

RECORDS · TAPE · RETAILING · MARKETING · RADIO &amp; TV · STUDIOS · PUBLISHING

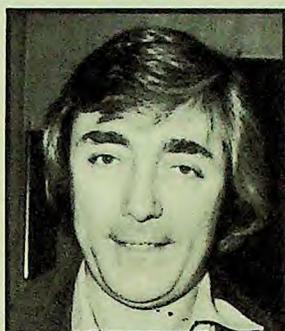
# MUSIC WEEK

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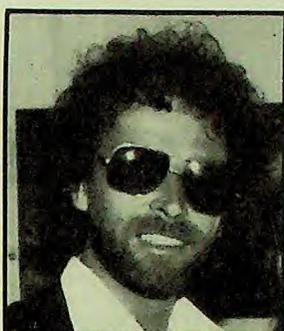
Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 80p



CHARLES LEVISON



ROBIN BLANCHFLOWER



ANDREW PRYOR

## Ariola/Arista format revealed

THE GERMAN Bertelsmann company has finally announced its plans for the future of the UK Ariola and Arista operations following its takeover of Arista last year.

In effect, the Arista and Ariola companies are reduced to A&R production and label companies while their marketing functions are to be handled by a separate division and finance and administration by another.

All four become part of a new organisation, the New Bertelsmann Record Company (NBRC), chaired by Monti Leuffner, president of the Ariola Records group.

Robin Blanchflower and Charles Levison remain as managing directors of Ariola and Arista respectively, while Ariola senior director Andrew Pryor is appointed managing director of the marketing division. All three are on the board of NBRC.

The finance and administration division will be headed by Liam Dexter as controller and he will

report to the NBRC board.

The new set-up will result in several redundancies, including Arista marketing director Denis Knowles and head of press, Howard Harding.

Pryor's marketing division will be responsible for marketing, sales and promotion of records from both Ariola and Arista and their associated labels which remain unchanged.

Blanchflower and Levison will be responsible for UK talent acquisition and exploitation of their recordings in foreign territories.

A statement, issued from Ariola's London office, said: "The new organisation is a unique structure creating an efficient and streamlined marketing force capable of providing a complete range of services to a number of different creative sources. The artistic independence of the respective labels will be preserved, while a profitable base will be created in the UK for the development of artists' careers

throughout the world."

Eventually, it is planned to house all the divisions in one building. Meanwhile, Pryor's marketing division (yet to be given a title) will be run from both Upper Brook Street and Maddox Street. Ariola will continue to be run from Maddox Street and Arista from Upper Brook Street. Press departments and production departments will operate from Maddox Street.

Both Ariola and Arista continue with their separate distribution set-ups — Ariola with Pye, Arista with PolyGram Record Services — and keep their separate sales forces — Ariola's own team and Arista via Tandem with Chrysalis.

The joint press office will be headed by Bernadette Kilmartin who joined Ariola less than a month ago.

Pryor told *Music Week* that he had yet to finalise his marketing team. But *MW* understands that Ariola's Frank Pritchard (head of regional operations) and Richard Evans (promotion manager) are leaving the company.

Regarding his new position, Pryor said: "Naturally it's very exciting for me, especially when you consider the range and depth of the artists we'll be handling."

Denis Knowles told *MW*: "When I joined Arista, it was on the understanding that I would take over as managing director within two or three years, which suited Charles Levison's programme."

"The recent takeover has removed that prospect. Rather than continue what I have been doing for the past ten years, or even less, I have decided to free myself from my immediate commitments and therefore increase my opportunities to make a move that will make full use of my experience. I will make an announcement of future plans within a week or two."

Charles Levison added: "Denis's departure is a cause of great regret. He has performed superbly throughout his time at Arista, being instrumental in breaking Manilow and taking Manilow and Showaddywaddy to half-million album sales status in the UK. And he has played a major part in constructing the solid base from which the new Arista and Ariola organisation can go forward. We wish him every success in his future career."

## Protest posters at Decca demise

THE DECCA Record Division passed quickly and quietly into the hands of PolyGram at an extraordinary general meeting held at Winchester House in the City on Monday.

The predicted protests by Decca employees fizzled out as the takeover decision was reached unanimously in just ten minutes.

About 20 banner-wielding pickets greeted shareholders as they arrived at the meeting, in protest against proposed redundancy terms. The protest was peaceful and as soon as the news that the PolyGram sale resolution had been passed reached the pickets, they left. A poignant reminder left on the pavement outside the building was a Decca album with a sleeve bearing the message: 'You made a million from this — you offer us the dole.'

Scenes inside the building were just as calm and the meeting began with a minute's silence in memory of Sir Edward Lewis, the late chairman of Decca. The deal accepted by the

shareholders gives the company £14 million in cash, of which £2.5 million would be attributable to the sale of the Record Division's business in the US.

This sum is provisional on catalogue earnings for the next three years, and could be increased or decreased accordingly. While PolyGram has acquired the greater part of the record and music publishing assets in the UK and overseas, shareholders were told that certain other assets will be redeployed in other parts of Decca.

Also excluded from the PolyGram deal were Decca's shareholdings in Glarus, Switzerland, and Vodax, Liechtenstein, which in a separate vote were sold to Mrs Sara Dimenstein, daughter of the late Maurice Rosengarten, a director of Decca for many years, and also wife of current director, Jack Dimenstein.

It is acknowledged that because of the PolyGram takeover, many redundancies within the company are inevitable, but shareholders were told that "With the aid of retraining programmes it is intended to redeploy as many employees as possible within other divisions of Decca where there are presently a considerable number of vacancies."

### Video supplement

AS THE video market expands, *Music Week* looks at the effect it is having on the industry now. From in-store video to the pre-recorded software market, we examine the relationships video companies are making with the music industry and how they see its place in the future.

## PPL 'cartel' accusation

PHONOGRAPHIC PERFORMANCE Ltd operates as a "cartel", aided and abetted by the Musicians Union. This was the accusation put to MU general secretary John Morton at the PRS tribunal in London last week.

Morton was being questioned by A. J. Bateson QC, counsel for the Association of Independent Radio Contractors, which is challenging the level of needletime payment made to PPL, currently set on a sliding scale up to seven per cent of income. In the marathon dispute between AIRC and PPL, which is expected to last until May, the MU has been presenting its case at an interested party.

Attacked for his attitude to ILR, Morton rejected a suggestion from Bateson that he was completely hostile to ILR, wishing to see it abandoned or else remain happy to

"extract" money from commercial radio and do little constructive with it.

And questioned about the accumulated funds in Special Account number two, Morton strongly denied the implication that after funding some promotions and grants, the money received by the union was not used for the benefit of musicians — or, in fact, anyone apart from the union itself.

Bateson said that PPL's payment to the MU in 1980 would approach £500,000, and predicted that amount would be greater than the union's income from membership fees. Bateson also referred to Capital Radio's spending on live music, £98,000 in 1977, £200,000 in 1978 and £510,000 in 1979 — with the implication that commercial radio does more for live music than the union.

## Gottlieb new Musak VP

FORMER POLYGRAM Leisure (UK) chairman Stephen Gottlieb has been appointed to the new position of senior vice-president, international operations, by the American Muzak company.

Gottlieb is currently seeking premises for a London office where he will be based and will be developing new European business for Muzak as well as serving its existing franchises.

THE BROTHERS JOHNSON LIGHT UP THE NIGHT



FEATURING THE HIT SINGLE

# STOMP!

**INSIDE**

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NEWS

**Budget bopping from MFP**

THE FIRST big promotion of the Eighties from budget record company Music for Pleasure centres on the release of eight vintage rock and roll albums and the theme, Rock On With MFP. The campaign includes a consumer competition offering three juke boxes as prizes.

Titles to be released include Jack Good's Original Oh Boy! TV Show, Rock On With Gene Vincent, Rock On With Alvin Stardust, Let The Good Times Roll (comprising recordings from the Liberty United catalogue), Rockin' (MCA tracks), Rock On With Cliff Richard, Rock On With The Shadows and Rock On Through The Sixties. Catalogue numbers are MFP 50462-69, with the albums retailing at £1.99 and cassettes at £2.25.

Consumers buying a record or tape will be given an entry form for the win-a-juke-box competition. Press advertising will include the Daily Mirror, Daily Record, Sunday Mirror, Sunday Mail, TV Times, the NME, Melody Maker and Sounds. Dealers will also be provided with streamers.

The 16-track Cliff Richard album features no less than 12 of his earliest rock and roll hits, while Rock On Through The Sixties is a compilation of hits by Johnny Kidd and The Pirates, Shane Fenton, the Hollies, Manfred Mann, and Cliff Bennett and The Rebel Rousers.

**RCA's three point sales plan**

FOLLOWING ITS six-monthly sales meeting, RCA has come up with a three-point plan to boost sales — the introduction of a new mid-price label, a back catalogue campaign and a retailers' "classical action" scheme.

March sees the first release of product on the new International mid-price label which "has been set up to provide a vehicle for all the best currently available back catalogue on RCA at a retail price of £2.99". The choice in March ranges from Presley and Nilsson to Mario Lanza and Floyd Cramer.

The release programme will be overseen by Lee Simmons, formerly with the RCA sales force, and he intends to cover as broad a musical range as possible. Forthcoming product includes releases from Sam Cooke, Willie Nelson, Tommy Dorsey, Glen Miller and Waylon Jennings.

Each of the International re-issues will, wherever possible, be packaged in its original sleeve. They will be available simultaneously on cassette. Marketing plans include browser cards for dealers and full media advertising. During the launch period, dealers will be offered special discounts on a sliding scale of units ordered.

RCA's Worth A Mention campaign is a scheme offering discount on a selected list of back catalogue. The campaign will extend to licensed label product, including five of the Nazareth catalogue albums. On orders of over 25 units,

each dealer will receive a five per cent discount, and on 40 units, a 10 per cent discount.

On the classical side, RCA is re-launching its Retailers' Classical Action scheme to boost sales and give dealers bigger profit margins. Dealers who become "RCA Classical Stockists" will benefit from the following levels of discount: 15 per cent on 150 titles; 10 per cent on 100 titles or 5 per cent on 50 titles.

An RCA spokesman comments: "The scheme will be fully automated. Once the individual dealer has chosen his package and registered, all discounts will be automatically applied by computer with no need for any paper work or form filling. In addition, they will benefit from special display and point-of-sale material, equivalent cassette discounts and free advertising in Gramophone."

• Full details from RCA salesmen or Sales Dept, London (01-499 4100).

**Piccadilly revival**

PYE IS re-introducing the old Piccadilly label with a Max Bygraves single released this week. Piccadilly was originally launched in 1961 and featured such names as Joe Brown, The Rocking Berries and Emile Ford, but has been defunct for several years now.



**Seeger campaign**

BOB SEGER'S new album, Against The Wind, is being rush-released by Capitol this week. Marketing plans include ads in the music press, Sunday Times and Observer; fly-posting in London, Manchester and Birmingham, together with a nationwide in-store window display campaign.

Capitol is also planning a big push for But Little Girls Understand, and the second album from The Knack, released in March.

TO CELEBRATE Girl's entry into the MW album charts with the debut album, Sheer Greed, Jet Records presented the heavy metal band with framed Music Week album charts. Having recently played support on the UFO tour, Girl are to co-headline on the upcoming Pat Travers tour and will headline their own tour in April. Pictured at the presentation are (l to r): Simon Laffy, Dave Gaynor, Gerry Laffy, Ronnie Fowler (Jet managing director), Philip Lewis, Chris Tsangarides (producer) and Phil Collen.

**£250,000 deal for Conifer**

A DEAL involving pre-recorded cassettes worth about £250,000 retail has just been completed between a small UK record company and the world's richest government — that of the United Arab Emirates.

The UAE Government has paid Conifer Records £100,000 for the first Arab/English recording of the entire Koran. None of these first edition cassettes however will be sold — all are to be given by the UAE to Moslems whose mother tongue is not Arabic.

A later edition of the recording may, says John Deacon, go on sale, and would have a very big potential market among Pakistanis, who are the biggest non-Arabic-speaking group of Moslems in the world. The RRP then would be around £150 — which only works out to about £3 per cassette, discounting the cost of the book included in the boxed set.

CAIRO I LIKE BLUEBEAT

中入天錦関我大不V子色

A.H.A 560

CAIRO I LIKE BLUEBEAT

中入天锦関我大不V子色

A.H.A 560

Orders to: Pye Records (Sales) Ltd., 132 Western Road, Mitcham, Surrey CR4 3UT Tel: 01-640 3344.

# Video aids stores sales — survey claim

INCREASED SALES due to in-store video promotion have been monitored by Record Merchandisers in association with Realmhealth which both serve Woolworths' record departments.

And the survey claims that sales with the aid of in-store video are up by 29.5 per cent — a figure that represents 64,000 albums. As a result, it now looks as if Woolworths will increase the number of video stores, with Realmhealth stepping up its point of sale material next month.

Realmhealth also intends to start a tape specifically for singles which will come out fortnightly. Because the video machines are supplied by the company, the service will be offered at no extra cost to record companies.

"We are now on our fifth film and the support from the record industry has been tremendous," said Realmhealth director Brian Whitman.

"That number of albums represents a terrific increase in sales. But the most important thing is that at last there is a promotional method that is quantifiable.

"I think they are the most significant factors, especially considering that the survey covered the busiest time of the year for sales. Discussions are in progress for increasing the number of shops because the sales have been so strong."

The survey took in a total of 100 Woolworths stores —

50 with in-store video promotion and 50 without. Average sales for the non-video stores were lower anyway, so the figure was increased by that amount (1.85 times more) before a comparison was made for the records specifically featured.

Also included in the total figures are sales from Warwick and Ronco as they are not supplied by Record Merchandisers.

However, the survey did not take into account the fact that the consumer might have bought his featured record at the expense of something else. But Whitman said that was not relevant to a company showing a film and the stores are directly comparable.

Point of sale material will include dumper racks, programme listings with discounts offered and window displays to attract customers to come in and watch the shows. In August, Realmhealth will introduce automatic play/rewind VHS machines to give further guarantees on exposure times.

The cost to record companies is £1,161 for a total of 54,000 showings which has been calculated on 18 showings of one 30-second clip a day in 120 stores shown over an average of 25 shopping days a month.

In a separate survey it is also claimed that 70 per cent of viewers remembered all the artists included on the tape.



MEMBERS OF Spyro Gyra took time out from their current UK tour to visit the telephone sales staff at the CBS Barby Road depot and autograph copies of their recently released album, *Catching The Sun*. Pictured (L to R) are: Jim Kurzdorfer, John Porter (MCA national sales manager), Warwick Coulson (seated, CBS telephone sales manager), Jay Beckenstein, Chet Catallo and Kay Evans (CBS telephone sales supervisor).

## News in brief...

CHARISMA IS releasing the first single from Genesis for two years.

Titled Turn It On (CB 356) the single is released on March 3, and heralds the group's 44 date tour which starts at Aylesbury Friars on March 22. The track is taken from a forthcoming album, the title and release details of which are to be announced shortly.

The single has a special centre label and will be backed up by full page ads in trade and consumer press.

HEAVY METAL band Magnum have a new double single released on Jet on March 7, entitled *Magnum Live*. The tracks were recorded at the London Marquee and produced by Leo Lyons. It is packaged in a double gatefold sleeve and retails at the normal single price. Magnum take on a British tour to support the release. Meanwhile, the group appear on a Jet heavy metal album entitled *Metallurgy* released on the same date. Bands included are Quartz, Widowmaker and Bernie Torme and retails at £2.99.

DINDISC IS putting advertising support behind Martha and The Muffins' *Echo Beach* and *Red Fame White Light* by Orchestral Manoeuvres following their airplay successes. It includes full and half pages in the trade and consumer music press, in-store displays and badges and stickers for dealers. Meanwhile Orchestral Manoeuvres are on tour and Martha and The

Muffins fly in from Canada for three London dates.

THE DEBUT album by Slaughter (formerly Slaughter & The Dogs) is released by DJM on March 14, while a single *East Side Of Town* comes out this week. Entitled *Bite Back*, the album will be backed up with music press ads, badges and a poster campaign as well as a 15-date tour. The first 5,000 copies will retail at £3.99.

BOOKER T and The MGs have a new single released on Atlantic Records on March 7, following the chart success of *Green Onions*. It is *Hip Hug-Her* backed with *Slim Jenkins' Place*, both from the re-released *Green Onions* album from 1968.

POLYDOR WILL back the release of *Random Hold's* debut album with a campaign that includes consumer music press ads along with posters and badges. The album, *The View From Here*, is released to coincide with the band's tour supporting Peter Gabriel.

BLUES STARS including Little Brother Montgomery, Big Joe Williams and Billy Boy Arnold, who were featured on BBC's *The Devil's Music* television series, will appear on albums released by the Norfolk blues and R&B label, *Red Lightning*, in May. Meanwhile, a compilation by *Scream'n' Jay Hawkins* entitled *Scream'n' The Blues* is released this week.

## Pye to license Red Records

PYE RECORDS has signed a licensing deal with West London record company Red Records, owned by Terry O'Neil and Julian Spear. The label is run on the basis of a co-operative by the artists who are signed to it.

First single under the new deal is released next Friday (7) and is called *White Man Reggae* (REDS 001) by *Real To Real*. Future releases include *Talk To Me* by *The Heartbeats* on March 21 and also a single by *Wild Bunch* in April. An album by *Real To Real* is scheduled for release shortly. Musical policy for Red Records is wide-ranging.

Label manager for the company at Pye is Bryan Justice.

RCA HAS signed a pressing and distribution deal with *Evolution Records*. The first release under the



new agreement will be *Up & Up* by Tom Paxton (EVLV 2).

DAVE SWARBRICK has re-signed with Transatlantic Records after two albums for Sonet Records. He plans to go into the studios later this year to make a solo album, his first since the demise of *Fairport Convention*, and which is scheduled for release in September.

## Lee & Mann head Schoolgirl venture

INDEPENDENT PROMOTION men **Winston Lee** and **Gary Mann**, marketing manager for *Hohner Musical Instruments*, have teamed up to start their own management company, tentatively called *Schoolgirl Management*. The new venture will be autonomous of their other professional activities.

The first two acts to be managed by Lee and Mann are *South London band The Escalators* whose first single, *Carscape*, is released by *Rocket Records* on March 21 (the track was featured on the recent *Rocket new wave compilation album*, 499 2139), and American blues harmonica player *Johnny Mars* who is currently playing a series of gigs in the London area.

Prior to going independent, Lee had worked on TV and radio promotion for *Bell/Arista*, *Private Stock*, and *RCA* where he was head of promotion. Mann has been involved with marketing for *Decca*, *Phonogram* and *Pye*, and has been marketing manager at *Hohner* for the last two years.

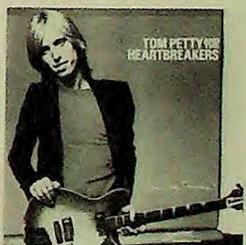
FORMER HEAD of RCA's telephone sales department **George Jones** has been promoted to national accounts manager reporting to **Dave Harmer**, while **Bill Lamb** takes over telephone sales based at *West Bromwich*. Charisma head of A&R **David Hitchcock** has left the company and can be contacted on 01-937 5294, while **Sue Sinclair** is



leaving the company's accounts/personnel department to join *Chrysalis*. **Bob Barnes**, former Charisma promotion manager in London but more recently in charge of the company's US operation in New York, has also left. **Nick Sands**, former promotion man with *United Artists* and *CBS*, to head of promotion at *Voyage International Records*, reporting to *Reg McLean* and assisted by *Alison Blake*. **Roy Paterson**, former manager of jazz rock band *Swift*, who has been

with *Carlin Music* for a year dealing with royalty accounting, is leaving shortly and looking for a position in computer analysis. **Lexi Godfrey**, **David Mallett** and **Russell Mulcahy** have left *Jon Roseman Productions* to form their own company. A name has not been registered yet, but they can be contacted on 01 388 5826. **Dave Roberts** to *Pinnacle* to assist general manager **Tony Berry** in marketing and promotion. **Robin Wells** promoted to national sales manager of the *Pinnacle* sales force. **Nigel Blight** to *Pinnacle* as sales representative covering *North London* and *East Anglia*. **Janice Moir** and **Geoff Deane** have teamed up to form a new publicity company which will be known as *Jan & Deane Publicity*. Their first account is *Pye's* new *Blueprint* label. From *March 1*, *Jan & Deane* can be reached at 38, *Mount Pleasant*, *London WC1*, 01-837 9769.

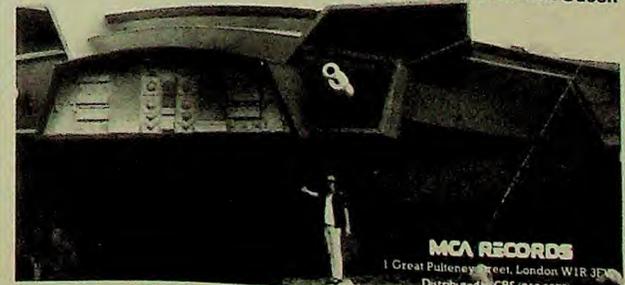
## TOM PETTY AND THE HEARTBREAKERS



NEW SINGLE  
**REFUGEE**  
c/w **IT'S RAININ' AGAIN**  
(previously unreleased track) MCA 559

taken from the album  
**DAMN THE TORPEDOS**  
MCF 3044

The Concerts  
Mon March 3rd - Manchester Apollo  
Tues March 4th - Birmingham Odeon  
Thurs March 6th - Hammersmith Odeon  
Fri March 7th - Hammersmith Odeon



NEWS

# Blondie scoops MTA Awards

ENTRIES FOR the 1979 MTA Record Awards equalled the previous year's exceptionally high number, but while there were fewer records submitted by big companies there were more from smaller ones. There were also a number of first time entries, and the Jazz category — appearing on the list for the first time — attracted a particularly good group of submissions.

The winners are: Top LPs for 1979 — Parallel Lines, Blondie; Chrysalis 1st. Abba Greatest Hits Vol 2; Epic 2nd. Top Singles — Bright Eyes, Art Garfunkel, CBS 1st; Heart Of Glass, Blondie, Chrysalis 2nd.

Symphony: Schubert, Complete Symphonies, von Karajan, Berlin Philharmonic, HMV. Concerto: Bartok, Piano Concertos 1 and 2, Maurizio Pollini with Chicago Symphony; DG.

Complete Opera: Berg, Lulu, various artists and Pierre Boulez with Paris Opera Orchestra; DG, Orchestra Concert: Debussy, Images for Orchestra and Prelude (L'Apres Midi d'un Faune), Andre Previn, LSO; HMV. Chamber Music: Haydn, The piano Trios, Beaux Arts Trio; Philips.

Solo Vocal: Favourite Neopolitan Songs, Luciano Pavarotti; Decca. Solo Instrumental: Joint 1st, Mussorgsky, Pictures at an Exhibition and Preludes Op 34, Lazar Berman; DG. Nyiregyhazi plays Liszt; CBS. Choral: Beethoven, Missa Solemnis, Leonard Bernstein, Concertgebouworkest; DG.

Historical Classical: Music of Delius Vol 2, Sir Thomas Beecham; World Records. Popular Classical: Hits of the 30's; World Records. Operetta: Joint 1st, Benatzky, White Horse Inn, Willy Mattes, Munich Radio Orchestra; HMV. Gilbert and Sullivan, Yeoman of the Guard, Royston Nash, D'Oyly Carte Company and Royal Philharmonic; Decca.

