might eventually alienate the old.

SIMON STEELE

Jim Davidson

THE PROSPECT of spending a freezing Sunday evening in the cavernous Studio M at Shepperton may not sound enticing but it proved a warming experience in the

company of comic Jim Davidson, recording a live album for Scratch Records.

Introduced by Lionel Blair, his co-star in pantomime at the London Palladium, Davidson seemed determined to inject more razzamatazz into the event than most live recordings enjoy and he successfully captured the atmosphere of a stage appearance aided by his constant banter with the audience.

He is basically a likeable cockney character who tells jokes which have endeared him to millions of TV viewers and a forthcoming ITV series should do the chances of the album, set for spring release, no harm at all.

The success of his material and his comic character creations, such as Chalky the archetypal West Indian, relies on outraging the sensibilities of the audience rather than originality and while the fruitier stories will probably be excised from the final version of the LP, listen out for a hearty laugh running through it — it will probably be mine.

DAVID DALTON

Rowan Atkinson

THE RUBBER-FACED (and limbed) star of BBC 2's *Not The Nine O'Clock News* opened at London's Globe Theatre, secure in the knowledge that all his shows were sold out until April 11. No mean achievement for someone whose name was hardly known two years ago.

Rowan Atkinson is undoubtedly a funny man although as with any artist who is closer to revue and satire than music hall humour, his appeal veers more towards a cult following rather than acceptance by the masses.

Certainly to vast sections of his audience Atkinson could do no wrong. They were anticipating oddball humour — and they got it smack in the eye. Whether taking on the role of the Devil, the guests at a wedding party, or an embarrassed potential sunbather, Atkinson showed flair and originality.

His first 'solo' album, *Live In Belfast*, is available on Arista Records.

DAVID DALTON



ROWAN ATKINSON: rubber-faced.

Siouxsie & The Banshees

SIOUXSIE And The Banshees are now virtually a new band — with a changed line-up and a new repertoire — but the suppressed power and thoughtful, ponderous slabs of music are there as before.

The songs are still built on a solid framework of tightly-knit bass and drums, using tom toms and not cymbals, topped by Siouxsie's wailing vocals and filled out with trebly, screaming guitar. John McGee, formerly with Magazine and Budgie on drums fit well into the overall concept of the group.

Visually too, the band retain their ability to attract and sustain attention — but this is the responsibility of Siouxsie, with her

highly individual dancing and style of dress.

Recent product from The Banshees on Polydor, *Christine* (in the summer) and *Israel* (at Christmas) were only mildly successful. Although Hong Kong Garden made them household names the group are always likely to appeal to a punk minority.

But their gig at the Hammersmith Odeon was a fine opener for their UK tour — and the band will produce a single next month and an album in the summer to capitalise on what is bound to be a renewal of public interest in their career.

SIMON STEELE



SIOUXSIE SIOUX: renewed interest.

New York bands

THE IDEA of launching five bands from the New York club circuit all in one go was too ambitious from the start. Firstly, very few people have the tolerance to see so much diverse talent all in one go, and secondly, because the Rainbow without seats is a cavernous place with the atmosphere of an aeroplane hangar, especially with only a few people clustered around the stage.

The idea brought much publicity for the acts concerned, but it is doubtful that that was much compensation for them when they had to take to the icy stage in front of 50 per cent press and record company people and 50 per cent expatriots.

But even with the sound booming round the chilly venue some of the bands still showed promise. The dB's, who have just released a new album on Albion Records, played some fine pop music, fitting some stinging guitar work into the concise arrangements. There were overtones of one of New York's founding fathers of punk, Tom Verlaine, in those guitar lines, while they added interesting snatches of keyboards.

The highly-rated Bush Tetras did not manage to glean any response from the crowd. Their sound was monotonous, and the three-girl, one man band while trying to be dramatic and driving with their pumping bass lines ended up sounding dull and pretentious.

Polyrock, just signed to RCA over here, also managed to elevate themselves above the awful conditions. The music of the six clean-cut boys bears a resemblance to Talking Heads, but they are by no means the same and use frantic disco rhythms, lots of feedback guitar eeking out, backed up by two keyboard players and drums.

Strangely, their sound warmed and they managed to add enough inflections to give some interest to their "modern dance" sound. But some stronger vocals could boost their sound.

The evening was headlined by the R&B band The Fleshtones, but they did not offer, perhaps, the experimental edge of the others. These bands bravely showed that there still is something worth looking at on the other side of the Atlantic, whatever the sceptics might say, and UK punters will no doubt listen — if the acts go out to their clubs.

