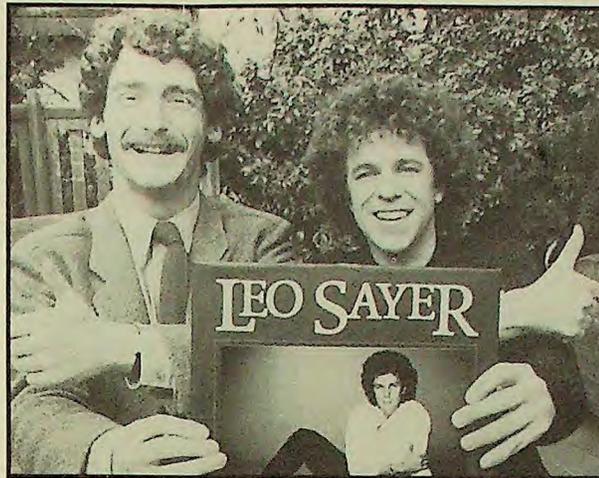


# MUSIC & VIDEO WEEK

Europe's leading music business paper 90p



LEO SAYER (right) and Lancaster Records MD Larry Levene show the direct response label's first double album release of Sayer material from the Chrysalis catalogue. (See story below).

**Questions  
(and answers)  
for dealers  
getting  
into video**  
—see p29

## UNIONS FIGHT TO SAVE 270 JOBS AS RCA AXES PLANT

UNIONS AT RCA's Washington, Tyne and Wear pressing plant are fighting the American company's decision to close the factory — with the loss of 270 jobs — on June 12.

Tom Burlison, regional secretary of the General and Municipal Workers Union, which represents most of the work-force, has sent a telex to RCA Records' president Bob Summer in New York, "imploping him to discuss the future of RCA with us so that we may retrieve the situation".

News that RCA is to cease operations at Washington came in a press release from the company's corporate public affairs office in London only five days after Don Ellis, the UK record division managing director, had denied industry speculation about the company's pressing and distribution arrangements.

"What I said was that RCA was

not contemplating moving its pressing and distribution to another company, which at the time I made those statements was the case," said Ellis last week.

RCA has an option to go to Thorn EMI for pressing during the winding down of the Washington plant and will probably go with that company for future pressing, although it has also been talking with CBS and PolyGram, and is able to bring in finished product from its European regional plant in Italy.

The company has stressed that it will continue with its distribution centre in West Bromwich and will maintain its "vigorous A & R and marketing strategy with the continuing acquisition of new talent and licensed labels".

Ellis added: "It is a fact of life that there is excess pressing capacity in this country — CBS and EMI between them can handle the entire industry's needs — and I can acquire outside pressing at a lower price than

in my own company taking into account overheads and operating costs."

The Washington factory, opened in 1970, has always been regarded as RCA's "white elephant" and the decision to close it came as no surprise to industry observers. Geographically less-than-ideally placed, it has been a constant financial strain, inhibiting the company's growth in this country. RCA claims it lost £2 million last year and £1.5m in 1979.

The axe has hovered over the factory for some years now, but union leader Burlison told *MW*: "The company is acting without even the courtesy of discussing the situation with the union and has clearly failed to explore every avenue in order to save jobs.

"This union has no intention of even discussing redundancy or severance payments because we do not accept that the plant must close."

## PRS inquiry rejected

A DEMAND for an investigation into the Performing Right Society was rejected by Trade Under Secretary Reginald Eyre in a short House of Commons debate last week.

"I thought you gave an over critical account of the general public function of the society," Eyre told Labour MP Leslie Huckfield who had sought an inquiry on the basis that PRS agents make "arbitrary" demands for money from Labour clubs, and had also alleged that the PRS' affairs were "cloaked in secrecy".

Eyre said there was no secrecy about the society's publication of accounts and other information, but the Government did intend to introduce amendments to the Companies Bill now going through Parliament to require the disclosure of voting rights within guaranteed societies such as the PRS.

During the debate, Huckfield said that only a small number of its 12,000 members really know what is going on in the PRS, and he also claimed that "PRS employs a small army of snoopers who suddenly

appear at the door of Labour and other clubs and suddenly demand money in Dick Turpin fashion".

Commenting on Huckfield's assertion that "400 or so members with 20 votes apiece have effective control of PRS", the PRS chief executive Michael Freegard said later: "In fact (as can be ascertained from the figures published in our yearbook), their votes make up only about a third of the total votes, even though their works earn some two-thirds of the society's income (excluding that part which goes to foreign societies). "So although there are good arguments for the proposition they should enjoy control, that is not in fact the case."

Campaigning PRS member Trevor Lyttleton, who was in the public gallery of the House for the 2 am debate, was not dispirited by the apparent failure of Huckfield's demand for an investigation.

"In fact the Trade Secretary left the door open, by saying that he would consider further information brought to his attention," said Lyttleton "I certainly intend to keep up the pressure."



**RICHARD BALDWIN**, above, managing director of *Music for Pleasure* for the past 16 years and EMI Records' longest serving managing director, has announced his retirement from the company with effect from March 31, and will be succeeded by Ted Harris, currently director of sales, marketing and production for MFP. Baldwin will continue to act as a consultant on future *Listen for Pleasure* projects.

Ken East, president and chief operating officer, Europe and international said last week: "Under Richard's guidance MFP has successfully diversified into both *Classics for Pleasure* and *Listen for Pleasure* and his creativity has undoubtedly been a principal influence in the success of these enterprises."

**INSIDE**

Talent special 6-10 • New releases 16 + 25 • Retailing 18 • International/Publishing 19 •  
Tipsheet/Classical/Select singles 22 • Broadcasting 23 • Video extra 29-32 • ITA  
conference report 35 • US commentary 38 • Diary/Opinion/Performance 39.

## Sayer LP heads launch of new direct-TV label

By NIGEL HUNTER

THE WILLIAM Levene Organisation is entering the TV-advertised direct mail business on a major scale with the launch of Lancaster Records. First release next month will be a double album by Leo Sayer set to coincide with the artist's 56-date UK tour and priced at £6.99 including postage and packing.

Heading the Lancaster enterprise is Larry Levene as managing director, with Sylvia Curd (A&R director) and John Benedict (legal affairs). Ogilvy and Mather will handle the advertising and Lancaster will use the existing facilities of the William Levene Organisation and its already established subsidiary, Arcade Records. Larry Levene told *MW* that Lancaster will be recruiting "some topline management people over the next few

months".

Levene stated that a multi-thousand-pound market research programme had been conducted on the Lancaster Records project, with TV commercials on several products tested by panel response in three TV regions.

He described the Lancaster policy as a single artist concept aimed at a "totally new target audience in the 25-55 age group" who are reluctant to enter record shops and partial to goods being ordered and delivered to their homes by mail.

"Subject to availability of TV time, we're looking to release a maximum of four double albums over the next 12 months," said Levene. "It will only be top quality product and issued as double albums. We're also investigating the possibility of five or six-LP packages for the future."

## Elton John sues MCA

ELTON JOHN has filed a £5 million breach of contract suit in Los Angeles against MCA Records, accusing the record company of renegeing on an album contract. The suit claims that MCA signed a £4,000,000 contract with Sackville Productions to distribute six of Elton John's albums, but rejected the sixth, claiming three of the songs had already been released as singles. At press time, there was "no comment" from MCA in Los Angeles.

More Hits from Stiff

**NIGEL DIXON**

THUNDERBIRD

BUY 103

**TENPOLE TUDOR**

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(FROM THE FORTHCOMING ALBUM  
EDDIE OLD BOB DICK AND GARY)

BUY 109

ALREADY RIDING HIGH

**DAVE STEWART AND COLIN BLUNSTONE**

WHAT BECOMES OF THE BROKEN HEARTED

BROKEN I

**LENE LOVICH**

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SALES PERSON



ROY WOOD has returned to EMI for his recording comeback. Wood, who has recently been touring with his own band, Helicopters, had been away from the performing side of the business for several years, but now after several outings as a producer — including a stint with Darts, he is back with his own single, Green Glass Windows (EMI 5156) is released March 30. It was penned by Wood who also plays all the instruments on it. Wood is pictured at EMI with (l to r) Terry Slater (head of A&R), Steve Barnett (manager) and Charles Webster (EMI product manager).

## B&C labels quit CBS for Pinnacle deal

B&C Recordings has signed a sales and distribution agreement with Pinnacle for the Trojan, Mooncrest and B&C labels. The deal starts from Monday March 30, three days after B&C's current three-year distribution agreement with CBS ends.

Clive Stanhope, general manager of B&C, comments: "Our distribution only agreement with CBS was never very satisfactory once we had disbanded our own sales force. Now, however, with Pinnacle's 19-strong sales force, we are hoping to boost our UK turnover by at least 50 per cent."

The B&C group presses its own records at the Allied Records pressing plant which is part of Marcel Rodd's Art and Sound Group.

The catalogue boasts 150 items including 125 albums featuring such artists as Bob Marley, John Holt, Steeleye Span, Tim Hart and Maddy Prior, Prince Far I, Mickey Dread and Sugar Minott.



From March 30, dealers should place all orders with Pinnacle, except wholesalers who will be able to make their own arrangements direct with B&C and should contact Clive Stanhope on 01-961 4565.

## Aura signs NY band

AURA RECORDS has signed New York band Tirez Tirez to a worldwide deal. Their first album, Etudes, previously available in limited edition on the Manchester Object label, is released on Aura next month. A single, Razorblade, will also be issued next month.



DIFFERENT SIGNING photograph (No 94) concerns Glasgow band Altered Images inking a deal with Epic. Altered Images first made an impact on last year's Siouxsie and the Banshees tour, and their first single, Dead Pop Stars (EPC A 1023), a song citing the demise of short-lived music biz successes, has just been released. Pictured are the rears of the band plus those of Muff Winwood (director UK A&R), Simon Hicks (UK A&R) and facing the camera is singer Clare.

FOUR-PIECE Scottish band Exploited have signed a three-year deal with Secret Records and debut this week with the single Dogs Of War (SHH 110). An album will follow next month.

MULTI-MEDIA Records & Tapes has signed an exclusive national distribution agreement with Pinnacle. First releases under the deal are Frank Topping's single Calvary (MMT 1) which is a celebration of Easter and is available

in picture bag, and the soundtrack album of the National Theatre's production of Hiawatha (MMLP 104), which continues on-stage at the National until April 11.

LONDON-BASED band, Lonesome No More, have signed a recording deal with Rage Records, which goes through DJM. Their debut single for the label, Turned Insane/Do You Think I Care, is released on April 24.

Enough is never enough

Janie Fricke's  
new single

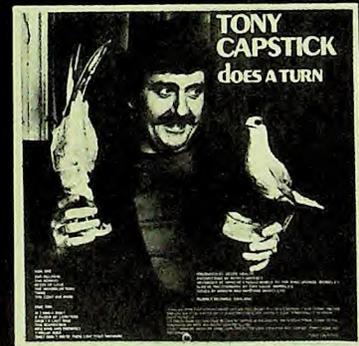
'Enough Of  
Each Other'

'Enough Of Each Other' is Janie Fricke's beautiful new single, with all the style that's made her a success in the U.S. It's taken from the album 'I'll Need Someone To Hold Me When I Cry'. Make sure you've got enough in stock.

'Enough Of  
Each Other'  
CBS 9396



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on Rubber Records RUB 023

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RUB 004 "HIS ROUND"

RUB 010 "THERE WAS THIS BLOKE" with  
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RUB 027 "SONGS OF EWAN MACCOLL"  
with Dave Burland & Dick Gaughan

TWO SIDES OF  
'THE KRANKIES'



MWM 1012 STEREO

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THE KRANKIES

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SIDES OF  
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Also available — 7" Single —

JIMMY McKELLAR/SONG O' THE CLYDE — MWM S1

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## 3M expands TV ads campaign

PHASE TWO of 3M's television advertising campaign for Scotch blank video and audio cassettes starts in April when the company's new 40-second commercial is scheduled for screening in the ATV region. Details of the campaign were outlined to 100 Midlands dealers at a recent presentation in Birmingham.

During April and May, the dealers were told, the TV advertising would be backed by special offer advertising in the local press and TV Times incorporating "25p off" coupons for audio cassettes and "50p off" for video cassettes.

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# Jet issues ELO 4-LP box set plus special single

JET RECORDS is releasing the second ELO box set on April 4. Entitled Four Light Years, it will contain New World Record, Out Of The Blue and Discovery. The four-LP set will be packaged in red and gold with each album in a special inner bag and red and white label. Also included will be an 18-page glossy colour booklet containing photographs and lyrics.

The dealer price for the box set is £6.08 (ex VAT) and for the cassettes £4.86 (ex VAT). Jet is also making available for the first time on cassette the first Box Set, Three Light Years for which the dealer price will be £4.26 (ex VAT).

Jet will also be releasing a four track single from the box set which features Mr Blue Sky, Across The Border, Telephone Line and Don't Bring Me Down.

Full colour point of sale posters

and streamers will be distributed through the CBS dealer mail out. There will be selected consumer press ads the week of release.

The box set follows the release of a Best of ELO Teledisc — TV ads for which started last Monday (March 23) and continue nationwide throughout March and April. Jet is expecting the release of the Teledisc and the box set to increase "the already substantial" sales of the ELO catalogue.

## Fans set up label to release Bolan songs

UNRELEASED TRACKS by Marc Bolan are being found, acquired and put out by the newly-formed Rarn label — which takes its name from a mythical world featured in a Bolan song. Founded by Bolan fan club organisers John Bramley and Sharon Leaning, Rarn debuts with a three-track single (in the old Bolan tradition) called The Return of the Electric Warrior. Titles are Sing Me A Song, the old Marty Wilde number Endless Sleep (both licensed to the label by Granada and taken from recordings of the Marc TV shows), and The Lilac Hand Of Menthol Dan. The last track was recorded, probably as a demo acetate, in 1967 or 1968, and the rights were bought by a friend of the singer, who has now allowed Rarn to release the cut.

Distribution is through Stage One, and release date is March 27. With the co-operation of EMI, and others with unreleased Bolan material in their possession, Rarn is already planning a second release.

## Peter Green makes video

PETER GREEN, who has constantly refused television appearances and filmwork, has now completed his first visuals for 10 years. The former blues supreme and founder member of Fleetwood Mac has completed a 30-minute video to be used for promoting his third album on PVK Records, Whatcha Gonna Do? which is released in the UK this week and which has already charted on release in Scandinavia and Germany.

PHONOGRAM IS mounting a promotion and advertising campaign around five of its recent soul album releases. The LPs involved are Light Of The World's Round Trip (Ensign ENVY 14), Kool & The Gang's Celebrate (Delite 6359029), Yarborough & Peoples' The Two Of Us (Delite 9110162) and The Gap Band's Gap Band II (Mercury 9111062) and Gap Band III (Mercury 6337110). Trade and consumer press advertising will start on March 23, and a special poster featuring all five albums will be made available to the display and sales team, and also used for disco promotion. All five albums feature hit singles.

THE RAM Jam Band release a debut single, Freetown/Do What? on their own independent label, Ram Jam Records, distributed by Stage One. Both numbers have been written and produced by original founder member Pete Gage, and the single will be in a picture bag.

TO COINCIDE with his UK tour which starts in April, Roger Whittaker releases a new single, Tall Dark Stranger (Columbia DB 9092) and album, With Love (SCX 6634). The single will be available in a full-colour bag which will also include full details of his tour itinerary.

EMI IS hoping to capture the Mother's Day market with My Mum Is One In A Million by The Children Of Tansley School (EMI 5151). The song has been written by Gordon



Lorenz and is only the second he has ever submitted to a record company — the first was the Number One Christmas hit, Grandma.

DECCA IS introducing the Elite series which is intended to identify certain items of the MOR catalogue currently prefixed TAB/KTBC (mid-price range). First album with the Elite logo is Peter Skellern's Right From The Start (TAB 9), which includes his hit You're A Lady, and other LPs which will go under Elite include titles by Tom Jones, Engelbert Humperdinck, Vera Lynn, Benny Goodman and Jacques Loussier. Dealers will be provided with special point of sale material. Also available on Decca mid-price is a new Small Faces compilation, Sha-La-La-La-Lee (TAB 16).

THE POLECATS' John I'm Only Dancing, which is already in the chart, is also now available as a limited-edition 10-inch single pressed in pink vinyl (POLE 10). In addition it will also have its own label, be in picture bag, and have a special dealer price of 91p.

ROCKET HAS picked up Eugene & The Syncopaters' single, The Great Romantic (XPRES 50), from the Swamp label which was previously distributed by Pinnacle. The single has already been picking up regional airplay.

FUTURIST BAND Soft Cell release two versions of their next single on the Some Bizzare label, distributed by Phonogram. Version number one seven-inch features A Man Can Get Lost and Memorabilia (Hard 1) while version two on 12-inch (HARD 12) features Memorabilia and a different track, Persuasion.

## Virgin pushes PiL product

PUBLIC IMAGE Limited, now reduced to just three people — Johnny Rotten, Keith Levene and Jeannette Lee — have their first studio album and single for over 15 months released by Virgin Records shortly. The release of both records is to be supported by extensive radio and press advertising.

The new album, The Flowers Of Romance, will be released on April 10 with full page ads in NME, Sounds, Record Mirror, Trax and The Face as well as trade ads. Also scheduled is a series of radio ads tied in with the HMV chain of record shops. In addition, an extensive number of in-store displays are planned, as are fly-posters in major cities and a unique painting will be on display at the Virgin Megastore in Oxford Street. The single, Flowers Of Romance (VS 397) is released this week.

## Cats single

THE NEW single from Andrew Lloyd Webber, Memory, the theme from the new musical Cats, is released by MCA this week. The stage production opens at the New London Theatre on April 30.

## Musical Chairs

BOB BARNES, previously in charge of sales and promotion with Charisma Records, has returned from the US to join 101 Records where he will run sales promotion and publicity for the label. Shelly Cole, previously doing regional promotion for RSO has also joined 101 Records ... Phil Cooper, who has been head of Island International for the past three years, has been appointed a director of the company. His official title changes to international director of Island Records. Cooper joined Island's promotion department in 1969 and has worked in Island International for the past nine years ...

Following the retirement of Fred Marks, Billboard has appointed Miles Killoch to vice-president, European Operations, based in London. Killoch is a former Billboard employee, recently manager of the Los Angeles office of magazine publishers, Charter Communications. At the same time, Mike Hennessey is promoted to managing director of Billboard's UK office and Peter Jones is upped to European news editor ...

Changes in who reports to who at CBS have been announced by managing director David Betteridge. General managers Jeff Gilbert (CBS) and Ian Groves (EPA) now report direct to Betteridge; field services manager Martin Nelson reports to Gilbert; sales director John Mair reports to Betteridge and senior director Tony Woolcott continues to have reporting to him commercial marketing manager Peter Dixon and art director Robin Szaybo.

● MAGNUM ASSOCIATE Promotions has moved to Vivian House, 21 Market Hill, Southam, Royal Leamington Spa, Warwickshire CV33 0JA. Telephone: 092 681 4642.

**DEALER PRICE**  
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**+ VAT**

**"ELVIS ANSWERS BACK" LP.**  
Hear Elvis talk to five different interviewers. Over 40 Minutes of intimate conversation between Elvis and

1. Bob Neal (Elvis first manager) Recorded in 1955.
2. Charlie Walker (in Texas) 1956.
3. Robert Carlton Brown (New York) 1956.
4. Al Hickcock (in San Antonio) 1956
5. Tom Moffett (and Peter Noone of Herman's Hermits in Hawaii) 1966.

ELVIS ANSWERS BACK is now available in the UK. The tracks were originally released in the States on "Personally Elvis", but have been electronically cleaned to improve the sound quality. You'll treasure this album.

On sale now in all major record stores.  
Distributed by Worldwide Record Distributors Limited, 35 Great Russell Street, London WC1.

**TELEPHONE: 01-636 3925**

# NEWS

## Medium-sized London venue to be opened

LONDON WILL see the opening of a new rock venue on April 1. Called Rainbow 2, it will be in the large entrance foyer of the Rainbow Theatre in Finsbury Park.

"It is hoped that Rainbow 2 will bridge the gap between the smaller venues like Dingwalls and the Hope & Anchor, and the larger venues like Hammersmith Odeon and the Lyceum," said a Rainbow spokesman. "Extensive alterations are already under way to build a stage, carpet the floor and sound-proof the hall."

Capacity will be about 1,000 standing, with room for about 200 to sit and drink. Video screens are being installed and bands will be able to use the video facilities for their own films. The venue opens on April 1 with the Modettes and friends.

The management guarantees to pay support acts "at least £10 per musician."

## DJM to offer low price double album cassettes

IN THE latest move to boost sales of pre-recorded cassettes, DJM is to offer "Two For One" tapes with a complete album on each side, and with prices pegged to the price of a normal cassette.

The cassettes will be launched on May 8 and will carry a dealer price of £3 — DJM's new price for cassettes which was previously £3.07 and is lower than its album price.

The series initially features Elton John with three cassettes coupling Greater Hits Vol I with Rock Of The Westies, Greatest Hits Vol II with Empty Sky and Captain Fantastic with the Elton John album; Jasper Carrott coupling Rabbits On And

On And On with Carrott In Notts and A Pain In The Arm with The Best Of Jasper Carrott; and Edward Woodward coupling Don't Get Around Much Anymore with A Romantic Hour.

Independent dealers will be offered the chance of buying all six for the price of five bringing the dealer price down to £2.50.

"I believe this is an original and innovative concept," said Stephen James, "and is, as far as we know, the first time cassette prices are lower than LP prices. They offer excellent value for money and, hopefully, will discourage home-taping."

## New country paper

COUNTRY MUSIC journalist and broadcaster Bryan Chalker is launching a fortnightly publication *Country Music World*, next week, retailing at 30p and edited by Chalker with John Shotton in charge of advertising. (Tel: 0424 429840.)

• DJM is also cutting the prices of selected back catalogue, albums to stimulate catalogue sales and beat cheap imports. Elton John's Greatest Hits Vols I and II come down from £3.22 to £1.75 and the double album Goodbye Yellow Brick Road from £4.75 to £3.50 (LP) and £3 (cassette).

## Island researches US One Plus One outlets

From IRA MAYER

NEW YORK: Island Records chief Chris Blackwell has directed his American office to research deals for the manufacture and distribution in the US of the hotly disputed One Plus One tape format recently launched in the UK.

Negotiations are continuing with Island's US distributor, Warner Bros, in hopes that the latter will distribute the label's mainline releases in One-Plus-One configuration. For the immediate future, it appears likely that Jem Records will import the UK cassettes and make them available in the US.

Blackwell, however, has asserted that Island itself will definitely market the tapes for recordings on subsidiary labels Mango and Antilles. Both labels are distributed through an independent network.

## EMI wins piracy case

EMI RECORDS, on behalf of all members of the BPI, was granted a permanent injunction in the High Court in London last week against a London market trader.

Giving judgment for EMI, Justice Dillon said they were entitled to an injunction banning Grace Riley of South Lambeth from ordering or selling any pirate recordings, because of admissions she had made.

• Also last week, as part of terms disposing of another action, EMI was granted an injunction by consent against Michael Corrie of Withington, Manchester, banning him from infringing their copyrights.

## Slump oldie re-issued

TAKING a leaf out of Music for Pleasure's book, nostalgia label World Records releases its first ever single this week, featuring a 45-year-old recording of Let's Face The Music & Dance. Originally intended as a promotional single to tie in with the Retrospect album Songs & Stars Of The Eighties, the company has taken the step of releasing the single commercially following initial airplay.

Let's Face The Music & Dance features Sam Browne & The Rhythm Sisters, and is coupled with Stormy Weather by Frances Langford. Catalogue number is CXT 501 and the record is available through the EMI sales force. WR marketing manager Bryan Tyrrell commented: "We thought that in these days of

depression, recession and budget blues, Irving Berlin's classic song is as relevant today as it was in the troubled Thirties."

## Boots backs Island

THE BOOTS chain has now given the go-ahead for all its record departments to stock Island's One Plus One cassettes, so the tapes are now available through all the major retail chains. Island's release schedule for April includes 18 further One Plus One tapes including five Bob Marley albums, Derek & Clive, Cat Stevens — all from catalogue, plus new releases from The Plastics, Jags and Grace Jones.

## Eel Pie publishing cuts back personnel

EEL PIE Publishing, an arm of The Who's business enterprises, has cut back its staff from eight to four, but Peter Hogan, an editor at the publishing company, said that it was continuing in its "reshaped and pruned back" form, with plans to publish The Illustrated Record of David Bowie in the autumn plus books on The Jam and the Clash, and also projects for the gift and children's book markets.

## More MCPS import bans

THE MCPS has imposed import bans on Watership Down by Bo Hansson (US & Canadian catalogue number: Charisma SRK 006044 and 211-1132) at the request of Charisma Music, and on Sky III by Sky (US catalogue number Arista AB4288) at the request of Martin Coulter Music.

## Bonaparte Records

BONAPARTE RECORDS, listed in the Wholesaling A-Z in last week's issue, would like to make it clear that it no longer operates as a one stop and offers an export service only.

## President releases will follow deals

AFTER a series of recently completed deals, President Records is releasing new singles by Lena Zavaroni, Dorothy Squires, Kathy Kirby, and a live Troggs album recorded at the New York rock club Max's Kansas City.

Lena Zavaroni has been signed to President on an exclusive, worldwide contract, and her single, *Roses And Rainbows* (PT 492) is produced by Marvin Hamlisch. It will be featured in her own BBC 1 series which starts next month.

Dorothy Squires, who had a big hit *My Way* on President, returns to the label with *We Clowns* (PT 490); and Kathy Kirby has a new version of the Charles Aznavour hit *She*, re-titled *He* (PT 491).

The Troggs album comes to President via a European licensing deal with the Max's Kansas City label and is the first of a series of albums recorded live at the New York venue.

• The David Soul single *Fool For Love* (Energy NRG 004) has been shown with the wrong distributor's code in the Airplay Action chart. Distribution is via President, not PolyGram.

## Graham Moon appeal from Severn Sound

FORMER COLLEAGUES and friends at Severn Sound have set up a Trust Fund for the daughters of the late Graham Moon, former managing director of the station and previously marketing manager at DJM and RCA Records. All those who knew Graham and would like to contribute to the fund are invited to send contributions to: Trustees Of The Moon Daughters Fund, A/C No. 11971077, c/o William and Glyn's Bank Ltd, 1 Westgate Street, Gloucester GL1 2TT. The trustees are: Dennis Potter, Clive Lindley and Eddie Vickers.

# SOUL EXPRESS

SPRING 1981

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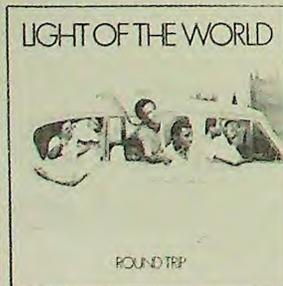
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# TALENT EXTRA

MOST RECORD company executives readily admit that the music scene is better now than it has been for a long time — and to back up this claim, there is a marked reluctance now to pick up the odd one-off deal, and instead there is a preference to sign acts or bands who not only have a long-term future, but also the necessary worldwide potential to make their record company's investment in them worthwhile.