MOR Vocal: Peter Skellern, Astaire; Phonogram. MOR non-vocal: Music by Candlelight, Gheorghe Zamfir; Philips. Spoken Word: The Life and Times of Lord Mountbatten; Pye. Comedy: Fawltz Towers; BBC.

Early Instrumental: C.P.E. Bach, Eight Symphonies, Academy of Ancient Music; L'Oiseau-Lyre.

Jazz: Ronnie Scott's 20th Anniversary LP; Pye. Bargain Price: Larry Adler plays works for harmonica and orchestra; RCA.

The MTA Awards dinner will be held at the Piccadilly Hotel on March 4, with Sir Harold Wilson as guest of honour.

## News in brief...

DEALERS WILL now only pay their 85p carriage fee to Pinnacle Distribution on orders below £10 instead of the previous £25, as the company prepares to expand this year.

At the same time, Pinnacle staff have moved to new separate offices in Orpington and are planning to move into a new London office from their present Dean Street premises. The telephone numbers for Orpington are now 0689 25741 and 0689 73146 for the sales desk.

The latest release on the company's own label is 2001 1/4 Approx from the Birmingham-based band Dansette while they release Too Late and the album For Everyone by Gregory Isaacs on the Success label.

A NEW musical based on the songs of Jerry Leiber and Mike Stoller opens in London this spring. Only In America, devised by Ned Cherrin, who will also direct the production, opens at the Roundhouse on April 9 for a three-week run before transferring to the West End. It is being presented by Carlin Music and Chrysalis Records in association with H M Tennent and The Roundhouse. Among the most

successful Leiber/Stoller songs of the last three decades have been Hound Dog, Jailhouse Rock, On Broadway and Spanish Harlem.

FURTHER TO last week's announcement on Chas Chandler's new label Six Of The Best, Chandler has signed a promotion deal with Alan James' Rime Enterprises. Six Of The Best will feature 6-track 12" 45s at a retail price of £1.49. First release will feature new signing En Route.

TO TIE in with a series of concerts in London, the Searchers' Sire album is being re-launched on March 7. It is being repackaged, and retitled The Searchers, with three newly-recorded songs added to the track listing — Love's Melody, the Ducks Deluxe number: John Hiatt's Back To The War and David Paul's Silver. The LP loses Coming From The Heart. Sire is also releasing a second single from the LP — It's Too Late, a remix of the version which is on the LP.

TV ADVERTISING for EMI's Heartbreakers (20 Golden Greats) (EM TV23) starts in the ATV, Granada and Trident areas on March 3, not March 13 as reported in last week's MW.

CATALOGUE NUMBER for the Ian Matthews LP, Discreet Repeat, reviewed in last week's issue is ROCD 109.

A NEW company, Thoroughbred Record Productions, makes its debut this Friday (29) with a single entitled Dream Boy sung by a girl solo singer called Kitten and produced by Steve Walters. The record is being released through Hammer on the Poplar label.

## Ampex accepts Signal offer

From IRA MAYER  
NEW YORK: The Ampex Corporation has accepted a takeover bid from the Signal group of companies involving at least \$401 million (approximately £200 million) in Signal stock and possibly as much as \$512 million, depending on the value of the stock at the time the deal is consummated.

Signal is offering 0.79 shares of its stock for each share of Ampex, whose net earnings during the first nine months of its current fiscal year climbed 50 per cent to \$28 million.

Ampex is active in the manufacture and marketing of blank tape, broadcast and videotape recorders and editing equipment, and was briefly engaged in the pre-recorded tape market. Signal is involved in oil, oil products, aircraft engines and Mac trucks.

## Oldies from Atlantic

THE ATLANTIC soul catalogue enters the revival stakes next week with a series of reissues from the early-mid Sixties. These Atlantic Masters EPs have an RRP of £1.60.

The 40 titles include million sellers from Otis Redding, Wilson Pickett, Sam & Dave, Aretha Franklin, Solomon Burke, Rufus Thomas, Joe Tex, King Curtis, Percy Sledge and Booker T and the MGs. Most of the titles have been unavailable in the UK for many years, and several were originally released on the Stax label, once distributed by Atlantic. The series launch will be supported by press, and some radio, advertising.

## Mercia names presenters

MERCIA SOUND, the ILR station to serve Coventry and the surrounding area, has appointed its six main on-air presenters who will launch the station in early summer.

The line-up is: Gordon Astley, the co-presenter of the ITV series, Cheggers Plays Pop; Tony Gillham, who currently has a daily show on Radio Orwell; Stuart Linnell, currently sports editor at Radio Hallam; Andy Lloyd from BBC Radio Oxford; Dave Jamieson, drive-time presenter with Radio Clyde and John Warwick from Beacon Radio.

## STOP PRESS

### AT LAST "CHILD" AVAILABLE FOR NEW RECORDING DEAL

We are now seeking a new recording deal for "CHILD." Getting one is not a problem. Finding the right label with the marketing know-how might be.

"CHILD"



Before we sign any new deal, we have to be sure you know we're on the market.

Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing), 148 Main Street, Shadwell, Leeds LS17 8JB.

#### FACT:

In the midst of punk, new-wave and every conceivable 'fad' the group with the least chance of success was always going to be teen-dream. The only group to do so in significant numbers was "CHILD" with a 1/4 million selling silver-disc single, silver album, and over half a million singles units. That was then. Teen-dream will soon be 'huge' again. Who's going to 'sell'?

WE HAVE THE ACT. ARE YOU THE LABEL WITH THE KNOW-HOW?

Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing) 148 Main Street, Shadwell, Leeds LS17 8JB.

#### FACT:

Ronnie Gurr of 'Record Mirror' (not teen-dream and definitely not one of "CHILD's" biggest fans) admitted in print after witnessing the riot of a teen-dream sell-out concert last year in Birmingham that CHILD 'may be bubble-gum, but they are a total experience' and went on, shrewdly, to suggest they may well be 'the opiate of the kids.'

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Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing) 148 Main Street, Shadwell, Leeds LS17 8JB.

#### FACT:

Parlophone (with The Beatles) and Bell (the Bay City Rollers) both 'broke' teen-dream groups yes, the Beatles were originally teen-dream — against a back-drop of unmitigated criticism, and turned them into the biggest selling recording artists of their eras.

THEY HAD THE KNOW-HOW THEN. WE HAVE THE ACT NOW. "CHILD".

Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing) 148 Main Street, Shadwell, Leeds LS17 8JB.

#### FACT:

The largest active mailing list of any comparable group in this country belongs to "CHILD". That's over 31,000 active fan-club members. Utilised intelligently, they virtually ensure a top 75 spot on every single.

WE HAVE THE ACT. ARE YOU THE LABEL WITH THE KNOW-HOW?

Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing) 148 Main Street, Shadwell, Leeds LS17 8JB.

#### FACT:

Jackie, Pink, Mates, Oh Boy, My Guy, Blue Jeans, Patches and FAB 208 are girls mags that feature "CHILD" more heavily week in week out than any comparable group. Both editorially and with double-page star-pics and front covers, they regularly use "CHILD" as a main lever to reach an estimated total readership of between 2/3 million girls weekly. They can't be wrong, but nobody in the business is making or marketing teen-dream to these girls, surely one of the largest markets but who NO LONGER BUY RECORDS because they simply don't like what's being made. They need teen-idols.

WE HAVE THE ACT. ARE YOU THE LABEL WITH THE KNOW-HOW?

Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing) 148 Main Street, Shadwell, Leeds LS17 8JB.

#### FACT:

When asked recently: "Which group would be most likely to bring back teen-dream and break the drought of teenage idols?" 8 out of 10 said "CHILD".

Contact Mike Devere on LEEDS 666370 or write to Michael Devere (Management and Marketing) 148 Main Street, Shadwell, Leeds LS17 8JB.

# APRIL WINE LIKE TO ROCK- HARDER...FASTER!

## APRIL WINE



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ONTO A SPECIAL 4 TRACK E.P.

### 'I LIKE TO ROCK'

CL 16121

plus 'ROCK 'N' ROLL IS A VICIOUS GAME' 'BEFORE THE DAWN' 'ROLLER'

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with special guests

ANGELWITCH & SLEDGEHAMMER

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March 8th - London, Hammersmith Odeon

March 9th - Manchester Apollo

March 10th - Newcastle City Hall

#### — THE ALBUM —

### HARDER...FASTER

EST 12013

They've rocked their way onto TV shows like  
Old Grey Whistle Test and Rock Goes To College

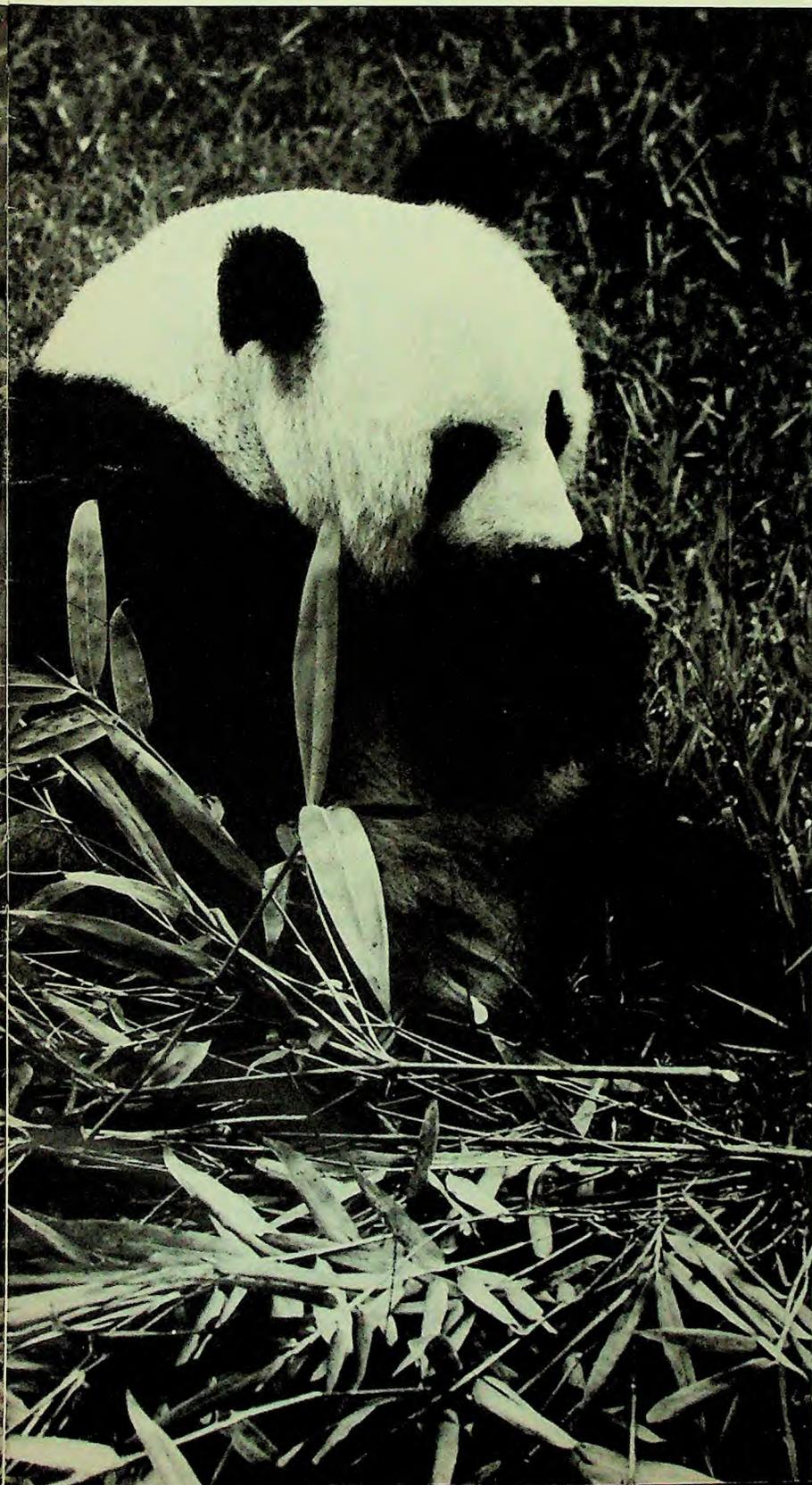
## ARE YOU READY FOR THEM TO ROCK THEIR WAY INTO THE CHARTS?



**Better get  
with the ti**



# ready issues.



On February 29th we're releasing Heartbreakers—20 Golden Greats from Matt Monro.

No less than 13 of them were in the charts, and with titles like 'Portrait Of My Love,' 'Walk Away,' 'Softly, As I Leave You' and, of course, 'From Russia With Love,' there won't be a dry eye in the country.

To make doubly sure we're enlisting the help of Britain's favourite star-crossed lovers, Chi-Chi and An-An.

They appear in a heart-rending TV commercial which breaks initially on March 3rd with a £120,000 campaign, on ATV, Granada and Trident.

We're also featuring them on the picture bag for a special single release of the classic 'Born Free' b/w 'We're Gonna Change The World.'

And their sad faces will add a tearful touch in-store as well.

So, if the resounding success of our recent romantic TV albums is anything to go by, you could do a nice sideline in tissues.

The retail price is £5.29.

**SIDE ONE.** Born Free. Softly As I Leave You. Walk Away. Without You. My Kind Of Girl. Somewhere. We're Gonna Change The World. Speak Softly Love. Why Not Now. Yesterday.

**SIDE TWO.** Portrait Of My Love. My Love And Devotion. For Mama. When Love Comes Along. Gonna Build A Mountain. The Impossible Dream. And You Smiled. Didn't We. If I Never Sing Another Song. From Russia With Love.



EMTV23, available on disc and tape from: EMI Records (UK), Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex. Telephone: 01-561 4646 area A, (North & Scotland). 01-848 9811 area B, (Wales & North Midlands). 01-573 3891 area C, (East Midlands). 01-561 4422 area D, (South West). 01-561 2888 area E, (South East).

# Sharon Campbell

A sensational debut  
single from a new  
First Lady of song

**On My Time**  
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*Produced by Christopher Neil  
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**MUSIC WEEK**

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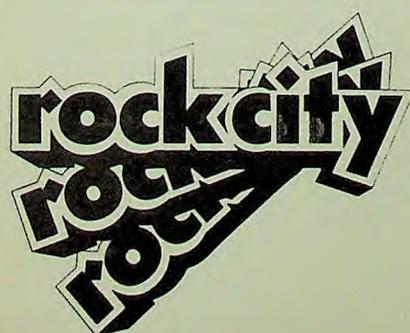
ORDER FORM CHART

**TOP 75 SINGLES**

This Week				Last Week				Wks on Chart				
Rank	Artist	Title	Label	Rank	Artist	Title	Label	Rank	Artist	Title	Label	
1	ATOMIC	Blondie (Mike Chapman) EMI	Chrysalis CHS 2410 (F)	3	UNDERPASS	John Foxx (J. Foxx) Island	Virgin VS 318 (C)	39	33	2	CUBA/BETTER DO IT SALSA	Gibson Brothers (Daniel Vangarde) Heath Lovy/Blue Mountain Island WIP 6561 (E)
2	COWARD OF THE COUNTY	Kenny Rogers (Larry Butler) EMI	United Artists UP 614 (E)	40	52	41	29	9	MY GIRL	Madness (Clangor/Winstanley) Warner Brothers	Stiff BUY 62 (C)	
3	AND THE BEAT GOES ON	Whispers (Dick Griffey/Whispers) Rondor/Chappell	Solar SO 1 (R)	42	19	8	19	8	IT'S DIFFERENT FOR GIRLS	Joe Jackson (D. Karshenbaum) Albion	A&M AMS 7493 (C)	
4	CARRIE	Cliff Richard (Richard/Britten) Mews/Kongrild/United Artists/Myaxe EMI 5006 (E)		43	40	3	40	3	HOT DOG	Shakin' Stevens (M. Hurst) Acuff Rose	Epic EPC 8090 (C)	
5	I CAN'T STAND UP FOR FALLING DOWN	Elvis Costello (Nick Lowe) Warner Brothers	F. Beat XX 1 (W)	44	65	2	44	65	2	STOMP	Brothers Johnson (Quincy Jones) Sunburj/Rodsongs	A&M AMS 7509 (C)
6	TAKE THAT LOOK OFF YOUR FACE	Marti Webb (Andrew Lloyd Webber) DJM/Really Useful	Polydor POSP 100 (F)	45	68	2	45	68	2	TONIGHT I'M ALRIGHT	Narada Michael Walden (Narada Michael Walden) Warner Brothers	Atlantic K 11437 (W)
7	ROCK WITH YOU	Michael Jackson (Q. Jones) Rondor	Epic EPC 8206 (C)	46	43	4	46	43	4	TV	Flying Lizards (Cunningham) Quartz/Art Songs	Virgin VS 325 (C)
8	SO GOOD TO BE BACK HOME AGAIN	Tourists (T. Allom) Logo Songs/Arnakata/Warner Brothers	Logo TOUR 1 (R)	47	73	2	47	73	2	DANCE YOURSELF DIZZY	Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo 1 (C/CR)
9	TOGETHER WE ARE BEAUTIFUL	Fern Kinney (Whitsett/Stephens/Couch) Brampton	WEA K 79111 (W)	48	70	2	48	70	2	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	Detroit Spinners (Michael Zager) Ardmore & Beechwood/EMI Atlantic K 11432 (W)	
10	CAPTAIN BEAKY	Keith Michell (Hugh Murphy) Chappell	Polydor POSP 106	49	41	5	49	41	5	MAYBE TOMORROW	Chords (Andy Arthurs) And Song/Bryan Morrison	Polydor POSP 101 (F)
11	BABY I LOVE YOU	Ramones (P. Spector) Carlin	Sire SIR 4031 (W)	50	69	2	50	69	2	HOLD'N ON	Tony Rallo (Goldschmidt/Costandinos) ATV/Louvigny	Calibre CAB 150 (A)
12	RIDERS IN THE SKY	Shadows (Shadows) Chappell/Morris	EMI 5027 (E)	51	36	11	51	36	11	GREEN ONIONS	Booker T. & The M.G.'s (Booker T.) Carlin	Atlantic K 10109 (W)
13	TOO MUCH TOO YOUNG/GUNS OF NAVARONE	Specials (Dammers/D Jordan) Plangent Visions/Chappell	2 Tone CHSTT 7 (F)	52	75	2	52	75	2	ROSIE	Joan Armatrading (Joan Armatrading) Rondor	A&M AMS 7506 (C)
14	SOMEONE'S LOOKING AT YOU	Boombtown Rats (Mutt Lange) Sewer Fire Hits/Zomba	Ensign ENY 34 (F)	53	44	4	53	44	4	RIGHT IN THE SOCKET	Shalamar (Leon Sylvers/Griffey) Rondor/Chappell	Solar SO 2 (R)
15	I'M IN THE MOOD FOR DANCING	Nolans (Ben Findon) Blacksheep	Epic EPC 8068 (C)	54	67	3	54	67	3	YOU KNOW HOW TO LOVE ME	Phyllis Hyman (J. Mtnum/R. Lucas) Heath Levy	Arista ARIST 323 (F)
16	LIVING IN THE PLASTIC AGE	Buggles (Buggles) Island	Island WIP 6540 (E)	55	72	3	55	72	3	HELLO AMERICA	Def Leppard (Colonel) Tom Allom Def Lepp/Marksman	Vertigo LEPP 1 (F)
17	GAMES WITHOUT FRONTIERS	Peter Gabriel (Lillywhite) Clifoline/Hit & Run	Charisma CB 354 (F)	56	62	2	56	62	2	RHYTHM TALK	Jocko (Jocko) Carlin/Mighty Three	Philadelphia PIR 8222 (C)
18	I HEAR YOU NOW	Jon & Vangelis (Vangelis) Topographic/Warner Bros./Spheric	Polydor POSP 96 (F)	57	NEW	57	NEW	57	NEW	WORZEL SONG	Jon Pertwee (Evans) Chappell	Decca F 13885 (S)
19	SO LONELY	Police (Police) Virgin	A&M AMS 7402 (C)	58	NEW	58	NEW	58	NEW	ANIMATION	Skids (Nelson) Virgin	Virgin VS 323 (C)
20	HANDS OFF - SHE'S MINE	The Beat (Bob Sargeant) Copyright Control	Go Feet FEET 1 (F)	59	42	15	59	42	15	BRASS IN POCKET	Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 11 (W)
21	JANE	Jefferson Starship (R. Nevison) Carlin	GrunT/RCA FB 1750 (R)	60	57	3	60	57	3	FAN MAIL	Dickies (Cable) Rondor	A&M AMS 7504 (C)
22	ALL NIGHT LONG	Rainbow (R. Glover) Panache	Polydor POSP 104 (F)	61	66	4	61	66	4	GANDHARA (THEME FROM MONKEY)	Godiego (Satrii/Nomura) Satrii	BBC Records RESL 66 (A)
23	ALABAMA SONG	David Bowie (Universal Edition/Gema/David Bowie/Tony Visconti)	RCA BOW 5 (R)	62	49	8	62	49	8	JAZZ CARNIVAL	Azymuth (Azymuth/J. Leibovitz) Fuse	Milestone MRC 101 (R)
24	SAVE ME	Queen (Queen) Queen Music/EMI	EMI 5022 (E)	63	55	4	63	55	4	MARTIAN HOP	Rocky Sharpe & The Replays (Mike Vernon) Screen Gems/EMI	Chiswick CHIS 121 (E)
25	AT THE EDGE	Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis CHS 2406 (F)	64	NEW	64	NEW	64	NEW	NE-NE-NA-NA-NU-NU	Bad Manners (R. Lomas) Copyright Control	Magnet MAG 164 (A)
26	LIVING BY NUMBERS	New Musik (T. Mansfield) April	GTO GT 261 (C)	65	NEW	65	NEW	65	NEW	ANOTHER NAIL IN THE HEART	Squeeze (Wood/Squeeze) Rondor/Deptford Songs	A&M AMS 7507 (C)
27	THREE MINUTE HERO	Selector (E. Ross/Selector) RAK	2 Tone CHSTT 8 (F)	66	71	3	66	71	3	BADMAN	Cockney Rejects (J. Pursey/A Bearded Prod.) Signature	EMI 5035 (E)
28	SINGING THE BLUES	Dave Edmunds (D. Edmunds) Acuff Rose	Swan Song SSK 19422 (W)	67	NEW	67	NEW	67	NEW	ECHO BEACH	Martha & The Muffins (Howlett) Dinsong	Dindisc DIN 9 (C)
29	TOUCH TOO MUCH	AC/DC (Robert John Lange) Zomba	Atlantic K 11435 (W)	68	60	7	68	60	7	CARAVAN SONG	Barbara Dickson (M. Batt) April	Epic EPC 8103 (C)
30	DO THAT TO ME ONE MORE TIME	Captain & Tennille (T. Tennille) ATV	Casablanca CAN 175 (A)	69	NEW	69	NEW	69	NEW	POISON IVY	Lambrettas (P. Collins) Progressive Music	Rocket XPRES 25 (F)
31	TOO HOT	Kool & The Gang (Eumia Deodato) Planetary Nom	Mercury KOOL 8 (F)	70	54	3	70	54	3	TONIGHT	Zaine Griff (Griff/Visconti) Automatic	Automatic K 17547 (W)
32	BUZZ BUZZ A DIDDLE IT	Matchbox (Peter Collins) Chappell	Magnet MAG 157 (A)	71	64	6	71	64	6	MOTOR BIKE BEAT	Revillos (Raynolds/Fife/Pilley) Dinsongs	Dindisc/Snatzo DIN 5 (C)
33	TEEN	Regents (Sheller/Pew) Tooti Fruiti/EMI	Rialto TREB 111 (A)	72	NEW	72	NEW	72	NEW	HAVEN'T YOU HEARD	Patrice Rushen (Mims Jnr./Rushen/Andrews) Copyright Control	Elektra K 12414 (W)
34	TURNING JAPANESE	Vapors (Vic Coppersmith-Heaven) EMI	United Artists BP 334 (E)	73	NEW	73	NEW	73	NEW	KOOL IN THE KAFTAN	B. A. Robertson (Britten) Myaxe/UA/Copyright Control	Asylum K 12427 (W)
35	ON THE RADIO	Donna Summer (Moroder) Intersong	Casablanca NB 2236 (A)	74	50	7	74	50	7	ARE YOU READY	Billy Ocean (K. Gold) Screen Gems/EMI/April-Aqua	GTO GT 259 (C)
36	I'VE DONE EVERYTHING FOR YOU	Sammy Hagar (Hagar/Carter) Warner Brothers	Capitol CL 16120 (E)	75	61	6	75	61	6	MUSIC MAKES YOU FEEL LIKE DANCING	Brass Construction (J. Lane) Filinbar/Proboctis	United Artists UP 615 (E)
37	BABE	Styx (Styx) Rondor	A&M AMS 7489 (C)	<p>Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd</p>								
38	RUNNING FREE	Iron Maiden (Wil Malone) Sanctuary	EMI 5032 (E)									