SIMON HILLS

DIARY

Music Industry
Calendar

As part of its service for readers, *Music & Video Week* this week presents a calendar of music industry events for the coming year — compiled by Tipsheet editor SUE FRANCIS, who welcomes news of any events not listed here for inclusion in a future update.

MARCH

12-16	Home Video Show	London (Cunard Hotel)
24	Nord Media Vid '81	London (Cafe Royal)
26-28	International Song Festival	Malta
29	Disco Exhibition	Maidstone (Great Danes Hotel)

APRIL

4	Eurovision Song Contest	Dublin
7-10	Audio Visual '81	Wembley Conference Centre
11-15	NARM	Hollywood, Florida, USA.
13	British Television Advertising Awards	London (Grosvenor House)
17-19	Country Music Festival	Wembley
22-29	Mip-TV	Cannes, France
24-26	International Song Contest	Cavan, Ireland
26-29	International Music Industry Conference	Berlin, GDR
29-30	International Music Market Seminar	Berlin, GDR

MAY

11-15	International Video Week	London (National Film Theatre)
19	Ivor Novello Awards	London (Grosvenor House)
23	Seoul Song Festival	Seoul, South Korea

JUNE

10-12	APRS '81 Exhibition	Kensington Exhibition Centre
26	Silver Clef Music Therapy luncheon	London (Intercontinental Hotel)
27	Gibson '81 Song Contest (Entries by April 30)	Gibraltar

JULY

2	Performing Right Society AGM	London (Hilton Hotel)
11-18	International Youth Music Festival (Entries by May 10)	Shrewsbury, Salop

AUGUST

14-18	British Music Fair	Birmingham (Exhibition Centre)
19-22	International Song Contest (Entries by May 10)	Sopot, Poland
20-21	International Radio Festival	Edinburgh

SEPTEMBER

4-13	International Audio & Video Fair	Berlin
TBC	Local Radio Awards	London (Venue TBC)
TBC	Tin Pan Aley Ball	London, (Hilton Hotel)
15	Record/Video Dealer Tour	Bristol (Holiday Inn)
17	Record/Video Dealer Tour	Birmingham (Albany Hotel)
21	Record/Video Dealer Tour	Newcastle (Gosforth Park)
22	Record/Video Dealer Tour	Glasgow (Albany Hotel)
24	Record/Video Dealer Tour	Leeds (Queens Hotel)
28	Record/Video Dealer Tour	Manchester (Piccadilly Hotel)
28-Oct	International Song Contest	Castlebar, Ireland
30	Record/Video Dealer Tour	London (Dorchester Hotel)

OCTOBER

9-13	Vidcom	Cannes, France
30-Nov 1	Tokyo Song Festival (Entries by July 10)	Tokyo, Japan.

NOVEMBER

1-5	Musexpo	Fort Lauderdale, Florida, USA
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DECEMBER

2	Radio Advertising Awards	London (Hilton Hotel)
15	MPA Christmas Luncheon	London (Royal Lancaster Hotel)

JANUARY

22-27	Midem	Cannes, France
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DOOLEY

THE SUCCESSFUL prosecution by Novello and the MPA of Oakham School for photo-copying sheet music is seen as a major boost to the BPI's own case to stop copying of music through home-taping . . . And the BPI's lobbying of Parliament on the matter has reached influential levels in the past weeks with meetings at the House of Commons . . . Will Sharp, manufacturer of the consumer tape machine with a twin cassette deck, find itself next in line for BPI action in the battle against home-taping on the grounds that it flagrantly invites users to contravene the Copyright Act of 1956? . . . Isn't it significant that none of Island's licensees are following through with the One Plus One cassette idea? . . . How did a rubber snake find its way onto the desk of EMI Records' legal eagle Guy Marriott last Friday? . . . Is Geoff Hannington about to get his own (well, almost his own) Logo? . . . WEA seems to be taking an inordinately long time in appointing a successor to John Fruin — is the list of likely candidates so difficult to compile, or is the position not that attractive to those so far approached?