The year so far has already seen the first-time chartings of many new, or relatively new recording acts, and the signs are that the trend will continue. And while well-established favourites like Wings, Status Quo, Queen, Roxy Music, The Who, and Rainbow chalk up their umpteenth hits, it is a refreshing sight to see such comparatively new names as Adam & The Ants, Ultravox, Teardrop Explodes and The Stray Cats up there besides them.

## Keen competition

Some of the industry's top A&R men agree that today's pop scene presents many possibilities. For instance, Muff Winwood, CBS UK A&R director, says: "During the last six months pop music has been more vibrant than for a long time. There is more originality now among bands and acts, and less of the bandwagon jumping that had been prevalent for some time. Aspiring pop and rock artists are more aware of the keen competition which surrounds them, and anyone with common sense realises that you have to approach music from a different angle to attract interest — musicians are now investigating different sources of

The record industry may be experiencing diminished sales, but rarely has there been such a broad spread of musical styles and talents represented in the charts and the A&R men's rosters. The growing influence of techno pop, the growing fusion between jazz, rock and blues, the closing gap between what has previously been known as pop and MOR, the ever-spreading appeal of country music and the continuing popularity of disco and reggae — it all makes for an exciting musical phase. It also makes picking the winners even harder and this Talent Extra, edited by CHRIS WHITE, spotlights some of the favourites for success in 1981.

music from all over the world and integrating it."

CBS and Epic have four as yet unbroken acts whom Winwood is confident will break in a major way before the end of 1981 — Scottish band Altered Images whose single Dead Pop Stars has just become a hit, The Quick who picked up a lot of airplay with their first two singles, The Stroke, a boy-girl duo who write

their own material and are being produced by Stuart Colman (who also produces Shakin' Stevens) and The Hit Men who have already had some American success.

There are several other acts on the CBS/Epic roster who have been attracting interest but have still to achieve success on record — Bruce Woolley, The Sinceros and The Photos. The latter have an album

scheduled for release produced by Tony Visconti.

After several months of top-management changes at Phonogram, which included a major expansion of the A&R team, the results in terms of new talent are finally filtering through. With two acts in particular, Teardrop Explodes and The Polecats, having already tasted chart success, the company is confident of breaking many more new acts during the year. The list includes Resistance, Ian Page, Johnny Britton, Weapon Of Peace, Central Line, Yarborough & Peoples, Florence Warner, Max Webster, Way Of The West, Original Mirrors, Graham Bonner and Bill Nelson (ex-Be Bop Deluxe).

Director of A&R Chris Briggs says: "Our general policy towards talent is to be as open-minded as possible. Once you start setting down guidelines then you begin to restrict yourself and become bogged down.

"When the existing Phonogram team was expanded last September everyone sat back to see how things worked — now we are beginning to see continuity. We've already seen results with Teardrop Explodes and although another new signing, Tom Robinson's Sector 27, has not happened yet, we are looking upon the band as a long-term project.

"You have to support creative people even if they are not immediately commercially successful. You don't stop just because they are not making a lot of money for the company at a particular time," Briggs adds.

## Raw talent

"It is much more satisfying to build up artists or acts from nothing, rather than buying 'ready-made' names — and there is certainly a lot of interesting new, raw talent around."

He cites The Polecats as an example of an act built by the company: "It has incredible effect on morale when success is seen to come from within a company — when an act is seen, discovered and signed by the A&R department, goes through all the marketing and promotion, and then achieves chart success."

Asking an A&R director to single out his "priority acts" is a waste of time. As A&M's Mike Noble stresses: "Every act we sign is a priority." The label that boasts on its roster such megastars as The Police, Supertramp and Joan Armatrading is constantly looking to sign, develop and break new talent. And Noble's policy is always to sign relative unknowns.

"A&M has never been into cheque book signings of established acts, those deals just wouldn't work for us. We feel we have something creative to offer and want to be involved in the development of a career — that's the most exciting bit,

I signed The Police on the strength of some tapes brought into the office by Miles Copeland — one of the tracks was Roxanne."

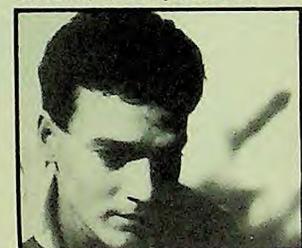
Noble believes the general music scene is very healthy at present and says that the UK is still the premier source of talent. "If anything, we are spoilt for choice," he adds.

A&M has made several signings whom Noble sees as having great potential for breaking in 1981. They include Rupert Hine whose debut LP, Immunity, has just been released, Nine Below Zero (new LP, Don't Point Your Finger), Spizzles who were most recently known as Athletico Spizz 80, Live Wire ("The reaction to their latest album, Changes Made, has been sensational"), Ali Thompson who has already had success in other territories including the US, Chas Jankel (founder member of Ian Dury & The Blockheads), Henry Badovski, a protégé of Miles Copeland who is currently recording his first album, and The Keys who are being produced by Joe Jackson. Noble describes their music as "classy pop songs with insistent melodies and powerfully delivered harmonies which belong strictly to the Eighties."

## Cold shoulder's

Never daunted by a challenge, Virgin has gone to Glasgow to acquire what it describes as "a motley collection of Scottish-based talent", in the form of the Cuba Libre label. The label was the brainchild of Ali Mackenzie, drummer with The Cuban Heels and producer of The Shakin' Pyramids, and formed after experiencing a number of record company cold shoulders.

In the worldwide deal The Cuban Heels have signed direct to Virgin, while The Shakin' Pyramids will appear on Cuba Libre as the first part of a licensing deal with Virgin. First product released is a double-pack maxi-single from The Pyramids, and a single by James King. Another signing, Willie Gardener, also has product due.



TWO YEARS after being signed by CBS, Bruce Woolley has still to achieve success on record, even though he has been attracting a lot of interest from the media and punters alike.

Another interesting project getting a boost from Virgin is The British Electric Foundation, and its first off-shoot Heaven 17, formed by former Human League synthesiser players Ian Marsh and Martin Ware, augmented by the vocals of Glenn Gregory.

MCA is working hard on four recently signed bands — The Donkeys, The Look, The Freshies and The Tygers Of Pan Tang. The company feels that 1981 could be "a good year for The Donkeys" who used to go through Rhesus Records. The Look have already established themselves with the I Am The Beat single, and The Freshies with I'm In Love With The Girl On A Certain Manchester Megastore Check-Out Desk. The Tygers Of Pan Tang established themselves last year.

MCA believes in diversification of releases — apart from the bands already mentioned, the company continues in the country field with The Coal Miner's Daughter soundtrack, and is about to release the new single by Andrew Lloyd Webber, Memory — the theme from his new musical, Cats.

**"You have to support creative people even if they are not immediately commercially successful"**

— Phonogram's Chris Briggs.

# NEW SINGLE THE FRESHIES



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RAZZ RECORDS



# TALENT EXTRA



**THE CUBAN HEELS**, signed direct to Virgin, but part of the Cuba Libre package, described as "a motley collection of Scottish-based talent". The Cuba Libre label was the brain child of Ali Mackenzie, drummer with The Cuban Heels, and was formed after he experienced a number of record company cold shoulders.

FROM PAGE 6

Stiff has established its reputation on discovering new talent, and still prides itself on setting trends rather than following them. It comes as some surprise then to learn that one of the artists generating a buzz around the Stiff offices is none other than Desmond Dekker, the Jamaican reggae artist, who had a number one hit with The Israelites more than a decade ago.

Stiff has already issued an LP of his re-recorded hits but later this month plans to launch a collection of brand new songs by Dekker recorded at Robert Palmer's studio in the Bahamas, with Palmer producing.

Among the Stiff stable of new discoveries is Nigel Dixon, former lead singer with Whirlwind, a band that pre-dated the current rockabilly craze by three years. His single,

Thunderbird, is described by Stiff as "a good old croon with the best clippity cloppity rhythm track since Four Legged Friend by Tex Ritter or Tumbling Tumbleweeds by Sons Of The Pioneer!"

More established at Stiff, but still seeking a big breakthrough, are The Equators who were one of the five Son Of Stiff Tour package acts touring last autumn. They have been recording with producer Bob Andrews whose most recent successes have been the Jona Lewie hits.

Charisma has been somewhat stuck with an image as "the Genesis label" with a few quirky performers such as Vivian Stanshall and Sir John Betjeman on the fringe. In an effort to combat that tag and promote the music of the moment, Charisma last year set up the Pre label and this year chairman Tony Stratton Smith has declared his

intention to triple expenditure on the Pre project. The new label includes Scars, Tuxedo Moon, The Residents and Prince Far I among its roster.

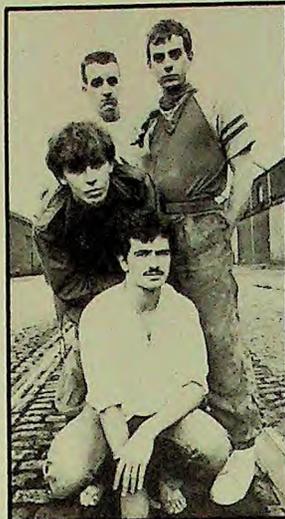
Scars were one of the first acts signed to the label and helped launch it with a gig at the London Nashville Rooms. As well as headlining their own gigs, they have supported Siouxsie & The Banshees, The Human League, and Pauline Murray in the UK and Europe. They have had three singles released on Pre and the company plans a big push behind their first album, *Author! Author!* — released in early April.

## Resurgence

The last 12 months have seen Decca recovering some of the ground it had lost in recent years, with chart hits by Sploognessabounds and Jane Kennaway, and even a re-issued single from Adam & The Ants. The company looks like continuing its resurgence with Kit Hain, formerly one half of the Marshall & Hain duo who had a huge hit three years ago with *Dancing In The City*, b-MoviE, a three-piece band from Mansfield, and TV21 from Scotland, who are managed by former *Record Mirror* writer Ronnie Gurr.

Hain signed with the company after a two-year lay-off from recording, and has been working on tracks with producer Mike Thorne, who has previously worked with Wire, The Shirts, Soft Machine and John Cale. Her first single, *Uninvited Guests*, was released in January and picked up favourable reviews — the follow-up, *Danny*, has just been issued and an LP is in the pipe-line.

Decca has high hopes for b-MoviE whose first single, *Institution Walls*, was released in February. The band



**THE TEARDROP EXPLODES**, signed to Phonogram last summer, and already a major chart success.

started as a three-piece 18 months ago, and the majority of their material is written by bass player and vocalist Steve Hovington. Despite the band's visual image, b-MoviE feel that they "should not be slotted in with psychedelic or Futurist crowds".

## Innovative

After its success with Darts and Bad Manners, Magnet is going for the hat-trick with *Modern Jazz*, a band which perhaps has a misleading name in that their musical influences range from pop to classical.

Brian Reza, A&R director, says: "Having listened to their demos and seen the band in performance, I was really impressed with the depth of talent in their writing and presentation. They are a highly innovative and creative unit which is a big plus to the thinking behind the A&R department's plans for their development."

He adds: "Their potential as a record-selling act is big and worldwide, and we hope that by the end of 1981 we will be well on the way to this goal."

TV talent shows have produced a sprinkling of pop stars over the years, and in Paul Rafferty, a winner of ITV's *Search For A Star*

**With Paul Rafferty**  
"there is no need,  
as with some  
artists, to build up  
an artificial image."  
— EMI's Vic Lanza.

programme, EMI is convinced that they have signed an act with "truly international potential". Such was the impact of Rafferty's TV appearance that he was approached by several record companies, but EMI MOR division general manager Vic Lanza had signed him to a long-term deal within 24 hours of the show going out.

For Rafferty it was a case of "overnight success" although as usually happens in such cases he has more than paid his dues and demands during the last few years. His apprenticeship was served in local bands, his songwriting has developed over a period of years, and he even co-built an eight-track studio in Manchester.

Currently Rafferty is recording tracks for his first album, and a single *The Man Behind The Scenes* is lined up for release. As a songwriter he has been signed to Rocket's Big Pig Music.

## Concert artist

Vic Lanza says: "Rafferty is a prolific songwriter and this is the key to his recording career. He is a good performer with an individual style which reflects the songs he writes. In another words there is no need, as with some artists, to build up an artificial image."

Lanza adds: "The next step in his career is close co-operation with his management and agency. His management and ourselves see him as a concert artist, and initially he may well go on tour as support to a major artist."

It seems likely that Paul Rafferty's material will attract interest from other recording acts — already one of his songs, *You Blew It*, has been recorded by fellow EMI recording artist Iris Williams.

TO PAGE 10

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'all about you'

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# TALENT EXTRA

FROM PAGE 8

Arista/Ariola international head of artists development, John Briley, says — as do his counterparts in other companies — that it was forcefully demonstrated during the bandwagon-jumping early punk days that a label which signs too many similar acts will achieve little or nothing with them. A range of acts to fill the different market slots, and versatility in promotion and marketing, is the logical approach for the early Eighties.

Both labels are keeping their rosters small, and some trimming has been done. New signings which Briley puts forward as illustrating the broad front on which the company will be attacking the market this year includes BIM, Fela Kuti the Nigerian sax player, Praying Mantis and Krokus (representing the heavy metal faction), and The Stray Cats (for whom, Briley insists, they paid less than any of the rumoured fabulous advance sums) who have already been an instant success.

Some signings are artists who are far from unknown but new to the label, such as Kiki Dee whose product can expect heavy promotion because Ariola wants to revitalise her career. Arista is similarly



FORMERLY one half of the Marshall & Hain duo, who had a Top Three hit with *Dancing In The City*, Kit Hain is striking out on her own now with a new record deal for Decca. Her second single, *Danny*, was released recently.

working on building a career afresh for former Evita star Elaine Paige, and the same also applies to Bram Tchaikovsky.

Chrysalis doubled its usual number of signings last year — they signed six acts instead of the usual two or three. And most of those six have made a good impression on the market already.

Ultravox are now well-established, high in the singles and LP chart, while Linx's progress with Chrysalis is a good example of how the A&R department goes for quick

**"At EMI we have always tried to have a family feeling, and it is important for us to have successful new names . . ."**

**— EMI's Terry Slater.**

results, but is prepared to keep on working for an act if initial results are merely average or if progress is erratic for a while.

The future of Spandau Ballet, in the words of the company, seems "very rosy" although Q-Tips is a different story. Their aim is to bring out an album which is as good as their live performance, and Chrysalis' A&R director Roy Eldridge has searched hard for the right producer.

Eldridge also has great faith in Charlie Dore (who is now living in LA) and hopes that the LP she will deliver in summer will establish her in a way that the turntable hit, *Pilot Of The Airwaves*, did not. Latest signing to the company is Brian Copey And The Commotions, a London outfit whose first single was *Boys In Love*.

The philosophy that big

companies must think internationally is stressed at WEA in any discussion of A&R activities — and it applies in two ways because the UK company has to exploit the acts signed to its US parent as well as looking for home-grown talent which will sell in the States.

It follows that WEA's new signing, The Bureau, have a reasonable chance of cracking both the US and European markets. The first album from the group — which has, at its core, several ex-Dexy's Midnight Runners — is scheduled this month. Sales manager Mike Heap comments: "We are very keen on developing that area of contemporary music, like The Pretenders who did everything we hoped for, and a little more, last year".

From the US artist roster, WEA will be particularly concentrating on Gamma, Patrice Rushent, Eddie Rabbitt, Chris Cross, Pearl Harbour, Prince and More. Looking at the UK roster, Heap stresses that WEA will continue to work on developing and broadening B A Robertson's career, to show him as a performer of many abilities. Also in line for promotion are Echo & The Bunnymen, The Reluctant Stereotypes whose next LP will be crucial in their career development, and The Expressos.



NEW Zealander Shona Laing had two Top 10 singles and albums in her homeland seven years ago and now, through her recording deal with EMI, she is hoping to emulate that success in the UK.

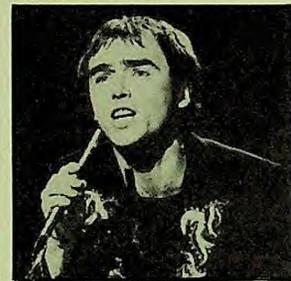
Canadian band) and Martian Dance. A&R director Terry Slater says: "Obviously we are looking for acts and groups who have got longevity — sensible people who have got a lot of enthusiasm for what they are doing. At EMI we have always tried to have a family feeling, and it is important for us to have successful new names alongside the established acts like McCartney and Queen."

RCA is bound to be putting a lot behind the Song For Europe winners Bucks Fizz who will represent the UK at the Eurovision Song Contest on April 4.

A violin player swathed in bandages may seem an unlikely prospect as a rock star yet DinDisc has enough faith in Nash The Slash to make him the subject of their first TV campaign.

Another band the label is sure will break through soon is Modern Eon, a five-piece band from Merseyside who previously recorded for their own Eon label.

## Flying start



NEW EMI signing Paul Rafferty — after winning the TV talent show *Search For A Star* it was a case of overnight success, although as usually happens in such cases he has paid his dues and demands during the last few years.

Polydor has been busy building a strong roster of new and developing acts — at the time of writing the company has broken and established Visage with two singles in the Top 75, has three singles in the Top 10 with Roxy Music, Coast To Coast and The Who, and has also found success with The Passions and Shakatak. The band is looking to improve its market share by building such bands as The Gas, The Wanderers, Irish band Bagatelle, heavy metal outfit Comsat Angels and The Chords, and Godley and Creme (of 10cc and Consequences fame).

## Virtuoso

Rocket's John Hall is confident 1981 will be a good year for his company — apart from a new Elton John album, currently being recorded in the US, Rocket has high hopes for a new Judy Tzuke album and is confident of continued success for The Lambrettas. The first album from electronics wizard Johnny Harman is also due.

Back to the majors, EMI has a whole string of new acts which the company is determined to break. They include Duran Duran (already in the Top 20 with Planet Earth), Classix Nouveaux, Jets, Bow Wow Wow, Honey Baine, Shona Laing, Reckless (who are actually a

Other record labels too are pushing forwards with new talent — or re-promoting old. Creole Records recently launched its new label logo with a single by Kevin Kitchen, and other acts to be given a push include Adrian Baker, Natural Sound and Sugar Daddy. DJM continues to promote two lady vocalists, Grace Kennedy who recently had her own BBC TV series, and Jenny Darren, as well as disco acts via the Champagne label. Veteran blues singer John Mayall is also the subject of promotion.

For Mickie Most's RAK label, 1981 has already got off to a flying start with the success of Kim Wilde and Kids In America. Ensign Records, which recently did a licensing deal with RCA, has product available by the now-established Light Of The World, Beggar and Co, Rudy Grant, Black Slate and David Bendeth.

Another label to recently do a licensing deal with RCA, Logo, will be working on the careers of rock bands Vardis and Straight Eight, as well as Australian superstar Marcia Hines. Meanwhile Riva Records is still concentrating on breaking American rock singer John Cougar here, as is Dreamland Records with Michael Des Barres.

Finally, Bronze Records is looking to build on the success of Girlschool, the all-girl heavy metal outfit, with the release of the new album and single, *Hit And Run*, and Island Records hopes to establish U2 in the UK. Also high on Island's list is Japanese new wave band The Plastics, and Kid Creole & The Coconuts whose LP is released shortly via the ZE label.

Debut album

# The Shakin' Pyramids

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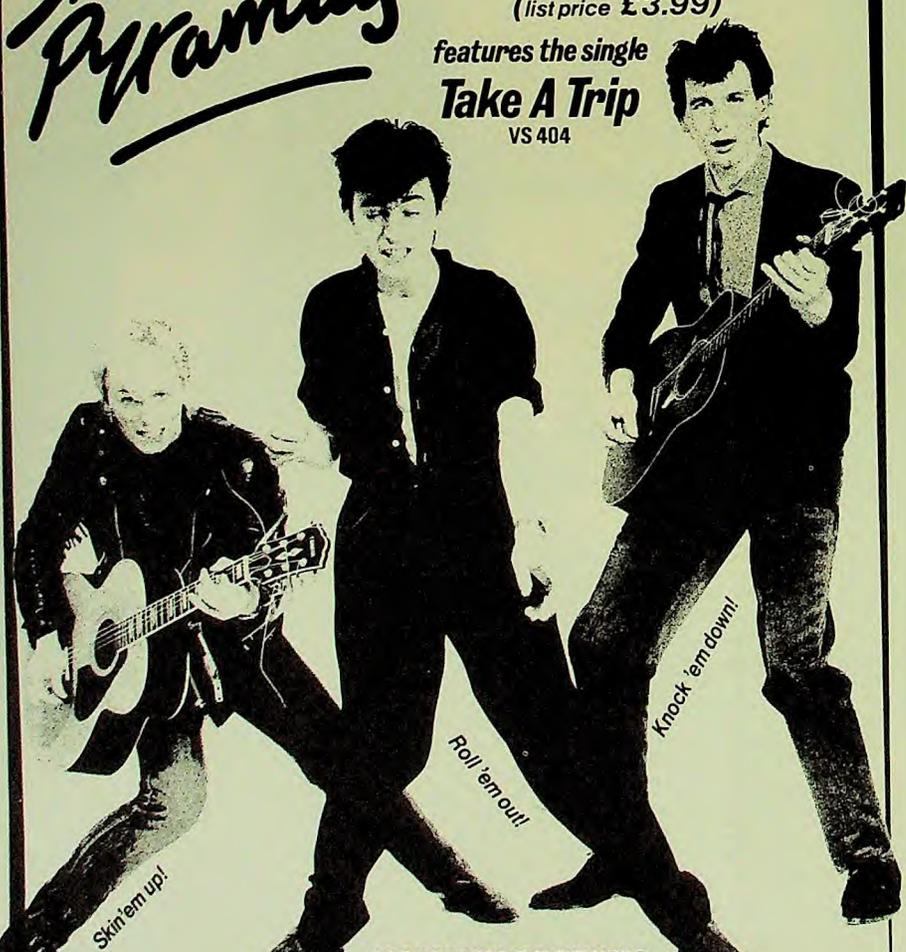
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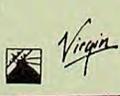


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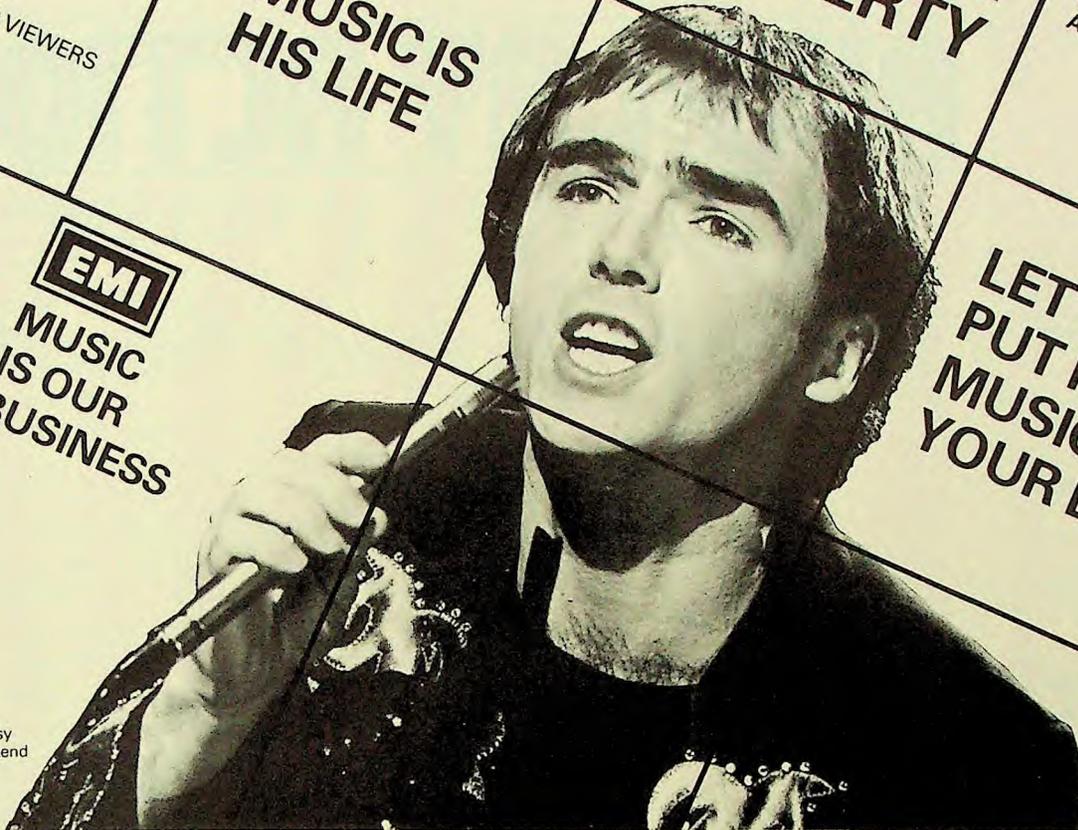


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London Weekend  
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**GOOD TIMES**

NEW SINGLE

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# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK

ONE MORE CHANCE — Diana Ross

DAVID HAMILTON'S ALBUM OF THE WEEK  
BILL HALEY — A TRIBUTE (MCA MCF 3105)

CAPITAL: PEOPLE'S CHOICE  
SKATEAWAY — Dire Straits  
CLYDE: CURRENT CHOICE

DOWNTOWN: MUSIC MOVER

FORTH: STATION PICK  
JUST A FEELING — Bad Manners  
LUXEMBOURG: POWERPLAY  
BERMUDA TRIANGLE — Barry Manilow  
BBC SCOTLAND: SINGLE OF THE WEEK

PENNINE: PENNINE PICK  
TIME — Light Of The World  
MANX ALBUM OF THE WEEK  
TO LOVE AGAIN — Diana Ross

Radio One listings are based on actual plays logged between 7 a.m. to 7 p.m. weekdays and 7 a.m. to 5 p.m. Saturday and Sunday, on a Friday to Thursday cycle. Information supplied by Sham Tracking (01 460 7564).