A-Z (TOP WRITERS)

Alabama Song (Weill/Brecht)	23
All Night Long (Blackman/Glover)	22
And The Beat Goes On (Sylvers/Shockey/Shelby)	3
Animation (Jobson/Adamson)	58
Another Nail In The Heart (Tilbrook/Difford)	65
Are You Ready (Gold/Ocean)	74
Atomic (Stein/Harry)	1
At The Edge (Stiff Little Fingers)	25
Babe (B. De Young)	37
Baby I Love You (Spector/Greenwich/Barry)	11
Badman (Riordan/Gregg/Turner)	66
Brass In Pocket (Hynde/Honeyman-Scott)	59
Buzz Buzz A Diddle It (Slavi/Crawe)	32
Captain Beaky (The Weasel/Lloyd/Parker)	10
Caravan Song (M. Batt)	68
Carrie (Britten/Robertson)	4
Kool In The Kaftan (Britten/Robertson)	73
Coward Of The Country (Boiling/Wheeler)	12
Cuba/Better Do It Salsa (Vangarde/Kluger)	40
Dance Yourself Dizzy (Baker/Seago)	47
Do That To Me One More (Time D. Dragon)	30
Echo Beach (Gane)	67
Fan Mail (Kabbalero)	60
Games Without Frontiers (Gabriel)	17
Gandhara (Yoshino/Natahashi/Takekawa)	61
Green Onions (Various)	51
Hands Off - She's Mine (The Beat)	20
Haven't You Heard (Rushen/Mims Jnr./Ward/Brown)	72
Hello America (Savage/Clark/Elliott)	55
Holding On (Rallo/Simms)	50
Hot Dog (Owen/Dedmon)	43
I Can't Stand Up For Falling Down (Homer Banks/Alan Jones)	5
I Hear You Now (Vangelis/Jon Anderson)	18
I'm In The Mood For Dancing (Fido/Myers/Pusey)	15
It's Different For Girls (J. Jackson)	42
I've Done Everything For You (Sting)	36
Jane (Various)	21
Jazz Carnival (Bertram/Cotler/Malherbe)	62
Living By Numbers (T. Mansfield)	26
Living In The Plastic Age (Horn/Downes)	16
Martian Hop (Spirit)	63
Maybe Tomorrow (Chris Pope)	49
Motor Bike Beat (Reynolds/Fife)	71
My Girl (Mike Barson)	41
Ne-Ne-Na-Nu-Nu (Deane)	64
On The Radio (Moroder/Summer)	35
Poison Ivy (Lieber/Stoller)	69
Riders In The Sky (S. Jones)	12
Right In The Socket (Spencer/Sylvers/Griffey)	53
Rhythm Talk (Cohan/Whitehead/McFadden/Henderson)	56
Rock With You (Tommyerton)	7
Running Free (Harris/Di'Anno)	38
Rosie (Armatrading)	52
Save Me (May)	24
Teen (Sheller/Pew)	33
So Good To Be Back Home Again (Feat Combs)	8
So Lonely (Sting)	19
Singing The Blues (N. Endsley)	28
Someone's Looking At You (Geldoff)	14
Stomp (Johnson Brothers/Tamperton)	44
Take That Look Off Your Face (Andrew Lloyd Webber/Don Black)	6
Three Minute Hero (Davies)	27
Together We Are Beautiful (Ken Lary)	9
Tonight I'm All Right (Walden)	45
Too Hot (Brown/Kool & The Gang)	31
Too Much Too Young (Dammers)	13
Tonight (Zaine Griff)	70
Touch Too Much (Young/Young/Scott)	29
Turning Japanese (D. Fenton)	34
TV (General/Solomani/Cunningham/Evans)	46
Underpass (J. Foxx)	39
Working My Way Back To You (Lizzer/Randell)	48
Wuzel Song (Weill/Brecht)	23
You Know How To Love Me (Mtnum/Lucas)	54



**No. 58 ANGELIC UPSTARTS**  
**No. 64 ZAINE GRIFF**  
**No. 65 COCKNEY REJECTS**  
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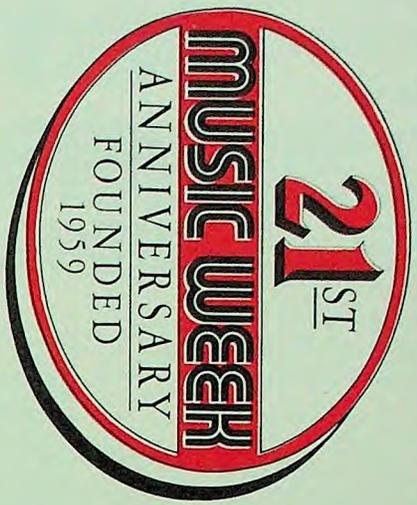


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# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



**MY WORLD!**  
**SECRET AFFAIR**  
**THE NEW SINGLE**  
 SEE 5  
 I-SPY RECORDS



# TOP 75 ALBUMS

Week-ending March 1, 1980

**NEW** = NEW ENTRY  
 = PLATINUM LP (300,000 units as of Jan '79)  
 = GOLD LP (100,000 units as of Jan '79)  
 = SILVER LP (60,000 units as of Jan '79)  
 -1 = RE-ENTRY

<b>1</b>	<b>3</b>	<b>STRING OF HITS</b> Shadows	EMI EMC 3310	<b>26</b>	<b>27</b>	<b>KENNY ROGERS SINGLES ALBUM</b> Kenny Rogers	United Artists UAK 30263
<b>2</b>	<b>1</b>	<b>THE LAST DANCE</b> Various	Motown EMTV 20	<b>27</b>	<b>40</b>	<b>THE AGE OF PLASTIC</b> Buggles	Island ILPS 9585
<b>3</b>	<b>2</b>	<b>GET HAPPY</b> Elvis Costello	F. Beat XXLP 1	<b>28</b>	<b>39</b>	<b>CAPTAIN BEAKY AND HIS BAND</b> Keith Mitchell/Twiggly/Sellers/Seacombe	Polydor 2383 462
<b>4</b>	<b>4</b>	<b>PRETENDERS</b> Pretenders	Real RAL 3	<b>29</b>	<b>32</b>	<b>LONDON CALLING</b> Clash	CBS CLASH 3
<b>5</b>	<b>8</b>	<b>TELL ME ON A SUNDAY</b> Mart Webb	Polydor POLD 5031	<b>30</b>	<b>35</b>	<b>PARALLEL LINES</b> Blondie	Chrysalis CDL 1192
<b>6</b>	<b>5</b>	<b>TOO MUCH PRESSURE</b> Selector	Two Tone CDL TT 5002	<b>31</b>	<b>51</b>	<b>CATCHING THE SUN</b> Spyro Gyra	MCA MCG 4009
<b>7</b>	<b>9</b>	<b>KENNY</b> Kenny Rogers	United Artists UAG 30273	<b>32</b>	<b>59</b>	<b>REALITY EFFECT</b> Tourists	Logo 1019
<b>8</b>	<b>7</b>	<b>ONE STEP BEYOND</b> Madness	Stiff SEEZ 17	<b>33</b>	<b>21</b>	<b>END OF THE CENTURY</b> Ramones	Sire SRK 6077
<b>9</b>	<b>12</b>	<b>OFF THE WALL</b> Michael Jackson	Epic EPC 83468	<b>34</b>	<b>18</b>	<b>JUST FOR YOU</b> Des O'Connor	Warwick WW 5071
<b>10</b>	<b>5</b>	<b>SHORT STORIES</b> Jon & Vangelis	Polydor POLD 5030	<b>35</b>	<b>29</b>	<b>GREATEST HITS</b> Rod Stewart	Riva ROD TV 1
<b>11</b>	<b>10</b>	<b>SPECIALS</b> Specials	2 Tone CDL TT 5001	<b>36</b>	<b>24</b>	<b>BEE GEES GREATEST HITS</b> Bee Gees	RSO RSDX 001
<b>12</b>	<b>11</b>	<b>REGGATA DE BLANC</b> Police	A&M AMLH 64792	<b>37</b>	<b>28</b>	<b>SEPTEMBER MORN</b> Neil Diamond	CBS 86096
<b>13</b>	<b>30</b>	<b>OUTLANDOS D'AMOUR</b> Police	A&M AMLH 68502	<b>38</b>	<b>37</b>	<b>ROCK AND ROLL JUVENILE</b> Cliff Richard	EMI EMC 3307
<b>14</b>	<b>13</b>	<b>SMALLCREEP'S DAY</b> Mike Rutherford	Charisma CAS 1149	<b>39</b>	<b>23</b>	<b>METAMATIC</b> John Foxx	Metabeat VZ146
<b>15</b>		<b>GOLDEN COLLECTION</b>		<b>40</b>	<b>21</b>	<b>DISCOVERY</b>	
				<b>41</b>	<b>22</b>	<b>DISCOVERY</b>	
				<b>42</b>	<b>23</b>	<b>DISCOVERY</b>	
				<b>43</b>	<b>24</b>	<b>DISCOVERY</b>	
				<b>44</b>	<b>25</b>	<b>DISCOVERY</b>	
				<b>45</b>	<b>26</b>	<b>DISCOVERY</b>	
				<b>46</b>	<b>27</b>	<b>DISCOVERY</b>	
				<b>47</b>	<b>28</b>	<b>DISCOVERY</b>	
				<b>48</b>	<b>29</b>	<b>DISCOVERY</b>	
				<b>49</b>	<b>30</b>	<b>DISCOVERY</b>	
				<b>50</b>	<b>31</b>	<b>DISCOVERY</b>	
				<b>51</b>	<b>32</b>	<b>DISCOVERY</b>	
				<b>52</b>	<b>33</b>	<b>DISCOVERY</b>	
				<b>53</b>	<b>34</b>	<b>DISCOVERY</b>	
				<b>54</b>	<b>35</b>	<b>DISCOVERY</b>	
				<b>55</b>	<b>36</b>	<b>DISCOVERY</b>	
				<b>56</b>	<b>37</b>	<b>DISCOVERY</b>	
				<b>57</b>	<b>38</b>	<b>DISCOVERY</b>	
				<b>58</b>	<b>39</b>	<b>DISCOVERY</b>	
				<b>59</b>	<b>40</b>	<b>DISCOVERY</b>	
				<b>60</b>	<b>41</b>	<b>DISCOVERY</b>	
				<b>61</b>	<b>42</b>	<b>DISCOVERY</b>	
				<b>62</b>	<b>43</b>	<b>DISCOVERY</b>	
				<b>63</b>	<b>44</b>	<b>DISCOVERY</b>	
				<b>64</b>	<b>45</b>	<b>DISCOVERY</b>	
				<b>65</b>	<b>46</b>	<b>DISCOVERY</b>	
				<b>66</b>	<b>47</b>	<b>DISCOVERY</b>	
				<b>67</b>	<b>48</b>	<b>DISCOVERY</b>	
				<b>68</b>	<b>49</b>	<b>DISCOVERY</b>	
				<b>69</b>	<b>50</b>	<b>DISCOVERY</b>	
				<b>70</b>	<b>51</b>	<b>DISCOVERY</b>	
				<b>71</b>	<b>52</b>	<b>DISCOVERY</b>	
				<b>72</b>	<b>53</b>	<b>DISCOVERY</b>	
				<b>73</b>	<b>54</b>	<b>DISCOVERY</b>	
				<b>74</b>	<b>55</b>	<b>DISCOVERY</b>	
				<b>75</b>	<b>56</b>	<b>DISCOVERY</b>	
				<b>76</b>	<b>57</b>	<b>DISCOVERY</b>	
				<b>77</b>	<b>58</b>	<b>DISCOVERY</b>	
				<b>78</b>	<b>59</b>	<b>DISCOVERY</b>	
				<b>79</b>	<b>60</b>	<b>DISCOVERY</b>	
				<b>80</b>	<b>61</b>	<b>DISCOVERY</b>	
				<b>81</b>	<b>62</b>	<b>DISCOVERY</b>	
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				<b>83</b>	<b>64</b>	<b>DISCOVERY</b>	
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				<b>85</b>	<b>66</b>	<b>DISCOVERY</b>	
				<b>86</b>	<b>67</b>	<b>DISCOVERY</b>	
				<b>87</b>	<b>68</b>	<b>DISCOVERY</b>	
				<b>88</b>	<b>69</b>	<b>DISCOVERY</b>	
				<b>89</b>	<b>70</b>	<b>DISCOVERY</b>	
				<b>90</b>	<b>71</b>	<b>DISCOVERY</b>	
				<b>91</b>	<b>72</b>	<b>DISCOVERY</b>	
				<b>92</b>	<b>73</b>	<b>DISCOVERY</b>	
				<b>93</b>	<b>74</b>	<b>DISCOVERY</b>	
				<b>94</b>	<b>75</b>	<b>DISCOVERY</b>	
				<b>95</b>	<b>76</b>	<b>DISCOVERY</b>	
				<b>96</b>	<b>77</b>	<b>DISCOVERY</b>	
				<b>97</b>	<b>78</b>	<b>DISCOVERY</b>	
				<b>98</b>	<b>79</b>	<b>DISCOVERY</b>	
				<b>99</b>	<b>80</b>	<b>DISCOVERY</b>	
				<b>100</b>	<b>81</b>	<b>DISCOVERY</b>	

# INTERNATIONAL

## Clayderman: France's biggest seller

From GERARD WOOG  
PARIS: Richard Clayderman appears to be the most successful French artist in overseas record markets at the moment, according to information released by the Delphine company, with his piano playing and his romantic good looks striking a profitably responsive chord abroad.

His tally of disc awards, covering both albums and singles, now stands at 32 gold and five platinum. Among these are one platinum and one gold in Germany, four platinum in Austria (where he has set a new sales record), five gold in Spain, and six gold in France.

Clayderman is also a big selling name in Japan, Argentina and the Scandinavian countries, and his latest LP has already topped the 300,000 sales mark.

MILLENIUM, DISTRIBUTED here by RCA, has signed David Rose who works with Yves Simon, and is already successful in France as a solo act.

Hitherto his music has been in the jazz-rock category, but is now moving towards MOR, and Millenium is releasing an album by him titled Rose. He gave a Paris concert on January 23 attended by Millenium president Jimmy Lenner, fresh (if that's the right word) from Midem.

## Dutch superstar looks for success abroad

From SUE BAKER

AMSTERDAM: Already immensely popular in his native Holland, where for the past two years his records have been charting consistently, Herman Brood is now turning his attention to the rest of the world.

An LP of music from Brood's first movie, Cha Cha, was released in January in Britain by Ariola with the same title as the film. Cha Cha is something of a new wave sampler featuring tracks by Nina Hagen, Lene Lovich, and the Dutch group, The Meteors, as well as Brood himself, and all participants in the movie.

Although release of the film has been arranged for West Germany, Austria and Switzerland, no distribution has yet been organised for Britain. This could be a blessing as the movie consists mainly of a seemingly endless sequence of Brood walking the streets of Amsterdam with a voice-over, which is virtually unintelligible but presumably gives his thoughts on life.

Regarded by some as an ego trip for star and director Herbert Curiel alike, the film's prospects seem precariously balanced on Brood's popularity in Holland. Nina Hagen stands out in a

## Dateline: Amsterdam

morass of jumbled images, but clips will obviously be useful as promotional material to support the LP, and The Meteors in particular are worth hearing. Brood also had a new LP, Go Nutz, released simultaneously in America and Europe on February 11. The star himself has been in jail for three weeks as a result of a robbery two years ago when he stole a pair of scales from a university building, and sold them for £10.

Blood spent his time in his cell assessing tapes and lyrics by amateur songwriters, who entered a competition seeking new talent. He will perform the best material later this spring on an album entitled Fresh Talent In The Lift.



NASHVILLE: Don Williams took time out from a recent recording session at the Jack Clement Studio here to receive two more international awards. The latter are a gold presentation marking 50,000 unit sales in Canada and a plaque from the UK's Country Music People magazine naming Williams as the Most Popular Artist of The Decade. From left, MCA Nashville division president Jim Foglesong, Williams' producer Garth Fundis, Williams, and Tony Byworth, editor of Country Music People and Music Week country correspondent.

## Rediffusion franchises

LONDON: Rediffusion Reditune, which licenses background music in over 80 countries, has recently appointed four new overseas franchise holders.

Anis Ahmed & Brothers, based in Karachi, Pakistan and importers of electrical goods and industrial raw materials, is the first company to be granted a Reditune franchise in Pakistan. Stereo Cave of Jeddah and the Installations (Middle East) Company in Deira, Dubai, both specialising in sound equipment distribution, have been appointed sole franchise holder in Saudi Arabia and the United Arab Emirates respectively, and Cy Audiopro Ab of Helsinki, a studio equipment supply company, has been appointed sole Finnish franchise holder.

The Reditune music library, covering a broad spectrum from chart hits to ethnic music, contains over 22,000 recorded titles, to which more than 1,500 new titles are added each year.

## News in brief...

VINA DEL MAR: Spain won Chile's 20th International Festival of Songs here last month with Dudando, Dudando (Hesitating) written by Julio Saijas and Augusto Alguero and sung by Juan Sebastian.

There were 10 finalists, and the show was transmitted on TV and radio to several other South American countries. It was Spain's third victory in the contest, the first being in 1968 with Palabras (Words) written by Jorge Domingo Carnicer and Pons de Carnicer and sung by Chile's Luz Eliana, and the second last year in the shape of Tu Regreso A Casa (You're Coming Home) written and sung by Braulio Antonio.

Juan Sebastian, this year's winning singer, started his career recently in Spain, and records for the Movieplay label.

SYDNEY: Australian singing star Julie Anthony, who scored a success at London's Adelphi Theatre in 1976 when she starred in the musical Irene, has been awarded an OBE for her services to the Australian entertainment industry.

Julie hails from the small South Australian town of Galga, and the honour follows local recognition as Entertainer Of The Year in 1977 and the Best Vocalist Of The Year in 1976 and 1977.

PARIS: The much-acclaimed Royal Shakespeare Company production Piaf, in which Jane Lapotaire plays the legendary French singer Edith Piaf, is to be staged in Paris at the invitation of France's national theatre, the Comedie Francaise.

Though scripted in English, the play includes only French songs sung in French, and therefore fits very nicely into a year the music industry here is devoting to the promotion of national songwriting talent.

US theatre-goers are likely to have the chance to see the show on tour before it reaches Paris.



FRANKFURT: CBS Germany has signed UK group Ginger for all territories of continental Europe, and the band's first single will be released this month, followed by a debut album in April. Seen discussing the deal in animated fashion are, from left, Gerd Gebhardt, CBS Germany A&R manager, managing director Jorgen Larsen and Legion Music's Bob Britton and Mickey Keen, whose company has worldwide rights to Ginger.