A NEW band, **Hostage**, less than eight weeks old and combining the talents of guitarist **Alan Ross**, saxist **Raphael Ravenscroft** (ex Gerry Rafferty), former ELO cellist **Mervyn Gale** on keyboards and strings, ex Vinegar Joe bass guitarist **Steve York**, and drummer **Paul Elliott** (ex Trickster), managed by **Maxine George**, said to be causing something of a buzz at EMI Records and Island Music, both of whom may be lining up contracts . . . **Thorn EMI** so desperate for video machines to meet public demand they are considering bypassing normal suppliers and airlifting stocks direct from Japan . . . US country singer **Kenny Rogers** has paid \$14,500,000 (£6½ million) for **Dino DeLaurentiis'** 35-room Beverly Hills mansion — the highest price ever paid for a private residence in the US . . . A son, **Sam**, to **Chrysalis A&R** director **Roy Eldridge** and wife **Chris**, former **Arista PR** . . . Promo man **Alan McKenzie**, until recently general manager of the **Apollo Victoria**, can be contacted on 974 4056 . . . And former **Enfield HMV Shop** manager **Will Shewring** (97-38727) has ten years experience of record retailing to offer.

AS YES looks like becoming a big "No", **Trevor Horn** and **Geoff Downes** revert to being full-time Buggles and are now managed by **Sarm Productions** (so severing all connection with their own and Yes's ex manager **Brian Lane**) in the person of **Horn's** wife, **Jill Sinclair**, reachable on 247 1311 . . . How to turn a gaffe to your advantage: **EMI Records** press office claims 2,000 copies of **The Hucklebuck** by **The Royal Showband** are collector's items because they were wrongly pressed with **Parlophone** labels instead of **HMV** labels . . . **Ivan Chandler** of **Jobete Music** urging majors to pick up **Sugar Minott's** version of old **Michael Jackson** track **A Good Thing Going** on **Hawkeye Records**, which is currently being distributed by indies and is getting plays on **Capital** . . . **Magnum Associate Promotions** keeping regional media warm with hot water bottles plugging **Johnny Cougar's** **Hot Night In A Cold Town**, and woolly scarves for **Bobken's** debut single, **Keep Me Warm This Winter**.

MUSIC WEEK
Squash
LADDER

NAME	COMPANY	TELEPHONE	POSITION	NAME	COMPANY	TELEPHONE	POSITION
Robert Lemon	Bronze	267 4499	1	Nigel Dick	Stiff	289 6221	28
Oliver Smallman	O.S. Productions	493 9701	2	John Groves	Tape Copying Serv.	723 6305	29
Richard Botwood	Marstellor Ad.	584 7050	3	Geoff Mullin	Radio 2	580 4468	30
Peter McKenzie	Doug McKenzie	699 6464	4	Alan Sizer	Polydor	499 8686	31
Keith Yershon	Lightning	969 7155	5	Andy Trotter	EMI	486 4488	32
Chris Cooke	H. Goldsmith	487 5303	6	Ray Williams	WKLC	439 7731	33
James Flemming	BBC Records	580 4468	7	Mike Peyton	GTO	439 8971	34
Stephen Navin	Virgin	229 1282	8	Dave Symondson	Cream	221 5155	35
Jeremy Lascelles	Harrison	727 8070	9	John Hall	Rocket	258 3585	36
Mark Harrison	Harrison Prom	997 9650	10	Mel Franks	Panebourne Records	283 4095	37
Simon Draper	Virgin	727 8070	11	Peter Cornish	Island	741 1511	38
Paul Henry	Island	741 1511	12	Grant Goodchild	Sunbury	437 2468	39
Mike Edwards	EMI	486 4488	13	Allen James	Rime Ents	486 9695	40
Reg Chamberlain	MJM Records	949 1076	14	Phil Cooper	Island	741 1511	41
Nick Flemming	Arista	491 3870	15	Dave Most	RAK	586 2012	42
Stuart Taylor	Taylormade Music	439 7855	16	Chris Bennett	Tinsley Robor	278 2916	43
Adrian Gurvitz	AC Music	550 3526	17	Sid Reza	Lightning	969 7155	44
Pete Smith	Konk Studios	340 4757	18	Eddy Levy	Heath Levy	439 7731	45
Terry Windsor	TABAK	747 0366	19	Tim Todd	Hansa	493 9766	46
Nigel Mason	K-Tel	992 8000	20	Bob England	Towerbell	794 6702	47
David Wills	Campbell Hooper	734 7431	21	Peter Hughes	Radio Lux.	491 2864	48
Jonathan Ward	Music Week	836 1522	22	Ron Livensage	Cavalcade Music	493 9681	49
John Field	CBS	734 8181	23				
Mark Rye	Bob The Dog Music	398 6413	24				
Andrew Heath	Heathwave Music	439 7855	25				
Jonathon Morrish	CBS	734 8181	26				
Dave Martin	Virgin	221 7535	27				

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