Listings exclude last week's Top 40

AIR SUPPLY Lost In Love Arista ARIST 329 (F)

AMOO, CHRIS This Must Be Love Precision PAR 118 (A)

BASIL, TONI Nobody Radialchoice TIC 2 (C)

BELL & MARTIN Together Again Rampage RAM 48 (F)

BERRY, MIKE Diana Polydor POSP 232 (F)

B.MOVIE Remembrance Day Deram DM 437 (F)

BONNETT, GRAHAM Night Games Vertigo VER 1 (F)

BOWEN, ANDY Another Shipwreck EMI 2906 (E)

BOWIE, DAVID Up The Hill . . . RCA BOW 9 (R)

BRIGGS, BRIAN See You On . . . Bearsville K 6664 (W)

BUBBA LOUIS No Second Chance WEA K 18441 (W)

BUDD, JULIE Roses & Rainbows A&M AMS 8117 (C)

BUREAU Only For Sheep WEA K 18478 (W)

BAD MANNERS Just A Feeling Magnet MAG 187 (A)

BENSON, GARY All Cried Out Warner Brothers K 17773 (W)

BUCKS FIZZ Makin' Your Mind Up RCA 56 (R)

BUFFET, JIMMY Coconut Telegraph MCA 679 (C)

CALE, J.J. Carry On Island WIP 6686 (E)

CAINE, MARTI, I'll Never See You Again BBC RESL 90 (A)

CAMPBELL/TUCKER Why Don't We . . . Capitol CL 16182 (E)

CAPSTICK, TONY Comes Home Dingles SID 27 (SP)

CHAMPAIGN How 'Bout Us CBS 1046 (C)

CHAS & DAVE Poor Old Mr. Woogie Rockney 10 (P)

CLAPTON, ERIC I Can't Stand It RSO 74 (F)

CLASSIX NOUVEAUX Guilty United Artists BP 388 (F)

COOLIDGE, RITA Let's Go Dancing A&M AMS 8119 (C)

CRAWFORD, RANDY Love Theme RCA 676 (C)

CHANGE Paradise WEA K 79196 (W)

CROSS, CHRIS Ride Like The Wind Warner Bros K 17582 (W)

DETROIT SPINNERS Yesterday Once More Atlantic K 11564 (W)

DEXY'S MIDNIGHT RUNNERS Plan B EMI 6046 (E)

DUNLAP, GENE It's Just The Way I Feel Capitol CL 16183 (E)

DIRE STRAITS Skateaway Vertigo MOVIE 2 (F)

EARTH WIND AND FIRE And Love Goes On CBS 9521 (C)

EASTON, SHEENA Take My Time EMI 5135 (E)

EDMUNDS, DAVE Almost Saturday SwanSong SSK 19424 (W)

EVERLY, PHIL Dare To Dream, Epic EPC 9575 (C)

EXPRESSOS Tango In Mono WEA K 18341 (W)

ENGELBERT After The Lovin' Epic EPC 1082 (C)

EUGENE/SYNCOPATORS The Great . . . Rocket XPRES 50 (F)

FOLEY, ELLEN Shattered Palace Epic EPC 9522 (C)

FRANKLIN, ARETHA Can't Turn . . . United Arista ARIST 395 (F)

FISCHER Z Marlise Liberty BP 387 (E)

GAYE, MARVIN Praise Motown TMG 1225 (E)

GAYLE, CRYSTAL Half The Way CBS 024 (C)

G.B. BAND One's A Lonely Number Magnet MAG 186 (A)

GIBB, TERRIE Somebody's Knocking MCA 685 (C)

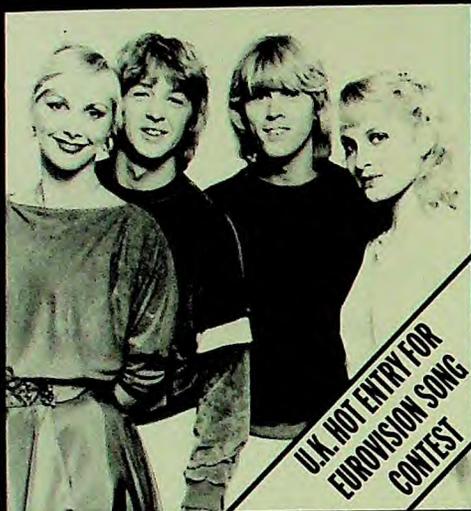
GILLAN New Orleans Virgin VS 406 (C)

# AIRPLAY ACTION

	PARADOXIC	RAIDERS	BBC SCOTLAND	BBC WALES	BBC NORTH	BBC SOUTH	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PENNINE PICK	SMITHS	TRENT	THAMES	VALLEY	VICTORY	NON RELEASES	
AIR SUPPLY																									
AMOO, CHRIS																									
BASIL, TONI																									
BELL & MARTIN																									
BERRY, MIKE																									
B.MOVIE																									
BONNETT, GRAHAM																									
BOWEN, ANDY																									
BOWIE, DAVID																									
BRIGGS, BRIAN																									
BUBBA LOUIS																									
BUDD, JULIE																									
BUREAU																									
BAD MANNERS																									
BENSON, GARY																									
BUCKS FIZZ																									
BUFFET, JIMMY																									
CALE, J.J.																									
CAINE, MARTI																									
CAMPBELL/TUCKER																									
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CHAMPAIGN																									
CHAS & DAVE																									
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COOLIDGE, RITA																									
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GAYLE, CRYSTAL																									
G.B. BAND																									
GIBB, TERRIE																									
GILLAN																									



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**MUSIC WEEK**

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# TOP 75 SINGLES

A-Z (TOP WRITERS)

All American Girl (Waldon/Waldon/Willis/Sledge)	55
Antmusic (Adam Ant)	47
Marco Pirroni (Pirroni)	29
Attention To Me (Findon/Myers/Puzey)	29
Can You Feel It (M & J Jackson)	26
Almost Saturday Night (Fogarty)	70
Capstick Comes Home! (Sheffield Grinder (Capstick/Dvorak))	10
Can You Handle It (Brown/Letter)	31
Ceremony (Joy Division)	39
D-Days (O'Connor)	23
Dead Pop Stars (Altered Image)	73
Don't Panic (Adrian Baker)	66
Do The Hucklebuck (Alfred Gibson)	7
Einstein A Go-Go (Walters/Burgess/Landscape)	11
Fan Dabi Dozi (Kerr)	51
Fade To Grey (Currie/Payne/Ure)	72
Four From Toyah (Toyah/Hall/Bogen)	4
Get Tough (Durham/Cunningham)	50
Good Thing Going (The Corporation)	57
Hot Love (Yellowstone/Voice)	49
I Love A Rainy Night (Rabbit/Stevens/Molloy)	28
I'm So Happy/Time (McKrieth/Wellington/Baptiste)	67
I Missed Again (Collins)	63
Intuition (Grant/Martin)	17
I Saw Her Standing There (Lennon/McCartney)	13
I Surrender (Russ Ballard)	40
It's A Love Thing (Shelby/Meyers)	38
Jealous Guy (Lennon)	20
John I'm Only Dancing (Bowie/Anon/Polecats)	3
Jones Vs Jones (G. Brown/Mickens/Taylor/Kool & The Gang)	36
Just A Feeling (Bad Manners)	18
Just Fade Away (Fingers/Ogilvy)	54
Jitterbuggin' (Temperton)	65
Kids In America (R. Wilde/M. Wilde)	34
Kings Of The Wild Frontier (Adam Ant/Pirroni)	2
Lately (Wonder)	5
Living In The UK (Sharpe)	6
Making Your Mind Up (Hill/Danter)	61
Make That Move (Spencer/Shelby/Smith)	24
Message Of Love (C. Hindle)	60
Mind Of A Toy (Remix) (Various)	74
My Mum Is One In A Million (G. Lorenz)	14
New Orleans (Gaye/Royster)	75
New Toy (T. Dolby)	37
Night Games (Hamilton)	53
Oldest Swinger In Town (Pickford)	43
Once In A Lifetime (Eno/Byrnes)	46
One More Chance (Messer/Goffin)	27
Plan B (Roland/Patterson)	68
Planet Earth (Duran/Duran)	58
Return Of The Los Palmas 7 (Barson/Woodgate/Bedford)	12
Reward (Gill/Copel)	41
Rock This Town (B. Setzer)	8
Romeo & Juliet (Knopfler)	44
Shaddup You Face (Dolce)	44
Shaddup You Face (Dolce)	59
Slow Motion (Ultravox)	25
Something 'Bout You Baby (Supa)	35
Southern Freeez (Spannett/Mass/Rocca)	22
(Somebody) Help Me Out (McKrieth/Baptiste/Wellington)	21
Star (D. Chanter)	30
St. Valentine's Day (Massacre/H. Robinson)	15
This Old House (Hambly)	33
Twilight Zone/Wratchchild (Harris/Murray)	31
Underwater (Thumann/Waldon)	32
Up The Hill Backwards (Bowie)	59
Vienna (Currie/Cross/Cann/Ure)	42
Vital Signs/A Passage To Bangkok (Lal/Lifson/Pearl)	16
Walking On Thin Ice (Ono)	52
We Don't Need This) Facist Groove Thang (BEF/Gregory)	64
We'll Bring The House Down (Leal/Holder)	45
What Becomes Of The Broken Hearted (Riser/Dean Weatherpoon)	71
Woman (Lennon)	19
W.O.R.K. (Nah No No My Daddy Don't) (McLaren/Barbarossa/Ashman/Gorman)	48
You Better You Bet (Townshend)	62
	9

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 1	2	5	<b>THIS OLE HOUSE</b> Shakin' Stevens (Stuart Colman) Leeds	Epic EPC 9555 (C)
£ 2	3	6	<b>KIDS IN AMERICA</b> Klm Wilde (R. Wilde) Rickim/RAK	RAK 327 (E)
3	1	6	<b>JEALOUS GUY</b> Roxy Music (Ferry/Davies) Northern Songs	E.G./Polydor ROXY 2 (F)
£ 4	8	7	<b>FOUR FROM TOYAH</b> Toyah (Nick Taubart) Sweet 'N' Sour Songs/Safari	Safari TOY 1 (SP)
5	4	6	<b>KINGS OF THE WILD FRONTIER</b> Adam & The Ants (C. Hughes) EMI	CBS 8877 (C)
▲ 6	18	4	<b>LATELY</b> Stevie Wonder (Stevie Wonder) Jobete (UK)/Black Bull	Motown TMG 1226 (E)
7	5	9	<b>DO THE HUCKLEBUCK</b> Coast To Coast (Hal Carter) Leeds	Polydor POSP 214 (F)
8	6	9	<b>REWARD</b> Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers	Mercury TEAR 2 (F)
9	9	4	<b>YOU BETTER YOU BET</b> The Who (Bill Szymczyk) Eel Pie	Polydor WHO 4 (F)
£ 10	54	2	<b>CAPSTICK COMES HOME/SHEFF. GRINDER</b> Tony Capstick/Carlton Main Frickley Colliery Band (J. Leonard) Tyke Music	Dingles SID 27 (SP)
£ 11	21	5	<b>EINSTEIN A GO-GO</b> Landscape (Landscape) Landscape/Sunbury	RCA 22 (R)
£ 12	20	6	<b>PLANET EARTH</b> Duran Duran (Colin Thurston) Tritac/Carlin/Paterman	EMI 5137 (E)
13	25	4	<b>INTUITION</b> Linx (Carter/Grant/Martin) RSM/Solid	Chrysalis CHS 2500 (F)
▲ 14	24	3	<b>MIND OF A TOY</b> Visage (Visage/Ure) Island/Copyright Control	Polydor POSP 236 (F)
15	13	6	<b>STAR</b> Kiki Dee (P. Williams) Shogun/Eaton	Ariola ARO 251 (A)
16	7	11	<b>VIENNA</b> Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2481 (F)
17	14	4	<b>I MISSED AGAIN</b> Phil Collins (Phil Collins) Effectsound/Hit & Run	Virgin VS 402 (C)
£ 18	17	6	<b>JONES Vs JONES/SUMMER MADNESS/FUNKY STUFF</b> Kool & The Gang (The Gang) Planetary Nom De-lite KOOL 11/1112/Gang 11 (F)	De-lite KOOL 11/1112/Gang 11 (F)
▲ 19	30	3	<b>WHAT BECOMES OF THE BROKEN HEARTED</b> Dave Stewart/Colin Blunstone (D. Stewart) Jobete	Stiff BROKEN 1 (C)
£ 20	26	3	<b>IT'S A LOVE THING</b> Whispers (Whispers/Griffey/Sylvers III) Chappell	Solar SO 16 (R)
21	11	8	<b>SOUTHERN FREEEZ</b> Freeez (John Rocca) Carlin/Paterman	Beggars Banquet BEG 51
22	12	5	<b>SOMETHING 'BOUT YOU BABY I LIKE</b> Status Quo (Status Quo/J. Eden) Screen Gems EMI	Vertigo QUO 5 (F)
▲ 23	42	2	<b>D-DAYS</b> Hazel O'Connor (Tony Visconti) Albion Music	Albion ION 1009 (SP)
24	NEW		<b>MAKING YOUR MIND UP</b> Bucks Fizz (Hill) Cop. Con/Paper Music	RCA 56 (R)
25	10	8	<b>SHADDUP YOU FACE</b> Joe Dolce (J. Dolce/McKenzie) April	Epic EPC 9518 (C)
£ 26	28	5	<b>CAN YOU FEEL IT</b> Jacksons (Jacksons) Carlin	Epic EPC 9554 (C)
27	16	8	<b>ONCE IN A LIFETIME</b> Talking Heads (Brian Eno) Warner Brothers	Sire SIR 4048 (W)
28	23	8	<b>HOT LOVE</b> Kelly Marie (Yellowstone/Voice) Red Bus/Grade One	Calibre PLUS 5 (A)
▲ 29	35	3	<b>ATTENTION TO ME</b> Nolans (Ban Findon) Black Sheep	Epic EPC 9571 (C)
30	19	8	<b>(SOMEBODY) HELP ME OUT</b> Begger & Co. (McKrieth/Brown/Wallington) Dizzy Heights	Ensign ENY 201 (R)
£ 31	33	5	<b>CAN YOU HANDLE IT</b> Sharon Redd (Lester/Brown) Paterman/Carlin	Epic EPC 9572 (C)
£ 32	31	3	<b>TWILIGHT ZONE/WRATHCHILD</b> Iron Maiden (Iron Maiden/M. Birch) Zomba	EMI 5145 (F)
33	15	6	<b>ST. VALENTINE'S DAY MASSACRE EP</b> Motorhead/Girlschool (Vic Maile) Multimood Music	Bronze BRO 116 (F)
£ 34	72	2	<b>JITTERBUGGIN'</b> Heatwave (James Guthrie/Johnnie Wilder Junior) Rodsongs	GTO GT 290 (C)
35	NEW		<b>SLOW MOTION</b> Ultravox (Ultravox/C. Plank) Island	Island WIP 6691 (E)
£ 36	39	4	<b>JOHN I'M ONLY DANCING/BIG GREEN CAR</b> Polecats (Edmunds) Chrysalis/Mainman/Cop. Con./Burlington	Mercury POLE 1 (F)
▲ 37	44	2	<b>NEW ORLEANS</b> Gillan (KR Production) Dominion Music	Virgin VS 406 (C)
38	22	8	<b>I SURRENDER</b> Rainbow (Roger Glover) Island	Polydor POSP 221 (F)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	34	3	<b>CEREMONY</b> New Order (M. Hannett) Fractured	Factory FAC 33 (RT/P)
▲ 40	47	2	<b>I SAW HER STANDING THERE</b> Elton John/John Lennon (Gus Dudgeon) Northern Songs	DJM DJS 10965 (C)
41	27	10	<b>RETURN OF THE LOS PALMAS 7</b> Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 108 (C)
42	NEW		<b>UP THE HILL BACKWARDS</b> David Bowie (Bowie/Visconti) Bawley Bros./Fleur	RCA BOW 3 (R)
£ 43	69	2	<b>NIGHT GAMES</b> Graham Bonnett (Francis Rose/John Eden) Quarry Music/Eaton Music	Vertigo VER 1 (F)
44	29	8	<b>ROCK THIS TOWN</b> Stray Cats (D. Edwards) Copyright Control	Arista SCAT 2 (F)
£ 45	64	4	<b>(WE DON'T NEED THIS) FACIST GROOVE THANG</b> Heaven 17 (BEF) DinSong Music/Sound Diagrams	Virgin VS 400 (C)
46	38	9	<b>OLDEST SWINGER IN TOWN</b> Fred Wedlock (-) Rocket	Rocket XPRES 46 (F)
47	37	6	<b>ANTMUSIC</b> Adam & The Ants (Chris Hughes) EMI	CBS 9352 (C)
48	32	10	<b>WOMAN</b> John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	Goffen K 79195 (W)
49	43	5	<b>GUILTY</b> Classix Nouveaux (S. Solo/N. Sweeney) Liberty	United Artists BP 388 (E)
50	49	3	<b>GET TOUGH</b> Kleeer (D. King/Kleear) Brampton	Atlantic K 11560 (W)
51	46	4	<b>FAN DABI DOZI</b> Krankies (P. Kerr) Oasis	Monarch MON 21 (A)
52	NEW		<b>VITAL SIGNS/A PASSAGE TO BANGKOK</b> Rush (Rush/Brown) Heath Levy	Mercury VITAL 7 (F)
£ 53	57	3	<b>NEW TOY</b> Lene Lovich (A. Bigname) Street Music	Stiff BUY 97 (C)
54	NEW		<b>JUST A FEELING</b> Bad Manners (Roger Lomas) Magnet	Magnet MAG 187 (E)
55	41	5	<b>ALL AMERICAN GIRLS</b> Sister Sledge (Narada Michael Walden) Warner Brothers/Rondor	Atlantic K 11556 (W)
56	63	2	<b>YELLOW PEARL</b> Phillip Lynott (Phil Lynott/Kit Woolven) Chappell/PVK	Vertigo Solo 3 (F)
57	NEW		<b>GOOD THING GOING</b> Sugar Minott (Forbes) Jobete	RCA 58 (R)
£ 58	65	2	<b>PLAN B</b> Dexy's Midnight Runners (Alan Shacklock) EMI Music	Parlophone R 6046 (E)
59	45	6	<b>UNDERWATER</b> Harry Thumann (Thumann) The Company/Eaton	Decca F 13901 (F)
60	NEW		<b>MAKE THAT MOVE</b> Shalamar (L. Sylvers) Chappell	Solar SO 17 (R)
61	52	4	<b>LIVING IN THE UK</b> Shakatak (N. Wright/L.McCutcheon) Scratch/Neptune	Polydor POSP 230 (F)
62	NEW		<b>W.O.R.K. NAH NO NO MY DADDY DON'T</b> Bow Wow Wow (Alan Tarney) Moulin Rouge	EMI 5153 (E)
63	NEW		<b>I'M SO HAPPY/TIME (REMIX)</b> Light Of The World (Johnson) Dizzy Heights	Mercury/Ensign MER 64 (F)
64	40	5	<b>WALKING ON THIN ICE</b> Yoko Ono (Lennon/Ono/Douglas) Lenono/Warner Brothers	Gaffin K 79202 (W)
65	NEW		<b>JUST FADE AWAY</b> Stiff Little Fingers (D. Bennett) Rigid Digits	Chrysalis CHS 2510 (F)
66	NEW		<b>DON'T PANIC</b> Liquid Gold (Adrian Baker) Cellar Music/ATV	Polo POLO 8 (C/C/R)
67	53	5	<b>I LOVE A RAINY NIGHT</b> Eddie Rabbit (D. Molloy) Eaton	Elektra K 12498 (W)
68	NEW		<b>ONE MORE CHANCE</b> Diana Ross (Messer) Screen Gems EMI	Motown TMG 1227 (E)
69	48	8	<b>ROMEO &amp; JULIET</b> Dire Straits (Iovine/Knopfler) Rondor/Strait Jacket	Vertigo MOVIE 1 (F)
70	NEW		<b>ALMOST SATURDAY NIGHT</b> Dave Edmunds (Edmunds) Prestige	Swan Song SSK 19424 (W)
71	60	9	<b>WE'LL BRING THE HOUSE DOWN</b> Slade (Slade) Whild John Music	Cheapskate CHEAP 16 (R)
72	55	14	<b>FADE TO GREY</b> Visage (Visage/Ure) Island/Performance	Polydor POSP 194 (F)
73	NEW		<b>DEAD POPSTARS</b> Altered Images (Severin) Copyright Control	Epic EPCA 1023 (C)
74	50	7	<b>MESSAGE OF LOVE</b> Pretenders (Chris Thomas) ATV/Modern Publishing	Real ARE 15 (W)
75	NEW		<b>MY MUM IS ONE IN A MILLION</b> The Children Of Tansley School (Tattersall) EMI	EMI 5151 (E)

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.

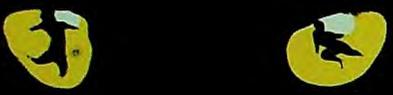
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# NEW SINGLES

Artist/A Side/B Side/Label	Cat. No.	Dist.	
ALBANIA MEN IN A MILLION/So - OK/French Farewell (Chiswick)	CHIS 143	E	<div style="border: 1px solid black; padding: 5px; text-align: center;"> <b>MARCH 27 1981</b> </div> <p><b>INDEX</b></p> <ul style="list-style-type: none"> <li>And The Band Played On . . . . . S</li> <li>Annapurna . . . . . M</li> <li>Because It's Spring . . . . . R</li> <li>Bermuda Triangle . . . . . M</li> <li>Booted . . . . . T</li> <li>Buddy Holly . . . . . S</li> <li>Call It What You Want . . . . . S</li> <li>Can't Get Enough Of You . . . . . G</li> <li>Candidate For Love . . . . . M</li> <li>Chillin' Out . . . . . W</li> <li>Contrary . . . . . W</li> <li>Crazy Man . . . . . S</li> <li>Danger Of The Titanic . . . . . H</li> <li>Danny . . . . . P</li> <li>Dogs In The Yard . . . . . C</li> <li>Don't Look Now . . . . . P</li> <li>Eighth Wonder . . . . . S</li> <li>Energy . . . . . Z</li> <li>Enough Of Each Other . . . . . T</li> <li>Future Management . . . . . T</li> <li>Get It Up For Love . . . . . R</li> <li>Give Me Back Me Freedom . . . . . G</li> <li>Grand Prix . . . . . F</li> <li>Green Glass Windows . . . . . W</li> <li>Goodhearted Woman . . . . . B</li> <li>He's My Guy . . . . . B</li> <li>Hold On Loosely . . . . . T</li> <li>Humpin' . . . . . G</li> <li>I Had A Love . . . . . B</li> <li>If It Feels Good . . . . . D</li> <li>In The Coven . . . . . D</li> <li>Just The Two Of Us . . . . . W</li> <li>Kiss You All Over . . . . . R</li> <li>Lock It Up . . . . . L</li> <li>London Boys . . . . . B</li> <li>Love Games . . . . . L</li> <li>Look Up . . . . . R</li> <li>Men In A Million . . . . . A</li> <li>Memory . . . . . W</li> <li>Mustanottagottalotta . . . . . E</li> <li>Only 17 . . . . . D</li> <li>Primary . . . . . C</li> <li>Ride Cowboy Ride . . . . . R</li> <li>Rockin' Daddy . . . . . T</li> <li>Romance Down The Drain . . . . . T</li> <li>Rose Marie . . . . . E</li> <li>Shal We Dance . . . . . T</li> <li>Shotgun Wedding . . . . . S</li> <li>Silly Mistakes . . . . . R</li> <li>Smoke Mountain Rain . . . . . M</li> <li>Someone Somewhere In The Night . . . . . D</li> <li>Tell Me . . . . . R</li> <li>Tennessee Stud . . . . . W</li> <li>Tender Force . . . . . S</li> <li>The Birthday Party . . . . . G</li> <li>This Is The Last Time . . . . . F</li> <li>Tonight Is The Night . . . . . I</li> <li>Twenty Four Hours . . . . . D</li> <li>Uncertainty . . . . . C</li> <li>Underground . . . . . W</li> <li>Watching The Wheels . . . . . L</li> <li>What Are You Going To Do With It . . . . . W</li> <li>What'd I Say . . . . . T</li> <li>Wheels Ain't Coming Down . . . . . S</li> <li>Where Do You Go . . . . . M</li> <li>Who Would Believe A Young Man . . . . . Y</li> <li>Won't You Be Mine . . . . . E</li> <li>Wrap Up The Rockets . . . . . F</li> <li>You Never Had It So Good . . . . . Y</li> </ul>
BLUE ANGEL I HAD A LOVE/Can't Blame Me (Polydor)	POSP 241	F	
BOULAYE, Patti HE'S MY GUY/Love For Sale (Celebrity)	ACS 6	F	
BOWIE, David LONDON BOYS/Till Tuesday (Decca)	F 13579		
CHAIRMAN YOUTH UNCERTAINTY/Business Partners (Last Ditch)	TRENCH 1	J	
CURE PRIMARY/Descent (Fiction)	FICS(X) 12	F	
DES BARRES, Michael SOMEONE, SOMEWHERE IN THE NIGHT/Sharing Your Love (Dreamland)	PLSP 9	F	
DESMOND, Paula IF IT FEELS GOOD/Have Faith In Your Love (Flamingo)	FM 14	R	
DICKSON, Barbara ONLY 17/You Got Me (Epic)	EPC 1058	C	
DISTRACTIONS 24 HOURS/Ghost Of A Chance (That)	THAT 1	P	
DOZY, BEAKY MICK AND TITCH IN THE COVEN/Can't Stop Wanting You (Earlobe)	ELB-S-103	P	
ELY, Joe MUSTANOTTAGOTTALOTTA/Wishin' For You (IMCA)	MCA 688	C	
ESTELLE, Don ROSE MARIE/Beautiful Dreamer (Lofty)	SLR 101	P	
FIVE LETTERS CRAZY MAN (Part 2)/Yellow Nights (Earlobe)	ELB-S-102	P	
FRESHIES WRAP UP THE ROCKETS/Gonna Get Better (IMCA)	MCA 693	C	
FRENZY THIS IS THE LAST TIME/Gypsy Dancer (Frenzy)	FRENZY 1	SP	
FRICKE, Janie ENOUGH OF EACH OTHER/Down To My Last Broken Heart (CBS)	CBS 9396	C	
FUSE GRAND PRIX/Double Still (CTI)	CTSP 16	F	
GAP BAND HUMPIN'/No Hiding Place (Mercury)	MER 63/12"	F	
GRAND MASTER FLASH AND THE FURIOUS FIVE THE BIRTHDAY PARTY/Instr. (Sugarhill)	SH 555	A	
GRANT, Eddy CAN'T GET ENOUGH OF YOU/Neighbour Neighbour (Ensign)	ENY/T 207	R	
GREEN, Peter GIVE ME BACK ME FREEDOM/Lost My Love (PVK)	PV 103	SP	
GORDON, Roscoe/Little Willie Littlefield BOOTED/Ain't A Better Story Told (Acel/Chiswick)	NS 67	P	
HAIN, Kit DANNY/Inner Ring (Decca)	F 13903	F	
ISLEY BROTHERS TONIGHT IS THE NIGHT/Who Said (Epic)	EPC 1122	C	
LENNON, John/Yoko Ono WATCHING THE WHEELS/I'm Your Angel (Warner/Geffen)	K 79207	W	
LEPRECHAUN LOCK IT UP/Party Freak (Excaliber)	EXCL 508	F	
LEVEL 42 LOVE GAMES/42 (Polydor)	POSP 234	A	
LIVEWIRE DON'T LOOK NOW/Power (A&M)	AMS 8114	C	
MANILOW, Barry BERMUDA TRIANGLE/One Voice (Arista)	ARIST 406	F	
MILSAP, Ronnie SMOKEY MOUNTAIN RAIN/Crystal Falling Rain (RCA)	RCA 41	R	
MONK, T.S. CANDIDATE FOR LOVE/The Last Of The Wicked Romances (Atlantic)	K 11648	W	
MOOD ELEVATOR ANNAPURNA/Driving By Night (Go Feet)	FEET 7	F	
MURRAY, Anne WHERE DO YOU GO WHEN YOU DREAM/Only Love (Capitol)	CL 16192	E	
MUZON, Alphonse BY ALL MEANS/Do I Have To (Excaliber)	EXCL 509	A	
PAIGE, Ian DOGS IN THE YARD/Spanish Waiter (Mercury)	MER 50	F	
RAMBLERS BECAUSE IT'S SPRING/The Mountains Shall Sing Forever (EMI)	EMI 5150	E	
REALITY (TELL ME) WHAT'S GOING ON IN YOUR MIND/OK (MCA)	MCA 683	C	
REGENTS RIDE COWBOY RIDE/London London (MCA)	MCA/TF 2002	A	
ROSE, Samantha KISS YOU ALL OVER/Baby All Is You (Limol)	LIMO 2	C	
RDX C SHOTGUN WEDDING/High School Drop Out (Decca)	F 13902	R	
RUFFIN, Bruce GET IT UP FOR LOVE/Just Got To See It Through (RCA)	RCA 57	F	
RUSHEN, Patrice LOOK UP/The Dream (Elektra)	K 12506	W	
SAILOR DANGER OF THE TITANIC/Starlight (Caribou)	CRB 1110	C	
SAXON AND THE BAND PLAYED ON/Hungry Years/Heavy Metal Thunder (Carrere)	CAR 180	W	
SLADE WHEELS AIN'T COMING DOWN/Not Tonight Josephine (Cheapskate)	CHEAP 21	R	
SPACE TENDER FORCE/Robbats (Pye)	7P 5018	A	
SQUARES BUDDY HOLLY/It May Be Bitter (Hype)	TICK 1	P	
STROKE SILLY MISTAKES/In A Small Cafe (CBS)	CBS 1058	C	
SPECTOR, Ronnie HERE TODAY GONE TOMORROW/Hall Of A Nerve (Red Shadow)	REDS 011	P	
SUGARHILL GANG EIGHTH WONDER/Sugarhill Groove (Sugarhill)	SH 553	A	
SUMMERS, Bill CALL IT WHAT YOU WANT/Your Style Ain't That Way (MCA)	MCA 689	C	
SUMMERS, Bill CALL IT WHAT YOU WILL/Jammin' (MCA)	MCAT 689	C	
TAYLOR, Roger FUTURE MANAGEMENT/Laugh Or Cry (EMI)	EMI 5157	E	
TCHAIKOVSKY, Bram SHALL WE DANCE/Miracle Cure (Arista)	ARIST 403	F	
TEEN QUEENS/ETTA JAMES EDDIE MY LOVE/Good Rockin' Daddy (Acel/Chiswick)	NS 66	P	
THANE ROMANCE DOWN THE DRAIN/Transparent Love (Badgel)	BAD 8	R	
THE BIG THREE WHAT'D I SAY/Don't Start Running Away/Zip A Dee Doo Dah/Reelin' And Rockin' (Decca)	DFE 8552	F	
38 SPECIAL HOLD LOOSELY/Throw Out The Line (A&M)	AMS 8120	C	
WARD, Clifford T. CONTRARY/Climate Of Her Favour (WEA)	K 18486	W	
WASHINGTON, Grover JUST THE TWO OF US/Make Me A Memory (Elektra)	K 12514	W	
WEBBER, Andrew Lloyd MEMORY (THEME FROM CATS)/The Lost Variation (MCA)	MCA 698	C	
WILLIE, Boxcar GOODHEARTED WOMAN/Cold Windy City Of Chicago (Big R)	BRS 01	P	
WISHBONE ASH UNDERGROUND/My Mind Is Made Up (MCA)	MCA 695	C	
WOOD, Roy/Helicopters GREEN GLASS WINDOWS/The Driving Song (EMI)	EMI 5156	E	
WOODS, Terry TENNESSEE STUD/Don't Know About Love (Chiswick)	CHIS 142	E	
WRIGHT, Betty WHAT ARE YOU GOING TO DO WITH IT/ Believe In Me (Epic)	EPC 1086	C	
WRIGHT, Bernard CHILLIN' OUT/Spinnin' (Arista)	ARIST 389	F	
YUKA WHO WOULD BELIEVE A YOUNG MAN/Perfection On The Shelf (Cheapskate)	CHEAP 19	R	
YOUNG, Ray YOU NEVER HAD IT SO GOOD/Venus (EMI)	EMI 5158	E	
ZED ENERGY/Sharing Your Love (Double D)	DD 9	F	