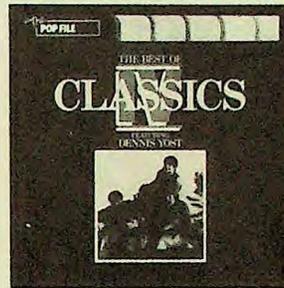
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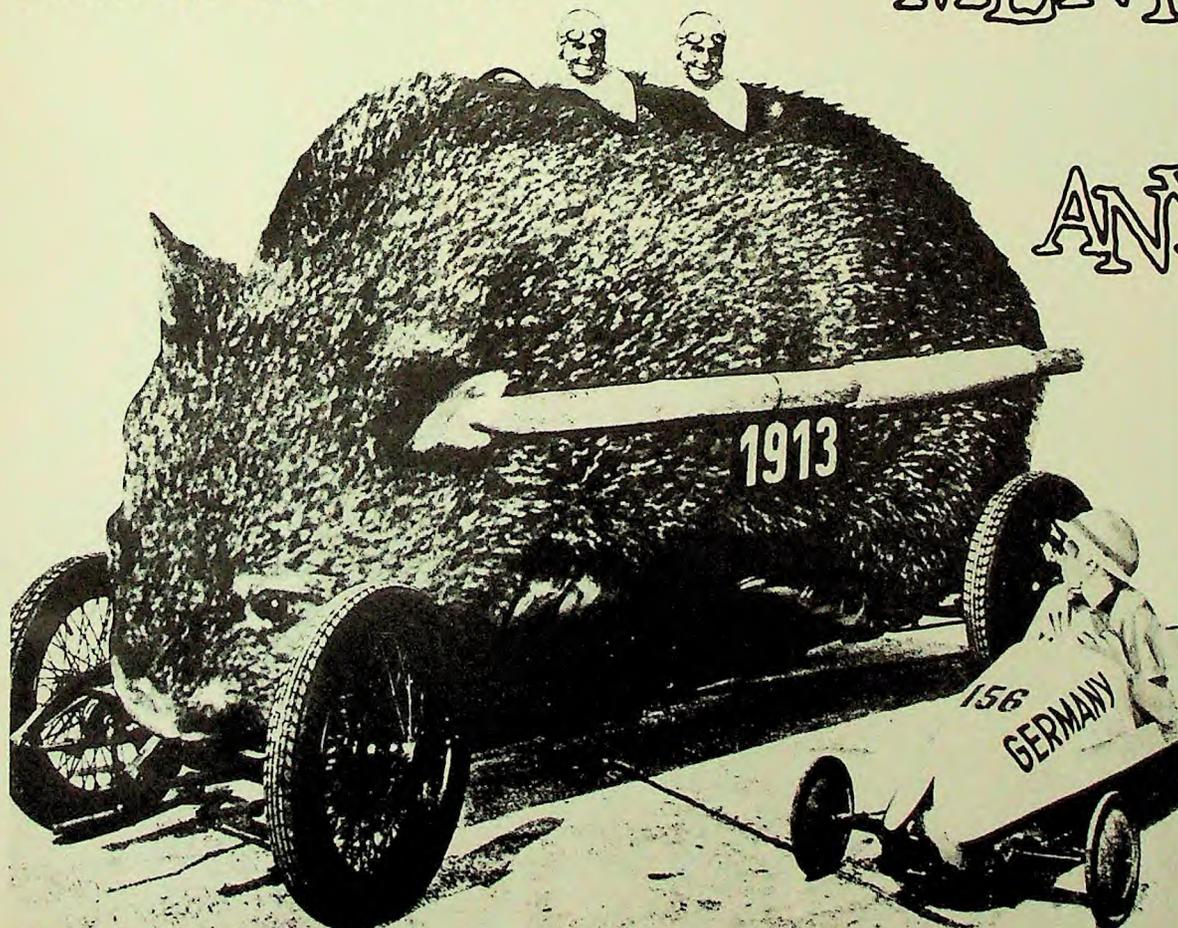
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L/W JUMBO 7" 7P 5013-12" 12P 5013

# TOP 75 SINGLES

Week-ending March 1, 1980

- ★ MILLION (PLATINUM)
- ½ MILLION (GOLD)
- ¼ MILLION (SILVER)

1	3	ATOMIC	Blondie	○	Chrysalis	CHS 2410	
2	1	COWARD OF THE COUNTY	Kenny Rogers	●	United Artists	UP 614	
3	2	AND THE BEAT GOES ON	Whispers		Solar	SO 1	
4	6	CARRIE	Ciff Richard		EMI	5006	
5	9	I CAN'T STAND UP FOR FALLING DOWN	Elvis Costello		F. Beat	XX 1	
6	14	TAKE THAT LOOK OFF YOUR FACE	Marti Webb		Polydor	POSP 100	
7	12	ROCK WITH YOU	Michael Jackson		Epic	EPC 8206	
8	10	SO GOOD TO BE BACK HOME AGAIN	Tourists		Logo	TOUR 1	
9	23	TOGETHER WE ARE BEAUTIFUL	Fern Kinney		WEA	K 79111	
10	5	CAPTAIN BEAKY	Keith Michell		Polydor	POSP 106	
11	8	BABY I LOVE YOU	Ramones		Sire	SIR 4031	
12	16	RIDERS IN THE SKY	Shadows		EMI	5027	
13	4	TOO MUCH TOO YOUNG/GUNS OF NAWARONE	Specials	○	2 Tone	CHSTT 7	
14	7	SOMEONE'S LOOKING AT YOU	Boombtown Rats		Ensign	ENY 34	
15	1	I'M IN THE MOOD FOR DANCING	Balearic System		Mercury	7043	
16	11	THE POWER OF LOVE	George Strait		Mercury	7043	
17	13	THE POWER OF LOVE	George Strait		Mercury	7043	
18	15	THE POWER OF LOVE	George Strait		Mercury	7043	
19	17	THE POWER OF LOVE	George Strait		Mercury	7043	
20	19	THE POWER OF LOVE	George Strait		Mercury	7043	
21	21	THE POWER OF LOVE	George Strait		Mercury	7043	
22	23	THE POWER OF LOVE	George Strait		Mercury	7043	
23	25	THE POWER OF LOVE	George Strait		Mercury	7043	
24	27	THE POWER OF LOVE	George Strait		Mercury	7043	
25	29	THE POWER OF LOVE	George Strait		Mercury	7043	
26	22	LIVING BY NUMBERS	New Musik		GTO	GT 261	
27	21	THREE MINUTE HERO	Selecter		2 Tone	CHSTT 8	
28	31	SINGING THE BLUES	Dave Edmunds		Swan Song	SSK 19422	
29	34	TOUCH TOO MUCH	AC/DC		Atlantic	K 11435	
30	39	DO THAT TO ME ONE MORE TIME	Captain & Tennille		Casablanca	CAN 175	
31	24	TOO HOT	Kool & The Gang		Mercury	KOOL 8	
32	26	BUZZ BUZZ A DIDDLE IT	Matchbox		Magnet	MAG 157	
33	15	7TEEN	Regents		Rialto	TREB 111	
34	45	TURNING JAPANESE	Vapors		United Artists	BP 334	
35	32	ON THE RADIO	Donna Summer		Casablanca	NB 2236	
36	37	I'VE DONE EVERYTHING FOR YOU	Sammy Hagar		Capitol	CL 16120	
37	17	BABE	Styx	○	A&M	AMS 7489	
38	46	RUNNING FREE	Iron Maiden		EMI	5032	
39	33	UNDERPASS	John Foxx		Virgin	VS 318	
40	41	THE POWER OF LOVE	George Strait		Mercury	7043	
41	43	THE POWER OF LOVE	George Strait		Mercury	7043	
42	45	THE POWER OF LOVE	George Strait		Mercury	7043	
43	47	THE POWER OF LOVE	George Strait		Mercury	7043	
44	49	THE POWER OF LOVE	George Strait		Mercury	7043	
45	51	THE POWER OF LOVE	George Strait		Mercury	7043	
46	53	THE POWER OF LOVE	George Strait		Mercury	7043	
47	55	THE POWER OF LOVE	George Strait		Mercury	7043	
48	57	THE POWER OF LOVE	George Strait		Mercury	7043	
49	59	THE POWER OF LOVE	George Strait		Mercury	7043	
50	61	THE POWER OF LOVE	George Strait		Mercury	7043	
51	36	GREEN ONIONS	Booker T. & The M.G.'s		Atlantic	K 10109	
52	75	ROSSIE	Joan Armatrading		A&M	AMS 7506	
53	44	RIGHT IN THE SOCKET	Shalamar		Solar	SO 2	
54	67	YOU KNOW HOW TO LOVE ME	Phyllis Hyman		Arista	ARIST 323	
55	72	HELLO AMERICA	Def Leppard		Vertigo	LEPP 1	
56	62	RHYTHM TALK	Jocko		Philadelphia	PIR 8222	
57	NEW	WORZEL SONG	Jon Pertwee		Decca	F 13885	
58	NEW	ANIMATION	Skits		Virgin	VS 323	
59	42	BRASS IN POCKET	Pretenders	●	Real	ARE 11	
60	57	FAN MAIL	Dickies		A&M	AMS 7504	
61	66	GANDHARA/THEME FROM MONKEY	Godiego		BBC Records	RESL 66	
62	49	JAZZ CARNIVAL	Azymuth		Milestone	MRC 101	
63	55	MARTIAN HOP	Rocky Sharpe & The Replays		Chiswick	CHS 121	
64	NEW	NE-NE-NA-NU-NU	Bad Manners		Magnet	MAG 164	

ANOTHER MAIL IN THE HEART

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# MUSIC WEEK

SPECIAL SUPPLEMENT



**VIDEO**  
AND THE



**RECORD  
INDUSTRY**

## SUPPLEMENT

*ALTHOUGH THE industry is waiting for video to "happen", the dawn of the new decade has shown that for some people the revolution has already taken place. This supplement looks at what is happening to the music world as it gears itself up for what is anticipated to be the biggest entertainment boom since the advent of television. The video age will mean radical changes in the way record companies look at their artists and in the existing copyright laws which have not anticipated the importance of the new medium. Even in its infancy, the video industry has seen the record industry and its retailers as playing an important part in this development. There is a general consensus among video pundits that it is they who have the necessary experience in mass software production to handle the new product that will come on to the market, and the dealers that have the experience in selling it. Here we look at what is happening now in the video world, and how it is going to effect our industry in the future — covering the development of hardware, software available and its future, distribution of video product, in-store video, promotional films and the facilities houses that are gearing themselves for the boom.*

## The state of play for the software men

AS THE prospect of a large video disc market looms over the heads of all entertainment companies, and the current videocassette market keeps expanding, software manufacturers and licensees are dashing around trying to secure rights for pre-recorded material.

They have also formed a loose consensus that it is the record dealer who will probably be best equipped to sell their product. He is the only person who has experience in selling software on a large scale — bar the eight mm film outlets — and will have to look to new product if the record industry declines further, something which the software people doubt.

Much of the product so far has, inevitably, been feature films, considered safe as people are known to like them, and the material is already there.

But many manufacturers are looking for any product that simply is not shown on television. Certainly, the consumer now is looking for entertainment that he is deprived of because it doesn't fit into the ratings-based broadcasting programming. And because of the present up-market consumer, bracket films on sport, motor racing and so on are doing well.

As the market expands, most manufacturers see music as playing an important part, though, IPC has found that Boney M In Concert has sold as well as its film release of the 39 Steps, promoted through the *Daily Mirror* on its MirrorVision catalogue. And record companies are looking to give their acts a more visual emphasis.

The way the video cassettes are sold is varying as the manufacturers test the retailers' reaction — but VCL, Intervention and IPC are all going through record distributors, and it is now a case of seeing how well their product goes.

"In January last year we had the princely total of 74 high street dealers," says Intervention's co-director Richard Cooper. "The present number is now 315 outlets, of which 207 are rental dealers — dealers who have taken the rental franchise agreements with us. And on our stand at TV Mex we had the incredible total of 330 dealer inquiries."

"There has been an amazing growth of total turnover — through October and November 1979 we were doing in excess of 200,000 cassettes compared to 40,000 in January 1979. Forecasts for this January were that we would have a wonderful time, and we have exceeded 110,000 already for that month."

Intervention is unique in offering a rental option to its customers, charging £5.95 for three days, where

the dealer takes a 33 per cent mark up. All he has to do is sign a rental franchise for each tape, which is passed on to Intervention. Accounts are checked by a national store security firm, and Cooper says there has only been two per cent "delinquency".

"Initially, dealers that have not been involved with this kind of operation are sensitive to third party paper work," he admits. "But we're talking about that dealer completing that agreement and popping the paper into a pre-paid envelope. The dealers don't really have any other problems."

"The regularity of repeat visits from the punter is building this good will factor and the guys are reporting an increase in blank tape sales because once the punter is in there he will often take the blank tapes as well."

"As far as the field investigation aspects are concerned, the rental is only viable if you have people visiting dealers on a regular basis checking they are playing the game. We have delinquencies at about two per cent. Dealers are also aware that there are other forces doing test rentals — who they never know."

"Rental is what the British consumer one meets prefers, but it is only possible with control."

The rental system has allowed Intervention to keep its vast catalogue viable, with Cooper arguing that you will never get audio visual product that is repeatable, unless one is talking about the Do It Yourself and How To sort of films. With that, of course, goes a lack of faith in the video disc, although nearly all the current catalogue, and any new "signing" rights will be cleared for that as well.

It is something other software firms are not convinced about. The reason that they are not putting out material that might be deemed repeatable is that it implies specific product for video, and producers are holding back until the sticky rights problems have been worked out — something that could well end in a pioneer court case.

IPC is running a purposely small catalogue with a number of different areas for the specific purpose of finding which ones might sell the most. It is also using its vast publishing support to market its cassette range and find out who its punters are. But again, IPC admits that it does not yet know who it is trying to reach, and is waiting for the time when the market gets bigger before it puts out a larger range.

Many software programme companies have explained away their problems by using the age-old chicken and egg syndrome as their argument against holding back on catalogue. Something which IPC Video MD David Willoughby disagrees with.

"It is not a chicken and egg thing," he says. "It is a question of the number of cassette recorders there are. As the number of recorders expands the market will expand to meet it. I don't suppose anybody is waiting for the big chicken."

"We started when we knew there were 20,000 players on the market, and then we thought that there must be some people who would want to buy pre-recorded cassettes. We got cheap movies that would not cost a lot, and soon proved that you don't have to make thousands of cassettes to make money. Two thousand units in video is the top wack, it's the equivalent of, maybe, 250,000 audio discs."

"The only way we could find out if people wanted to buy video cassettes was to sell them. The reasons for the motoring range we brought out was because people who have motoring interests are in the right income bracket and we have magazines to promote them."

**Webber, VCL: "We are in the business of making programmes . . . we have no loyalty to any format"**

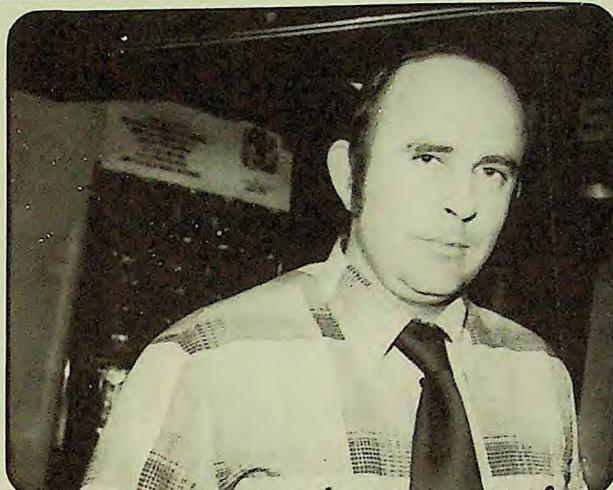
Willoughby agrees that record dealers are the right people to sell video cassettes, and IPC has done a deal with Pye as reported to use its sales force to distribute its product. He also has faith in music product and original material made specifically for video software.

One of IPC's future projects will be to look at the possibility of making its own product using independent production companies specifically for its own catalogue — something which the company wants to keep small, as it is afraid of getting bogged down with a pile of non-sellers.

"The dealer box was the first thing we did seriously and we realised we could go out acquiring product and all we would be doing is go on acquiring master cassettes," says Willoughby.

"Although we don't believe in catalogue we decided on this notion of a dealer pack with 10 titles in eight areas so we could say 'here is a pack that will cost half the price of a player, which will demonstrate the size of the market.' From that we expanded each category and the catalogue that exists now is an extension of that."

"The Boney M cassette we've introduced is consistent with the specialised *Daily Mirror* area with its pop page. Again, it was basically a test market idea to see what people buy, but obviously music on video is a saleable area despite its non-hi fi characteristics. If you have pop



RICHARD COOPER of Intervention: "There has been an amazing growth of total turnover."

music on video, you don't have to watch it. There is no doubt in my mind that selling audio records will be like selling black and white TV product."

Like all software manufacturers, Willoughby has his reservations about the video disc. He argues that with the Japanese manufacturers poised to produce another three million cassette recorders next year they will want to make sure they sell by aggressive marketing.

And he believes that because of that degree of penetration, it will become much more difficult to persuade people to buy the video disc system. He claims that the price of a VHS machine has gone down to £224 in Japan, and that every time someone goes out and buys a VCR, then it is more difficult to promote the video disc player.

The other advantage with tape, he points out, is that it is possible to duplicate a small number of cassettes. Because of that, IPC will use its *Mirror* specialised subject areas, like pop, the woman's page and so on to link product on its MirrorVision label, to test markets and possibly to produce magazine programming, itself.

Expansion into production is also the main target of VCL — the longest-standing software company along with Intervention. Because of the success of its Tina Turner cassette and its large export market the company is keen to produce, more music which has no language barriers.

MD Steve Webber wants to expand into areas that will not be covered by majors like Rank, Magnetic Video and EMI which will have banks of popular feature films which he admits will be hard to compete with. Along with Tina Turner, VCL has gone in with Mary Wilson and The Supremes, Paco de Lucia, Starfire in concert and Philip Goodhand-Tait.

The feature films Webber has chosen only make up a small part of the catalogue, and a range of Kung Fu movies are the only strong sellers.

VCL was started by director Carl Fischer as an export business serving European discos, while Webber's history was that he joined Chappells after leaving a band and then

worked for London Town Discos — hence the connection. The company was called Trans Vision Leasing before becoming VCL three and a half years ago.

"There wasn't a consumer market when we started," Webber recalls. "We had to sell the hardware to the discos before going in with the software. The breakthrough we made was due to the fact that video was considered to be a rental business, and we thought maybe that wasn't the way to do it and started to sell them outright. The day we started was the day we could see what was going to happen."

For specific product, something which Webber sees as important for the expansion of pre-recorded software, VCL will act as executive producers licensing freelance directors and facilities houses to produce its product. The sticking point at the moment, he says, is the problem of securing rights for music product which is the area he is keen to expand into.

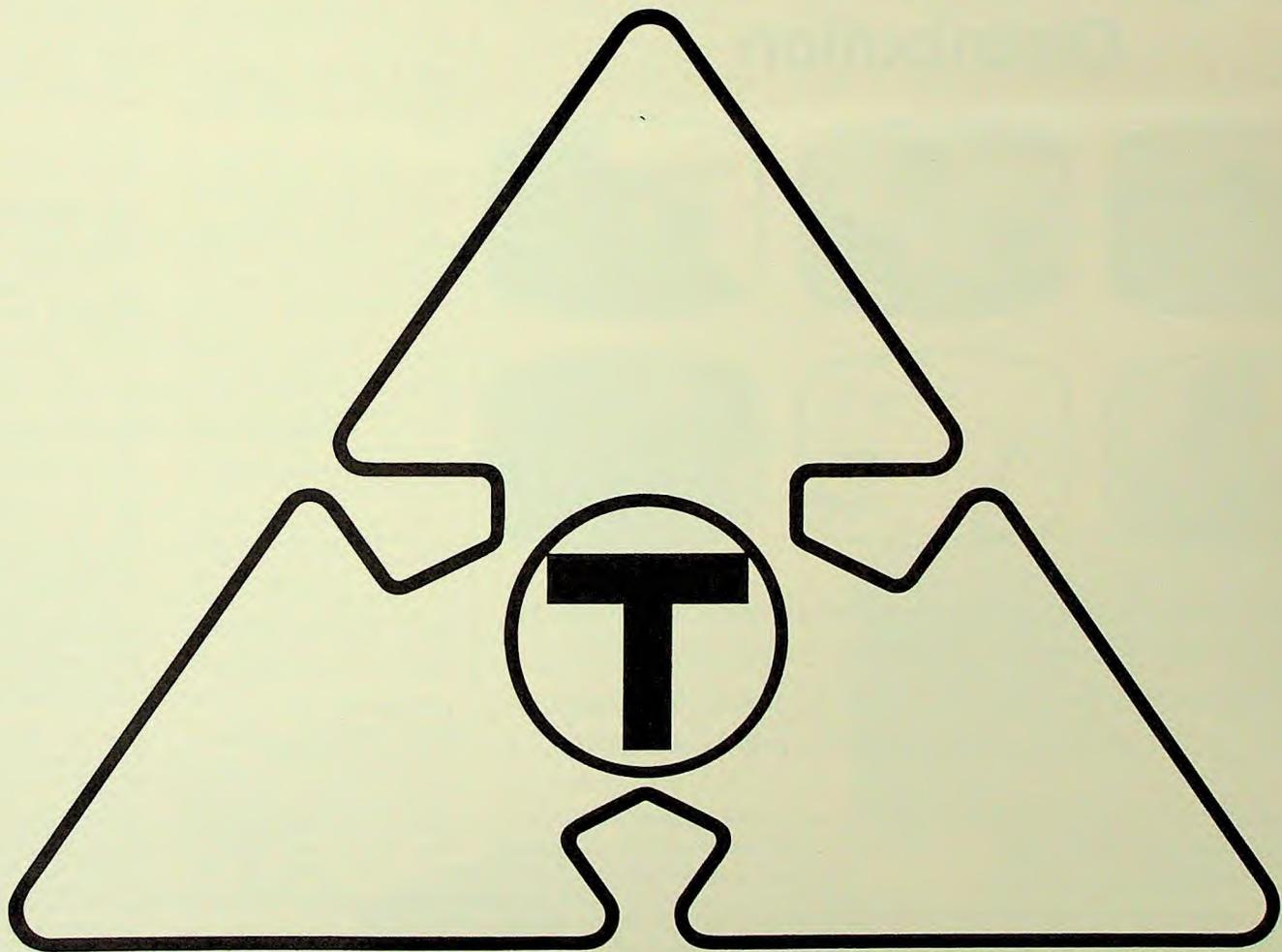
"A major problem is negotiating a reasonable right for music product", he says. "The sort of fees that are being banded around are far too much, and if the copyright owners don't want to stifle music product something has got to be done. From a commercial point of view it would be easier not to market a music programme — but there is no way that will happen because it is an important area."

"Music is the way we see ourselves competing in the market. One should see the rights as 50 per cent film, and 50 per cent music. You are not going to sell video cassettes simply because they have music on them — it's because there are moving pictures as well. Otherwise they might as well be audio tapes."

Although that is a sticking point, Webber is still very keen to get product on to the market and is negotiating with record companies and production people to try and get projects underway. At the same time, he is eager to link up with record distributors and has made agreements with companies like Wynd Up.

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## SUPPLEMENT

**KEEFCO** has offices in London and Los Angeles. Keith MacMillan 01-3513750.

"We are basically doing promo clips, but we also do productions for television like the last Kampuchean concerts with Queen, Ian Dury and The Who.

"I think record companies and bands are becoming more involved, so we might spend more time on pre-production. There was a time when you would zap into a studio for an afternoon and do the editing there.

"All our specials are broadcast, and we have got a reputation for doing things at the top end of the market, so record companies tend to think we won't do a job for less money. But we will always tailor a job to fit the budget.

"A lot of companies make the thing in the hope that it is going to get on Top of the Pops so it becomes a bit of a lottery and record companies have invested in a risk as they can't guarantee they are going to make any money back on it."

**MIKE MANSFIELD.** 9 Great Chapel Street, London W1.

"Survival is success in this business. The last promo could have cost £20,000 but the company may

*PROMOTIONAL FILM makers are already playing an important part in developing the visual elements of recording artists. Listed here are the larger companies who will ultimately be moving into creating specific product for the home market.*

not come back, even if it is brilliant. I see the record companies primarily as my clients and we try to guide them, give them what they want, while advising them as to what they may want.

"This year, they are probably not going to spend as much and they will try and save money as far as promotional films are concerned. But I am certain the industry will recover and that there was probably a degree of panic in '79.

"But the video age is about to explode. The Eighties are going to be very visual, and the record companies are aware of that. We will have a fairly sophisticated editing suite in our new building so we can not only shoot, but come back here and edit, and we will have cassette duplication facilities."

**ROCK BIZ PIX** 30 D'Arbly Street, London W1. Martin Baker. 01-734 2723.

"What makes anything successful is the people who are working on the project which in our case is the artists, the music, the director and producer.

"Many of the things you do are limited to the budget that you've got, but within those four areas you have the makings of a good film.

"I do not think the video boom is going to come immediately. We will be lucky to see it happen by 1985, but I certainly expect video to have 'happened' by the end of the Eighties. The seeds should be sown now, with imagination and foresight.

"Record companies should use video and market it to as greater an

audience as it can get. If they make their money back, they should be content. But by doing that they will establish what they can get out of promotional films in different context for both themselves and their artists.

"The money and profit will come at a later date."

**JON ROSEMAN**

Productions, 8 Portlands St., London W1. 01-439 8241.

"It's a very lean time because the record companies are cutting back on their budgets. We are at the top end of the market and do over half of the top 35 per cent of artists, and there is still no money in it.

"We do promotion films because it has given us credibility — especially as far as America is concerned — and now we are planning to do two motion pictures which will really be music thrillers.

"There are some artists that benefit more by good visuals than by the records themselves. But as the Fleetwood Macs and The Eagles spend nine months in the studios record companies cannot expect us to do a video in seven days as we did with Blondie."

**MILLANEY GRANT**

Productions, 12 Star Street, London W2. Scott Millaney. 01-723 5515.

"I see great potential in promotional films because they will obviously lead to bigger things like programming and distribution.

"We believe in pre-production work. We must have time to meet the artist, exchange ideas, the script and its identity. We must know what we are doing before we go into the studio.

Of course, I can see the difficulty, because if a record suddenly goes into the charts, there isn't much time. Obviously I would like to see record companies spend more time and money on video promos because I feel they are the best form of promotion people can have and they are excellent value for money.

"The obvious big problem will be that initially there will be a lack of programmes that will sustain repeatability. The majority of video disc material will not be live footage, but pre-recorded especially for playback. Then we are talking about £250,000 even before you start talking about royalties and so on.

**LINDSAY**

**CLENNELL**, 22 Farham St, London WC2. 01-836 9211.

In the three years of its existence Clennell's company has made around 100 short videos and promo films covering a varied selection of artists such as Elton John, The Clash, Mick Jagger and Hot Chocolate, and working for companies like EMI, State, Hansa and UA.

Clelland himself started out 10 years ago as a freelance producer/director making videos and transferring them to 35mm film for use in the cinema. His introduction to work in the music business came in the early Seventies with a 90 minute feature film, Pictures At An Exhibition for Emerson Lake & Palmer, a project he originally wanted to put on video cassette.

**EMITEL**, 5 Dean Street, London W1. Des Godd, MD. 01-437 8651.

"The videocassette will reach saturation point in the mid-Eighties, and the video disc will bring in new programming.

"The music industry is going through a kind of rude awakening to the world of film and vice versa, and it is a total entertainment package that we are talking about now. Records will take on a totally different meaning and the consumer will look towards buying records in a totally different way.

"If they are going to buy video discs, they are going to be wary of visual content. But not if they are going to buy a record and a video disc costs only a pound more.

"Repeatability is the key, I think. I very much enjoy the freedom my video cassette player gives me, but there are very few programmes that are repeatable, which is where we come in. We have got to prove there is something that we want to see more than once. It has got to improve on broadcast television and I think broadcast will be improved as a result of competition."

**EYELINE FILMS, 63A**

Grosvenor Street, London W1. Pete Sullivan. 01-629 4641.

"The problem is convincing record companies that they ought to have a promotional film. They can see what we did for four grand, but now it is a case of presenting them with a story board so they can see what they are getting.

"Eyeline is a very reputable production company and very competent with film and can give a very quick return. Because we can also produce a film on a very low budget we have found it hard to break out of that, and from a creative side, there is only so much you can do.

"I wish record companies would direct more money towards video — and the people I would really like to talk to is the accountants!"

**ZOETROPE, 93 Union**

Road, London SW4. Kate and Derek Burbridge. 01-720 8513.

"Until recently people didn't take video, or film making, seriously in this business. It was regarded as a necessary evil.

"When we first approached record companies we were told: 'We're in the music business not the film business'. They didn't realise that visuals sell records and now they're having to learn fast."

Both believe the industry has been slow to cotton on to video as a marketing tool: "When we make a video the companies rely on us 100%. They have done very little market research so far. Compared to the budgets we work with now, those for TV commercial are enormous."

Zoetrope's earliest films were of live gigs. They have done a lot of work for The Old Grey Whistle Test, and were responsible for the first live film to be synchronised with stereo radio, a Van Morrison concert.

**ROCK FLICKS, 22**

Tavistock Street, London WC2. 01-928 5515.

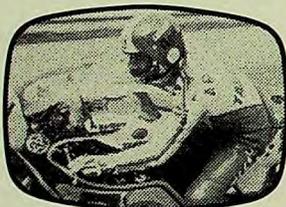
This is a six-year-old film company "known for being a bit camp about what it does", says director Nick Abson.

Abson says Rock Flicks has moved a little up-market from the days when he made the "first punk rock promo film" of the Demand for Stiff on a shoestring budget.

"We like to approach film-making from the lyrical side," he says, and sure enough, most of his films have a strong story line. As well as straight promos Abson covers musical documentaries (his film of the first Stiff tour makes a hilarious and important piece of social history) and concert movies.

Of the record companies' approach to promos his only complaint is that "they don't really understand the budgeting process. Anyone can make a good promo for £15,000 — we do it for £4,000."

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**SONY**



# SUPPLEMENT

VIDEO DISC are the words on the lips of just about every entertainment company at the moment — with the music industry especially excited because it is similar to the software it is already handling and holds massive potential for many of the current rock acts.

But even more significant is the weight the hardware firms have put behind this new piece of equipment. RCA has already revealed impressive marketing plans and has spent more money on researching it than any other project — including colour television. JVC has been looking at its possibilities for well over 15 years while Philips already has a system on the market in



## The hardware men mean big business

What is open to conjecture now is which one will win out — and each is naturally confident that its own system will. But as Philips' Paul Bradley admits: "I don't necessarily agree that there will be a world standard. If you ask where the consumer will be in 1985, we don't know."

*"Video disc are the words on the lips of just about every company"*

times slower than normal), it can run backwards, a still-frame it contains a standard number which can be called up at any time as well as chapter numbers.

Because the disc is read by light, the pits have been coated with plastic so it is possible to put finger marks on it to no ill effect. The other advantages are that it has stereo sound, is up to broadcast standard and can carry Viewdata as well as having the potential to store information for a computer.

However, separate players have to be made for the British PAL broadcasting system and the American NTSC system, which Bradley claims will help to avoid piracy and some of the vast import problems that the audio industry is experiencing now.

But there are sticking-points which will have to be ironed out. The pressing of the discs is critical, and if one bit of dust lodges itself on the master pressing it will be read by the laser which will go into still-frame and keep itself there.

The hardware is also more expensive than its competitors, and is expected to retail at about £450-£500 when it is launched in this country. Disc prices will be dictated by the programme owner, but will be significantly cheaper than the video cassette.

However, the amount of returns in America where it is being test marketed in three states is said to be

30 per cent — and many more don't leave the factory. Philips has designated a factory to produce discs here next year when it expects those problems to be ironed out. It will be launched in the rest of Europe a year later as Britain is seen not only as one of the strongest markets, but one which won't suffer from the possible language problems envisaged on the rest of the continent.

Bradley is confident that the disc will be a major contributor to the home entertainment market because of the versatility of the amount of software that can be used on the disc system, the quality it is capable of achieving and the fact that discs can



be mass-marketed.

"The video cassette recorded is basically for the consumer to record off-air and see television programmes when they want to — it is to time-shift broadcasting. No one has signed agreements on software primarily because it is such a small

market with only 150,000 players on the market.

"Because of that, pre-recorded programming market is very small and is an added bonus for the consumer, along with the fact that he can buy a jolly good camera and make home-movies.

"So I would have thought that for the big companies that have got programme interest it would be sensible to wait as long as they commercially can before they sign on the dotted line. In this business, it is the software that has to come first, and I think they will when they know the system is on the market.

"What we are saying to the software programme owners," he continues, "is that we will offer a pressing facility. Anyone with a programme in theory could come along to our Blackburn plant and say 'we want to place an order' as long as it was up to the right technical standard."

However, JVC and RCA both contest this system (although Sony has exchange patents with Philips). RCA is going for a cheaper, less complicated system which it believes

*"Britain is seen as one of the strongest markets"*

America under the Magnavox brand name.

These three are the leaders at the moment — although the Thompson system in France is still lurking in the background, along with various Japanese firms — and all of them are incompatible with each other.

However, these companies mean big business. All of them are aware that the necessary software could be a key factor as to which wins out so RCA has made its formidable deal with CBS in America (although it is non-exclusive) and Philips is planning to introduce a 200-title catalogue when it launches its system in the middle of next year.

Philips' philosophy has been to develop a totally new technology using an "optical laser" system where a minute laser reads "pits" of varying lengths and spacing, but the same depth from the middle outwards on a disc that revolves at 1500 rpm. There are 54,000 grooves which don't run in a spiral as in an audio disc, but the laser literally jumps from one to the next. Each groove (one revolution) contains the information for one picture frame — so it is possible to have every page of an encyclopaedia on it.

The system contains a slow-motion facility (running to three

the ordinary consumer will prefer because of its price and simplicity.

RCA president Edgar H. Griffiths says that the video disc represents the biggest single investment RCA has ever made and that he

TO PAGE 14

# Captain Video

The In-store Video Company

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## SUPPLEMENT

## The in-store attractions

IN THE two years since Bruce Higham's Captain Video went "on the road", in-store video has proved an outstanding success, for the record companies because it means relatively low-cost advertising at the point of sale, and for the record dealers because it increases sales while providing an added incentive for people to come into their store.

Realmeath has had its deal with Woolworths; Topic has started a new company, Videad in association with Millaney-Grant; while another company, Film-a-Disc, has just been formed with Jon Roseman and Raymond Goldsmith, supplying 20 W. H. Smith and 20 Virgin stores.

This means that 500 stores are now using promotional films, and the numbers will no doubt continue to rise.

On top of that, in-store video promotion has a surprising amount of flexibility, with all four companies using very different methods to promote product — mixing advertising, DJ linking, live footage and promotional films, usually produced with special agreements by independent directors.

Down in London's Fulham Road, Bruce Higham's Captain Video has established itself as the biggest company, going into 280 stores in

four stores with Captain Video."

Each tape is an hour long and is now hired to the dealer for one month and then replaced with a new one. Up until recently it was free to dealers, but now they will have to pay £8 for the privilege, a reasonable price claims Higham as it brings benefits to the dealer as well as the record companies.

Higham argues that it is very good promotion for the price, as it attracts people into the store as well as buying more product. The price for the record companies has gone down, so they now pay £945 for the month worldwide instead of £1,000 and £675 for Britain and Eire only.

Last month Captain Video signed a deal with Pye's Walter Woyda to distribute the show every month, guaranteeing that dealers will get it on time via a regular sales force. It previously went through the post, which Higham found unreliable and, of course, detrimental to its effectiveness.

In Wales, the company has signed a distribution deal with a new company, Videocare, and the tape now goes through Solomon Peres in Northern Ireland and Eire following deals signed in January.

"The advantage of the deal with Pye is that it is a very secure means of distribution," explains Higham. "It will have the literature which it

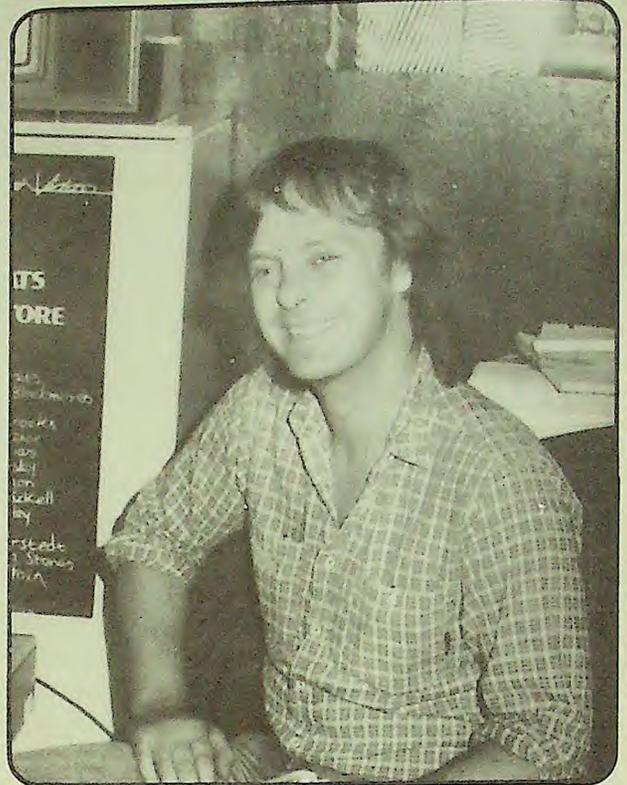
Higham envisages putting on slots for video software as well as records in the near future.

"We think we are breaking a lot of new ground in a lot of ways," he says. "Video this year in England is going to be very, very exciting. We are about to incorporate software on the show in the same as we do with albums. I think the balance in the end will shift and I can see us in a few years' time doing nothing but video software."

Widening the scope of in-store video promotion is something that Malcolm Parry and Videad have already done in their agreement with Boots. Because Boots is a company keen to push video in its stores anyway, it has latched on to the notion that not only can in-store tape help boost its album sales, it can also promote other in-store items.

Consequently, the Videad tape is linked by in-store ads for cameras, video equipment and so on, which is a concept Parry feels will be expanded with the acceptance of the new medium.

"We are different from Captain Video in as much as we are a network for featuring product and advertisers. Our principle is that we work for others and we are there as a strict promotional medium to increase product sales.



BRUCE HIGHAM: "We think we're breaking a lot of new ground."

**Higham: "It's great that competitors have come in. . .now we don't have to prove to record companies that in-store promotion is a good thing. . ."**

this country as well as 300 in Scandinavia, 150 in Germany, 200 in Japan, and, in the near future, to Australia as well. But Higham is glad to have the competition of other companies.

"It's great that competitors have come in, because now we don't have to prove to record companies that in-store promotion is a good thing," he says. "We know it works by talking to the people in the stores, but a lot of people are getting very cautious, not only with their money, but with their comments so the feedback is not always there."

"It is very rare for someone in a store to tell his boss what he is selling, and for a sales rep to feed back the results to the sales manager and the rest of the company. And it is basically because of apathy, although realistically budgets have gone down, so things we would have expected to be included on the tapes a year ago are no longer there."

However, Captain Video, is not having too many problems convincing the record industry that it is a good idea to put tracks on to the tape, especially with the advantages it can have for new acts or as a tie-in for companies already doing a lot of in-store promotion. By the same token, the record stores have been keen to adapt the idea, although Higham and his retailing services manager Derek Ayre admit it is the more aggressive stores that take it up.

"One of the fascinating things is that once you get one store in an area taking it up another will call us and then a neighbouring town's store will ring and we find a snowballing effect," says Ayre. "We didn't have our tape in Jersey for ages, but one store decided to take it, and within five weeks we had

can put into other stores, but it won't sell it aggressively. What we are going to do though, is to supply the stores with a poster the size of an album cover which will have the running order with all the albums on the show. The stores can, therefore, show the current RRP's and use it as part of their own promotion, if they are discounting.

"It is also important to stress that we don't accept a store unless we consider it worthwhile for it to have video. That is simply so it is worthwhile for our companies. We always check it through three major record labels, and if the store shows its account is big enough, then we go in."

"But," adds Ayre, "this does not mean that Captain Video is unavailable to small but successful independents who have a healthy turnover, not yet in treble figures."

It's fitting for Captain Video that 1980 has been the year in which it has consolidated its success. The machinery of in-store promo is running smoothly and the companies know there will be the back-up of a sales force plus Captain Video's own promotional posters to support it.

The only problem the company has found is being a middle-man between the companies and the record shops, with limited feedback on its effectiveness. But it is still keen to expand the concept of video promotion along with video itself. The linking between tracks has been improved, and record companies have the option of choosing different tracks for their slot, depending on what is popular in which country.

With this, the concept has become much more complex and needs much more time and attention. And Bruce

an informative medium which works on behalf of the client. The customer will not feel that there is something making him buy something. It is not a medium that is knocking him over the head, but he will look to it not only to give him information on the products, but where they are in the store," says Parry.

"There is a creative side, naturally, but it isn't entertainment. We are in the promotional business very strictly and we will always work with retail clients to promote their image. We have the facilities to assist their customers, and I believe that is the way it should be for us."

That idea also holds for the new Film-a-Disc company set up by Jon Roseman and Raymond Goldsmith.

Goldsmith has spent 13 weeks testing the effectiveness of its system in Virgin's High Street Kensington store, and will now be putting it into the rest of the retail outlets — bar three — as well as Smiths.

The Film-a-Disc package will be the first to use a new Sony 33-inch monitor as part of an impressive in-store video set-up which includes eight head-sets, a dumper rack to carry all the albums featured on the film as well as a guaranteed running time. The equipment automatically re-winds throughout the day and switches itself on and off according to the stores' opening times.

"The prototype has been very successful in terms of consumer interest," says Goldsmith. "Virgin has found that in-store video gets people into the store and then its own merchandising techniques will be able to get them to buy its product."

"We have two shows, one for each store, because Virgin's stock is so different anyway. The shows will therefore be aimed totally at the public going into that store."

"And we've calculated from the prototype run that in each of the 20 stores there will be 30,000 viewers over the four-week period that each show runs for. Each show plays 150 times per week in each store and we have worked out that we get a 30 per

cent viewing rate from our eight head sets, which means an average of 2.4 people are watching every time it is run.

"And this will be available to record companies for £480 for a 90-second slot."

Marketing facts and figures have been an important part of the development of Film-a-Disc, and Goldsmith is keen to use them to give companies some indication of its success. Even this run into the 40 stores will be monitored very carefully so it can establish how effective the system is.

All the dumper racks will contain labelled records with special stickers and somewhere in the film the disc jockey doing the linking will ask a competition question. Everyone who has bought a record from the rack will be eligible to enter on production of a sticker. The prize will be worth about £500.

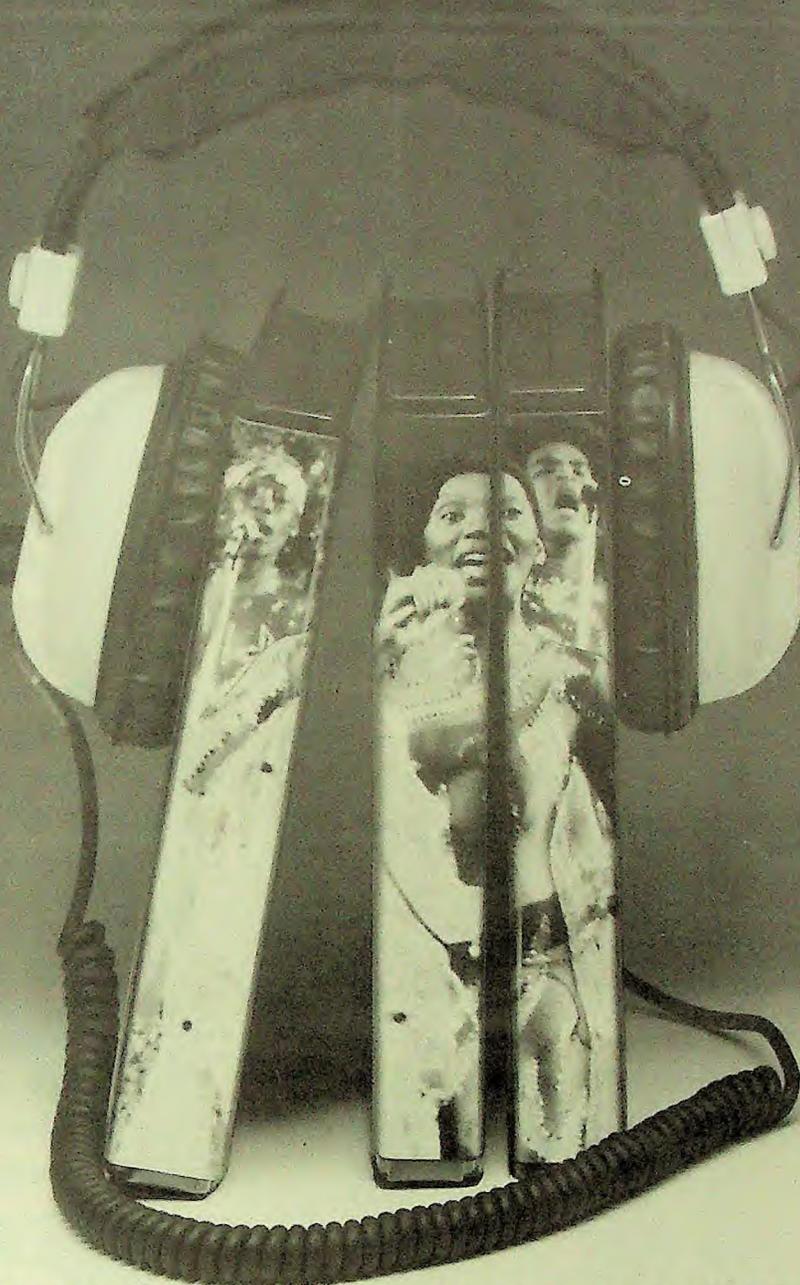
The company agrees that it probably won't start making money for about a year, but, like Malcolm Parry, Goldsmith is keen to see the exercise take off.

The bonus for record companies is that because of the connection with Jon Roseman and his directors, they can opt to have a promotional film made and included on the Film-a-Disc tape at a reduced price. As it expands into other stores, this could well become a valuable asset.

Realmeath has gone into in-store with 120 Woolworth record departments on yet another basis. The company provides the hardware — VHS machines. It has split its 10-minute film into 30-second slots on the basis that the viewer only watches it for 4½ minutes for any given time. That 10-minute film is then guaranteed to be repeated six times, three times a day.

Again, its facts and figures are impressive, and Brian Whitman, Realmeath co-director, claims that with all the stores the record company's clip is shown at the point of sale 54,000 times.

**Goldsmith: "We've calculated from the prototypes run that in each of the 20 stores there will be 30,000 viewers over a four week period. . ."**



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## SUPPLEMENT

## Focus on the facilities houses

WITH THE boom in promotional films, a number of facilities houses have grown to adapt specifically to the music industry's demands.

None of them, of course, operate exclusively, although Trilion began video promotion with Queen in 1974, but Molinaire and Television International (TVI) also have lots of experience in dealing with specific product. All of them offer a complete range of facilities although there are many others that can offer specific facilities — such as editing — at a cheaper price, but if a company wants to run through from start to finish, all three have full-time crews.

One business that has also come into the rock field is the Moving Picture Company, which also has a production team comprising Mark Hickmott and director Tony Vandermolen. It is the only company that has an in-house director.

But most directors favour their own company, and relationships are often built up between them and the technical crews in the facilities house — a healthy situation as long as it does not get stale, according to TVI production manager Colin Callow.

It has been on the basis of its outside broadcast work that Trilion's reputation for music productions has been built. It has six lightweight vehicles that can all be linked up so the company can give a producer/record company exactly the amount of hardware it is felt is needed, while keeping its outside broadcasts incredibly mobile.

Newly appointed marketing

manager John Edwards says: "I started just before we went to Midem, and we got a lot of feedback surprisingly enough. We think we are a force to be reckoned with as video grows in the Eighties. We have very few competitors, new equipment and two studios with the new studio we have taken over in Dean Street below De Lane Lea which connects up directly to the outside broadcast vans.

"People are now calling it a video evolution rather than revolution, but the scope for the future is enormous. It doesn't matter what format people chose to put their product on to the public, there is going to have to

**"People are now calling it a video evolution rather than revolution"**

be places to record and edit it. Record companies will turn towards facilities houses to help them with their visual music interpretation," says Edwards.

The current Kampuchean concerts are being edited at Trilion and the firm has worked on such acts as ELO, 10cc, The Clash, Stranglers, Queen and Paul McCartney. Trilion sees much of its future work being with record companies and artists and has brought in a Quantel effects device primarily for that purpose because it is a favourite among directors.

But Trilion stresses that the equipment is only as good as the people who are operating it, and although Molinaire is slightly ahead with its SqueeZoom — unique to Europe — it is confident that some of the people who have gone over to it will come back, as it believes Quantel will be the market force.

"When we talk about big bands, they are not interested so much in live shorts," says John Edwards, "I suppose the new technology is to make any one artist more competitive to another one in a visual sense. Our future is dependent on two things: the record industry's ability to tow itself out of the present situation and our ability to supply the goods.

"Anybody with the money can buy the equipment, but we seem to have the right mix of guys who operate it and put the films together. We can have seven cameras at the Hammersmith Odeon for four nights. We always carry permanent staff, so the same guys always work together and seem to get on well with everybody."