NEW SINGLE  
**'MEMORY'**  
THE THEME FROM  
**CATS**

**'MEMORY'**  
THE THEME FROM CATS

\*MUSIC BY ANDREW LLOYD WEBBER BASED ON 'OLD POSSUM'S BOOK OF PRACTICAL CATS' BY T.S. ELIOT

**ANDREW LLOYD WEBBER**  
WITH THE 'VARIATIONS' BAND  
AND THE LONDON PHILHARMONIC ORCHESTRA  
CONDUCTED BY HARRY RABINOVITZ

MCA 698

**MCA RECORDS**

1 Great Pultney Street, London W1 3FV  
Distributed by CBS (960 2155)

**Distributor Code**

- A - PRT/Pye
- C - CBS
- E - EMI
- F - PolyGram
- FP - Faulty
- Products
- G - Lightning
- H - H. R. Taylor
- I - Indies
- L - Lugtons
- MR - Midland Recording Co.
- MW - Making Waves
- P - Pinnacle
- R - RCA
- RT - Rough Trade
- SO - Stage One
- SP - Spartan
- T - Trojan
- W - WEA
- WU - Wynd-Up
- X - Clyde Factors
- Z - Enterprise

12" singles  
brackets

Total releases 71

# THE DOLOUR MUSIC WEEKLY WITH THE MIRROR

ON SALE THURSDAYS ONLY 25p

# TOP 75 ALBUMS

Week ending March 28, 1981

NEW = NEW ENTRY  
 \* = PLATINUM LP (300,000 units)  
 • = GOLD LP (100,000 units)  
 ◦ = SILVER LP (60,000 units)  
 - 1 = RE-ENTRY

1	KINGS OF THE WILD FRONTIER Adam & The Ants	◦	CBS 84549
2	NEW NEVER TOO LATE Status Quo		Vertigo G302 104
3	NEW FACE DANCERS The Who		Polydor WHOD 5037
4	FACE VALUE Phil Collins	•	Virgin V 2185
5	JAZZ SINGER Neil Diamond	◦	Capitol East 12120
6	NEW SKY 3 Sly		Ariola ASKY 3
7	VERY BEST OF... Rita Coolidge	◦	A&M AMLH 68520
8	VIENNA Ultravox	•	Chrysalis CHR 1296
9	HOTTER THAN JULY Stevie Wonder	•	Motown STMA 8035
10	DOUBLE FANTASY John Lennon	◦	Geffen K99131
11	JOURNEY TO GLORY Spandau Ballet	◦	Reformation/Chrysalis CHR 1331
12	MAKIN' MOVIES Dire Straits	•	Vertigo G359 034
13	MANILOW MAGIC Barry Manilow	◦	Arista ARTV 2
14	STRAY CATS Stray Cats	◦	Arista STRAY 1
15	VISAGE		
26	22 ANOTHER TICKET Eric Clapton		RSD RSD 5008
27	23 THE VERY BEST OF DAVID BOWIE David Bowie	•	K-tel NE 1111
28	19 CHRISTOPHER CROSS Christopher Cross		Wanner Brothers K 56789
29	21 REMAIN IN LIGHT Talking Heads		Sire SRK 6095
30	70 FROM THE TEAROOMS Landscape		RCA Victor RCA LP 5003
31	24 SKY 2 Sly	◦	Ariola ADSKY 2
32	27 BARRY Barry Manilow	◦	Arista DLART 2
33	50 THE ROGER WHITTAKER ALBUM Roger Whittaker		K-tel NE 1105
34	NEW INTUITION Link		Chrysalis CHR 1332
35	18 ABSOLUTELY Madness	◦	Stiff SEEZ 29
36	26 THE RIVER Bruce Springsteen	•	CBS 88510
37	41 LIVE Sad Cafe		RCA SADD LP 5
38	43 SUPER TROUPER Abba	◦	Epic EPC 10022
39	20 KILLERS Iron Maiden		EMI EMC 3357
40	DR. HOOK'S GREATEST HITS	◦	
51	36 KILIMANJARO Teardrop Explodes		Mercury G359 035
52	57 AWAKENING Kevin Peak		Ariola ARL 5085
53	42 IMAGINATION Whispers		Solar SOLA 7
54	33 GUITAR MAN Elvis Presley		RCA RCALP 5010
55	NEW TO LOVE AGAIN Diana Ross		Motown STML 12152
56	53 ZENYATTA MONDATTI Police	◦	A&M AMLH 64831
57	61 LIVE IN BELFAST Rowan Atkinson		Arista SPART 1150
58	46 TAKE MY TIME Sheena Easton	◦	EMI EMC 3354
59	73 FLASH GORDON Queen	•	EMI EMC 3351
60	56 DON'T POINT YOUR FINGER 9 Below Zero		A&M AMLH 68521
61	65 DIRE STRAITS Dire Straits	◦	Vertigo 9102 021
62	67 12 GOLD BARS Status Quo	◦	Vertigo QDU TV1
63	55 ONE STEP BEYOND Madness	◦	Stiff SEEZ 17
64	58 CELEBRATE THE BULLET Selcter		Chrysalis CHR 1306
65	51 MCGARTNEY INTERVIEW		

RETAILING

# BB bans illegal Numan album

BEGGARS BANQUET has served an injunction on its former German licensee Avez Records, following the discovery that Avez had manufactured and released a Gary Numan Greatest Hits compilation album.

A number of these unofficial albums have been imported into the UK and Beggars Banquet director Nick Austin told *MW*: "In January, when we discovered what the German company was planning, we contacted all the major UK wholesalers and told them the albums were illegal. Now we have discovered that one leading wholesaler has imported 500 copies. We are hopeful we can settle the matter amicably without recourse to legal action here."

Beggars Banquet terminated its licensing arrangement with Avez in November last year, product now goes through WEA Germany.



A VERY crowded Virgin Megastore in London Oxford Street (above) applauds Dennis Greaves, singer and guitarist for Nine Below Zero. The band appeared there to showcase their chart LP, *Don't Point Your Finger*, and drew such large numbers that the store had to be closed and many fans left outside on the pavement. Practical benefits to the store and the band from this event were the sale of several hundred albums, and tickets for last week's concert at Hammersmith Odeon.

# New rates set for redundancy payment

By PAUL HILDEN, A LAWYER  
NEW MAXIMUM limits came into force on February 1 relating to redundancy payments and the guaranteed daily payment for workers who are laid off. Redundancy payments vary, with age and length of service and weekly rate of pay.

The maximum amount anyone has been able to receive, however, has been a payment based on 20 years' service at a weekly wage of £120. If, therefore, a person had 20 years' service over the age of 41 (where each year of service entitles the employee to 1½ weeks pay), then he would have been entitled to 30 weeks' redundancy pay (20 × 1½) at a maximum rate of £120 (even if the employee was earning more than this). The total maximum was therefore £3,600. The new limit from February 1, is £130 so the maximum receivable goes up to £3,900.

Where an employee is laid off because of lack of work, he is entitled to a guaranteed payment for five days in any one quarter, up to a new over-riding maximum of £8.75 (which replaces the old rate of £8.50) a day. This can of course be exceeded if his contract provides for a higher rate or if there is an agreement with a union about lay-off pay.

It is worth noting that the maximum compensatory award for unfair dismissal which stands at £6,250 remains unchanged.

ALTHOUGH IT is important that

## LAW REPORT

private individuals make a will, it is even more important in the case of those who hold a responsible position in the business world.

Case after case arises where, because a controlling director or an owner of a business has not made a will, real trouble can be caused both for the business and the dependants of that individual.

In the absence of a will, all the estate of the deceased is disposed of under a set formula laid down by law. Those who benefit from the estate, although inheriting the shares or part ownership of a business, may have no interest in that business continuing. It may well be that they might require a cash sum or might sell off the share in the business to someone who has had no connection with it.

If surviving directors or partners cannot raise the necessary cash at the time, the business may have to be sold up and closed down or control may slip to another person.

With a will this difficulty can be avoided, since an individual can dispose of his property by will exactly as he so chooses.

By taking advice from a solicitor and his fellow directors, partners or family the testator can secure continuity for the business and protect both his dependants and colleagues and employees in the business. Many businessmen take the view that "things will sort themselves out satisfactorily" but the difficulty is that they rarely do. The small sum spent on preparing a proper will will avoid all the difficulties that can and do arise.

**DEALERS!** Don't forget *Music and Video Week's* new chart-by-telephone service. If the Post Office does not deliver you *Music and Video Week* on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.

## News in brief...

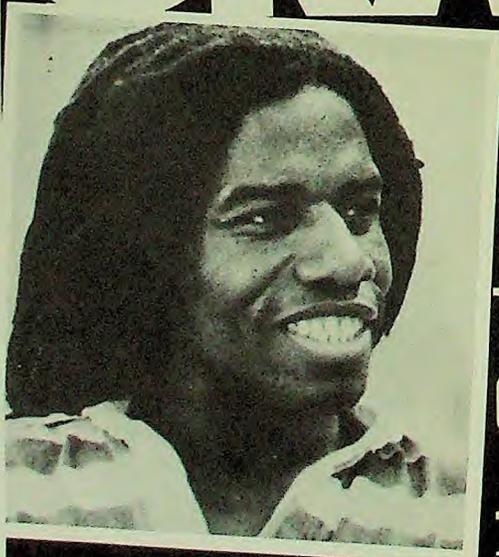
NEW-LOOK standard National Girobank cash withdrawal cards have been issued — the new design is intended to emphasise the fact that it is not a cheque guarantee or credit card, and so does not guarantee payment made by Girobank cheque or transfer. Retailers are asked by the Girobank to accept only the guarantee card (which is clearly marked as such) in support of such payments for goods. The guarantee card is pictured (top) with the newly-designed cash card below it.



EVEN THOUGH plastic is rapidly taking the place of cash, there is still plenty of coinage and folding stuff about — and some big changes in the look of our currency are being planned. While it is unlikely, unless there is a sudden glorious upsurge in record, tape and video buying, that record dealers will have to change many £50 or £100 notes it is worth knowing that they, together with a £1 coin and possibly a 20p piece, are likely to start changing hands sooner or later. The £50 note is likely to be issued this spring, and will be graced by a picture of Sir Christopher Wren.

AN OFFER worth considering comes from Abbey Records, which is heavily discounting four LPs of easter music to honour the present season. Details from Abbey Records at 47/51 Chilton Street, London NW1 (tel: 388 0621).

# ★ EDDY GRANT ★



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TOP TEN HIT  
'DO YOU  
FEEL MY LOVE'

'CAN'T  
GET ENOUGH  
OF YOU'

C/W NEIGHBOUR, NEIGHBOUR

7" - ENY 207. 12" - ENY 207 (CONTAINS BONUS TRACK - 'TIME WARP')

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NEW SINGLE OUT NOW

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Edited  
by  
NIGEL HUNTER

PUBLISHING

## Sunbury is still in the running

LANDSCAPE'S HIT Einstein A Gogo, 21 in last week's *MW* chart, is another one for Sunbury Music's tally of hits, and proof that the UK company is still active and successful.

Some people could have been forgiven for thinking otherwise at one stage when Sunbury/Dunbar Music in the US was surprisingly sold by RCA to Interworld in 1978. The sale only affected the American operation, but many assumed it covered the whole Sunbury network, which posed problems for Sunbury's UK managing director, John Merritt.

"That sale was a major setback," he declared crisply, "but fortunately Ken Glancy, in charge of RCA here at the time, refused to sell the British operation."

Merritt joined Sunbury in 1974 after a long spell with Burlington Music, the Decca publishing arm. Close links with a major record company can be a mixed blessing for a publishing operation, and relations have been cool at times between

Sunbury and RCA here.

"We're now working much closer with them than we have for a long time," said Merritt. "We have Landscape for publishing in the UK and Europe and RCA has them for the world in recording terms. We've also signed for the UK and Europe a band called Grand Prix, to whom RCA has made a strong commitment, and they have tremendous potential and a promising first album."

Sunbury publishes British writer-artist Jack Green for the world except Japan, and Green, signed to RCA US, created a lot of American interest with his first LP, which charted there for several weeks. It also has Exit for the world, a band mainly built around the writing of Mick Garrett, and with an LP scheduled for May release by RCA.

Sunbury also handles here the Pi Gem Music catalogue, which has the new Charley Pride single and Ronnie Milsap's Smokey Mountain Rain released this month.

## Bron brings in RMO with McCreight appointment

RON MCCREIGHT has joined the Bron Organisation to supervise the company's music publishing activities, reporting to managing director Gerry Bron.

McCreight is taking his RMO Music enterprise with him to be administered by Bron under McCreight's continued control. He formed his RMO company when he left the Noel Gay Organisation after running that company's music publishing arm, and moving with it are its associate and administered companies, including the recently-signed Battle Of The Bands (Music) which handles material by all 12 finalists featured in the contest held at Hammersmith Odeon on March 1.

McCreight will be responsible for the development of Bron's existing catalogues such as Hit Songs, Sydney Bron Music, 'Umble Tunes, Mysongs, Mann Music, Earthy Music, Samain BV, and Scalehand, which involve artists including Manfred Mann, Ken Hensley, Sally Oldfield, Uriah Heep, and Richard Myhill. Other responsibilities are acquiring new material, and international exploitation via the company's new worldwide sub-publishing deal with Intersong.

"I'm sure the new association will prove mutually beneficial," McCreight told *MW*: "I'm delighted to bring RMO into this new, highly modern and productive situation."

Edited  
by  
NIGEL HUNTER

INTERNATIONAL

## Canadian majors alerted to Government threat

From RICHARD FLOHL  
TORONTO: Canadian broadcasters held a secret meeting with the heads of the major multinational record companies operating in Canada to warn them that they faced the threat of "massive Government intervention".

Broadcasters in Canada have long resented the fact that the Canadian Radio Television-Telecommunications Commission established quotas on the amount of domestic recordings to be played on radio. These quotas, broadcasters have insisted for well over a decade, are drastically in need of revision, but the CRTC has, so far, resisted pressure to change them.

At a recent industry conference in Toronto, Pierre Juneau (who headed the CRTC when the original Canadian content regulations were enacted in 1970, and who is now deputy minister of communications in the Canadian Government) addressed some remarks to the major record companies. It was these remarks that broadcasters decided to bring forward to the record companies.

The secret meeting, held in a Toronto hotel, was organised by Jim Parikh and Dave Charles, partners in a radio consulting company called Joint Communications, and by one of their clients, Moffat Broadcasting, which owns stations in western Canada.

Broadcasters bluntly warned record company presidents and VPs

from every company operating in Canada that Juneau's remarks on the record industry; and that the record industry could expect a higher degree of Government involvement than at present. A united front between broadcasters and record companies might prevent this, they said.

In his speech, Juneau had told the industry as a whole that "the role of the major foreign-owned companies... should be carefully examined in the light of their relationship to the world and the domestic marketplace. Perhaps the companies should be sharing a greater amount of the risk and increasing the

chances of success of Canadian talent".

The broadcasters were particularly upset when the Canadian Independent Record Producers Association, which represents the smaller domestic labels, demanded that the CRTC insists that radio stations meet the spirit as well as the letter of the regulations. The secret meeting was convened in an effort to get the major record companies on the broadcasters' side in the battle with the CRTC.

None of the organisers will comment on what happened, but it is apparent that no conclusions were reached on any combined action.

## Spain gets video promo

From JORDI RUEDA

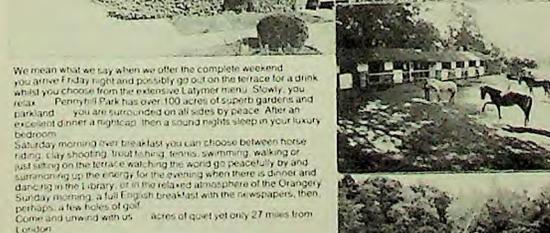
BARCELONA: Promo-Video-Hit has been launched as a new subsidiary company of the Imperial Internacional SA organisation to specialise in promoting records by means of video sets installed in Spanish retail outlets along the same lines as Captain Video in the UK.

Imperial Internacional general manager Alain Milhaud told *MW* that most record companies are showing great interest in this method of promotion, and some have already booked airplay time for their product.

Initially, P-V-H is running tests in two major stores in Madrid, to very positive reaction so far, and it is planned to install 50 video-screening facilities in leading stores and retail outlets throughout Spain, and to double this number within a year. The sets will be automatic, and in operation for an average of 10 hours daily.

They will function at 15-minute intervals, promoting 18 records in either 25 or 30 second spots, and the programme will be changed every six weeks. P-V-H is also operating a maintenance service on the hardware, guaranteeing repairs for any breakdown within 24 hours.

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7" EYE OF THE LENS  
and AT SEA  
POSP 242

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**NEW SINGLE**

**joe jackson**

**ONE TO ONE**

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# TOP 75 SINGLES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
THIS OLE HOUSE	KIDS IN AMERICA	JEALOUS GUY	FOUR FROM TOYAH	KINGS OF THE WILD FRONTIER	LATELY	DO THE HUCKLEBUCK	REWARD	YOU BETTER YOU BET	CAPSTICK COMES HOME/SHEFFIELD GRINDER	EINSTEIN A GO-GO	PLANET EARTH	INTUITION	MIND OF A TOY	STAR
Shakin' Stevens	Kim Wilde	Roxy Music	Toyah	Adam & The Ants	Stevie Wonder	Coast To Coast	Teardrop Explodes	The Who	Tony Capstick/The Carlton Main Frickley Colliery Band	Landscapes	Duran Duran	Link	Visage	Kiki Dee
Epic EPC 9555	RAK 327	E.G./Polydor ROXY 2	Safari TOY 1	CBS 8877	Motown TMG 1226	Polydor POSP 214	Mercury TEAR 2	Polydor WHO 4	Dingles SID 27	RCA 22	EMI 5137	Chrysalis CHS 2500	Polydor POSP 236	Arrola ARO 251
26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
CAN YOU FEEL IT	ONCE IN A LIFETIME	HOT LOVE	ATTENTION TO ME	(SOMEBODY) HELP ME OUT	CAN YOU HANDLE IT	TWILIGHT ZONE/WRATHCHILD	ST. VALENTINE'S DAY MASSACRE EP	JITTERBUGGIN'	SLOW MOTION	JOHN I'M ONLY DANCING/BIG GREEN CAR	NEW ORLEANS	I SURRENDER	CEREMONY	I SAW HER STANDING THERE
Jacksons	Talking Heads	Kelly Marie	Nolans	Beggars & Co.	Sharon Reed	Iron Maiden	Motorhead/Girlschool	Heatwave	Ultravox	Polecats	Gillian	Rainbow	New Order	Elton John/John Lennon
Epic EPC 9554	Sire SIR 4048	Calibre PLUS 5	Epic EPC 9571	Ersign ENY 201	Epic EPC 9572	EMI 5145	Bronze BRO 116	Heatwave	Island WIP 6691	Mercury POLE 1	Virgin VS 406	Polydor POSP 221	Factory FAC 33	DJM DJS 105

Week-ending March 28, 1981  
 ● PLATINUM (One million sales)  
 ● GOLD (500,000 sales)  
 ● SILVER (250,000 sales)

51	52	53	54	55	56	57	58	59	60	61	62	63	64
FAN DABI DOZI	VITAL SIGNS/A PASSAGE TO BANGKOK	NEW TOY	JUST A FEELING	ALL AMERICAN GIRLS	YELLOW PEARL	GOOD THING GOING	PLAN B	UNDERWATER	MAKE THAT MOVE	LIVING IN THE UK	W.O.R.K. NAH NO NO MY DADDY DON'T	I'M SO HAPPY/TIME (REMIX)	WALKING ON THIN ICE
Krankies	Rush	Lene Lovich	Bad Manners	Sister Sledge	Phillip Lynott	Sugar Minott	Dexy's Midnight Runners	Harry Thumann	Shalamar	Shakatak	Row Wow Wow	Light Of The World	Yoko Ono
Monarch MON 21	Mercury VITAL 7	Stiff BUY 97	Magnet MAG 187	Atlantic K 11656	Vertigo Solo 3	RCA 58	Parlophone R 6046	Decca F 13901	Solar SO 17	Polydor POSP 230	EMI 5153	Mercury/Ensign MER 64	Geffen K 79202

JUST FADE AWAY  
 JUST FADE AWAY  
 JUST FADE AWAY

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 JUST FADE AWAY  
 JUST FADE AWAY

JUST FADE AWAY  
 JUST FADE AWAY  
 JUST FADE AWAY

JUST FADE AWAY  
 JUST FADE AWAY  
 JUST FADE AWAY

15	13	STAR Kiki Dee	Ariola ARO 251	40	47	1 SAW HER STANDING THERE Elton John/John Lennon	DJM DJS 106
16	7	VIENNA Ultravox	Chrysalis CHS 2481	41	27	RETURN OF THE LOS PALMAS 7 Madness	Stiff BUY 1
17	14	I MISSED AGAIN Phil Collins	Virgin VS 402	42	NEW	UP THE HILL BACKWARDS David Bowie	RCA BOV
18	17	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF Kool & The Gang De-lite KOOL 11/1112/Gang 11	Virgin VS 402	43	69	NIGHT GAMES Graham Bonnett	Vertigo VE
19	30	WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart/Colin Blunstone	Stiff BROKEN 1	44	29	ROCK THIS TOWN Stray Cats	Arista SCA
20	26	IT'S A LOVE THING Whispers	Solar SO 16	45	64	(WE DON'T NEED THIS) FASCIST GROOVE THANG Heaven 17	Virgin VS
21	11	SOUTHERN FREEZE Freeze	Beggars Banquet BEG 51	46	38	OLDEST SWINGER IN TOWN Fred Wedlock	Rocket XPRES
22	12	SOMETHING 'BOUT YOU BABY I LIKE Status Quo	Vertigo QUO 5	47	37	ANTMUSIC Adam & The Ants	CBS 9
23	42	D-DAYS Hazel O'Connor	Albion ION 1009	48	32	WOMAN John Lennon	Geffen K 79
24	NEW	MAKING YOUR MIND UP Bucks Fizz	RCA 56	49	43	GUILTY Classix Nouveaux	United Artists. BP
25	10	SHADDUP YOU FACE Joe Dolce	Epic. EPC 9518	50	49	GET TOUGH Kleeer	Atlantic K 11

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**MATCHBOX**



**'BABES IN THE WOOD'**

**NEW SINGLE OUT NOW!**

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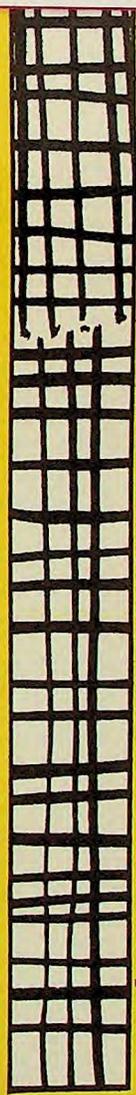
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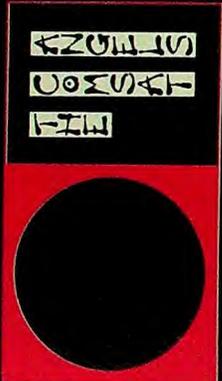


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H-HOT

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GONE and AT SEA.  
POSPX 242  
7" EYE OF THE LENS  
and AT SEA  
POSP 242

ORDER FROM POLYGRAM RECORD OPERATIONS 01-590 6044

# TOP 75 SING

1	2	THIS OLE HOUSE	Shakin' Stevens	Epic EPC 9555	26	28	CAN YOU FEEL IT	Jacksons	Epic EPC 951
2	3	KIDS IN AMERICA	Kim Wilde	RAK 327	27	16	ONCE IN A LIFETIME	Talking Heads	Sire SIR 401
3	1	JEALOUS GUY	Roxy Music	E.G./Polydor ROXY 2	28	23	HOT LOVE	Kelly Marie	Calibre PLUS
4	8	FOUR FROM TOYAH	Toyah	Safari TOY 1	29	35	ATTENTION TO ME	Nolans	Epic EPC 95
5	4	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 8877	30	19	(SOMEBODY) HELP ME OUT	Beggars & Co.	Ensign ENY 20
6	18	LATELY	Stevie Wonder	Motown TMG 1226	31	33	CAN YOU HANDLE IT	Sharon Redd	Epic EPC 951
7	5	DO THE HUCKLEBUCK	Coast To Coast	Polydor POSP 214	32	31	TWILIGHT ZONE/WRATHCHILD	Iron Maiden	EMI 514
8	6	REWARD	Teardrop Explodes	Mercury TEAR 2	33	15	ST. VALENTINE'S DAY MASSACRE EP	Motorhead/Girlschool	Bronze BRO 11
9	9	YOU BETTER YOU BET	The Who	Polydor WHO 4	34	72	JITTERBUGGIN'	Heatwave	GTO GT 24
10	54	CAPSTICK COMES HOME/SHEFFIELD GRINDER	Tony Capstick/The Carlton Main Frickley Colliery Band	Dingles SID 27	35	NEW	SLOW MOTION	Ultravox	Island WIP 665
11	21	EINSTEIN A GO-GO	Landscape	RCA 22	36	39	JOHN I'M ONLY DANCING/BIG GREEN CAR	Polecats	Mercury POLE
12	20	PLANET EARTH	Duran Duran	EMI 5137	37	44	NEW ORLEANS	Gillan	Virgin VS 41
13	25	INTUITION	Limx	Chrysalis CHS 2500	38	22	I SURRENDER	Rainbow	Polydor POSP 2
14	24	MIND OF A TOY	Visage	Polydor POSP 236	39	34	CEREMONY	New Order	Factory FAC
15	13	STAR	Kiki Dee	Arrola ARO 251	40	47	I SAW HER STANDING THERE	Elton John/John Lennon	DJM DJJ 105

15 13 **STAR**  
Kiki Dee

16 7 **VIENNA**  
Ultravox

17 14 **I MISSED AGAIN**  
Phil Collins

18 17 **JONES VS JONES/SUMMER MADNESS/FUNKY STUFF**  
Kool & The Gang  
De-lite KOOL 11/11/12/Gang 11

19 30 **WHAT BECOMES OF THE BROKEN HEARTED**  
Dave Stewart/Colin Blunstone

20 26 **IT'S A LOVE THING**  
Whispers

21 11 **SOUTHERN FREEZE**  
Freeze

22 12 **SOMETHING 'BOUT YOU BABY I LIKE**  
Status Quo

23 42 **D-DAYS**  
Hazel O'Connor

24 **NEW** **MAKING YOUR MIND UP**  
Bucks Fizz

25 10 **SHADDUP YOU FACE**  
Joe Dolce

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40 Ariola ARO 251

41 27 **RETURN OF THE LOS PALMAS 7**  
Madness

42 **NEW** **UP THE HILL BACKWARDS**  
David Bowie

43 69 **NIGHT GAMES**  
Graham Bonnett

44 29 **ROCK THIS TOWN**  
Stray Cats

45 64 **(WE DON'T NEED THIS) FASCIST GROOVE THANG**  
Heaven 17

46 38 **OLDEST SWINGER IN TOWN**  
Fred Wedlock

47 37 **ANTMUSIC**  
Adam & The Ants

48 32 **WOMAN**  
John Lennon

49 43 **GUILTY**  
Classix Nouveaux

50 49 **GET TOUGH**  
Kleeer

Chrysalis CHS 2481

Virgin VS 402

De-lite KOOL 11/11/12/Gang 11

Stiff BROKEN 1

Solar SO 16

Beggars Banquet BEG 51

Vertigo QUO 5

Albion ION 1009

RCA 56

Epic EPC 9518

47 Ekim John/John Lennon

48 Geffen K 72

49 United Artists BP

50 Atlantic K 11

DJM DJS 10

Stiff BUY

RCA 80

Vertigo VE

Arista SCA

Virgin VS

Rocket XPRE

CBS 9

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## THE NEW HAZEL O'CO

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**NEW SINGLE OUT NOW!**

**MAG 193**

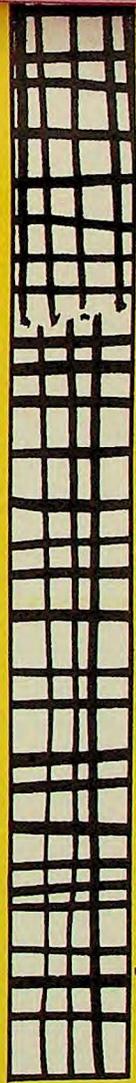
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the new single  
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and AT SEA  
POSP 242



ORDER FROM POLYGRAM RECORD OPERATIONS 01-590 6044

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2	3	KIDS IN AMERICA	Kim Wilde	RAK 327	27	16	ONCE IN A LIFETIME	Talking Heads	Sire SIR 44
3	1	JEALOUS GUY	Roxy Music	E.G./Polydor ROXY 2	28	23	HOT LOVE	Kelly Marie	Calibre PLU
4	8	FOUR FROM TOYAH	Toyah	Safari TOY 1	29	35	ATTENTION TO ME	Nolans	Epic EPC 95
5	4	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 8877	30	19	(SOMEBODY) HELP ME OUT	Beggars & Co.	Ensign ENY 2
6	18	LATELY	Stevie Wonder	Motown TMG 1226	31	33	CAN YOU HANDLE IT	Sharon Reed	Epic EPC 95
7	5	DO THE HUCKLEBUCK	Coast To Coast	Polydor POSP 214	32	31	TWILIGHT ZONE/WRATHCHILD	Iron Maiden	EMI 51
8	6	REWARD	Teardrop Explodes	Mercury TEAR 2	33	15	ST. VALENTINE'S DAY MASSACRE EP	Motorhead/Girlschool	Bronze BRO 1
9	9	YOU BETTER YOU BET	The Who	Polydor WHO 4	34	72	JITTERBUGGIN'	Heatwave	GTO GT 2
10	54	CAPSTICK COMES HOME/SHEFFIELD GRINDER	Tony Capstick/The Carlton/Main Frickley Colliery Band	Dingles SID 27	35	NEW	SLOW MOTION	Ultravox	Island WIP 66
11	21	EINSTEIN A GO-GO	Landscape	RCA 22	36	39	JOHN I'M ONLY DANCING/BIG GREEN CAR	Polecats	Mercury POLE
12	20	PLANET EARTH	Duran Duran	EMI 5137	37	44	NEW ORLEANS	Gillan	Virgin VS 4
13	25	INTUITION	Link	Chrysalis CHS 2500	38	22	I SURRENDER	Rainbow	Polydor POSP 2
14	24	MIND OF A TOY	Visage	Polydor POSP 236	39	34	CEREMONY	New Order	Factory FAC
15	13	STAR	Kiki Dee	Arrola ARO 251	40	47	I SAW HER STANDING THERE	Elton John/John Lennon	DJM DJJ 105

AVAILABLE ALSO ON CASSETTE & 12" THREE

# ANNOR SINGLES

75	13	STAR Kiki Dee	ARIOLA ARO 251	40	47	47	RETURN OF THE LOS PALMAS 7 Madness	Stiff BUY 1
16	7	VIENNA Ultravox	Chrysalis CHS 2481	41	27	41	UP THE HILL BACKWARDS David Bowie	RCA BOV
17	14	I MISSED AGAIN Phil Collins	Virgin VS 402	42	NEW	42	NIGHT GAMES Graham Bonnett	Vertigo VEI
18	17	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF Kool & The Gang	De-lite KOOL 11/1112/Gang 11	43	69	43	ROCK THIS TOWN Stray Cats	Arista SCAT
19	30	WHAT BECOMES OF THE BROKEN HEARTED Dave Steward/Colin Blunstone	Stiff BROKEN 1	44	29	44	(WE DON'T NEED THIS) FASCIST GROOVE THANG Heaven 17	Virgin VSA
20	26	IT'S A LOVE THING Whispers	Solar SO 16	45	64	45	OLDEST SWINGER IN TOWN Fred Wedlock	Rocket XPRES
21	11	SOUTHERN FREEZE Freeze	Beggars Banquet BEG 51	46	38	46	ANTMUSIC Adam & The Ants	CBS 91
22	12	SOMETHING 'BOUT YOU BABY I LIKE Status Quo	Vertigo QUO 5	47	37	47	WOMAN John Lennon	Geffen K 79
23	42	D-DAYS Hazel O'Connor	Albion ION 1009	48	32	48	GUILTY Classix Nouveaux	United Artists BP
24	NEW	MAKING YOUR MIND UP Bucks Fizz	RCA 56	49	43	49	GET TOUGH Kleeer	Atlantic K 11
25	10	SHADDUP YOU FACE Joe Dolce	Epic EPC 9518	50	49			

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chart single

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CASSETTE SINGLE  
E TRACK SINGLE



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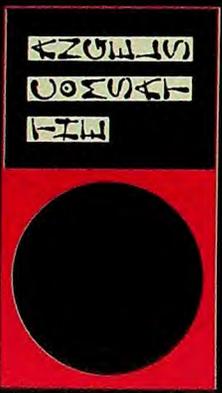
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5	4	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 8877	30	19	(SOMEBODY) HELP ME OUT	Beggar & Co.	Ensign ENY 2
6	18	LATELY	Stevie Wonder	Motown TMG 1226	31	33	CAN YOU HANDLE IT	Sharon Redd	Epic EPC 95
7	5	DO THE HUCKLEBUCK	Coast To Coast	Polydor POSP 214	32	31	TWILIGHT ZONE/WRATHCHILD	Iron Maiden	EMI 51
8	6	REWARD	Teardrop Explodes	Mercury TEAR 2	33	15	ST. VALENTINE'S DAY MASSACRE EP	Motorhead/Girlschool	Bronze BRO 1
9	9	YOU BETTER YOU BET	The Who	Polydor WHO 4	34	72	JITTERBUGGIN'	Heatwave	GTO GT 2
10	54	CAPSTICK COMES HOME/SHEFFIELD GRINDER	Tony Capstick/The Carlton Main Frickley Colliery Band	Dingles SID 27	35	NEW	SLOW MOTION	Ultravox	Island WIP 66
11	21	EINSTEIN A GO-GO	Landscaper	RCA 22	36	39	JOHN I'M ONLY DANCING/BIG GREEN CAR	Polecats	Mercury POL
12	20	PLANET EARTH	Duran Duran	EMI 5137	37	44	NEW ORLEANS	Gillian	Virgin VS 4
13	25	INTUITION	Link	Chrysalis CHS 2500	38	22	I SURRENDER	Rainbow	Polydor POSP 2
14	24	MIND OF A TOY	Village	Polydor POSP 236	39	34	CEREMONY	New Order	Factory FAC
15	13	STAR	Kiki Dee	Ariola ARO 251	40	47	I SAW HER STANDING THERE	Eiton John/John Lennon	DJM DJS 1096

75	13	STAR Kiki Dee	Arrols ARO 251	40	47	RETURN OF THE LOS PALMAS 7 Madness	Stiff BUY 108	66	NEW	DON'T PANIC Liquid Gold	Polo POLD 8
16	7	VIENNA Ultravox	Chrysalis CHS 2481	41	27	UP THE HILL BACKWARDS David Bowie	RCA BOW 9	67	53	I LOVE A RAINY NIGHT Eddie Rabbitt	Elektra K 12498
17	14	I MISSED AGAIN Phil Collins	Virgin VS 402	42	NEW	NIGHT GAMES Graham Bonnett	Vertigo VER 1	68	NEW	ONE MORE CHANCE Diana Ross	Motown TMG 1227
18	17	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF De-lite Kool & The Gang	De-lite KOOL 11/1112/Gang 11	43	69	ROCK THIS TOWN Stray Cats	Arista SCAT 2	69	48	ROMEO & JULIET Dire Straits	Vertigo MOVIE 1
19	30	WHAT BECOMES OF THE BROKEN HEARTED Dave Steward/Colin Blunstone	Stiff BROKEN 1	44	29	(WE DON'T NEED THIS) FASCIST GROOVE THANG Heaven 17	Virgin VSA00	70	NEW	ALMOST SATURDAY NIGHT Dave Edmunds	Swansong SSK 19424
20	26	IT'S A LOVE THING Whispers	Solar SO 16	45	64	OLDEST SWINGER IN TOWN Fred Wedlock	Rocket XPRES 46	71	60	WE'LL BRING THE HOUSE DOWN Slade	Cheapskate CHEAP 16
21	11	SOUTHERN FREEZE Freeze	Beggars Banquet BEG 51	46	38	ANTMUSIC Adam & The Ants	CBS 9352	72	55	FADE TO GREY Visage	Polydor POSP 194
22	12	SOMETHING 'BOUT YOU BABY I LIKE Status Quo	Vertigo QUO 5	47	37	WOMAN John Lennon	Geffen K 79195	73	NEW	DEAD POPSTARS Altered Images	Epic EPCA 1023
23	42	D-DAYS Hazel O'Connor	Albion 10N 1009	48	32	GUILTY Classix Nouveaux	United Artists BP 388	74	50	MESSAGE OF LOVE Pretenders	Real ARE 15
24	NEW	MAKING YOUR MIND UP Bucks Fizz	RCA 56	49	43	GET TOUGH Kleer	Atlantic K 11560	75	NEW	MY MUM IS ONE IN A MILLION The Children Of Tansley School	EMI 5151
25	10	SHADDUP YOU FACE Joe Dolce	Epic EPC 9518	50	49						

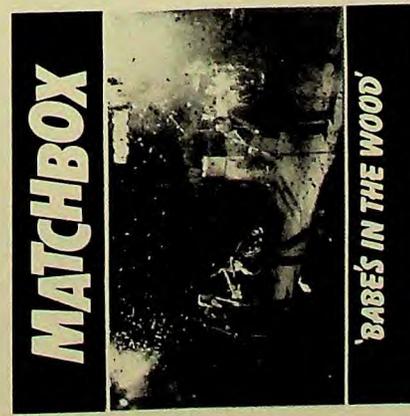
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# SYSTEMS DIGEST

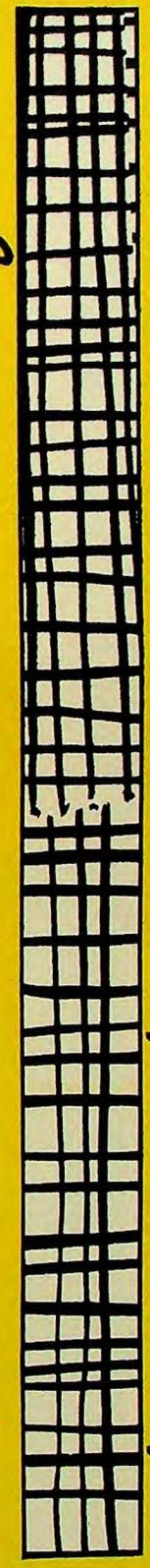
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*attended images*



*dead pop stars*

chart single



EPC A1023

## CLASSICAL

Edited by  
NICOLAS SOAMESMajors move to mark  
Bartok's centenary

THE MOST significant musical anniversary being celebrated this year in the classical record world is the centenary of the birth of the Hungarian composer Bela Bartok who was born on March 25 1881.

There are numerous live events to mark the occasion, including orchestral concerts, a violin and piano recital being given by the Hungarians Gyorgy Pauk and Peter Frankl, ballets and a London appearance by the Chicago Symphony Orchestra under Solti in September.

The record companies have also been very active, led, naturally, by Hungaroton. This leading Hungarian label, now distributed by Parnote, has extensive plans for this year including the re-issue of the 38 LP Bartok Complete Edition, both individually and in four presentation boxes.

There is, too, a series of important new additions to the catalogue, of both new recordings and historical material. Pauk and Frankl, who played Bartok's music as children together in Hungary before coming to this country in 1958, have been chosen to make the prestigious box set of the two Violin Sonatas and Rhapsodies for Hungaroton.

It is quite an honour for the Hungarian authorities were expected to choose resident Hungarian musicians rather than expatriates. The work, Andante, is a short piece for violin and piano dating from Bartok's youth which was only recently discovered, and it was decided to include it in the 2LP box set (SLPX 123-18/9).

The major Hungaroton release, however, is in the autumn, two boxes of historical recordings. One Bartok at the Piano, 8LPs, covers commercial gramophone records, piano rolls and live recordings made by Bartok; and the other entitled Bartok Record Archives, covers recordings of the composer playing his own music and standard keyboard repertoire, and talking about his music and others. They are to be released in October.

Bartok the scholar and folklorist is represented by two collections, with material taken from records

and cylinders (October release) and there is a volume of Hungarian folk songs based on Bartok/Kodaly arrangements.

Two major orchestral discs from Hungaroton are the Concerto for Orchestra conducted by Janos Ferencsik (September release) coupled with Dance Suite, and Bluebeard's Castle with a superb cast.

Incidentally, the four volumes of the Bartok Edition are released monthly from May, and are split into orchestral, piano, chamber and vocal/posthumous.

The majors have not been idle either. The six string quartets were released last month in new performances by the Tokyo String Quartet on DG.

Uruguayan pianist Homero Francesch plays the Mikrokosmos in a 3LP (2740 239) special price DG set.

The Concerto for Orchestra is, without doubt, Bartok's most popular large work, and by the autumn there will be two digital versions — one by Ormandy and the Philadelphia, which is already issued, and another by Solti and the CSO, released in time for the summer appearances.

All the major stage works of Bartok being performed at the Coliseum next month have been newly recorded by Pierre Boulez. Bluebeard's Castle, performed with the BBC SO, and the Wooden Prince, The Miraculous Mandarin and Dance Suite performed with the New York Philharmonic, is released in a 3LP set (79338 £8.58) in April.

One of the musicians most active in the numerous Bartok programmes being broadcast on BBC radio and television is, naturally, Yehudi Menuhin, the violinist who knew the composer in the last two years of his life, and who commissioned the Solo Violin Sonata. EMI is re-issuing Menuhin's recordings of the two violin concertos in August and John Ogden's recording of the Piano Concerto No 3 in June. And, next month, from EMI, comes the 44 folk duos for two violins played by Pinchas Zukerman and Itzhak Perlman which should be a delight.

Saga to release first  
authentic 'Haydn set'

FOR THE first time, a group of Haydn symphonies have been recorded using a small orchestra with period instruments played in period style, and the resultant set on Saga Records could influence future recordings of other orchestral works by the composer.

Seven of 14 early Haydn symphonies comprise Volume I of a two volume set issued by Saga, performed by L'Estro Armonico and directed by Derek Solomons, which is being released in April.

The project, a collaboration between Saga, the Vivaldi Society and Martini and Rossi Ltd, which financed the recordings, follows Florilegium's successful authentic Mozart Symphonies series. And many of the top authentic players have been involved in both symphony series.

But it is the first time that Haydn has been given the full scholarly treatment — the leading Haydn scholar, Professor H C Robbins Landon has advised on the project.

The project represents quite a prestigious coup for Saga producer Martin Compton. The 3LP box, Haydn I (RRP £11.99), features on the front cover of the April issue of Gramophone, and Saga is investing



DEREK SOLOMON (left) presents Professor Robbins Landon with the first copy of the Haydn recording, in an advertising campaign involving not only the music press, but also the Observer and Sunday Times.

Though this is the first time that L'Estro Armonico has been recorded using authentic instruments under the direction of Solomons, who is also known as a broad-based sessions player, good critical reception is predicted.

As from April 30, Saga Records is to change its distribution from CBS to Unicorn Records Ltd.

## TIP SHEET

Indian star wants  
Western exposure

IN TOWN this month is one of India's top cabaret and recording artists' Usha Uthup, who, having performed in concert at the Wembley Conference Centre, is now trying to achieve TV/stage and recording exposure in the UK to perform that difficult crossover of stardom from one continent and culture to another.

She is most unusual, even in her own country, as she performs and records in English with a powerful, caressing, vital voice (without trace of accent). Her credentials include sell-out concerts all over the world. The audio/visual aspect of her stage act is most effective, but not what one might expect from your average Indian young lady. For clad in a traditional saree, this pop, folk, blues, jazz singer can give with the best of them. Usha has had five LPs in English released by her label in India, Gramco-EMI, but has not been picked up by EMI here.

Usha was one of the pioneers of female cabaret entertainers in India and she now aims to pursue a Western audience. "It is not just a matter of individual success, I want people to know there is another side



USHA UTHUP: looking for Western launch.

of India. What I need is to find an agent or a record company, who has the faith to help me get the necessary exposure."

CONTACT: Usha Uthup, 38 Oxley Road, Rayners Lane, Harrow, Middlesex. (01) 866 4171 until the end of March or c/o J. Thomas & Co, Nilmat House, 11 R.N. Mukerjee Road, Calcutta. Tel: 248921.

## New label sets out aims

BRITANNIA RECORDS is a new label set up last month by Mike St Clair and Mandy Miller to release material primarily recorded and composed by St Clair although "we intend to seek and develop other talented newcomers", they say.

"As with many other composers, singers and artists, we became increasingly frustrated with the lack of response and interest of the major recording companies," explains St Clair, who will handle the artistic, A&R side of the label while Miller will look after the administration side. Britannia is distributed through Spartak.

CONTACT: Britannia Records, 68 Langham Gardens, London W13. (01) 998 3950 or (01) 991 0526.

## SELECT SINGLES

## CHART CERTS:

DIRE STRAITS  
Skateway (Vertigo MOVIE 2, PolyGram)  
WHITESNAKE  
Don't Break My Heart (Liberty BP 395, EMI)

STYX  
Too Much Time On My Hands (A&M AMS 8118, CBS)

RUSH  
Vital Signs (VITAL 7 and 12, 12" limited, special bag limited, PolyGram)

DAVID BOWIE  
Up The Hill Backwards (RCA BOW 9, RCA)  
BAD MANNERS  
Just A Feeling (Magnet MAG 187, PRT)

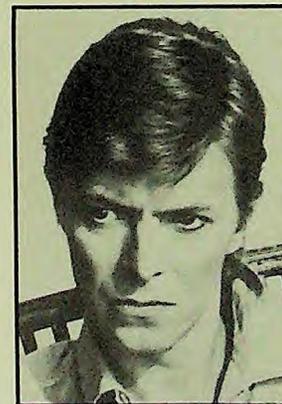
BOW WOW WOW  
(No Nah No! No! My Daddy Don't) Work (TC-EMI 5153 Cass, EMI EMI)

TYGERS OF PAN TANG  
The Story So Far (MCA 992, CBS, first 20,000 three tracks)

CHRISTOPHER CROSS  
Ride Like The Wind (Warner K17582, WEA)  
SPANDAU BALLET  
Glow/Muscle Bound (Chrysalis CHS (12) 2509, PolyGram)

OTHERS:  
SALFORD JETS  
Soldiers Of Fortune (Polydor POSP 248, PolyGram). Strident foot-stomper which fairly leaps out of the vinyl. Crisp clean sound, single-minded production without frills is admirable. Has possibilities.

BAUHAUS  
Kick In The Eye (Beggars Banquet



DAVID BOWIE

BEG 54, WEA). Four singles, one album recently in indie charts, changed labels from 4AD to BB. This follows Telegram Sam and keeps on same level for much of the time. It's gutsy and rugged with effective vocal-instrumental balance, but still indie territory.

CARL GREEN AND THE SCENE  
Wam! (RCA 52, RCA). Winners of recent Battle Of The Bands contest on rhythmic catchy forceful cut with bass reminiscent of Ultravox-Spandau underpinning. Well performed.

SPLIT RIVITT  
Satisfyin' Feeling (Carve Up CU2,

ANVIL, a four-piece rock band, who already have a number of contacts (recording, publishing and agency) through live gigs in the Midlands and demos recorded at Metro Radio, now need some permanent management to provide "a mediator to liaise with the record companies".

The band, which is free for publishing and recording, writes and sings their songs as if each were to be released as a single. Metro Radio has taken a long-term interest in them and entered one of their songs, Long Gone, in a local Newcastle music makers competition. It came third out of 300 entries and took the titles of the Best and Most Promising New Rock Band.

CONTACT: Anvil and Regon Cairns at 17 Elizabeth Court, Long Street, Wigston, Leicester LE8 2AE. Tel: Leicester (0533) 884606.

PETER SUMMERFIELD, who left PRT last autumn, has started his own company which will place, promote and market product abroad. He is already acting as international consultant for ATV labels Chips and Limo.

Following talks at Midem this year, Summerfield is negotiating representation in the UK for labels from Japan, America, Canada, Australia and Italy. "Small is beautiful and I know many labels and producers cannot afford the cost of an employee to handle their international business", he says. "That is where I come in and I look forward to hearing from anyone who has product available for the overseas markets."

CONTACT: Peter Summerfield, 19 Upper Brook Street, London W1. (01) 409 3277.

Reviewed  
by  
TONY JASPER

Red Lightnin'). Up-tempo vocally driven, maybe lacks equivalent hit hard riff, but overall it's got a lot of merit.

BA ROBERTSON  
Saint Saens (Elektra/Asylum K12523, WEA). Cutting short of verse lines would bring in attractive chorus more often rather than leave this commercial element to with-repeated play-out. Otherwise this has artist's usual commercial ring. BA good at obtaining TOTP.

FISCHER-Z  
Marliese (Liberty BP 387, EMI). Immediate big drama, light and shade for easy pick-up might have got more attention, becomes full soaring sound which impresses as a production.

BOXCAR WILLIE AND GUNTER GABRIEL  
Good Hearted Woman (Big 'R', BRS 01, Pinnacle and Wynd-Up). Lanarkshire company bows in with countryfied US-German vocal merger. Rolls along, soothing and tuneful but unlikely to stir general programmers.

ROGER WHITTAKER  
Tall Dark Stranger (Columbia DB9092, EMI). Artist due to tour UK April 16-30. Brass pushed, fast outing which makes artist display more vocal variety than on his often slow down-the-scale ballads. Has best moment online "I am the man you know me" which isn't up-front enough to dominate and raise an otherwise ordinary song.

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

Edited  
by  
DAVID DALTON

# BROADCASTING

## Co-operation between stations as ILR grows

THE IBA has awarded the ILR contract for the Wrexham and Deeside area to Marcher Sound/Sain-Y-Gororau, one of three franchise applicants, whose studios are expected to be located in or near Wrexham.