TVI is quite similar in stature to Trilion, and is more or less the same size. Again, it has permanent staff and although it works in a variety of areas, it has most experience in rock work — but like Trilion it reports that in these hard times this business has been dwindling slightly.

TVI has worked with artists like The Rolling Stones at Knebworth, Dave Edmunds, Racey, Precious Wilson, Gerard Kenny and The Who, and, like Trilion, can offer a range of facilities as well as a tape duplication service, so a whole product can be shot, edited and



MOLINAIRE'S SQUEEZOOM created this effect for the song Buckingham Palace by Peter Tosh.

manufactured under one roof.

"We can offer a whole spectrum of coverage, whether it's a six camera location shoot down to a quick afternoon in the studio," says production manager Colin Callow. "Visual effects are something that are sympathetic to pop groups who lend themselves to visuals especially.

"They are only as good as the people who operate them, and a close working relationship has to develop rather quickly between the group, the production company/director and us. All our stuff is done by in-house staff except the direction."

TVI has abandoned its rate card because it offers several discounts for various reasons, but the most popular is return bookings. Mike Mansfield, for example, gets a discount because he is there so often. But Callow says the rates are basically in line with its competitors.

Molinaire's studios are often the most sought after because of its investment of the "SqueeZoom" computer. This can turn a caption

round, change its shape and move it across the screen.

It is the only four-channel machine that works to European television standards, and cost Molinaire £250,000. This means that a lot of companies are waiting to get their hands on the latest TV gimmick with the staff working a double shift.

But this year Molinaire plans to open a SqueeZoom editing complex which will feature an even more powerful computer to make more complicated special effects faster using eight video tape recorders at once.

Head of video production Chris Butler says: "Local film producers are following the overseas trend where they shoot on film but do all the editing and SqueeZoom opticals on video tape. It is faster, cheaper and better and the effects are created in real time.

"That means you can see exactly what you are doing all the time without waiting for film to come back from the laboratory."



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## SUPPLEMENT

## Distribution: stake your claim now

IT IS interesting to compare the reaction of distributors to the arrival of a commercial video trade with the reaction not so many years ago to quad records.

On the surface there are strong similarities between the development of the two recording technologies. When the first quad catalogues were being put together there were many influential technical and record business people ready to back it as the next big commercial step in the industry.

The fly in the ointment was the inability of the industry to agree on a standardised recording or playback system.

Incompatibility of video systems does not, however, seem to have deterred either the consumer, the hardware wholesalers and retailers, or the software distributors. As yet the job of distributing pre-recorded video software is not too complicated. The number of titles available in the various catalogues is still of manageably small proportions and the software companies usually make the programmes in all leading current formats. This of course means that the video recorder/player owner can be confident that he can buy pre-recorded programmes suitable for whatever machine he has opted for as well as record his own.

General opinion among those record distributors who have already gone into this field is that the video market is going to be very big, and very important, and very, very lucrative for those who get in at the right time and do the wholesaling job properly. The same, it is felt, applies to the record retailer, and most of the video software distributors are happy to report that a good number of record retailers are taking the plunge into video. Of these, enough are re-ordering to indicate that the plunge has not proved unsuccessful.

A Lugtons director Walter Collins says: "I think this is going to be an enormous market eventually. At present I am carefully considering whether to jump into distributing pre-recorded tapes — I

claimed video as their legitimate offspring.

"All those interests were right in their own way about video being an extension of their business, and against that background I proposed to EMI that it should see this medium as needing an independent new company, doing business in a new way. PolyGram and Warners then also set up new divisions — independent of film or record divisions."

But McLean does not see the future as indelibly painted in rosy tints.

"We have some tough times ahead, because all these different interests are looking to video to

produce new income for them," he says. This, however, is not really a consideration for any company which is solely concerned with distribution (rather than production or manufacture) to worry about — nor for the retailer, for whom it could, if all goes extremely well, mean a wider potential market than the audio disc has.



Watson: "The trade in video will expand fairly quickly."

McLean is obviously on firm ground when he suggests: "Videos will take the place of some

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we try to stock product from as many companies as possible. We will be increasing the number of titles we stock, but at the moment we are having trouble because of the manufacturers' own problems. We can offer a 24-hour turnaround of stock, but if we want to re-stock on a title we may have to give a manufacturer up to two weeks to deliver."

Noel Spiller, sales manager of Solomon and Peres in Northern Ireland, recalls that S&P first pioneered the use of reel-to-reel video equipment in educational, industrial and commercial applications in Northern Ireland about 10 years ago.

Having been assured during those years that domestic video was "just around the corner" Spiller now asks whether he can assume that the labour pains are now over. "Are the twins, VHS and Betamax, here to stay, or will video disc ultimately emerge and dwarf its forerunners? These questions are still unanswered. Everyone has their own opinion and while we must keep an eye on the future, our role is more immediate."

S&P has one depot in Dublin, and another with its head office in Belfast. Spiller states firmly that the company feels it is pioneering video in Ireland and says: "It is our intention to thread our way through present confusion, develop the market, and provide our customers with a range of product which will be found acceptable in this area."

"We believe that the potential, long-term, will be substantial as there are not as many alternative forms of entertainment here as in other countries. It is imperative now to establish a presence in as many outlets as possible, and this we are currently doing."

"We have introduced the Captain Video scheme into the majority of the major record outlets in Northern Ireland, and plan a similar exercise in Eire. Many dealers are now re-arranging their shops to accommodate video. POS material is essential, together with consumer handouts, in order to create new product conviction, dealer confidence and public awareness of that which is available."

"We do not believe that any dealer at this stage should commit large sums of money to any one catalogue, but rather hold a token stock selected across-the-board. In this way he can discover the content his customers are prepared to purchase, which must be of assistance when he comes to re-order. This is where we can be of service provided we have the co-operation of our suppliers, and this has been forthcoming. Market penetration is the order of the day; volume sales will follow."

On distribution methods Spiller asks: "Direct mail, for instance, to individual inquiries from Ireland, will not produce adequate results, nor can the Irish market be handled as that in England, Scotland and Wales. That bit of sea and the fact that Ireland is effectively two countries, one of which is regarded as export, with different VAT rates, are nuisances. But distribution in Ireland is our business, and we have done it successfully for 56 years."

Talking about Precision Video Ltd, Pye joint MD Walter Woyda says: "We always thought there would be a time for video to be an important factor, even years ago when I came in to launch Precision

tapes.

"I don't underestimate the selling job one has to do, and the persuasion one has to use to make the record dealers invest in the future. But if they don't recognise the potential and get into it now it might be that when the real break comes the hi-fi stores will have stolen the advantage. The record dealer needs to look to new product lines to make sure that he keeps his turnover properly in perspective."

"Certainly the sales force are very keen on being in on the video project, so every dealer we contact will be offered the chance to buy video and audio product from the same rep."

Precision Video is one distributor offering to take the problem of merchandising new product off the dealers' shoulders, by making suitable racks available for displaying the new line in the best possible way. Woyda strongly advises any dealer going into video to have a machine in the shop (VHS or Sony) to help sell pre-recorded video tapes and to use record company promo videos for audio product.

He also points out, in anticipation of possible queries from dealers on the video software margins, that 25 per cent, which is at present the norm although some higher mark ups are offered, is a good return when the RRP can be £40 or so.

Woyda also claims an interesting important "first" for Precision Video.

The company's deal with IPC brought together for the first time the three media—video, records and publishing. "As a system video is not confined to music, which is why as a distributor we are not staying in music only. The IPC catalogue, for example, is specialised product. I think with the growth of leisure time people are going to want to make more use of these systems."

"I don't know whether video is going to affect records. But this is the same question as I was asked when we went with audio cassettes. One system or type of entertainment does not kill another."

Clyde Factors started selling video hardware about two years ago, as that was moving well — and because it is among the biggest of the country's record distributors — it decided to go into video software last September.

Video distribution general manager Ronald Watson says the decision to handle pre-recorded cassettes was an obvious one. "The hardware and software go hand in hand, and we wanted to deal with the software as back-up for hardware sales, which are going very well," he says.

Clyde distributes for Intervention (only retail, but if dealers are interested in hire it will pass the inquiry on to Intervention itself) World of Video 2000 and VCL Video Services.

Watson comments: "It is a very new market, and as yet trade is fairly slow because people are not aware of the range of pre-recorded material available. That is why we are bringing out a comprehensive catalogue with all that is available from the companies we distribute. These will go to retailers who can pass the information on to their customers. The trade in video will, I think, expand fairly quickly (probably up 20 per cent by the end of the year) and the advertising for video software is gaining momentum, which will help."

### The majority of dealers are talking about video, but not doing a great deal

know just about everyone else has already — partly because some of the material available at the moment leaves a lot to be desired in terms of content; and, I'm told, some is still not technically all that well produced. The cost factor — the terms at present being offered by the manufacturers — also worries me."

Record distributors already involved in video clearly think first of tape when the word is mentioned. It is tape software, blank and pre-recorded, which they are dealing in, and with which they expect to earn their share of the home entertainment revival.

However, at least one distributor would like everyone to keep the video disc very firmly in mind.

As head of the specialist EMI company, EMI Audio Visual Services, Donald McLean likes to use the word videogram (a successor to the term phonogram, which was coined when the audio disc first appeared) to cover both disc and tape.

Looking back to when video first began to make an impression on commercial minds, McLean recalls how first one, then another, entertainment or information business claimed that the new medium was rightfully an extension of its own speciality — book publishers, movie makers, record manufacturers and broadcasters all

things which are happening on programmed entertainment now.

"Some things — with music high on this list — could move out of broadcasting and into videogram because they suit that medium better."

This is another pretty good reason for record wholesalers and retailers to look hard and with great interest at whether they should stake a claim to part of the software market as soon as possible.

His company, however, while aiming to "achieve a central place in the worldwide market for home video" by the middle of the decade, believes that the most popular medium will be the video disc, not tape. "The trend, I believe, is away from broadcasting to 'narrowcasting' in the home, but it was still a very difficult decision on which medium to go with. I have opted for the video disc, and programming for that, as the main medium. It will be the mid-Eighties before this reaches its full potential, however," says McLean.

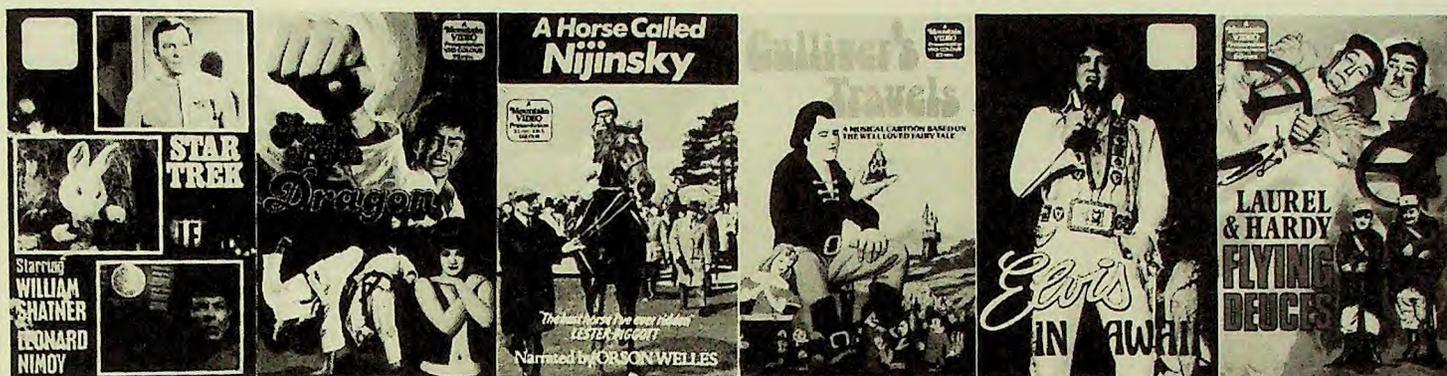
The company shares a team of 20 salesmen with Emitape (dealing in blank tape). As far as McLean knows it is the only sales force anywhere working only on video software.

One record wholesaler which has only recently gone into distributing

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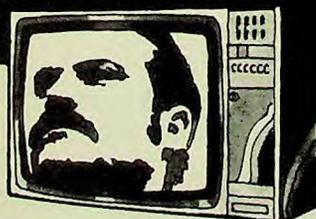
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# SUPPLEMENT

## Software

FROM PAGE 2

"Television is a very expensive medium," he says. "And most people in record companies are using it for promotion rather than a means of generating income. For example, our Tina Turner film has been very profitable, not only is it our top-selling cassette, it has also gone out on cable television and we have now transferred it to film."

"I have got great faith in cassettes and I am currently looking at its future development. I really see the future in a machine that can record and play back. Disc seem to me to be fairly limited and with the price of cassettes dropping, I think there is going to be a tremendous battle."

"The other thing that worries me about the disc as a viable proposition is that I can't see small runs being economic while you can run 100 cassettes and it can be worthwhile. I think all that gives the cassette a lot of flexibility, and I really see the disc as being complimentary to it."

Leeds-based World Of Video 2000 has decided to market its product in VHS and Betamax, offering the customer an option of the others through a special order. The company's London director, David Hamilton Grant, who is also responsible for booking titles, has been responsible for booking the company's four music video cassettes around which it hangs its catalogue.

"The basis of our catalogue is to put out product that has never been seen anywhere else or on television," he says. "We see music as an important part of our catalogue and we have gone with Sinatra, Streisand, Presley and Garland because they are lasting artists."

"World Of Video 2000 has reps on the road, and we are keen to go into record shops as I think they are the right people to sell the product. This product is expensive, and we have to be very careful of how much we give to the dealer. If he has 10 titles which he can't sell, that's £300's worth of stock which is a large amount of money."

The company has taken the videograms from the US where the rights have been cleared for over a year and they have proved to be selling. The same has been happening here, although Grant admits that it is mainly material for fans, taken from outtakes of TV and film projects — at the same time, it is rare collectors' material.

"We will also be doing distribution as well as starting our own production," Grant adds, "and we would like to link up with a record company to release something like Eat To The Beat. But then we would have to be very sure that it wouldn't be left on the shelves."

"Obviously, the company is very keen to see the software market develop, and to help it we offer some dealers an exclusive deal for their town where we guarantee we won't give our product to anyone else until he starts selling over a certain number. About 15 per cent of our sales go through mail-order and we are much more keen on having a dealer network."

"It will expand, there is no doubt about that, it's just that everyone has to be careful about what they stock. We are going in with titles we know will sell and will work from there."

## Hardware

FROM PAGE 6

anticipates selling 200,000 units in its first year — 1981. He adds that the video disc player would achieve a 30 to 50 per cent penetration of all colour television homes in America in 10 years.

Executive vice president Roy Pollack believes that to reach a mass market status the video disc player will have to sell at about half the price of a video cassette recorder: "The absolute price level must be within reach of the average consumer. We believe a suggested retail price of under \$500 in 1981 meets these criteria," he says.

At the moment, RCA's SelectaVision is still only in mono (although the other hardware manufacturers believe that they will not dare market it without two soundtracks), and does not have any of the still-frame, reverse play or slow-motion facilities of the other systems. The burning question, that will probably only be answered by the poor old consumer is whether those facilities are necessary for a home-entertainment medium.

The RCA system looks extremely attractive, with its disc kept in a plastic sleeve which slots into the front of the player and taken out automatically, so it is never touched by the consumer, no does it have to ever leave its plastic case.

Once in, the disc revolves at 450 rpm and contains up to one hour of programming on each side which is picked up by a diamond stylus with magnetic particles ingrained in the disc itself.

The dark horse of the race has been JVC — the company that developed VHS, and seems to have won the cassette battle with it. However, Matsushita (which has Technics and National Panasonic)

dropped its system in favour of its sister company's VHD (Video High Density) system and all of a sudden it has come to the forefront of the current runners.

Technical manager in Britain Aaron Verdonkoshot explains: "VHS was started when we looked at certain principles 13 years ago."

"We had to get our machine more reliable than the earlier domestic systems with the same picture quality and get it steady and reliable enough for mass-production. It is easy enough to make a laboratory machine, but the sticking point is to get all the bits right for mass-production."

That is exactly the principle that has gone behind the company's VHD system, matching simplicity with reliability.

JVC has made no agreements with software manufacturers, but has been encouraged by the support of Matsushita. It sees its forte as being its ability to press its discs on existing audio pressing plant machinery as well as having all the facilities of the Philips player.

Like the RCA machine it is a capacitance system using a stylus, yet the disc has no grooves but pits varying in length rather like the Philips disc with the stylus guided by an electronic tracking signal which comprises a constant row of pits between the information signal. This allows the sapphire stylus to have free movement across the disc allowing all the functions that Philips has. To add to this, JVC claims that it has the potential to be linked with digital audio.

Verdonkoshot confidently says that the problem has been to keep it simple! He points out that a Japanese manufacturer can not

afford to have things going wrong when they are half way across the world.

But with Philips' link with Sony, IBM, 20th Century Fox and MCA and RCA's link to CBS and Paramount films as well as Disney, the software battle will be here to match it.

But no one expects incompatibility to last, with the disc systems.

As Verdonkoshot says: "The whole video disc market is wide open. It has an immense scope, and this time a lot of companies and people won't involve themselves until there is one standard. But I think all the big companies are looking to the disc, and the battle this time will be a lot shorter."

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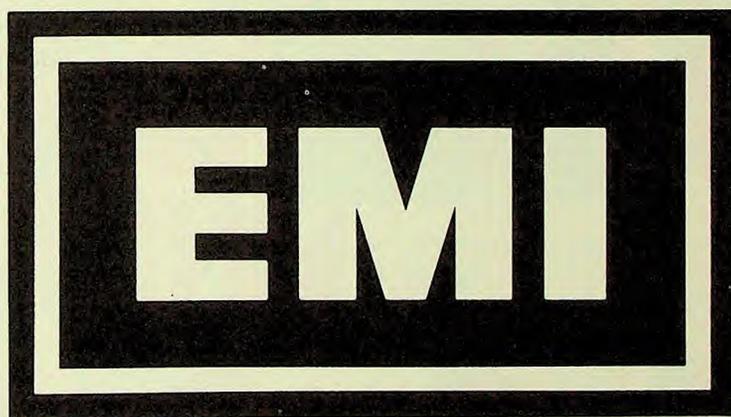
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by  
CHRIS WHITE

## Tonight's a hit for Griff

THE ARRIVAL of Zaine Griff in the chart with Tonight comes some five weeks after the record was released — during which period Radio One have plugged it with great tenacity — and some two years after the young New Zealander first began attracting the attentions of music critics and punters alike.

Griff has been described as a new Bowie and certainly some comparisons could be made between the two, but it is also fair to say that Griff has enough individuality and

talent to make him one of the bright new talents of the Eighties.

He was born in Auckland, New Zealand, although his parents were Danish, and moved to the UK seven years ago. After being guitarist and vocalist with London band Baby Face, he began to study mime and movement with Lindsay Kemp, appearing at the Collegiate Theatre in Kemp's show, Flowers. After Kemp left for a tour of Australia, Griff became bass guitarist and vocalist with Screamer who signed to Arista.

Two years ago he formed the Zaine Griff Band with Bernard Clarke, ex-Ten Years Later, and Mark Pinder, ex-Strider. It was at this point that his now manager Dee Harrington saw them working in a London pub and approached Griff with a view to looking after his career.

The Zaine Griff Band rapidly picked up plaudits from business and punters alike, and several A&R men showed interest in signing him up. Last year, however, Griff signed with Nick Mobbs' Automatic Records and also became the first writer signed to the newly formed publishing wing of Automatic. Tonight is the first single to be released — it was written by Griff and produced by Tony Visconti who has also been recording the artist's first album.



ZAINE GRIFF

## In brief . . .

THE BEAT release the follow-up to Tears Of A Clown this week, it is called She's Mine and is written by the band, it will be released on their own label, Go Feet, available through Arista (Feet 1), Co-inciding with the record's release, Beat will play a short series of dates before going into the studios to put down tracks for their debut LP.

THE DEBUT single, As I Pass You By (Voyage International Records VOY 0014), by three-piece South Wales band Zipz, which was originally scheduled for early February release, has been delayed and will now come out on February 29.

Martin's  
Honky Tonk  
project

PRODUCER GEORGE Martin has been signed up as musical co-ordinator for the new John Schlesinger-directed film, Honky Tonk Freeway, which has just gone into production for EMI.

The film's producers are currently in negotiation with several top composers to create original songs for the film. Music will be integral to the concept of Honky Tonk Freeway, as it will feature on car radios, juke boxes, in roadside diners and even motel lifts.

Apart from Martin, EMI has also signed Paul Jabara — who won an Academy Award for the best film song of 1978 with The Last Dance — to appear in the film and compose an original song.

## TIP SHEET

Edited  
by  
SUE FRANCISLet Connie conduct  
your orchestral talks

SOUND ORGANISERS was formed by Connie Ross-Barnard for companies who want representation of all sorts in the UK but do not need an office with staff. Primarily she is offering those outside Britain her orchestral management expertise.

One of the major problems of a producer coming to the UK to use our excellent musicians is the setting up of the production. With one phone call to Connie — she prefers a telex — you can trigger a musical director, arranger, conductor, studio and the right musicians. Her advisory experience also includes Italy, Belgium, Germany and France. She tells Tipsheet there is interest from Eastern Europe in our orchestras.

The idea came out of Midem '79 when she discovered a number of people wanted to record in Britain but did not know how to go about it.

"Most importantly they wanted to know about British musical directors. I can put these people together with Arthur Greenslade, Frank Chacksfield, Alan Tew, Sam Watmough, etc," said Ross-Barnard.

Regarding her preference for the use of the telex, Connie says: "If you make a 'phone call, much can be lost, forgotten or misinterpreted. If you use a telex it is there on record, a tangible piece of paper which is legal protection for my clients. It is a better way to give them an effective service."

Connie is also looking for finished masters of instrumentals of familiar titles, background music, for licensing from all around the world for distribution in America and Japan.

CONTACT Connie Ross-Barnard, Sound Organisers, 9 The Ridings, Camberley, Surrey GU16 5RA. (0276) 66111. Telex 858137 Soundog.

Contact  
SUE FRANCIS  
Tel: 439 9756

## Magnum plan

A 'SOMETHING for something' offer from Magnum Associate Promotions (M.A.P.), a Coventry-based company who will give free promotion to small independent labels on any record they are "genuinely excited by, provided we can sign the publishing rights".

Says managing director Mike Tobin: "Often really good records are ignored by the media through lack of promotion by the independents who are responsible simply because they can't afford the fees to provide this vital service. We are forming our own publishing company and are now able to offer our services in exchange for publishing."

CONTACT: Mike Tobin, managing director, M.A.P. Horizon House, Warwick Road, Coventry CV3 6QS. (0203) 21212.

## Bonnie's back

MIKE TURNBULL and Martin Hall are looking for strong melodic pop songs for singer/dancer/actress Bonnie Langford, star of London Weekend TV-series, Just William, and Alan Parker's film, Bugsy Malone. Bonnie has also spent five months in the Broadway production of Gypsy and is now looking to develop her career as a recording artist.

CONTACT: Mike Turnbull, 4th Floor, 25 Poland Street, London W1. (01)439 6332.

Schumann seeking  
more of a MOR role

AFTER BEING on the road for several years with his own musicians, playing an innovative style of laid-back country, Aaron Schumann is now broadening his horizons and embarking on a solo career.

"I am particularly interested in obtaining offers from abroad, but would obviously welcome enquiries from anyone who is genuinely in the market for good quality songs."