The predicted Wrexham and Deeside coverage will overlap with Radio City, particularly on daytime medium wave and all three applicant groups were asked about their proposals for co-operation with the Liverpool-based ILR. Talks between the two companies have already begun and the exact nature of their

links are expected to be made clear later in the year.

This sort of co-operation is expected to become more common in the expanding ILR network as an increasing number of small stations come on air.

The IBA has received five franchise applications for the Swindon/West Wiltshire ILR area.

They are from Great Western Radio, c/o Joel Joffe, Hambro Life Centre, Station Road, Swindon, Wiltshire SN1 3DR; Radio Wessex, 26 Havelock Street, Swindon, Wiltshire SN1 1SD; White Horse

Radio, 15 Pembroke Road, Bristol; Wiltshire Broadcasting Company, Albion House, Sidmouth Street, Devizes, Wiltshire; and Wiltshire Radio, 41 New Road, Chippenham, Wiltshire.

The predicted population coverage of the station in the Swindon area is 190,000 on VHF and 250,000 on medium wave during daytime, while for West Wiltshire the figures are 160,000 on VHF and 260,000 on medium wave during daytime. Two public meetings on the proposed service will be held in the areas on April 27.

## Capital declares ad scheme a success

CAPITAL RADIO is claiming success for the latest advertising incentive schemes and has announced a £25,000 competition for advertisers.

Since November, when the Local Small Business Packages were announced, the station has taken £50,000 from the scheme. There have been around 800 enquiries for the packages which offer 10 30-second spots in a week for £320 including the cost of making the commercial, and Capital's production department is making an average of two commercials a day.

The innovative Breakfast Minute which buys an advertiser time on all ILR stations is also being hailed as a success with Addis, the Wisdom

toothbrush manufacturers, becoming the first significant users of the minute immediately after the 8am news.

And in a competition to raise money for Help A London Child advertisers are being offered £5,000

worth of Capital airtime. For an entry fee of £250 they get a competition form containing two questions. First prize for the best entry is the airtime and a further £20,000 of airtime will be divided equally among all the participants.

## BFBS buys jingles package

THE BRITISH Forces Broadcasting Service has commissioned its first ID package for five years from Standard Sound Productions.

Explaining the problems involved in devising a new on-air identity for the station, Brian Bass, controller of programmes (radio) at BFBS, says: "Our problem is that we operate on a worldwide basis, with stations in Germany, Cyprus, Gibraltar and Hong Kong, and I was anxious that the package we went for should have wholehearted support of our staff everywhere."

"Standard Sound saw the problem and they were prepared to help me involve staff at all stages of the negotiations."



MADLINE BELL is turning disc jockey following a surprise move by Radio One controller Derek Chinnery. The singer will replace Noel Edmonds during his summer break, presenting a two-hour show from 10am to midday on Sundays. Ms Bell's first programme is on April 5 and she says: "I'm really excited at the prospect of becoming a DJ. It's something I've always wanted to do."

Chinnery comments: "When Madeline introduced a programme in the Star Special series two years ago we knew that she had a natural talent as a disc jockey. We have given Madeline a series but this does not mean we will cease our search for new disc jockeys."

RADIO ONE is in Scotland all this week and as well as the DJs there will be broadcasts from The Blues Band, The Revillos and Frankie Miller... And at the end of a long week away the network is to stay on the air until 3.30am on March 28 to broadcast the whole of a marathon concert featuring The Who and Grateful Dead from the Rockpalast Festival at the Grughalle in Essen, Germany, as part of a live stereo European link-up. BBC-2's Old Grey Whistle Test will also be relaying most of the show... Capital is acting as host to New York radio station WOR when it comes to London on April 5 to broadcast the whole of its morning show from the Duke Of York's theatre... BRMB has increased its sales team with the appointment of Karen Brice to cope with increased local demand for airtime... Radio One DJ John

## News in brief...

Peel was among the recently-announced Broadcasting Press Guild Award winners... Radio Tees is claiming credit for the success of Fred Wedlock's Oldest Swinger In Town single and Wedlock's manager Kevin Wyatt-Lown acknowledges that it was the "unprecedented demand" that decided him to release the LP track as a single and John Hall, MD of Rocket Records, the company which picked up the single, adds: "We are more than aware of the increasing importance of local radio stations in the marketing of singles."



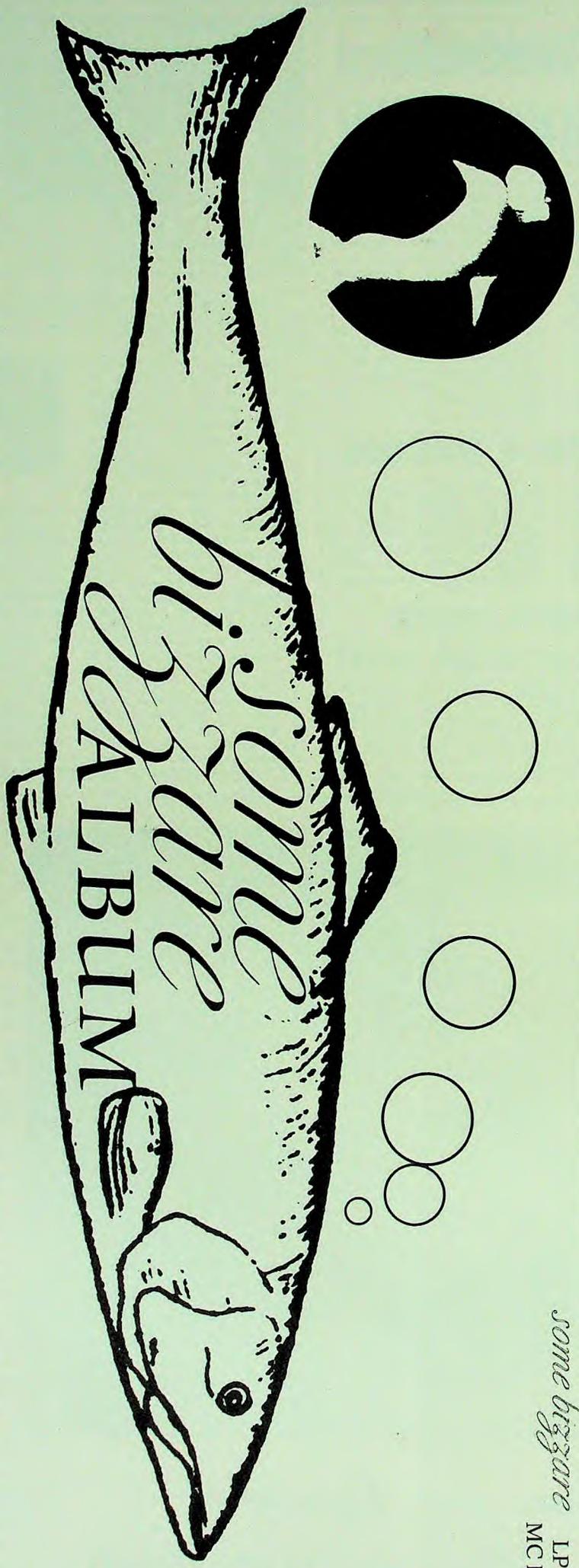
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16	8	DANCE CRAZE	•	2-Tone	CHRTT 5004
17	9	DIFFICULT TO CURE	•	Polydor	POLD 5036
18	30	20 GOLDEN GREATS		MCA	MCTV 4
19	31	FLESH AND BLOOD	•	Polydor	POLH 002
20	12	GUILTY	•	CBS	86122
21	16	DIRK WEARS WHITE SOX		Do It Ride	3
22	38	TOYAH TOYAH TOYAH		Safari LIVE 2	
23	17	SOUTHERN FREEZE		Beggars Banquet	BEGA 22
24	13	MOVING PICTURES	•	Mercury	6337 160
25	29	WE'LL BRING THE HOUSE DOWN		Cheapskate	SKATE 1
41	39	SIGNING OFF	•	Graduate	GRADLP 2
42	34	ARC OF A DIVER	•	Island	ILPS 9576
43	69	RHYTHM 'N' REGGAE		K-tel	NE 1115
44	40	BAT OUT OF HELL	•	Epic/Cleveland International	EPC 82419
45	74	GREATEST HITS VOL. 2	•	Epic	EPC 10017
46	37	IMAGINE		Parlophone	PAS 10004
47	28	POINT OF ENTRY		CBS	84834
48	32	SOUND AFFECTS	•	Polydor	POLD 5035
49	47	MY LIFE IN THE BUSH OF GHOSTS		Polydor	EGLP 48
50	64	GIVE ME THE NIGHT	•	Warner Brothers	K 56823
66	48	RUMOURS	•	Warner Brothers	K 56344
67	66	CANDLES		GTO	GTLP 047
68	72	SCARY MONSTERS & SUPER CREEPS	•	RCA	BOWL P 2
=68	44	SHAVED FISH	•	Parlophone	PCS 7173
70	60	LOVE SONGS		MCA	MCF 3092
71	-	THE BEATLES 1962-1966	•	Parlophone	PCSP 717
72	52	SOLID GOLD		EMI	EMC 3364
73	-	NOT THE 9 O'CLOCK NEWS	•	BBC	REB 400
74	49	SHADES		Shelter	ISA 5021
75	-	SKY	•	Ariola	ARLH 5022

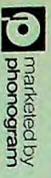
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Top 75 compiled for Music & Video Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.



some big game LP BZLP 1  
MC BZMC 1

NAKED LUNCH ILLUSTRATION THE THE JELL BLANCMANGE SOFT CELL THE LOVED ONE  
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# NEW ALBUMS

March 27, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist Code
BLENNER, Serge	LA VOGUE	Sky	059	2.89	Projection
CAINE, Marti	POINT OF VIEW	BBC	REB 408	—	A
CALE, John	HONI SOIT	A&M	ZCF 408 AMLH 64848	—	C
DAVIS, Miles	DIRECTIONS	CBS	88514	—	C
ESTELLE, Don	BEAUTIFUL DREAMER	Lofty	ALR 1001	2.31	P
FAITHFUL BREATH FORD, Gerry	ROCK LIONS ON THE ROAD	Sky Big R	055 BRA 1010 BRC 1010	2.89 3.04	Projection P/WU/H
FORMBY, George FRANKS, Stanley	WITH MY UKELELE PLAY IT TILL IT HURTS	Decca A&M	RFL 8 AMLH 64828	— —	F C
GRATEFUL DEAD GREEN, Peter	RECKONING WHATCHA GONNA DO	Arista PVK	DARTY 9 PET 1	— 2.89	C P
JOHNSON, LOUIS JONES, Quincy	PASSAGE THE DUDE	A&M A&M	AMLH 64851 AMLK 63721	— —	C C
KELLY, Leslie & John Ford Coley KNIGHT, Jerry	LESLIE KELLY & JOHN FORD COLEY PERFECT FIT	A&M A&M	AMLH 64841 AMLH 64843	— —	C C
McCRACKLIN, Jimmy McLOLLIE, Oscar & His Honey Jumpers	JIMMY McCRACKLIN & HIS BLUE BLASTERS VOL. 1 ROLL HOT ROD ROLL	Ace/Chiswick Ace/Chiswick	10-CH 28 10-CH 27	2.00 2.00	P P
NATIONAL THEATRE ORIGINAL CAST	HIAWATHA	Monza	MMTLP 104	1.50	P
ORIGINAL SOUNDTRACK	SUPERMAN II	Warner Brothers	K 56892	3.04	W
REAL TO REAL ROBERTSON, B.A. ROEDELIOUS RUSSELL, Leon & The New Grass Revival	TIGHTROPE WALKERS BULLY FOR YOU LUSTWANDEL LIVE	Red Shadow Elektra K Sky Elektra K	REDLP 001 52275 058 56891	2.00 3.04 2.89 3.04	P W Projection W
SHAKIN' PYRAMIDS SKELLERN, Peter SMALL FACES SPIRIT STEVENS, Shakin'	SKIN-EM-UP RIGHT FROM THE START SHA-LA-LA-LA-LEE POTATO LAND THIS OLE HOUSE	Virgin V Decca Decca Beggars Banquet Epic	2199 TAB 9 TAB 16 BEGA 23 EPC 84985	2.43 — — — —	C F F W C
THIRSTY MOON THOMPSON, Sydney & His Orchestra TROGGS	STARCHASER THE RADIO TWO BALLROOM PRESENTS ... LIVE AT MAX'S KANSAS CITY	Sky BBC Max Kansas City	059 REH 406 ZCR 406 MKC 100	2.89 — 2.03	Projection A Z/L/H
VARIOUS VARIOUS VARIOUS	BITTER SWEET RE-MIXTURE TEXAS RHYTHM & BLUES	CBS Champagne Ace/Chiswick	22082 CHAMP 1 CH 29	— 1.75 2.00	C C P
YENDELL, Penny	TAKING THE STRAIN	BBC	REC 407 ZCM 407	—	A

# JUST FADE AWAY

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CHART FOR  
WEEK-ENDING  
MARCH 28

ORDER FORM CHART

# TOP 75 ALBUMS

● = NEW ENTRY  
● = PLATINUM LP (300,000 units)  
● = GOLD LP (100,000 units)  
● = SILVER LP (50,000 units)  
 - - 1 = 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	19	<b>KINGS OF THE WILD FRONTIER</b> Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	39	20	5	<b>KILLERS</b> Iron Maiden (Martin Birch)	EMI EMC 3357 (E) C: TC-EMC 3357
2	2	1	<b>NEVER TOO LATE</b> Status Quo	Vertigo 6302 104 (F) C: 7144 104	40	35	16	<b>DR. HOOK'S GREATEST HITS</b> Dr. Hook (Ron Haffkine)	Capitol EST 26037 (E) C: TC-EST 26037
3	3	1	<b>FACE DANCERS</b> The Who	Polydor WHOD 5037 (F) C: WHODC 5037	41	39	29	<b>SIGNING OFF</b> UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
4	2	6	<b>FACE VALUE</b> Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	42	34	12	<b>ARC OF A DIVER</b> Steve Winwood (C. Blackwell/M. Miller/S. Winwood)	Island ILPS 9576 (E) C: -
5	3	18	<b>JAZZ SINGER</b> Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	43	69	2	<b>RHYTHM 'N' REGGAE</b> Various	K-tel NE 1115 (K) C: CE 2115
6	6	1	<b>SKY 3</b> Sky	Ariola ASKY 3 (A) C: ZCASKY 3	44	40	106	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
7	6	3	<b>VERY BEST OF...</b> Rita Coolidge	A&M AMLH 68520 (C) C: CAM 68520	45	74	2	<b>GREATEST HITS VOL. 2</b> Abba	Epic EPC 10017 (C) C: 4010017
8	4	10	<b>VIENNA</b> Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	46	37	12	<b>IMAGINE</b> John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004
9	15	20	<b>HOTTER THAN JULY</b> Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	47	28	4	<b>POINT OF ENTRY</b> Judas Priest (Tom Allom/Judas Priest)	CBS 84834 (C) C: 40-84834
10	7	18	<b>DOUBLE FANTASY</b> John Lennon	Geffen K 99131 (W) C: K 499131	48	32	16	<b>SOUND AFFECTS</b> Jam (Vic Coppersmith/Heaven/Jam)	Polydor POLD 5035 (F) C: POLDC 5035
11	5	3	<b>JOURNEY TO GLORY</b> Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331	49	47	6	<b>MY LIFE IN THE BUSH OF GHOSTS</b> Brian Eno/David Byrne (Eno/Byrne)	Polydor EGLP 48 (F) C: EGMC 48
12	11	22	<b>MAKIN' MOVIES</b> Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	50	64	35	<b>GIVE ME THE NIGHT</b> George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
13	14	45	<b>MANILOW MAGIC</b> Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	51	36	3	<b>KILIMANJARO</b> Tear Explodes (Bill Drummond/David Balfe)	Mercury 6359 035 (F) C: 7150 035
14	10	5	<b>STRAY CATS</b> Stray Cats (Edmunds/Satzer/Stray Cats)	Arista STRAY 1 (F) C: TCAAT 1	52	57	2	<b>AWAKENING</b> Kevin Peek	Ariola ARL 5065 (C)
15	25	10	<b>VISAGE</b> Visage (Visage/Ure)	Polydor 2490 157 (F) C: 3184 157	53	42	3	<b>IMAGINATION</b> Whispers	Solar SOLA 7 (R)
16	8	7	<b>DANCE CRAZE</b> Soundtrack	2-Tone CHRTT 5004 (F) C: ZCHRTT 5004	54	33	3	<b>GUITAR MAN</b> Elvis Presley	RCA RCALP 5010 (R) C: RCAK 5010
17	9	6	<b>DIFFICULT TO CURE</b> Rainbow (Roger Glover)	Polydor POLD 5036 (F) C: POLDC 5036	55	55	1	<b>TO LOVE AGAIN</b> Diana Ross	Motown STML 12152 (E) C: TC-STML 12152
18	30	3	<b>20 GOLDEN GREATS</b> Al Jolson	MCA MCTV 4 (C)	56	53	24	<b>ZENYATTA MONDATTA</b> Police (Police/Nigel Grey)	A&M AMLH 64831 (C) C: CAM 64831 (C)
19	31	25	<b>FLESH AND BLOOD</b> Roxby Music (Roxby Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	57	61	8	<b>LIVE IN BELFAST</b> Rowan Atkinson (George Nicholson)	Arista SPART 1150 (F) C: TC-ART 1150
20	12	25	<b>GUILTY</b> Barbra Streisand	CBS 86122 (C) C: 4086122	58	46	9	<b>TAKE MY TIME</b> Shaena Easton (Christopher Neil)	EMI EMC 3354 (E) C: TC-EMC 3354
21	16	11	<b>DIRK WEARS WHITE SOX</b> Adam & The Ants (Adam Ant)	Do It RIDE 3 (SP)	59	73	14	<b>FLASH GORDON</b> Queen	EMI EMC 3351 (E) C: TC-EMC 3351
22	38	4	<b>TOYAH TOYAH TOYAH</b> Toyah (Nick Tauber)	Safari LIVE 2 (A)	60	56	3	<b>DON'T POINT YOUR FINGER</b> 9 Below Zero	A&M AMLH 68521 (C) C: CAM 68521
23	17	8	<b>SOUTHERN FREEEZ</b> Freeez	Beggars Banquet BEGA 22 (W)	61	65	9	<b>DIRE STRAITS</b> Dire Straits	Vertigo 9102 021 (F) C: 7231 015
24	13	6	<b>MOVING PICTURES</b> Rush (Terry Brown/Rush)	Mercury 6337 160 (F) C: 7141 160	62	67	2	<b>12 GOLD BARS</b> Status Quo	Vertigo QUO TV 1 (F) C: QUO MC 1
25	29	2	<b>WE'LL BRING THE HOUSE DOWN</b> Slade	Cheapskate SKATE 1 (R)	63	55	12	<b>ONE STEP BEYOND</b> Madness (Clive Langer/Alan Winstenley)	Stiff SEEZ 17 (C) C: ZSEEZ 17
26	22	4	<b>ANOTHER TICKET</b> Eric Clapton	RSO RSD 5008 (F) C: RSDC 5008	64	58	4	<b>CELEBRATE THE BULLET</b> Selecter (Roger Lomas/Selecter)	Chrysalis CHR 1306 (F) C: -
27	23	12	<b>THE VERY BEST OF DAVID BOWIE</b> David Bowie	K-tel NE 1111 (K) C: CE 2111	65	51	4	<b>MCCARTNEY INTERVIEW</b> Paul McCartney	EMI CHAT 1 (E) C: -
28	19	6	<b>CHRISTOPHER CROSS</b> Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 - 56789	66	48	19	<b>RUMOURS</b> Fleetwood Mac (Callat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
29	21	7	<b>REMAIN IN LIGHT</b> Talking Heads (Brian Eno/Talking Heads)	Sire SRK 6095 (W)	67	66	7	<b>CANDLES</b> Heatwave (J. Guthrie/J. Wilder)	GTO GTLP 047 (C) C: GTMC 047
30	70	2	<b>FROM THE TEAROOMS</b> Landscape	RCA Victor RCA LP 5003 (R)	68	72	36	<b>SCARY MONSTERS &amp; SUPER CREEPS</b> David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
31	24	47	<b>SKY 2</b> Sky (Sky/Clarke/Bendall)	Ariola AD5KY 2 (A) C: ZCSKY 2	68	44	11	<b>SHAVED FISH</b> John Lennon/Plastic Ono Band	Parlophone PCS 7173 (E) C: TC-PCS 7173
32	27	15	<b>BARRY</b> Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	70	60	5	<b>LOVE SONGS</b> Neil Diamond	MCA MCF 3092 (C)
33	50	2	<b>THE ROGER WHITTAKER ALBUM</b> Roger Whittaker	K-tel NE 1105 (K) C: CE 2105	71	-	1	<b>THE BEATLES 1962-1966</b> Beatles	Parlophone PCSP 717 (E) TC-PCSP 717
34	34	1	<b>INTUITION</b> Linx	Chrysalis CHR 1332 (F) C: -	72	52	2	<b>SOLID GOLD</b> Gang Of Four	EMI EMC 3364 (E)
35	18	25	<b>ABSOLUTELY</b> Madness (Tom Dowd)	Stiff SEEZ 29 (C) C: ZSEEZ 29	73	-	1	<b>NOT THE 9 O'CLOCK NEWS</b> Various	BBC REB 400 (A) C: ZCF 400
36	26	22	<b>THE RIVER</b> Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	74	49	6	<b>SHADES</b> J.J. Cale (A. Ashworth/J.J. Cale)	Shelter ISA 5021 (E) C: -
37	41	2	<b>LIVE</b> Sad Cafe	RCA SAD LP 5 (R)	75	-	1	<b>SKY</b> Sky	Ariola ARLH 5022 (A) C: ZCARH 5022
38	43	18	<b>SUPER TROUPER</b> Abba (B. Andersson/B. Ulvaeus)	Epic EPC 1022 (C) C: 4010022					

**ARTISTS**

**A-Z**

ABBA ..... 38  
 ADAM & THE ANTS ..... 1, 21  
 ATKINSON, Rowan ..... 57  
 BEATLES ..... 71  
 BENSON, George ..... 50  
 BOWIE, David ..... 27, 68  
 CALE, J. J. ..... 74  
 CLAPTON, Eric ..... 26  
 COLLINS, Phil ..... 4  
 COOLIDGE, Rita ..... 7  
 JUDAS PRIEST ..... 16  
 DANCE CRAZE ..... 28  
 DIAMOND, Neil ..... 5, 70  
 DIRE STRAITS ..... 12, 61  
 DR. HOOK ..... 40  
 EASTON, Shaena ..... 58  
 ENO, Brian/David Byrne ..... 49  
 FLEETWOOD MAC ..... 66  
 FREEEZ ..... 23  
 GANG OF FOUR ..... 72  
 HEATWAVE ..... 67  
 IRON MAIDEN ..... 39  
 JAM ..... 48  
 JOLSON, Al ..... 18  
 JUDAS PRIEST ..... 47  
 LANDSCAPE ..... 30  
 LENNON, John ..... 10, 46, 68  
 LINX ..... 34  
 MADNESS ..... 35, 63  
 MANILOW, Barry ..... 13, 32  
 MCCARTNEY, Paul ..... 65  
 MEAT LOAF ..... 44  
 NOT THE 9 O'CLOCK NEWS ..... 73  
 9 BELOW ZERO ..... 60  
 PEEK, Kevin ..... 52  
 POLICE ..... 56  
 PRESLEY, Elvis ..... 54  
 QUEEN ..... 59  
 RAINBOW ..... 17  
 ROSS, Diana ..... 55  
 ROXY MUSIC ..... 19  
 RUSH ..... 24  
 SAD CAFE ..... 41  
 RHYTHM 'N' REGGAE ..... 43  
 SELECTER ..... 64  
 SKY ..... 6, 31, 75  
 SLADE ..... 25  
 SPANDAU BALLET ..... 11  
 SPRINGSTEEN, Bruce ..... 36  
 STATUS QUO ..... 2, 52  
 STREISAND, Barbra ..... 20  
 STRAY CATS ..... 14  
 TALKING HEADS ..... 29  
 TEARDROP EXPLODES ..... 51  
 THE WHO ..... 3  
 TOYAH ..... 22  
 UB40 ..... 41  
 VISAGE ..... 15  
 ULTRAVOX ..... 8  
 WHISPERS ..... 53  
 WINWOOD, Steve ..... 42  
 WONDER, Stevie ..... 9

DISTRIBUTORS CODE. A -  
 - Pye, C - CBS, W - WEA, E  
 - EMI, F - Polygram, R -  
 - RCA, S - Selecta, Z -  
 - Enterprise, K - K-Tel, L -  
 - Lugtons, D - Arcade, B -  
 - Ronco, M - Multiple Sound, Y  
 - Relay, SO - Stage One, SP  
 - Spartan, WU - Wynd-Up,  
 - MR - Midland Recording Co,  
 - MW - Making Waves, Z -  
 - Enterprise.

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No. 1010	Klaus Wunderlich Hammond Pops Vol 6
No. 1011	Klaus Wunderlich Hammond Pops Vol 7
No. 1022	Klaus Wunderlich Hammond Pops Vol 8
No. 1013	Klaus Wunderlich Hammond Pops Vol 9
No. 1014	Klaus Wunderlich Hammond Pops Vol 10
LP	
No. 1015	George McRae/Rock You Babe
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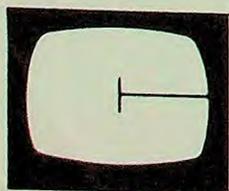
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MVW 28/3/81

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# VIDEO EXTRA

RETAILING SPECIAL

## Hints for the first-time dealer

### 1. How much profit can I make? What are the mark-ups? Sale or return facilities?

You can make a healthy profit from video software if you stock wisely. You will make between £8 and £12 on every cassette sale and top titles like *Jaws* and *The Bitch* will give you a good regular income. Mark ups direct from the companies are nearly all between 25 and 30 per cent, with most wholesalers now giving the same. They will also give you sale or return facilities, while the companies generally offer similar five per cent return schemes in the same way as record companies.

### 2. Where do I get stocks? Should I buy direct or via a wholesaler?

There is a guide to the leading software companies and wholesalers in *Music & Video Week's* software guide in the Video Extra dated January 27. A blank tape guide is in the February Video Extra. A wholesaler gives the advantage of being able to stock small quantities of a lot of product, and most product is available through them — but not all. Magnetic Video, for example, only supplies direct. You will also find there is a minimum order with most big companies, but they do have some strong titles, and it might be worth stocking direct to take advantage of discounts.

### 3. How do I decide which systems to stock and what proportionate quantities of each?

Currently the VHS systems account for over 60 per cent of the market, Betamax 30 per cent and the rest going to the Philips and other systems. It is wise to stock accordingly, although most dealers are only supplying Philips product to order and most software manufacturers are accepting this. The Philips system is not produced by many software manufacturers, so a lot of product is not available anyway.