Schumann has toured the States twice and released an album, Honky Tonk Cowboy. As a country singer he has been described as "a musician with a difference", "a pioneer" and welcomed as "a man who does write damn good songs".

He would now like to establish himself in more of a general MOR role and hopes that he might attract both recording companies and publishers alike to his new material.

CONTACT: Aaron Schumann, 57 Portlock Road, Maidenhead, Berkshire, England (0628) 29021.

## Calvert offers soundtrack

BOB CALVERT is alive and well, currently recording his first solo album since his departure from Hawkwind last year, and the album is up for grabs.

"Bob has recruited the collective services of Bethnal to back him on the album, whose youthful enthusiasm should offset the 'wilful petulance' of Simon House, who is co-arranging the

album with Bob", reports Chris Robinson at Panda Artistes.

The album, which follows a worldwide publishing deal with Rock Music Publishing, is described as the soundtrack of Calvert's forthcoming novel, Hype, due to be published by New English Library in June.

CONTACT: Chris Robinson at Panda Artistes, (01)727 8636.

IF YOU'RE a male recording artist who can handle cheeky Cockney lyrics and look good, contact Dave Anthony.

He says: "I have written a novelty type song, the release of which will tie in with a major new film, out this June." Contact Dave Anthony, 9 Heath Lodge, 4 St. Alban's Road, London NW5. (01) 485 0913.

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**DISTRIBUTORS CODE**  
 A - Pye, C - CBS, W - WEA, E - EMI, F -  
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 Lugtons, R - RCA, S - Selecta, X - Clyde  
 Factors, Z - Enterprise, CR - Creole, P -  
 Annacle, RT - Rough Trade, SH - Shannon,  
 Q - Charmdale, G - Lightning, SP -  
 Spartan, FP - Faulty Products.

MY ONLY FRIEND IS MY RADIO,  
 It'll Be Funny When You Gone,  
 TTS BAND. Space SPA 111 (S)

## NO

99, Hydra, TOTO. CBS 8132 (C)  
 NOW THAT I'VE FOUND YOU,  
 Rock ONE WAY Featuring AL  
 HUDSON. MCA 558 (C)  
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 ON MY TIME, All Time Favourite  
 Thing, SHARON CAMPBELL.  
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## P

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## LM

LET'S GET TOGETHER, 1980,  
 STEEL LOCKS. Voyage VOY  
 0013 (P)  
 LITTLE ONE, All The Time And  
 Everywhere, REG MEUROSS.  
 WEA K 18155 (W)  
 LOSING YOUR WAY IN THE RAIN,  
 The Dead Of Night, MIKE BATT  
 (Featuring Colin Blunstone). Epic  
 EPC 8155 (C)  
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 MORNING AT SEVEN, Summer,  
 JAMES LAST. Polydor POSP 45  
 (F)  
 MOVIN', Changin', BRASS  
 CONSTRUCTION. United  
 Artists UP 617 (E)  
 MY ELUSIVE DREAMS, Near You  
 TAMMY WYNETTE/GEORGE  
 JONES. Epic EPC 8300 (C)

## A

AFRICAN REGGAE, Wau Wau,  
 NIGEL HAGEN. CBS 8304 (C)  
 AS I PASS YOU BY, Tonight, ZIPZ.  
 Voyage VOY 0014 (P)  
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 STEVE DAHL. Renta KOMEN 1  
 (F)

## B

BRING IT ALL HOME, In Transit,  
 GERRY RAFFERTY. United  
 Artists BP 340 (E)

## D

DON'T PUSH IT, DON'T FORCE IT,  
 Who You Been Giving It Up To?,  
 LEON HAYWOOD. 20th Century  
 TC 2443/12 TCD 2443 (R)

## G

GROWING UP, Grown Up,  
 GERALDINE KING. Ballistic BP  
 339 (E)

## H

HAZARDS IN THE HOME, Never  
 Let Go, PORTRAITS. Ariola  
 ARO 206 (A)  
 HEAD GAMES, Do What You Like,  
 FOREIGNER. Atlantic K 11417  
 (W)

## Y

YOU AND I, Stand Up,  
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 (A)  
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 MENTAL AS ANYTHING  
 Mental As Anything V 2148  
 2ND EDITION OF PIL  
 Public Image Ltd VD 2512

# SELECT SINGLES

by  
 TONY JASPER

**SINGLES FOR review in the Select  
 Singles page should be sent to Tony  
 Jasper at his home address: 29  
 Harvard Court, London NW6 (not  
 to Music Week).**

**SLAUGHTER**  
 East Side Of Town (DJM, DJS  
 10936, DJM). From forthcoming  
 LP, Bite Back (DJF 20566, released  
 March 14), minus 'And The Dogs' in  
 their title, Manchester band  
 Slaughter offer drastic change in  
 musical direction and successfully.  
 Hard rock edge with good  
 underlying instrumentation.  
 Perhaps hook not strong enough but  
 augers well for band and for DJM if  
 album is of this standard. Pic bag.

**CHARLIE DORE**  
 Where To Now? (Island WIP 6576,  
 EMI). Infectious single from Pilot  
 Of The Airways Lady. Title cut of  
 LP (ILPS 9559) deserves top 10,  
 possesses all that belongs to quality,  
 creative pop, from instrumentation  
 to vocal handling. Push hard.

**IRIS WILLIAMS**  
 No Walls, No Ceilings, No Floors  
 (Columbia DB 9074, EMR). Who  
 can fault the lady? Powerful,  
 emotive delivery, each word made to  
 count. Song itself doesn't have  
 romanticism of recent hit He Was  
 Beautiful (Cavatina), (18, 1979) and  
 despite general record plus  
 factors it may find life difficult. Pic  
 bag of artist, front and back cover.

**CHELSEA**  
 No-One's Coming Outside (Step-  
 Forward SF 14, Faulty). Alternative  
 airplay favourite group with fourth  
 single in pic bag. More accessible  
 than previous efforts, powered  
 along by hard drumming, perhaps  
 too intense with no real let-up and  
 consequent shade but good number.

**MAX WEBSTER**  
 Night Flights (Capitol CL 16104,  
 EMI). Colour bag for band which  
 has received in past considerable  
 company expenditure. Good single  
 but more of an LP cut although  
 instrumental break entices.

**BELLAMY BROTHERS**  
 Lovin' On (Curb K 17548, WEA).  
 One-pace, fairly rhythmic number in  
 country style with warm romantic  
 lyric which isn't though punched out  
 in dramatic style of If I Said You  
 Had A Beautiful Body (3, 1979) but  
 45 should prove healthy seller.

**RICK WAKEMAN**  
 I'm So Straight I'm A Weirdo  
 (A&M AMS 7510, CBS). Surprise  
 with Sparks style vocal plus new  
 wave backing plus voices coming in  
 from both channels. Needs to catch  
 DJ imagination but at least pic cover  
 should activate interest.

**SUE SAAD AND THE NEXT**  
 Gimme Love Gimme Pain (Planet K  
 12421, WEA). Hard sound backs  
 girl with kick in the voice. Song itself  
 is average and the catchy title  
 doesn't really hit home but group  
 seems promising. Slightly forced  
 cover pic.

**THE G.T.'s**  
 Boys Have Feelings Too (Stiff, BUY  
 60, EMI). Personal column chatter  
 dropped into song context with  
 ingenious beginning. Two lady  
 vocalists have brashness and chirp  
 out 1960s sounding number with due  
 aplomb. Somewhere though along  
 the way the early magic departs.

**RICHARD STRANGE**  
 International Language (Cherry Red  
 Cherry 10, Pinacle). Pounding beat  
 with the song message pumped out  
 in persuading style. Has hit feel until  
 mid-way when assumed break with  
 merely 'ah' over music suddenly  
 becomes a long play-out. It sounds  
 in that form passable but leaves  
 feeling of being unfinished.

**PLAYERS ASSOCIATION**  
 We Got The Groove (Vanguard VSL  
 5016 - 12", VS5016 - 7", Pye).  
 Basic disco ingredients, yelps, brass,  
 synthesizer, virtual title line lyric  
 sung by bass voices but this group  
 better than most with this kind of  
 material. Good disco and airplay  
 pick-up. Should give group third hit.  
 Limited 12" edition.

**M**  
 That's The Way The Money Goes  
 (MCA 570, CBS). Much publicity  
 plus promotion involving tie-up with  
 British Airways America. Limited  
 edition 30,000, 7" bags with  
 competition details. Familiar group  
 sound but not so catchy as recent  
 Moonlight & Musak. Remixed from  
 LP (New York, London, Paris,  
 Munich - MCF 3046). May not  
 find chart life so accommodating as  
 of recently.

**WARREN ZEVON**  
 Gorilla, You're A Desperado  
 (Asylum K 12431, WEA). From  
 LP, Bad Luck Streak In Dancing  
 School, (K52191), average LP cut  
 but lacking incisiveness and drama  
 of early material which always had  
 commercial edge and nearly made  
 him charting force.

**EAGLES**  
 I Can't Tell Why (Asylum K 12418,  
 WEA). Already major US smash,  
 slow building atmospheric cut with  
 somewhat bland vocalising  
 enlivened by synthesizer and  
 haunting guitar break. Should give  
 ninth hit and better performance  
 than The Long Run (66, 1979), even  
 Heartaches Tonight (40, 1979).

**NAZARETH**  
 Holiday (Mountain TOP 50, RCA).  
 Typical hard driving number from  
 Nazareth but as usual enough  
 lightness to remove them into  
 general charting possibilities.  
 Picking up good airplay, favourable  
 comment. 13th hit for band recent  
 subject of *MW* special celebrating 10  
 years of success.

**EARTH, WIND & FIRE**  
 In The Stone (CBS 13 - 8252 -  
 12", CBS). Perhaps the record for  
 five cuts from same album, three  
 track 12", strident vocals given fore-  
 front over accompanying trumpets,  
 sound thickening strings. Tune  
 comes across too complex for  
 immediate pick-up although smooth  
 riding harmonies possess particular  
 appeal. Odd though why CBS  
 should push their muscle behind this  
 one.



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 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1	3	25	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E)	39	23	5	METAMATIC John Foxx (John Foxx)		Metalbeat V2146 (C)
2	1	5	THE LAST DANCE Various	Motown EMTV 20 (E)	40	34	37	DISCOVERY Electric Light Orchestra (Jeff Lynne)		Jet JETLX 500 (C)
3	2	2	GET HAPPY Elvis Costello (Nick Lowe)	F. Beat XXLP 1 (W)	41	54	4	FREEDOM AT POINT ZERO Jefferson Starship (Ron Levison)		Grunt FL 13452 (R)
4	4	7	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W)	42	41	5	FLEX Lene Lovich (Bechirian/Chappell/Lovich/Winstanley)		Stiff SEEZ 19 (C)
5	8	3	TELL ME ON A SUNDAY Martí Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F)	43	44	16	ON THE RADIO GREATEST HITS VOLS. 1 & 2 Donna Summer (Bellotte/Moroder/Klein)		Casablanca CALD 5008 (A)
6	5	2	TOO MUCH PRESSURE Selector (Errol Rosa/Selector)	Two Tone CDL TT 5002 (F)	44	36	11	20 HOTTEST HITS Hot Chocolate (Mickie Most)		RAK EMTV 22 (E)
7	9	4	KENNY Kenny Rogers (Larry Butler/Kenny Rogers)	United Artists UAG 30273 (E)	45			GREATEST HITS K.C. & The Sunshine Band (Casey/Finch)		T.K. TKR 83385 (C)
8	7	17	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C)	46	50	15	20 GOLDEN GREATS Diana Ross		Motown EMTV 21 (E)
9	12	14	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	47	60	6	CORNERSTONE Styx (Styx)		A&M AMLK 63711 (C)
10	5	6	SHORT STORIES Jon & Vangelis (Vangelis/Papathanassiou)	Polydor POLD 5030 (F)	48	43	15	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)		Capitol EST 12018 (E)
11	10	17	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F)	49			ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark		Dindisc DIND 2 (C)
12	11	20	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C)	50	47	18	TUSK Fleetwood Mac (Dashut/Callait/Fleetwood Mac)		Warner Brothers K 66088 (W)
13	30	46	OUTLANDS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	51	55	8	SEMI DETACHED SUBURBAN Manfred Mann (John Burgess)		EMI EMTV 19 (E)
14	13	2	SMALL CREEP'S DAY Mike Rutherford (David Hentschell)	Charisma CAS 1149 (F)	52	45	4	SUNBURN Soundtrack		Ronco RTL 2044 (R)
15	15	12	GOLDEN COLLECTION Charlie Pride	K-Tel NE 1056 (K)	53	66	87	WAR OF THE WORLDS Jeff Wayne's Musical Version		CBS 96000/WOW 100 (C)
16	22	2	METAL FOR MUTHAS Various	EMI EMC 3318 (E)	54	49	4	SHEER GREED Girl (Nick Tauber/Tsangarides/Girl)		Jet JETLP 224 (C)
17	33	11	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1226 (F)	55	48	49	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)		A&M AMLK 63708 (C)
18	20	12	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E)	56	72	2	RAINBOW RISING Ritchie Blackmore's Rainbow		Polydor 2490 137 (F)
19	17	16	GREATEST HITS VOL. 2 Abba (B. Anderson/B. Ulvaeus)	Epic EPC 10017 (C)	57	63	13	ELO'S GREATEST HITS Electric Light Orchestra (Jeff Lynne)		Jet JETLX 625 (C)
20	16	6	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F)	58			GREATEST HITS Rose Royce		Whitfield RRTV 1 (W)
21	19	7	THE NOLAN SISTERS Nolans (Ben Findon/Nicky Graham)	Epic EPC 83892 (C)	59	69	51	BAT OUT OF HELL Meat Loaf (Todd Rundgren)		Epic/Cleveland International EPC 82419 (C)
22	42	3	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLK 63716 (C)	60	70	3	FLYING LIZARDS Flying Lizards (David Cunningham)		Virgin V 2150 (C)
23	25	3	FLOGGING A DEAD HORSE Sex Pistols (Various)	Virgin V 2142 (C)	61	52	12	ASTAIRE Peter Skellern		Mercury 9109 702 (F)
24	26	6	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F)	62	67	7	NO PLACE TO RUN UFO (George Martin)		Chrysalis CDL 1239 (F)
25	14	7	I'M THE MAN Joe Jackson (David Kershbaum)	A&M AMLH 64794 (C)	63	38	3	ARGY BARGY Squeeze (Squeeze/John Wood)		A&M AMLH 64802 (C)
26	27	11	KENNY ROGERS SINGLES ALBUM Kenny Rogers	United Artists UAK 30263 (E)	64	75	8	DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)		Harvest SHVL 804 (E)
27	40	3	THE AGE OF PLASTIC Buggles (Buggles)	Island ILPS 9585 (E)	65	74	42	VOULEZ VOUS Abba (B. Anderson/B. Ulvaeus)		Epic EPC 86086 (C)
28	39	4	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twiggy/Sellers/Secombe (Hugh Murphy)	Polydor 2383 462 (F)	66	68	4	GOLD AND PLATINUM Lynyrd Skynyrd		MCA MCSP 308 (C)
29	32	10	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C)	67	61	8	VIDEO STARS Various		K-Tel NE 1066 (K)
30	35	75	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	68	31	3	GOING STEADY Soundtrack		Warwick WW 5078 (M)
31	51	2	CATCHING THE SUN Spyro Gyra (R. Calandra/J. Beckenstein)	MCA MCG 4009 (C)	69	-	1	ELVIS LOVE SONGS Elvis Presley		K-Tel NE 1062 (K)
32	59	2	REALITY EFFECT Tourists (Tom Allom)	Logo 1019 (C)	70	-	1	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC		Atlantic K 50532 (W)
33	21	7	END OF THE CENTURY Ramones (Phil Spector)	Sire SRK 6077 (W)	71	-	1	DOWN TO EARTH Rainbow		Polydor POLD 5023 (F)
34	18	5	JUST FOR YOU Des O'Connor (O'Connor/Peter Huggett)	Warwick WW 5071 (M)	72	73	2	I AM Earth Wind And Fire		CBS 86084 (C)
35	29	15	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W)	73	71	5	MATCHBOX Matchbox		Magnet MAG 5031 (A)
36	24	16	BEE GEE'S GREATEST HITS Bee Gees	RSO RSDX 001 (F)	74	63	3	VICTIMS OF THE FURY Robin Trower (Trower/Emerick)		Chrysalis CHR 1215 (F)
37	28	7	SEPTEMBER MORN Neil Diamond (Bob Gaudio)	CBS 86096 (C)	75	46	3	COUNTRY GUITAR Willsher/Jenner (Jed Korse)		Warwick WW 5070 (M)
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## RETAILING

Edited  
by  
TERRI ANDERSONClyde Factors  
hosts awards

CLYDE FACTORS, fourth annual Scotstar Record Awards show promising to be as big, and entertaining, an event as its predecessors. In association with the record industry, the Scottish distributor is hosting "a great get-together" at Glasgow's Albany Hotel tonight (February 27) — giving Scottish dealers a rare chance to socialise with manufacturers.

The show, once again produced by Archie McCulloch, will include presentation of the awards: personality of the year — Lena Zavaroni; Scotland's international entertainer — Andy Stewart; best

female singer — Isobel Buchanan; best comedy record — Hector Nicol; best folk group — Tannahill Weavers; best vocal group — Sunshine; best Scottish single — Valerie Dunbar; best Scottish country dance band — Jimmy Johnstone and his band; best-selling pipe band — Dysart and Dundonald; best accordion ensemble — Currie Brothers; and best original show — Scotland The What?

Clyde Factors chairman, Eddie Woolfson was on safe ground in predicting "a night to remember" when announcing the awards.

## Nationwide sale at HMV

ALL HMV'S 36 stores around the country are holding a sale at the moment, which will run until March 8. Examples of what is on offer include the Beatles Abbey Road picture disc for £2.50, and cuts on ordinary full-price LP product which would bring certain titles by big sellers like Manilo, Abba and Supertramp down to half RRP or less.

## BASF video tape range

IT IS already becoming necessary to qualify the word cassette as either audio or video. And the number of record retailers joining in the move to stock both blank and pre-recorded selections of the two is steadily growing.

BASF, long known for its blank audio cassettes, is launching a full

## Local folk

WHAT THE folk music market lacks in sales volume it has almost always made up for in steadiness, but the forthcoming 2nd Epping Folk Festival could well boost interest in the area. The festival runs from May 16 through to May 18, with the main venue being the Epping Forest Motel, in the centre of the town. Among the list of performers are many very well-known folk recording artists, including Richard Digance, Nic Jones, Tom Paley, Andrew Cronshaw, and Wizz Jones.

range of Chromdioxid video tapes for all the leading types of recorders. Until now this manufacturer has concentrated on the professional sector, but this year intends to widen its domestic range by adding to its VCR, VCR long play, SVR, and U-Matic cassettes a complete range of Betamax, VHS and VCC (Philips 2000 system).

All the BASF Chromdioxid video cassettes meet the standards specified by the manufacturers of the various systems, which ensures that they are fully compatible. The full range of these tapes will soon become available for trade evaluation.



TO LAUNCH the LP with the biggest ever sleeve, Pye chose the biggest record store in Europe. And pictured giving the Fabulous Poodles' Think Pink LP on Blueprint a high calorie send-off at the Virgin Megastore are Eddie Foster, marketing services manager; Tony Darrell, creative manager; Graham Betts, assistant PR; John House, A&R; David Giffen, business affairs manager; Trevor Eyles, director and general manager; Bryan Justice, Blueprint label manager; Derek Honey, Pye joint MD; and Phil Smith, regional promo coordinator.

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## BROADCASTING

Edited  
by  
DAVID DALTONFirst dividends  
from Hallam

A RISE in trading profit has allowed Sheffield-based Radio Hallam to pay a dividend for the first time.

Ad revenue rose by more than 30 per cent in the year ended September 30, 1979, compared with the previous year, but while trading profit rose to £217,329, net profit fell due to the station's first liability to pay corporation tax.

"Without relief for losses in earlier years an additional 'fee' of approximately £50,000 would have been payable to the IBA this year," Hallam's chairman Michael Mallett told shareholders at the annual meeting. And he pointed out that in future secondary rental payable to the IBA would rise to 55 per cent of net profits, while corporation tax would also rise as allowances fall — and the two together account for 78.4 per cent of profits.

"Local radio is a high risk

business," Mallett commented. "The rewards for risk are poor and the penalty for success, in terms of total levy on profits, is dispiriting." Mallett was commenting on the situation before the Broadcasting Bill, which includes the proposed introduction of an additional 40 per cent Treasury levy on ILR company profits, was published.

Lack of profits in previous years meant that shareholders had not received a dividend and Mallett proposed a special dividend of 12½p per share in addition to the final dividend of 10p per share. An interim payment of seven and a half pence was paid on July 1, 1979.

At the annual meeting Professor Frank Benson was also elected to the Board, filling the vacancy created by the retirement of chairman Gerard Young.

## Capital go-ahead on Otello

CAPITAL RADIO has secured the broadcasting rights to the Royal Opera's production of Otello and has set a provisional transmission date of Sunday March 9 during the station's Collection slot.

Just a few days after entering into negotiations, the opera, featuring Placido Domingo in the lead role and conducted by Kleiber, was recorded in stereo at Covent Garden on February 19.

Programme controller Aidan Day regards the recording as something of a broadcasting coup and comments: "It is a natural extension of the growing breadth of our programming." The programme is

being made available to the rest of the ILR network and could signal similar projects in the future.

## Russell quits BRMB

JOHN RUSSELL, programme director of BRMB Radio in Birmingham, is leaving the station at the end of February to take up a post with a consortium seeking the new ILR franchise for the Bristol area.

## PUBLISHING

Edited  
by  
NIGEL HUNTER

ED WELCH (seated) has signed a three-year exclusive worldwide writing contract with EMI Music Publishing. He is seen at the signing ceremony with, from left, Greg Smith of Sumatra Music, Roy Tempest, director and general manager of EMI Music Publishing's pop division, and managing director Ron White.

Welch moves to EMI after "10 very happy years" of association with United Artists Music, with whom his Clowns Music catalogue remains. His connection with Smith's Sumatra Music lies in his soundtrack composing for films such as *The 39 Steps*, *Stand Up Virgin Soldiers*, *The Shillingbury Blowers* and some of the *Confessions Of* series.

Welch, who lives and writes in Dartmouth, Devon, is also writing songs with Barry Mason, and an example, *For The First Time In My Life*, was played at the signing reception.

He also set Paul Gallico's wartime story, *The Snow Goose*, to music as his first freelance assignment after leaving the employ of UA Music two years ago, with a resulting album on RCA narrated by Spike Milligan.

"That proved to be the key to several doors," Welch told *Music Week*. "It's brought me many commissions, including *The 39 Steps*, whose director had never heard of me but had heard *The Snow Goose*, and it's a good calling card."

David Barnes quits  
Chappell post

DAVID BARNES has resigned his post as general manager of the Chappell Music standard catalogue and left the company on February 15.

He has formed a new company, Cambar Productions Ltd., in partnership with Joe Campbell, film producer and composer and former lead bass player with the Royal Philharmonic Orchestra, and Paul Hart, Cleo Laine's musical director and accompanist, to engage in music publishing and record production. Joe & Co., the jingle company

founded by Campbell and Hart, will be run in conjunction with the new venture.

An initial record project for Cambar was The Worzel Song sung by Worzel Gummidge (alias Jon Pertwee) on Decca, written by George Evans and produced by Paul Hart.