### 4. Where can I get advice on what to stock?

The various published charts provide a fair guide to what is being sold. See what is being promoted and see what wholesalers are offering — selling most of their product SOR means that they do not want to lose out by forcing bad product on the dealer. Try and gauge what your local customers' needs are; like records, some titles are big in some areas while they do nothing in others. Unfortunately, trial and error is the only effective way, but take note of what customers come in and ask for. Unfortunately for you, the shops that are stocking a lot of videos attract many more customers, even though they are still coming in and buying the best sellers. But look out for things like special interest and sports videos. If you are by a sailing centre, for example, it might be worth promoting a couple of cassettes on the sport, while if you are near Anfield, maybe football coaching is a good bet!

As the demand for video software grows, Britain's record dealers are ideally placed — in their position as traditional retailers of in-home entertainment — to capture a lion's share of profits to be earned from selling blank and pre-recorded video cassettes and, eventually, video discs. But for those dealers who may be wary of taking the plunge, *Music & Video Week* anticipates the 10 questions they are most likely to ask — and video editor SIMON HILLS provides the answers.



A STAND from the HMV Shop's video department at the London Oxford Street store — which probably has the most comprehensive range of any record shop in the country.

product — including Warner Home Video, Magnetic Video and Precision Video. They do not like it, and although the law is vague, you are on very dodgy ground if you do

### 5. I gather it is possible to rent video to customers — how do I go about this? Is it easier than selling direct and is there more, or less, money in it?

This is the most difficult, untried, unknown, and unique aspect of the new video software market. Almost without exception, you would be foolish not to rent product where there is an option to do so. But look carefully at the product and the terms of trading. The best and easiest way of renting comes from CIC, VCL and Inter-Ocean (through Video Programme Distributors). For a slightly higher dealer price you are free to rent the cassette as many times as you like without paying any royalties to the manufacturer, and can sell it off for a reduced price afterwards if you wish. At say £5 for three days' rental, after five hirings you will be making a clear profit.

Intervision started the rental system, and Thorn EMI's formidable new range is also available for rental only through that company. It gives a good mark-up, as well as offering a video club, but it does mean filling in a form and sending it off with a royalty in a pre-paid envelope for every rental made.

Carnaby Video has started an interesting scheme where you sell the video at full price, and if it's returned within a week you pay the customer back all but £5, all but £10 after two weeks and so on, so the tape cannot be stolen and you have flexibility.

Do not try this on with non-rental

attempt to rent their product. Tread carefully here, and do not let anyone convince you that you can get away with hiring out tapes where that option is not specifically written down. Local experience will tell you whether your customers prefer to rent or buy, but in the provinces, especially with feature films, rental seems to be a favourite.

### 6. Where can I get in-store point of sale material?

Most companies have catalogues, posters and browsers which are available to dealers, although we are told that some firms are rather tight-fisted with them, only wanting to give it to chains and the big boys. Carnaby Video supplies its own custom-made promotional material while some companies also supply their own racks. Thorn EMI has introduced an impressive browser.

### 7. Will the distributors supply me with a TV set and tapes for in-store promotion?

Tape trailers, yes, TVs, no. The in-store video promotion companies do supply TVs and cassette recorders cheaply, but they will not be happy if you start running an EMI trailer on it rather than their record promotional films. It is wise to invest in a hardy machine and TV monitor to run trailers and to be able to show customers the sort of quality they will get. It adds a professional touch and with rental down to £16 (less tax for you, of course) it has to be a good investment. Make sure you get a good quality TV as a bad picture will not help sales.

### 8. Do I need any technical knowledge about how the tapes work?

No. It is not advisable to take them apart if you do have problems either, but get it back to the manufacturer. Unlike audio tapes, video cassettes are coated with a sensitive material that is likely to come off if you touch the tape, and it is worth telling the consumer this. Most machines are now "idiot-proof" so it is difficult for your customers' children or dog to tangle them up through mis-use. However, some duds do come out of the factories, for both blank and pre-

recorded cassettes, although tests are pretty stringent. Watch out for cassette pirates — not only with pre-recorded material but blank tapes too. JVC has had some problems in this area, and so has every pre-recorded software manufacturer. Only buy from reputable wholesalers and companies, and treat offers of cheap blank cassettes with extreme caution. Manufacture is a very sensitive process, and with a bad tape the customer will not only find that his picture will start fading fast but it could damage the heads on his VCR.

### 9. I am a music retailer and pride myself that I know about recording artists and product, but I don't know much about feature films — will this be a drawback?

Definitely. As you probably know from records, the customer is nat-

urally inquisitive and will ask you all sorts of questions such as when the film came out, was it the director's first, are there pornographic scenes and so on. Make it your business to find out about the film industry by reading its magazines and keep cuttings of film reviews; they might be released soon. Also, keep up with reviews in the video mags. Manufacturers are making an effort to put more information on the cassette packaging now, but there is still a limit to the amount you can get on there. A knowledgeable salesman will not only help make a sale, but will attract the customer back to your shop in preference to somewhere that appears to have no knowledge or worthwhile advice — especially as the customer could be paying £40 for the product.

### 10. I am told that the majority of videos sold or rented are pornographic. Is this true? I would rather not stock this sort of material — will I still be able to make a profit if I don't?

Present figures show that about 60 per cent of videos sold are pornographic — but this is hard to judge as it is not clear whether the huge-selling magazine-type videos like *Electric Blue* (A *Men Only* type magazine on video) account for these sales. These titles are about as risqué as most dealers stock and many of the pornographic cassettes referred to are available only through mail order and sex shops. A dealer can certainly make a profit without selling pornography — although the soft core magazine titles will boost profits — and many established retailers are now deliberately not stocking this type of material because it can be detrimental to other titles as it stops some customers entering the shop. It is also accepted that sales of adult movies are going down as more come on to the market and many punters have bought as many as they want. Remember, the biggest selling title at the moment is *Jaws* and the US experience shows a very heavy bias towards family entertainment.

## MUSIC Top 10

- 1 WOODSTOCK, Warner Home Video.
- 2 LIVE AT THE LAO FORUM, Rod Stewart, Warner Home Video.
- 3 EAT TO THE BEAT, Blondie, Brent Walker.
- 4 MUSIC SHOW NO. 2, Abba, Intervision.
- 5 TWO HOUR SPECTACULAR, Elvis Presley, World of Video 2,000.
- 6 THE TOURING PRINCIPLE, Gary Numan, Warner Home Video.
- 7 THE BONEY M MUSIC SHOW, Videoring.
- 8 TO RUSSIE WITH ELTON, Elton John, Precision Video.
- 9 MUSIC SHOW NO. 1, Abba, Intervision.
- 10 SOUL CONNECTION, James Brown, JVC

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

## FILMS Top 10

- 1 MONTY PYTHON AND THE HOLY GRAIL, Brent Walker.
- 2 THE OMEN, Gregory Peck, Magnetic Video.
- 3 JAWS, Roy Schneider, C/C.
- 4 BREAKING GLASS, Hazel O'Connor, VCL.
- 5 TURNING POINT, Shirley MacLean, Magnetic Video.
- 6 SCUM, Phil Daniels, VCL.
- 7 BLAZING SADDLES, Mel Brooks, Warner Home Video.
- 8 SILVER STREAK, Richard Pryor, Magnetic Video.
- 9 AN UNMARRIED WOMAN, Jill Clayburgh, Magnetic Video.
- 10 DIKTY HARRY, Clive Eastwood, Warner Home Video.

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

**'You would be foolish not to rent product where there is an option to do so. But look carefully at the terms of trading.'**

## VIDEO EXTRA

# Carnaby: in the right place at the right time

A COMPANY that has a computer to handle orders, dealer packs with a range of titles that are good sellers and can be rented or sold with no form-filling, virtually every major company in stock and a unique scheme for rental as well as advertising liaison, sounds like one that has been established for some time.

But amazingly, Carnaby Video only opened its wholesale division in September last year, when it became apparent that dealers were demanding product at a very low mark-up under a special deal from Carnaby's mail-order operation.

As video continues to boom the company admits that it is difficult to keep up, but it is convinced it is right in liaising with dealers over special packs, advertising and promotion as well as over simple stock commitments.

Much of this experience has been drawn from Carnaby's own three video shops in the West End, all springing out of its Carnaby Street retail outlet two years ago — making it just about the first of its kind.

"We wanted to expand but with the size of the market, the overheads on premises and staffing we were not in a position to move across the country," says Carnaby's John Whelan. "We would have been held to central London which would not have been viable either with those overheads.

"At the same time dealers were

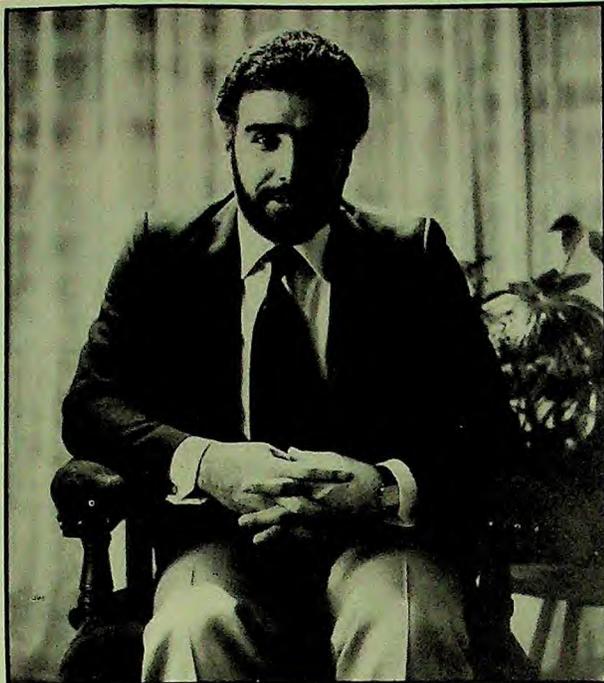
ringing up the mail order side of the business and asking for a small discount on 30 or 40 tapes. Word got round and other dealers started thinking that we were much bigger than we were. That was about a year ago, and we were literally only giving them about 10 per cent.

"The problem was persuading the manufacturers to give us a margin to wholesale and that was a hard uphill struggle. The common reaction was that you can wholesale for us but we won't give you a margin. We replied by asking them if they would if we did business for them, and that is how it has happened.

## Brisk business

"We did have the luck of hitting the market at just the right time, as everyone was looking for a supplier. It is true that dealers cannot go to 30 or 40 suppliers, it just doesn't make sense. We knew what was happening and we were planning towards it, and the whole thing came together at the right moment."

What was also important in starting the wholesale division was both Whelan's and MD Joe Pina's knowledge of the retail trade. Carnaby's retail shop was doing brisk business, and they already knew the video business and the sort of cassettes that sell. They had confronted the problems of rental, slow moving titles and the various legal commitments that go with video. London was the first area for



Carnaby Video's MD John Pina. One of his ideas is co-operating with dealers on advertising. "If they contribute to it, we can actually advertise in the Sunday papers," says Pina.

video to break, also, which meant that some of the problems, bar the regional differences that are inherent in the market, were already being experienced by them.

"I went with the newly-appointed sales manager Bob Jacobs to spend five days visiting the various shops, and their reaction was: 'Why not get a few good titles together to offer in a package?' We took up that suggestion. The idea is that we are not going to sell them rubbish, it is not in our interest.

"It is also in our interest to sell product with no rental restrictions (product that can be rented or sold with no surcharge or form-filling to the manufacturer). From the beginning we only offered non-restricted material in the package. Everyone was asking for a package of straight product that did not need sifting out into various categories according to what could and could not be done with it."

Carnaby is still looking at ways in which it can improve business and get more shops to take on video product. The computer will help handle the 600-odd orders a week, but there are still a lot of shops taking very small orders, and where they are not, many manufacturers are having problems fulfilling orders, especially when there is a rush on hot new product.

The biggest single headache for the dealer is rental. It inevitably means a lot of paper work for him, with conflicting types of rental contract, and the simple problems of

explaining to customers that they can rent Jaws on CIC, say, and not Magnum Force on Warner Home Video.

Its dealer packs have helped in that the dealer at least knows that he can do what he likes with the product, but not with the ordering of good product that cannot be rented but will still make money. Carnaby has realised that to be successful, the dealer has to take in a 50-tape or 100-tape pack rather than 25 tapes (which it is now running down) because they do not give a sufficient display to get the customer in.

## Getting the bug

Carnaby has found that despite its problems, rental is still an ideal way of getting people into the store, and on a more general level encouraging the whole concept of purchasing video software. Customers in many cases still see their machines as time-shift mechanisms and £40 is a high price to pay to convince them that it is worth buying a pre-recorded cassette.

The Option Rental scheme, where the customer gets the cassette for the full-price and then gets a refund less £5 for every week he keeps the tape, has proved one of Carnaby's most successful ideas.

"One thing we have found is that no dealer likes rental because of all the hassles of paper work," says Whelan. "But rental is the best way

of getting into the actual selling of tapes because once you get people to rent tapes they get the bug and start buying.

"Option purchase does give the customer to say I liked that film enough to keep it for the full price. And from the dealer's point of view it is to their advantage to have a set price on all the product included so a regular customer does not come back and demand a discount because he is known, or pay the same price if the cassette is returned late."

And Joe Pina adds that it is much more sensible from the dealer's point of view to rent for a whole week rather than the three days that has been the established norm.

"If you get a cassette coming back every seven days, it often means the customer will come in, return it and pick up another one," says Pina. "With three days, the time lapse is too short to make him want to do that, and it gives him a lot of difficulty coming back into the store.

"There are a lot of good companies that have at least one or two titles that are available for sale or rental, and it is not difficult to get a pack of 50 quality titles together by the time you cream off the best from each company.

"We do have a sales agreement with our dealers that they all have to sign an undertaking not to rent or exchange from the five companies that do not allow it, and we have to do that. Warners initially asked us to do it on its catalogue, and we thought that if it was being done for one, it is just as easy to include all the other similar companies."

On the back of the option rental scheme and the dealer packs, Carnaby is now pushing hard to advertise not only to the dealers, but in joint efforts with them to get to the consumer. It has issued dealers with catalogues and in-store promotional material on cassettes from all companies as well as giving stock advice.

It now claims that 70 to 80 per cent of all its titles go out at the same mark-up as manufacturers offer, with some titles even cheaper as it rationalises its mark-ups to the nearest five per cent.

"One of the things we offer dealers is a co-operative chance to advertise in their local papers by giving them ready-made artwork, explains Pina. "They can submit this to the paper and simply add their name and address on it.

"We aim to go national with this with a list of dealers so a person reading a national paper can look down the list to see where his local Carnaby store is. "We are asking all our dealers if they would like to come on this, and if they contribute to it, we could actually advertise in the Sunday papers, which not only promotes their shops and our catalogue, but makes the public in general more aware of video software."

# The problem of being a legitimate dealer

HAVING SEEN many changes in the record industry in its 13 years of existence Record Scene at Ashford Middlesex is now undergoing its biggest change by going into video.

Its manager has been stocking video cassettes since last year, initially stocking from Magnetic Video, and now with a total of 120 titles in stock the company — which has five record shops in the area — had decided to open a new video store. Although manager John Freeson ultimately would like to see complete entertainment shops, he feels that it would be unwise for every record shop to stock a limited amount of product at a high outlay.

By opening the new store, with the registered name Video Scene, the

company is hoping that people will want to travel some distance to get video product. Since Record Scene has been dealing with video software, it has gained experience of the retailing problems.

"The real problem as we all know is the pirating and bootlegging that goes on," says Freeson. "Until that is sorted out there are going to be a lot of problems — for example, we have had people round offering us new titles like Flash Gordon. The companies are very quick to get on to a dealer who sells this product, but when the people are reported, as we do, they seem to be very slow to stop it.

"It creates a problem for dealers who want to be legitimate, and what is worrying is that these guys are so blatant about it. We still can't

understand why the companies don't clamp down on it."

On the straight selling side, Freeson says there is also a problem with the two systems in operation, mainly because it requires a larger commitment to stock. At the same time, it becomes much harder to display the catalogue, and when Video Scene opens there will be a separate Betamax rack.

As the systems fluctuate it affects the market share and also the sort of titles worth stocking, he says. Most Betamax machine owners will have bought instead of rented, which implies a different income group and often different software requirements.

The shop will start its own exchange scheme, but is now operating the one offered by Video

Unlimited. However Freeson says that sales in his area are as strong as rental and although rental is a real method of income he sees that trend towards buying outright continuing.

"At the moment we are just about recouping our investment but we are still just preparing for the mass market. But I think as a new market, it has to be done properly. EMI has said that we should not talk about videos as records, and I certainly hope we don't make the mistakes of the record industry like discounting. (Record Scene has just started discounting Top 50 product for the first time ever.)

"One thing that would help enormously is the standardisation of packaging, just from the aesthetic point of view. If we could have all the cassettes in attractive Warners

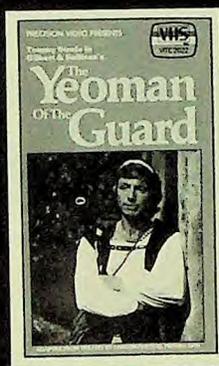
type vinyl boxes it will help sell more cassettes and mean we can put up an attractive display.

"We realise that we will not make it overnight, but as long as there is enough to pay the rent we hope it will build up and we have notified all our customers — we get a lot of regulars now — that product will be available in the new store.

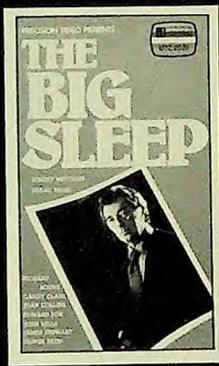
"But the companies must realise that it is difficult for the retailer to do it, especially when you think how many rentals have to be made and how much time is taken up to make a profit.

"The future of video is with entertainment shops and there are a lot of problems with hardware shops that have it stuffed in the back instead of going out there and selling it."

# PRECISION VIDEO PRESENTS IT'S APRIL FEATUURES



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Starring: Tommy Steele  
VITC 2022/BITC 2022



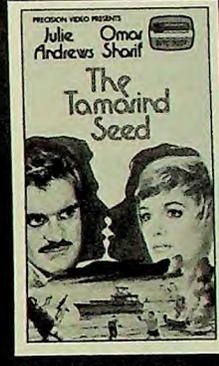
**THE BIG SLEEP**  
Starring: Robert Mitchum & Sarah Miles  
VITC 2026/BITC 2026



**MADAME SIN**  
Starring: Bette Davis & Robert Wagner  
VITC 2034/BITC 2034



**FIREPOWER**  
Starring: Sophia Loren, James Coburn & O.J. Simpson  
VITC 2036/BITC 2036



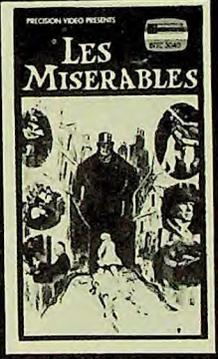
**THE TAMARIND SEED**  
Starring: Julie Andrews & Omar Sharif  
VITC 3037/BITC 3037



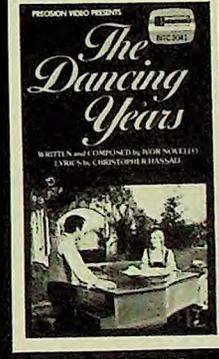
**THE COUNT OF MONTE-CRISTO**  
Starring: Richard Chamberlain  
VITC 2038/BITC 2038



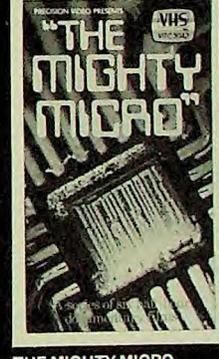
**GEORGE AND MILDRED**  
Starring: Yootha Joyce & Brian Murphy  
VITC 2039/BITC 2039



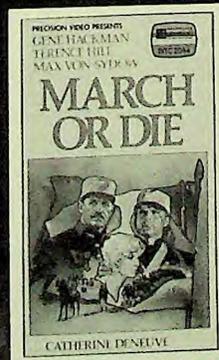
**LES MISERABLES**  
Starring: Richard Jordan & Anthony Perkins  
VITC 3040/BITC 3040



**THE DANCING YEARS**  
Written and composed by Ivor Novello  
Lyrics by Christopher Hassall  
VITC 3041/BITC 3041



**THE MIGHTY MICRO**  
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Starring: Gene Hackman, Terence Hill & Max von Sydow  
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CY - Carnaby  
VU - Video Unlimited  
SG - S Gold & Sons

A - PRT  
C - CBS  
E - EMI

MARCH

Title	Artists	Company	Cat. No.	Price	Dist. Code
A LETTER TO THREE WIVES	—	Magnetic Video	—	—	SELF
A TALE OF TWO CITIES	—	Rank	—	£39.95	WU
AIRPORT '77	Jack Lemmon/Lee Grant	CIC	VHS/Beta 1019	£39.95	C
ALIEN	—	Magnetic Video	3A128	£39.95	SELF
ASYLUM	Peter Cushing/Britt Ekland	Guild Home Video	—	£38.95	CY/WU/SELF
BLESS THIS HOUSE	—	Rank	—	£34.95	WU/CY
BLOODLUST	—	Derann	DV 130	£39.95	WU/A/CY
BUCK ROGERS IN THE 25th CENTURY	—	CIC	VHS/Beta 1015	£39.95	C
BUS STOP	Marilyn Monroe	Magnetic Video	3A 137	£34.95	SELF
CANNIBAL	—	Derann	DV 133	£34.95	WU
CARRY ON BEHIND	—	Rank	—	£34.95	CY
CARRY ON AT YOUR CONVENIENCE	—	Rank	—	£34.95	CY
CAVERN DEEP	—	Guild Home	—	£38.95	CY/WU
CODENAME GOMARAH	—	Derann	BDV 106	£29.95	SELF
CLONES OF BRUCE LEE	—	Hokushin	—	£39.95	WU
COUNT OF MONTE CRISTO	Tony Curtis/Richard Chamberlain	Precision	VITC/BITC 2038	£29.95	SELF
DAMIEN OMEN II	William Holden/Lee Grant	Magnetic Video	—	—	SELF
DOCTOR AT SEA	—	Rank	—	£34.95	SELF
DRACULA	Frank Langella	CIC	1011	£34.95	C
FIREPOWER	Sophia Loren/James Coburn	Precision	VITC/BITC 2036	£29.95	A
FRAULEINS IN UNIFORM	—	Derann	DV 131	£29.95	WU
FLY THERE-WALK BACK	—	Derann	BDV 103	£29.95	WU
FOG	—	Derann	BDV 102	£29.95	WU
FOR BETTER FOR WORSE	—	Derann	BDV 104	£29.95	WU
GEORGE AND MILDRED	Yootha Joyce/Brian Murphy	Precision	VITC/BITC 2039	£29.95	A
GOOD TIMES 89	—	Rank	—	£39.95	CY/WU
GRIFFIN AND PHOENIX	—	Rank	—	£34.95	CY
HEAVEN CAN WAIT	Warren Beatty	CIC	VHS/Beta 2012	£39.95	C
HELLS ANGELS ON WHEELS	Jack Nicholson	Magnetic Video	3B129	£34.95	SELF
HOPPIY GOES TO TOWN	—	Magic Eye Video	MY 404	£37.95	SELF
HUMAN DUPLICATIONS	Richard Kiel	Hokushin	VL 47	£39.95	WU
IN THE FACE OF THE ENEMY	—	Derann	BDV 111	£29.95	WU
INTO THE FIRE	—	Derann	BDV 101	£29.95	WU
IRON MAIDEN	—	EMI	VHS:EVH 25002	£29.95	E
			Beta: EVX 45002	£24.95	
JONAH MAN	—	Derann	BDV 107	£29.95	WU
LAURA	Gene Tierney/Dana Andrews	Magnetic Video	3A 140	£34.95	SELF
LES MISERABLES	Anthony Perkins/Richard Jordan	Precision	VITC/BITC 3040	£39.95	A
LOVE AFTER LOVE	—	Rank	—	£34.95	CY
MADAME SIN	Bette Davis/Robert Wagner	Precision	VITC/BITC 2034	£29.95	A
MARCH OR DIE	Gene Hackman/Catherine Deneuve	Precision	VITC/BITC 2044	£29.95	A
MY FAVOURITE BRUNETTE	—	Magic Eye Video	MY 403	£37.95	WU
NIGHTMARE	—	Derann	BDV 112	£29.95	WU
NORTH EAST OF SEOUL	—	Derann	DV 128	£39.95	WU
NOTHING BUT THE NIGHT	—	Rank	£34.95	£34.95	CY
ODD MAN OUT	—	Rank	—	£39.95	CY
ONE MAN'S LANCASTER	—	Derann	BDV 105	£29.95	WU
OPERATION PICKPOCKET	—	Derann	BDV 109	£29.95	WU
PANIC AT LAKEWOOD MANOR	—	Derann	DV 134	£39.95	WU
SHANE	Alan Ladd	CIC	VHS/BTA 2013	£34.95	
SITTING DUCKS	—	Derann	BDV 108	£29.95	WU
STAR TREK - THE MOTION PICTURE	William Shatner	CIC	2011	£34.95	C
SWEETS FROM A STRANGER	—	Derann	BDV 110	£29.95	WU
TAMARIND SEED	Julie Andrews/Omar Sharif	Precision	VITC/BITC 3037	£39.95	A
TARANTULAS - THE DEADLY CARGO	—	Derann	DV 135	£39.95	WU
TERROR OUT OF THE SKIES	—	Derann	DV 136	£39.95	WU
THE BAT	—	Rank	—	£34.95	CY
THE BIG SLEEP	—	Precision	VITC/BITC 2026	£29.95	A
THE DANCING YEARS	Anthony Valentine	Precision	VITC/BITC 3041	—	A
THE DAY THE EARTH STOOD STILL	Michael Rennie	Magnetic Video	—	—	SELF
THE FORGOTTEN MAN	—	Rank	—	£34.95	CY
THE GREAT ICE RIP OFF	—	Rank	—	£34.95	CY
THE HEARTBREAK KID	—	Magnetic Video	—	—	SELF
THE HUSTLER	Paul Newman	Magnetic Video	4A130	£34.95	SELF
THE KISS OF THE TARANTULA	—	Hokushin	VL 48	£39.95	SELF
THE LAST CHILD	—	Rank	—	£34.95	CY
THE MAD BOMBER	—	Derann	DV 129	£39.95	WU
MIGHTY MICRO, THE (DOCUMENTARY)	Dr. Christopher Evans	Precision	VITC/BITC 3042	£39.95	
THE PANIC IN NEEDLE PARK	Al Pacino	Magnetic Video	4A 134	£34.95	SELF
THE ROSE	Bette Midler/Alan Bates	Magnetic Video	4A 133	£39.95	SELF
THE ROTTING MAN	—	Rank	—	£34.95	CY
THE SEX CONNECTION	—	Derann	DV 132	£39.95	CY
THE SPY KILLER	—	Rank	—	£34.95	CY
THE STRANGE CASE OF ALICE COOPER	—	Magnetic Video	—	£39.95	SELF
TWINS OF EVIL	—	Rank	—	£34.95	CY
UTOPIA	—	Magic Eye Video	MY 405	£37.95	WU/CY
YEOMAN OF THE GUARD	Tommy Steele	Precision	VITC/BUTC 2002	—	A

## Family fare in Chelsea

ONE OF the biggest independent retail commitments to video lies with The Home Box Office — a chain of stores opening at a planned rate of one every six weeks, with the first already opened in London's Kings Road.