Barnes headed the Chappell standard catalogue department for three years, preceded by 12 years with Essex Music.

"Basically I'm an old-time music publisher," he told *Music Week*, "and the new style of Chappell management didn't seem likely to permit me to work the way I want to. The parting was perfectly amicable."

Early financing for Cambar has come from a Saudi Arabian deal and Barnes added that the company would be specialising at first in children's product and planned to launch a new tape label soon with a tape manufacturing company.

Cambar Productions is based at 5 D'Arblay Street, London, W.1. (01-734 8769).

Roundhouse  
musical from  
L&S team

A NEW stage musical, based upon the songs of Jerry Leiber and Mike Stoller, will open at the Roundhouse in London on April 9 for a three-week run before transferring to the West End.

Entitled *Only In America*, it has been devised and will be directed by Ned Sherrin and presented by Carlin Music and Chrysalis Records in association with H.M. Tennent and the Roundhouse. The producer is David Japp, and the show is described as "music theatre, not just another rock 'n' roll revue". Among the Leiber-Stoller hits of the past three decades are *Hound Dog*, *Jailhouse Rock*, *Charlie Brown*, *On Broadway* and *Spanish Harlem*.

News in  
brief...

BBC RADIO Solent's documentary series about the Southern rock scene, *Baked On The Premises*, gets another airing from Sunday, March 9. Over eight weeks Gethyn Jones, Oliver Gray and John Clare will be presenting interviews and music from many of the musicians who have made music in the South over the past two decades, including Manfred Mann, Joe Jackson, Dave Dee, King Crimson, The Troggs, Zoot Money and Al Stewart. Also featured will be some of the most popular local groups including The Meddyevils, The Classics, The Soul Agents, Smiling Hard and Chris Shakespeare.

ARTISTS LINED up for Radio One's Star Special series this spring are Andy Gibb (March 23), Phil Lynott, Barbara Dickson, Denis Waterman and Micky Dolenz.

STUART COLMAN hosts another Radio London demo tape programme on Saturday, March 1, featuring material sent to the station by aspiring recording artists. The studio panel lined up to discuss the tracks consists of Paul Gambaccini, Sire's Jane Wallace and Mark Harrison of Carlin Music. Radio London is particularly pleased at receiving a *Black Echoes* award for Tony Williams' Reggae Rockers programme in the face of competition from Capital's programme presented by a former Radio London DJ.

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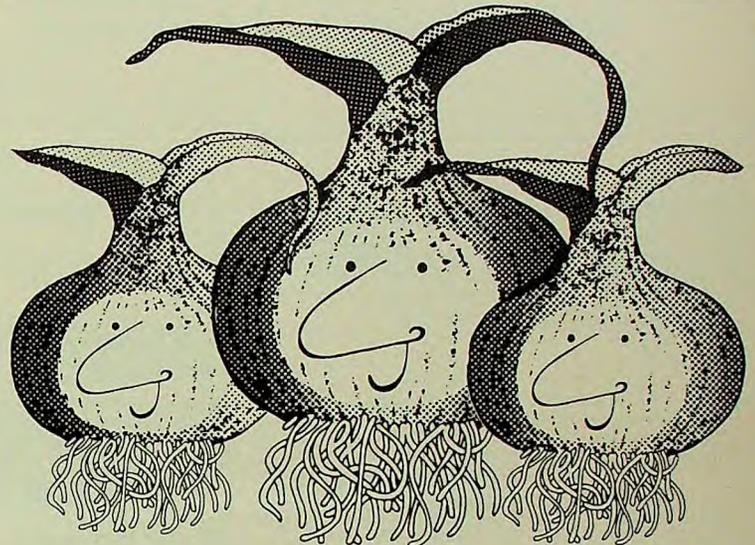
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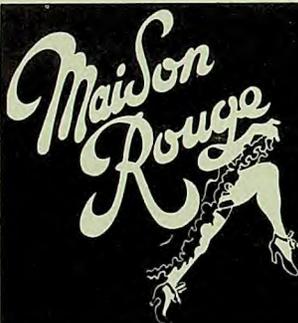
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## ANNOUNCEMENT

## COPY DEADLINE

Music Week would like to remind Market Place advertisers that the copy deadline for all classified advertisements is the Wednesday 10 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.

# WHAT'S BIG, RED, MAKING A LOT OF NOISE AND BOUGHT BY MORE PEOPLE THAN MELODY MAKER IN BRITAIN?\*

If you said Sounds you'd be right. It's the music weekly with the most up to the minute coverage on new artists, new albums, and what's making it big in the charts.

For more information, ring Steve Bush-Harris or Jon Newey:  
Tel: 01-836 1522

# sounds

Spotlight Publications, 40 Long Acre, London WC2.

\*ABC July-December 1979 Sounds UK & Eire circulation 132,459, Total 137,037

# ALBUM REVIEWS

## VARIOUS ARTISTS

75 Million Sellers. Pickwick/IMP 75. Producers: various. Priced at £5.99 for 75 million-selling cuts, this album must sell in fair quantities, especially with a soul album featuring Otis Redding, Sam & Dave, Aretha Franklin and Wilson Pickett, all very much in vogue at the moment. Other numbers run from 1952 with Frankie Laine's High Noon to 1974 with Feel Like Makin' Love by Roberta Flack.

## WRECKLESS ERIC

Big Smash. Stiff. SEEZ 21. Producers: Bazza and various. A new album from Wreckless is always cause for celebration and this one could just be the turning point to give one of Stiff's premier unknown the break he has been seeking for many a year. A double album, the first disc is devoted to new songs, including A Pop Song, which has been released as a single, while the second is a compilation of Wreckless classics available before only on American import. Special low price of £3.99 should add impetus.

## STIFF LITTLE FINGERS

Nobody's Hero. Chrysalis CHR 1270. Producer: Doug Bennett. A great debut that still manages to retain the fire of Inflammable Material — the band's first album on Rough Trade. There is a re-working of the Specials' Doesn't Make It All Right, with lead singer/guitarist Jake Burns' voice remarkably fluid, the last single Gotta Getaway along with their current chart offering At The Edge. The best cut is the poignant Tin Soldiers.

## JO JO ZEP AND THE FALCONS

Takin' The Wraps Off. Rockburgh ROCD 110. Producers:

Ross Wilson and Joe Camilleri. Excellent R&B from this Australian combo. The live album contains both classics like Route 66 and Frankie Miller's excellent Ain't Got No Money and original numbers such as their ballad King Of Fools. The studio album comes close to jazz in places, especially with the opener Boogie In The Barnyard while Dancing Mood stands out as a great reggae number. Excellent value at £4.99 and far too good to be ignored. Just signed to Warners, which should enhance Jo in the future. \*\*\*

## THE BLUES BAND

Official Bootleg Album. WGLG/Arista. Producers: McGuinness and Stonebridge. Featuring Paul Jones on vocals, The Blues Band have had tremendous success in the capital with the initial pressings by their management company selling like hot cakes. Now Arista has stepped in to license this collection of raw British blues. Best cuts are Come On In, Talk To Me Baby and the live I Don't Know. \*\*\*

## PLAYERS' ASSOCIATION

We Got The Groove. Vanguard Records. VSD 79431. Producer: Danny Weiss. Satisfying disco sound from US group. Includes their UK hit singles Turn The Music Up and Ride The Groove plus four other tracks. A good seller. \*\*\*

## SUGARHILL GANG

Sugarhill Gang. Sugarhill SHLP 245. Producers: Sylvia Robinson, Nate Edmonds and Billy Jones. The biggest group to hit disco since that music began to lose its saleability and a 15 minute version of their single hit Rapper's Delight leads off. \*\*\*

## IAN HUNTER

Shades of Ian Hunter (The Ballad of Ian Hunter and Mott The Hoople. CBS 88476. With Hunter's side-step to Chrysalis, CBS has released a double set of Hunter's past and very listenable it is too. The first album contains Mott material including All The Young Dudes, Roll Away The Stone, the live version of Marionette and Where Do You All Come From, while disc two features Ian's solo material — Once Bitten, Twice Shy, England Rocks, Overnight Angels and All American Alien Boy. One of the very few worthwhile re-issues. \*\*\*

## FIDDLER'S DRAM

Fiddler's Dram. Dingle's (Spartan) DID 711. You've heard the single, now meet the album. Day Trip To Bangor, Beercart Lane, Whiskey, Sloe Gin and many more folk numbers. Good finger-in-the-ear stuff. Substantial campaign, UK tour and success of the single must all combine to boost sales. \*\*\*

## JERRY LEE LEWIS

Live At The Star Club, Hamburg. Philips 6336 634. Much-vaunted and very worthwhile re-release of this old Sixties' recording with the Killer in top form on such rockers as Good Golly Miss Molly, Hound Dog and Great Balls Of Fire. \*\*\*

## LETTER

### Reply to BPI allegation

I WAS amused to see that the BPI has used the pages of *Music Week* to reject criticisms made in the pages of *New Scientist*. I am less amused to read in *MW* (February 9) that the BPI "was not approached for information for this piece".

This statement is absolute nonsense as your reporter could well have established had he taken the trouble to make just one phone call to me.

I am enclosing copy letters which are merely representative of many fruitless approaches made to the BPI, MCPS and IFPI during the months prior to publication of the article. You are at liberty to publish these in full if you wish, but I would draw your attention in particular to the following paragraph contained in a letter of December 17, 1979, which was sent to Richard Robson, press officer of the BPI, with copies to John Hall QC, director of anti-piracy operations of the IFPI, and R. W. Montgomery of the MCPS:

"I STILL haven't had my outgoing information on the BPI from either you or the BPI... I have also heard nothing from the IFPI since I finally heard from John Hall on July 31 promising to get in touch with me and arrange a meeting on the matter of anti-piracy. And I've heard nothing whatsoever from the MCPS on the matter of licence wording. All I can say — yet again — is that I am here at the above address, essentially as anxious as anyone else to see a healthy record industry but still never receiving any outgoing information from any of the official bodies."

Need I say more?  
ANDREW HOPE, Denning Road, London NW3

● The editor replies "We approached the BPI to give them an opportunity to reply to Mr Hope's article, the nub of which was that 'bad pressing of records is at the root of all its present commercial problems.'"

● BPI replies: "We have never been approached by Mr Hope for information relating to the purported bad pressing of records."

## American Commentary



### Outlook: no change... Unions still inhibit video releases... The big bands are coming

NEW YORK: Retail sales for the six months from July to February rose 9.7 per cent over the equivalent 1978 period, while record sales, at best, held flat.

Anticipated general growth for the retail sector is expected to be approximately six per cent in the coming six months, according to a survey by the *Wall Street Journal* which, given the current six per cent rate of inflation, means no gain in the quantity of goods sold.

With Americans increasingly turning to forms of entertainment that get them out of the house, that would make this coming year potentially even more vulnerable for the record industry than anyone would have predicted as little as six months ago. Commented one industry observer: "If you really want to be fatalistic about it, you could say that we're doing better now than we will be a year from now."

Following the PolyGram centralisation of the business and finance sectors of its various recorded music divisions, it is expected that there will be increased specialisation among the smaller companies, which will try to target their product to specific audiences, and cautious but definite moves towards readying for the hoped-for acceptance of home video in both cable and disc/cassette modes.

Said Irwin Steinberg, chairman of the newly-created PRO USA division of PolyGram: "Up to 1979, there was a euphoria in the industry that added to the bargaining power of the artist. That euphoria is cooling now, and I expect a flat 1980."

FOR ALL its ballyhooing about having created the first video disc cassette of a rock album, Chrysalis at this point in time has no agreement with any of the trade unions involved regarding possible commercial release of the Blondie set.

"We're still negotiating," insisted one source. "We haven't given up on a commercial release avenue. Right now we're looking for a distributor who might have an arrangement with the unions and who would thus be able to release it."

That would make Time-Life a major contender since it does have some blanket arrangement for limited use (for its home box office cable division and for its mail order video club). Apparently, the Jon Roseman-produced tape was originally conceived as a promotion piece, as with most of the video so far created, with the notion of commercial release an after-the-fact attempt. According to sources at various video software manufacturers/distributors, such commercial release is a long, long way off.

### By IRA MAYER

FOR A while, it seemed as though this reporter was the only one sensing a renewed interest in big band music, but now there's been a front page story proclaiming that "The big bands are back".

Gary Lawrence and his Sizzling Syncopators are moving after four years from Blue Goose, a tiny New York-based speciality label, to Columbia, curiously under the Masterworks classical imprint, and clubs as diverse as Trax (mostly new wave) and the Rainbow Room (mostly whitewashed TV bands) are featuring the likes of the Widespread Depression Orchestra and Panama Francis and his Savoy Sultans — the former a rival band of nine young musicians and the latter composed of surviving Twenties and Thirties big band players who really swing.

There are currently more than a dozen such outfits regularly working NY rooms, plus several others on the West Coast and in the mid-west. Widespread is playing two nights a week at the Blue Parrot, the Chelsea Funk Orchestra (managed by Sid Bernstein) is resident once weekly at the West Bank Cafe, and there are increasingly frequent visits from the likes of Count Basie, Buddy Rich and Maynard Ferguson.

Also there are those units that periodically come together such as those headed by Gerry Mulligan, Dave Matthews, Gil Evans and Mel Lewis, all having done recent sellout business, most often in rooms with dance floors.

It's the sort of music that fits well in disco discos or rock discos and I don't think it will be long before both start programming newcomers such as Lawrence, whose Charleston At The Disco would be a perfect entry, or old-timers such as Benny Goodman, who played St. Valentine's Day at Roseland for dancing.

Ahmet Ertegun hired Widespread to play a private party, though he hasn't signed them and thus far there's been reticence in signing the ensembles. Several have been staying together for extended periods, though, and, given the calibre of musicianship, these bands should be relatively inexpensive to record. Also digital recording techniques would give brass sections a presence they've never had before on record.

STEVE LEEDS Promotions, having generated considerable radio response to Anthony More's UK album, has been fielding enquiries regarding American release of the LP from A&M, Arista and RCA among others.

As much a fan as a promotion man, Leeds enjoys finding unique records to bring to radio stations, and serving as US "antennae" for UK labels looking for a way to test product without formal release and before import sales relegate them to "cult" status.

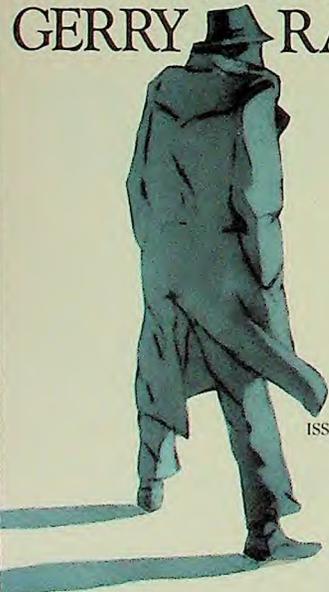
And, for a true understanding of the ways of American radio, Leeds has a list of the 47 (soon to be expanded) most common reasons radio programmers give for not playing any given record. The serio/comic list is free for the asking from him at 130 West 57th Street, Suit 12B, NY 10019.

NO MORE news at present on the Justice Department investigation of counterfeit returns to record companies, but rumours suggest the matter is shaping up into a scandal likely to surpass the proportions of the payola investigations of yore. Word has it that some companies have discovered as much as 30 per cent counterfeit returns.

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# PERFORMANCE

## The Ramones

IT IS miraculous how the Ramones have managed to get away with five albums featuring their straightforward high speed rock and, in the same way, how they managed to sustain an hour and a half of the same live.

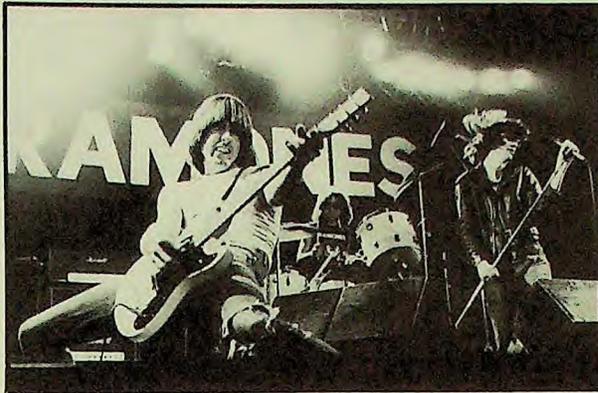
Perhaps the key lies in their "laid-back" approach to full-tilt rock 'n' rollers, picking up at the same time on the sort of hooks that elevated the Beach Boys to their legendary position.

The numbers ran fast and fluid (as ever) from the early Blitzkrieg Bop and Sheena Is A Punk Rocker, through to the equally classic numbers on their latest End Of The Century album with Rock 'n' Roll Radio, Chinese Rocks and the inevitable Baby I Love You with an off-stage keyboard player to give the violin sounds.

Live, the songs are even more basic than they are on vinyl, with banks of identical spare guitars lined up to substitute the ones that had gone out of tune.

Everyone knew every number, everyone was dancing, and everyone in the audience was smiling . . . and you can count on one hand the number of bands that can achieve that. The Ramones can get away with another five albums on that basis alone.

SIMON HILLS



THE RAMONES

wander anywhere between MOR and rock, and onstage at times it looked as though they just couldn't decide what they should be.

But there is potential there and once the band do decide just what they want to do musically — and arguably it should be clear-cut pop music — then the way could well be clear for them to make a much bigger impression on the market. At least, with the backing of an enterprising label like Carrere, they stand a better chance than a lot of other bands currently playing the circuit.

CHRIS WHITE

showcase the mellow voices of the LSO chorus as well as enabling the audience to join in on the encore.

NIGEL HUNTER

## McGuinn and Hillman

ROGER MCGUINN and Chris Hillman must have been disappointed with the poor turnout for their only UK appearance at the Hammersmith Odeon, considering the great reception they got at The Venue last year.

These ex-Byrds made classics like Eight Miles High, Chestnut Mare and Tambourine Man sound as fresh as ever and though their new material, which has spawned two albums on Capitol, just fails to be quite as distinctive as those Sixties songs, they are capable of melodic rock as good as anything around at the moment. Don't You Write Her Off Like That from their last album and City, the title track of their latest, were probably the pick of the night.

McGuinn and Hillman certainly seemed to enjoy the evening and McGuinn literally skated through encores like Rock 'n' Roll Star — still a marvellous number — exhibiting the latest roller skating craze that seems to have hit America.

The support artist, Lee Clayton, also deserves a mention for his well crafted songs and Southern drawl delivery which could soon turn a small cult following into strong album sales.

DAVID DALTON

## Bobby Henry

IT IS strange how a great songwriter like Bobby Henry should manage to miss any attention at all — with some critical acclaim for his first single Head Case and none for the later Soho Sadshow, both on Oval Records.

In small club venues he cuts a rare atmosphere of warmth and good dance music along with songs and riffs that roll out with the ease of a roadie downing a pint. With his new band, Risk, Henry, has been dabbling a lot in reggae with neat, distinctive guitar riffs becoming his hallmark along with high-pitched abrupt vocals.

The perfect example is Ginger, a husky reggae ballad backed by his clinking rhythms overlaid with some fine fretwork from the Risk lead guitarist, making neat use of his echo chamber with his last riff repeated over the new one.

But other up-tempo numbers come over more crisply, with the rocker Hungry, the forthcoming single Hunted and a new song, Learn To Dance, all beautifully textured and succinctly timed. An album comes out later this month which should be well worth checking out. Bobby Henry has no gimmicks, nor a bandwagon to jump on — but it would be a tragedy if he was ignored because of that.

SIMON HILLS

# DOOLEY

SO MANY music industry people have suddenly found themselves out of work during the past 12 months that the news of the latest batch, victims of the Bertelsmann chopper, could simply be dismissed with a sympathetic shrug . . . except that there are aspects of this particular clear-out that leave a bad taste in the mouth — at least one long-serving executive, for instance, who should have qualified for a job in the NRBC marketing company, was sacked without even being given a chance to pitch for a position . . . Bertelsmann could have picked a company name which trips off the tongue a little more easily . . . Andrew Pryor well deserves his elevation, but the virtual demotions of Charles Levison and Robin Blanchflower to production company heads hardly does credit to their wider-ranging abilities.

**MEDIA NEWS:** When reporting the latest ABC figures we omitted the budding *Smash Hits* which has put on more than 18,000 copies to achieve a UK total of 182,816 . . . *Zig Zag* magazine holding a 100th issue celebration party at the Music Machine on March 31 — a joint benefit gig in association with the National Council of One Parent Families . . . *Musicians Only* is sponsoring a workshop and exhibition for guitarists and guitar makers at London's Kensington Town Hall, June 4-6 . . . The Third *Black Echoes* Annual Reggae Awards took place last Sunday with honours going to Errol Dunkley (best male singer), Janet Kay (best female singer) and Steel Pulse (best band and best live performers).

IS THERE cogent comment on the state of the industry (or the popularity of WEA) in the fact that the three sales rep vacancies WEA advertised in the past year pulled in 960 applicants? . . . New band Stiff All Stars, who debut with *Maybe Tonight* on Chiswick, comprises CBS product manager Andy Murray, Stiff press officer Nigel Dick and Dinsong publishing manager Nick Garnett, one-time Foundations drummer . . . EMI Music Publishing now using the KPM studio solely for its own purposes, with two redundancies resulting.

YOU'D HAVE thought that people were too busy trying to sell records these days to worry about their egos, but it seems a few got bruised last week and if you heard a low rumbling noise it was the sound of Spotlight Publications shuddering as complaints were made on high — space prevents us mentioning all the names, but humble apologies to anyone who may have thought themselves offended by anything in last week's *Music Week* . . . Sad to report the death from cancer of former Philips and Polydor staffer Chris Parmenter . . . Industry photographer Doug McKenzie in Lewisham General Hospital recovering from appendix operation . . . Press release we couldn't resist: "Ex-Severn Bridge lamp-post builder who is also ex-Nottinghamshire miner (Stu Stevens) has just become the first ever English country singer to achieve chart success in the US" — and that's just the headline!

## Cliche

CLICHE ARE a six-piece band who in the last three years have built up a good following in East London and Essex and are now hoping for wider success with the release of their first single, I Know Your Game, on Carrere Records. Their debut disc also coincided with a gig at the Marquee where, despite the fact that they were the support act, the band still managed to draw an enthusiastic response from the audience.

The line-up of Cliche is lead singers Mike and Kathy Malaine, Dave Neal on lead guitar, Paul Farnham bass guitar, Simon Jeffries keyboards and Peter May, drums. Their music is mainstream pop and more probably suited to the recording studios rather than venues like the Wardour Street club.

Cliche's main problem at the moment seems to be the lack of any definite image. Musically they

## Classic Rock

THE LONDON Symphony Orchestra (augmented by a modern rhythm section) and Chorus conducted by Peter Knight repeated the 1979 success of *Classic Rock* at some sellout concerts at the Royal Albert Hall recently.

The programme comprised pieces from the three K-tel albums of the series and while some worked better than others in this symphonic context, the whole show was rapturously received by audiences spanning all generations.

Outstanding items were Bohemian Rhapsody, Pinball Wizard, Standing In The Shadows Of Love and First Time Ever I Saw Your Face, which featured a beautifully controlled panpipe solo by Richard Harvey. And Sailing served to

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XII  
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Barclay James Harvest, for an incredible 1 million plus album sales in Germany over the last 12 months, our warmest congratulations. Helping you spread your wings has been a pleasure.



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