Owned wholly by a newly-formed parent company New Media Video, its directors are Paul Robinson, with a production history in both the record and film industries and Monarch Records head Stan Blackman. Its aim is to be a complete family entertainment centre, featuring hardware and software in showrooms where the customer can look at individual machines in action.

The Kings Road shop is estimated to have cost £100,000 to open including stock and is divided into two parts with predominantly software downstairs and hardware on the first floor. The concept of Home Box Office is summed up by its advertising slogan "take away movie" and it is dressed up to look like a cinema foyer.



Paul Robinson (left) and Stan Blackman (right): aiming to set up a complete family entertainment centre under the slogan "the take-away movie".

From the booth, the customer can arrange to buy or rent the film (where it is available) having made his choice in the store. Also offered is a video club where customers can undertake to receive a tape every month featuring three hours' of video programmes including a new release from America, a children's programme and a sport or activities programme.

The importing of American product has proved controversial, but Robinson says that unlike record there is no mechanical import royalty that has to be paid on video and anyway, because the customer has to have a dual-standard machine (also available on the shop) to play films on America's NTSC television standard it is really a lost leader, to promote video software and the company.

"We researched the market and realised that people wanted several things and the most important one seemed to be for a specialist service," says Robinson. "There was a tremendous amount of misunderstanding by everybody about the market and it looked like the only thing the business concerned itself about was pornography."

"Stan Blackman and I are not shopkeepers but advertising men, and we are used to a mass market, so our whole approach was to make this store a flagship for all of our ideas."

"The aim is to promote video as family entertainment and the specialist shops are geared for the whole family to come in and see a choice of films and equipment. The other concept of Home Box Office is that it can be put into other stores as a shop within a shop and we are looking to put it in the major chains."

"We are the first video store to have radio advertising, and we have also committed ourselves to press advertising in the London area."

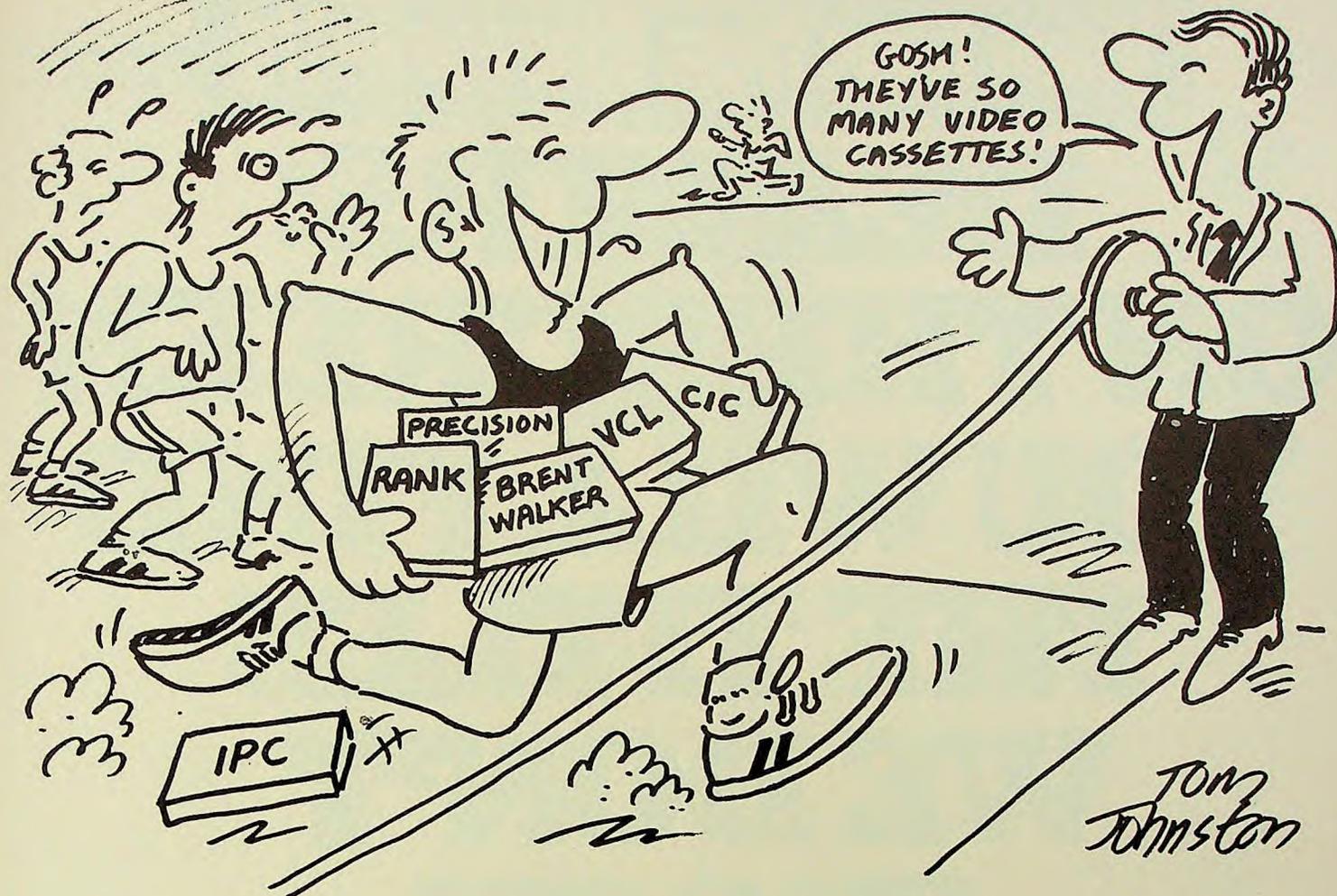
While Home Box Office is ready to roll, when there is sufficient catalogue and sufficient support from the retail trade, Robinson's own shops are looking to form their own large niche in the video business.

At the same time, there are problems, especially for a store ordering in the quantities of New Media Video with rental and exchange, different mark-ups and terms of trading, which is forcing him to put in an in-store computer in each shop as it opens.

"Some of the manufacturers are driving us nuts with their marketing methods and all these different policies are causing the dealers a lot of aggro."

"The average dealer is doing all he can to sell this product, and it is costing him between £23 and £27 for each title, which is a huge commitment. It takes 15 rentals to make money back on these titles to cover those sort of investments. And there is a problem that the guys in marketing are not coming down to the shops."

"Manufacturers are selling into a recession, even though the video software is selling. Most dealers simply can't afford the commitment necessary to stock. Some can't even afford a video recorder and TV set. We are the guys that are taking the chance, yet sometimes I feel that companies want us to persuade them to give us product."



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## NEWS EXTRA

## News in brief...

**MAGNETIC VIDEO** president Andre Blay said here that production at Magnetic's new video cassette duplicating facility in the UK would begin on schedule in the last week of May. The plant will be supplying the UK as well as much of Europe.

**SONY EXECUTIVE** vice president Ken Tamiya said that his company has lowered the price of blank Beta tapes for duplicators by some 20 per cent and added that Betamax hardware prices would also be lowered later this year.

**CONCURRENT** with the start of the ITA event, was the announcement of 30 gold video cassette awards — almost triple the number a year ago, with product from eight different manufacturers included.

**BBC'S** John Ross Barnard was here collecting proposals for US distribution of the BBC Home Video Library as the Corporation's deal with Time-Life expires this year.

**RCA'S HERB** Schlosser indicated there were half a million pieces of software available for the RCA SelectaVision video disc system as of launch day (last Monday). A total of 30,000 players should be in the stores by the end of March.

**FORMER CONNECTICUT** State senator Abraham Ribicoff described legislation currently under consideration that would exempt US companies from anti-trust laws in order to facilitate improved export conditions for audio and video companies.

## Video looks forward in flux

INDICATIONS THAT the embryo video industry is still very much in the birth-pang stage were in evidence here in Florida with words like "chaos", "Turmoil", "foment" and "change" cropping up frequently in the seminars and informal discussions.

The worldwide nature of the problems which ran as continuous themes throughout the four-day event included software sales and rental policies, piracy, counterfeiting, parallel imports, release scheduling and variations in taxation and import regulations — most topics familiar to the music industry, but being encountered for the first time by some of those new to video.

One speaker, former Connecticut state senator Abraham Ribicoff, urged the ITA delegates to adjust their thinking on industry problems

The 11th annual International Tape/Disc Association conference was held in Hollywood, Florida, last week and Music & Video Week's US correspondent **IRA MAYER** was there to report the speeches and pronouncements.

to global rather than national terms. "Your industry is looking ahead in great turmoil," he warned.

And rather more tongue in cheek, Bell and Howell's Bob Pfankuch advised: "In chaos there is business, so create chaos."

As if to illustrate the industry's state of flux, even as trade reports of

JVC's decision to put off US introduction of the VHD video disc system until the autumn hit the streets, the company issued an updated announcement putting the date further back to 1982.

Simultaneously, Sharp Electronic's Bob Whitehouse announced his company's entry into the disc arena, talking of "availability and continuous flow of software" — yet revealing that Sharp would join the VHD camp, for which no software has as yet been set.

While the US was still the focal point of much analysis and conjecture, most long-range interest centred on the potential of less television-saturated markets. The feeling was oft-expressed that the US would eventually be dominated by cable television, while other markets — particularly the Middle East, Africa and Latin America — would reap the greatest benefits from VCRs and video disc systems.

## Rentals anomalies

**PRE-RECORDED** video cassette dealers in the US are renting out more than 99 per cent of the titles they stock despite the fact that only 16.4 per cent of those titles are licensed for rental rather than sale.

The statistics were revealed as part of a survey conducted by the National Video Clearinghouse and revealed for the first time at the ITA conference. The results were based on interviews with US dealers, but reports from others during the seminar suggested that the situation is similar in the UK.

The report further indicated that dealer income is nearly evenly divided between sales and rentals, that VHS continues to dominate by 3 to 1 in the US market, and that science fiction is the most popular genre for cassette customers, while musicals and westerns ranked lowest.

## Mini is the message

**MINIATURISATION** of home video hardware and software is shaping up as the next wave of the video future, although the hey-day of the ½-inch video cassette is still three to four years off, according to most reports.

Technicolour introduced a working model of its portable mini-cassette system complete with self-contained seven-inch colour monitor. It weighs 21 lbs and live demonstration quality was excellent.

Sony displayed its self-contained video camera/recorder which has been slated for mid-decade introduction.

Videotape manufacturers also acknowledged that they are working on developing ¼-inch cassettes with improved playing time.

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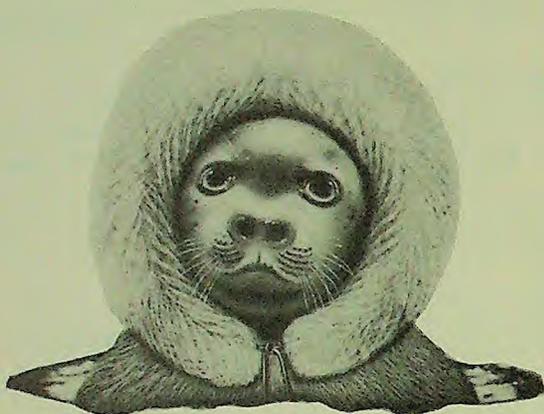
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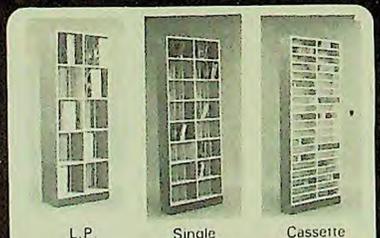
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The 2nd **SCOTTISH Country Music INTERNATIONAL FESTIVAL OF**

29th. & 30th. AUGUST 1981  
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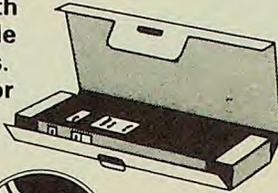
# MARKET PLACE

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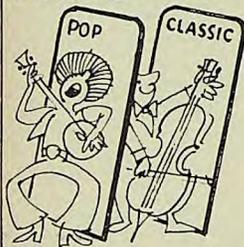
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## POSITIONS

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require an

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### CBS RECORDS

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RECORDS

urgently require a

## TELEPHONE SALES PERSON

Applicants must be enthusiastic and hard-working, preferably with previous experience in this method of selling records.

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**Hilary on**  
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for new record shop opening in Nottingham City Centre.

A chance to join a go-ahead record chain retailing records, tapes and videos. Excellent salary for right candidate.

Applicants with proven ability should write in first instance giving details of career and experience to:

**MW BOX NO. 871.**

### Sales Assistants

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## COPY DEADLINE

Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is Thursday 9 days before issue publication date and that this deadline applies to advertisements that have already had their insertion confirmed.

While it may well be possible to obtain advertising space on the deadline day itself this is not always the case and clients are advised to book as early as possible.

**American  
Commentary**



**Improving the image . . .  
A&R dollar the most valuable  
spent . . . plugging MOR gap  
— PolyGram's David Braun**

NEW YORK: "I think when they signed me, they said 'Aw, go on, he's connected with all these artists and the mere mention of his name will send the world's best artists to his door with pen in hand, ready to sign any document he offers to them.' That's ridiculous."

So says PolyGram president and chief executive officer David Braun of his own hiring scenario. Braun is the mastermind of the latest PolyGram Records reorganisation in the US, the third such major administrative reshuffle in less than a year at a company that is one of the largest internationally but barely known in the US.

Braun says he "wouldn't demean any of my friends who happened to be clients with that kind of insulting attitude". First it would be necessary to build confidence in the company.

The candour of Braun's assessment of his ascension to power at PolyGram here is, it seems, typical of his style. The previous reorganisations drained PolyGram of outside respect and internal morale. At times, a caller might wonder just how the phones would be answered. There were Polydor Records plus assorted other labels, there was PRO-USA, there were PRO-USA East and West.

Enter Braun, legal counsel to the stars for the last 26 years, with a client roster that included the likes of Neil Diamond, Bob Dylan, Diana Ross, The Beach Boys, and others.

"If I have to improve anything in the US, it's the image of the company," he says. "I thought I would keep a low profile for the first year, until I had something to say. It seems, however, that I've been news largely because I wasn't in the business."

Not being "in the business" *per se*, raised more than a few eyebrows. How would it be negotiating from the other side of the desk? "I'd had enough of advising and persuading. I wanted to get into doing and deciding and consummating."

**By IRA MAYER**

How would he view the artist/record company relationship now? "Even as a lawyer, I found it an offensive concept to suggest that the artist's talent alone was what made it go, and that the record company was relatively unimportant. It's a joint project."

And, of course, there was concern that the music business was being taken over by accountants — and lawyers. Braun himself has been rather negative about the matter of the accountants' position within the music industry.

"The last creative thought an accountant had was that debits should be on the left and credits should be on the right," he is quoted as saying. "You need accountants like you need ink and paper clips — to put controls where you need controls."

Yet he concedes that a legal background does not mean that a lawyer will necessarily be qualified to make creative decisions, or that he or she will have the "intuitive business sense" required for decision making in the music industry.

Rather, Braun insists that "training in law helps you run any business. It's an appreciation of facts relevant to making a decision", of sifting through those facts, and of putting them "in some kind of order or sequence that makes sense".

"I have no trouble running the company," he adds. "I don't know whether I have that extra little bit of intuition that you need to take it to dazzling heights."

Sitting in the 32-floor midtown Manhattan office he has occupied for five months, Braun is confident that he can gain the unreserved support of those to whom he reports as well as those reporting to him. The mighty axe fell on both the personnel listing and the artist roster shortly after Braun's arrival, but once things stabilised, there were rises for many and an expansion of the A&R department, signalling a deliberate change in corporate purview.

"I think a dollar spent on A&R is the most valuable dollar you can spend anywhere in a record company, including promotion and marketing," he says.

Adding fuel to such self-admitted heretical fire was Braun's appointment of Chip Taylor, a songwriter (Angel In The Morning), singer and producer as VP of A&R.

"Each successful artist that you build," Braun insists, "somehow breeds more because other artists see what you're doing and they like it."

According to Braun, Taylor will be looking especially to "plug up" the company's gap in MOR product, and to build up further the current "modest country line".

PolyGram's biggest strength in recent months has been with black artists, coming from Polydor, Mercury and the various labels now under the PolyGram banner, and with heavy metal.

But how far off is the time when Braun will feel sufficiently confident in PolyGram to invite former clients/continuing friends to join the label?

"I know it now," he says. "We can be accommodating, we can be helpful, we can be a source of sustenance and nourishment to any artist in the world today and do a fine job. Even better than others in some instances."

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

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**Z19**

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# OPINION

WRITE TO: OPINION, MUSIC WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

## The unknown perils of sleeve inserts

I HAVE become increasingly concerned at the number of LPs arriving from manufacturers containing inserts from merchandising companies inviting my customers to buy T-shirts and badges etc direct from them via mail order.

My first reaction was that it was a good idea, but what was in it for me, the distributor? It became apparent that all I was doing was providing a very selective distribution service for various mail order operators who then, judging from their inflated prices, made a very good profit.

Now one record company has

taken this a stage further having got a list of customers who ordered Judas Priest merchandise — following an offer inside the British Steel LP — and have mailed them direct offering them the chance to buy the new Judas Priest single at 50p and the new Judas Priest LP at £2.99 from certain selected shops (no doubt the majority of these shops are on the BMRB panel).

So far five regular customers have told me that they can get the LP at £2.99 from a shop in Liverpool if they have this voucher. None are in the fan club, but all sent off for some item from the merchandisers.

CBS may think this is a legitimate ploy, but I hope that other record dealers will recognise it as a stab in the back for the majority of record shops.

I intend to remove all advertising inserts from album sleeves and I hope other dealers will do the same. Otherwise the next step will probably be letters from record companies to our customers suggesting they buy direct from the manufacturers and cut us out altogether.

PAUL QUIRK, Quirk's Record Centre, Chapel Lane, Formby, Merseyside.

## For and against the BPI's blank tape levy

MY DIATRIBE (Dooley's word, not mine) in *Billboard* was not against a levy. It was against the record industry's case for a levy.

I originally gave guarded support for a levy, but the BPI's behaviour over recent years has convinced me that someone ought to put the other side of the picture.

Market research "guesstimates" have been paraded as measured facts; arrant technical rubbish has been talked over spoilers; hyping has continued unchecked until exposed by outside researchers; a myth has been created that the lame duck record industry has a divine right to sell its wares or be recompensed by a tax on tape; the level of tax sought (£1 for a C60 and pro rata) is greedy; and, worst of all, no reassurances whatsoever have been given on how the money will be used to nurture new talent.

The BPI's claims have, for the

most part, been regurgitated without editorial comment. *Music & Video Week* has, for instance, often read like a BPI *Gazette*. Dooley is surprised that *Billboard* published my article. Others may respect *Billboard* for making space, other than in a letters column, available for the occasional dissenting voice.

BARRY FOX, Denning Road, London NW3.

● I am still not sure why Mr Fox's original "guarded" support for a tape levy has been changed by the BPI's "behaviour". Anyone who takes a living from the music industry (as Mr Fox does, albeit indirectly) must be aware that any drain on the record industry's profitability though music theft (ie home-taping) will inevitably eventually have an adverse effect on his own income. The BPI estimates of losses through home-taping are

obviously only estimates and are presented as such, not facts. It is surely not a "myth" that the record industry has a legal and commercial right (but not even the BPI would dare to claim that right is "divine") to sell its wares rather than have them ripped off. It seems to me entirely reasonable that someone who steals an album by taping it should pay a levy for this facility. Only Mr Fox seems to think that "assurances" should be given that this levy income is used to nurture new talent, but it doesn't take a moment of rational thought to realise that if record companies do not nurture new talent they will quickly die (and have patently done so in recent years) and income from any source must contribute to signing and developing new acts. We do not "regurgitate" BPI claims, we report them.

—Ed.

## PERFORMANCE

### Human Sexual Response

POWER IS not everything. Although this four-vocalist/guitar/bass/drums combo have a lot of it, there appears to be little else to appeal to punters.

Dressed in a ridiculous attire of sweatshirts and calf-length matching trousers they danced badly and built up great harmonies that all added up to pseudo excitement. The band scored when they went into more tongue-in-cheek numbers like Jackie Onassis, but mainly sounded like a group of drama students, with no depth to the songs.

The lyrics are often clever but devoid of feeling. The band seem to think that full tilt power is all they need to be modern and different. It is a shame, because there is a lot of talent in the vocal front line, and if they were to turn to something more genuine, they could have some chance of success. There will be some response to their album, Fig. 14 on *Beggars Banquet*, but it should be stocked with caution.

SIMON HILLS

### Frankie Valli & The Four Seasons

LISTEN TO Frankie Valli & The Four Seasons, or see them in action, and you're witnessing a large slice of pop history — from their first hit, *Sherry*, in 1962 to the latest single, *Heaven Must Have Sent You*.

Their Victoria Apollo concert proved that they have retained their vast fan following too. In a marathon performance they came out with hit, after hit, after hit, with the falsetto tones of Valli continuing to dominate. This was a 'golden hits' package which delighted the fans.

Their current double-album, *Re-united Live* (Warners K 66098) gives a good idea of what it's all about.

CHRIS WHITE

# DOOLEY

LATEST attempt to probe the PRS was astonishingly clumsy — hardly surprising in view of Labour MP Leslie Huckfield's over-zealous speech (describing PRS agents as "Dick Turpins") which attacked the society for trying to protect its members rights and then tried to champion the members' rights at the same time . . . And we are reliably informed that when Mr Huckfield stood up to address the House his audience consisted of the Deputy Speaker, the Trade Secretary who was to reply and two other MPs . . . As Island's One Plus One campaign continues, there should be some interesting arguments at this week's BPI meeting as EMI and Virgin defend their action in continuing to sell and distribute despite the unanimous vote not to at the last BPI meeting . . . After his "we will not close the factory" statements, will RCA's Don Ellis become known as the Neville Chamberlain of the record industry? . . . Talking of denials, the betting is still heavy on last week's hot favourite for the WEA job.

A TURN-OUT of Christmas party proportions helped celebrate the **Heath Levy Music** fifth birthday last week . . . CBS is making donations of \$10,000 to the Aylesbury and Milton Keynes Health District for essential medical equipment, and \$15,000 to the British Paraplegic Sports Society for the Olympic village . . . Arista/Ariola PR lady **Berni Kilmartin** leaving to join **Chrysalis** . . . After the Christmas hit, the Easter hit? — **Norman Newell** has written words and music to a single, *I Dreamt I Went To Calvary*, performed by Frank Topping with the Mike Sammes Singers, on the MMT label . . . Eel Pie Studio manager **Carla Swaffer** has wed writer/singer **John Rankin** . . . **Gerry Oord** and family now resident in the village of Meggen, Switzerland . . . Very enterprising of the **Barclay** label to attempt its own promotion to UK media direct from Paris and it will be interesting to see how successful it is with its Funky Burger single distributed via Stage One.

SPONSORS FOR Celebrity Records' **Eve Graham's** parachute jump in aid of the Save Sheila fund can have their signatures printed in *Music & Video Week* for just £10 — contact Howard Harding on 408 1818 immediately . . . Records are ranked ninth in the latest AGB/JICTAR research into TV advertising expenditure, with a total of over £15m spent in the first nine months of 1980 — biggest individual campaign was Tellydisc's £865,000 spend on Barry Manilow album . . . Which superstar band may soon be effectively acquiring the record company to which it is currently signed? . . . Change of management at *Record World* in the US has left London editor **Val Falloon** looking for a new office — anyone with phone/telex/desk for rental two or three days a week should call 580 1058 . . . Quintuple Grammy award winner **Christopher Cross** to make UK debut at Palladium on April 21 . . . **Lilian Bron** taking her Tigertail Music and Management artist **Tony Hazzard** on extensive world tour making record deals country-by-country.

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**THE EXPLOITED**  
 NEW SINGLE  
**DOGS OF WAR**  
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**RONNIE JACK**  
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The adventures of...

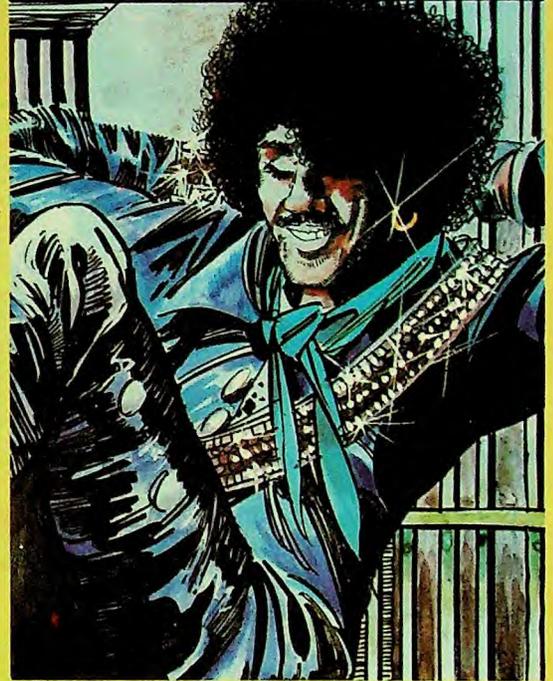
# THIN LIZZY

THE  
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COLLECTION.



MEANWHILE  
ON SIDE TWO...

1) WAITING FOR AN ALIBI



2) DO ANYTHING YOU  
WANT TO

3) SARAH

4) CHINATOWN

FEATURING ON  
SIDE ONE...

1) WHISKY IN THE JAR

2) WILD ONE

3) JAILBREAK



BREAKOUT

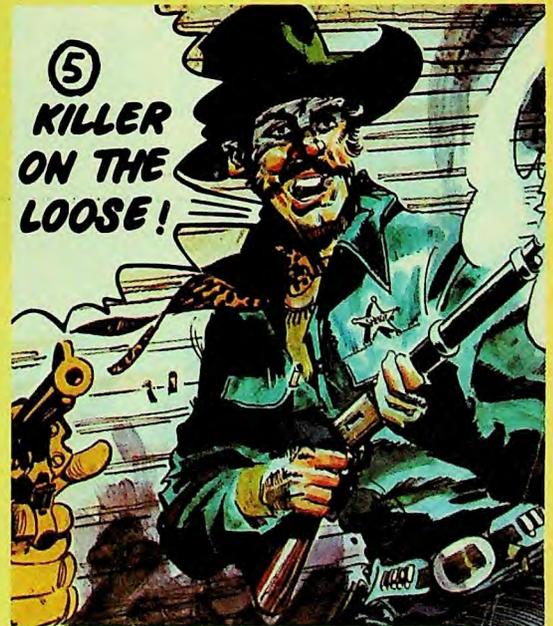


4) THE  
BOYS ARE  
BACK IN  
TOWN!

5) DON'T BELIEVE A WORD.

6) DANCING IN THE  
MOONLIGHT.

5)  
KILLER  
ON THE  
LOOSE!



★ Action! Thrills! Excitement!  
★ Thin Lizzy advertising hits ATV screens for three weeks starting April 1.  
★ Moves into other areas beginning of May.  
★ Point of sale support includes props and posters.  
★ Dealer prices LP £3.25, MC £3.36.

Ring 01-590 6044.  
Or talk to your  
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