

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p



RICHARD BALDWIN, managing director of Music for Pleasure since the company was started 16 years ago, retired last week and his farewell party at Hayes attracted an "all-star" line-up of former MJP employees and EMI executives. Pictured above in the group are (left to right) Glen Simmons (former MD of A&M Records), Leslie Hill (former MD of EMI Records UK), Ted Harris who succeeds Baldwin as MJP MD, Hassan Akhtar (Record Merchandisers MD), Kim Baldwin, orchestra leader Geoff Love, Tony Morris (Polydor MD), Baldwin, Ken East (president and chief operating officer, EMI Music Europe and International) and Sir Joseph Lockwood (former chairman, EMI Ltd). Simmons, Hill, Akhtar and Morris all began their careers in the music industry under Baldwin at MJP.

**What's new
in the
studios?
—see
Studioscene
pages 14-15**

RSO AXES 80% OF STAFF IN MASSIVE 'RESTRUCTURING'

SWINGING CUTBACKS have taken place at RSO Records. Just three years ago Robert Stigwood's label led the industry, but now its US and main operation has been reduced to just a handful of staff.

Officially, RSO Records has implemented a "restructuring" of its US operations, according to president Al Coury. "The resulting company will be smaller but equally efficient and as viable as it always has been," he said.

Actually, the entire RSO field force, promotions and marketing staff are gone. No more than a handful of staffers — most notably Coury on the West Coast and executive VP Bob Edson in New York — remain.

The company, which through Coury maintained an aggressive individuality within the PolyGram structure, has released more than 80 per cent of its staff.

RSO's downturn in terms of sales figures has been almost as dramatic as its rise. It was only three years ago, thanks to the multi-million selling albums Saturday Night Fever and Grease that RSO ruled — in the US, in the UK, across the world.

Now, RSO is in legal dispute with its biggest act, The Bee Gees, and has its other big star, Eric Clapton laid up in hospital when he should

have been touring the US to promote his latest LP, Another Ticket. The company has also failed to crack the Dreamland label.

Recently, the RSO/PolyGram relationship had been reported to be under strain, with PolyGram allegedly considering a distribution alliance with MCA. Although PolyGram owns 49 per cent of RSO, Coury insisted that the label was not bound to make such a switch, should it have come to pass.

Negotiations are still underway between Coury and PolyGram chief executive David Braun for the latter's marketing and promotion of future RSO releases.

**By JIM EVANS
and IRA MAYER**

What those releases might be is the basis of considerable speculation, given that the company is in litigation with the Bee Gees over royalty questions and also battling over whether the group owes RSO any more albums.

Some insiders see a mutually acceptable out-of-court settlement of these issues in the not too distant future, freeing the Bee Gees to go elsewhere and essentially leaving Stigwood with a bare-bones record operation that would be perfectly suited as an outlet for film soundtracks — and little more.

But defiantly, Stigwood states: "I intend to continue to create soundtracks for RSO as well as placing renewed emphasis on A & R activities in London, New York and Los Angeles to cultivate emerging artists and producers for RSO. RSO is committed to remaining in the music business."

Some US industry observers feel that Stigwood has tired of the record business and has made these cutbacks to facilitate his movie plans — he has two new films due for release later this year.

The UK office, according to MD Rod Gunner, will continue to operate as an A & R source. A new Pauline Murray single is released this week, and Gunner adds that the label is to sign to further acts.

Freddie Gershon, president of the Stigwood group, RSO Records' parent company, said in a prepared statement: "This move [ie the cutbacks] is consistent with Robert Stigwood's traditional philosophy of elasticity and flexibility with all of his companies around the world, to allow for quick responsiveness to changing market conditions."

"RSO Records has evolved through several different structures since its inception in 1968, but has always managed to make hit records, hit artists and function effectively, efficiently and competitively regardless of the particular organisational structure."

PRT for sale 'at right price'

LORD GRADE'S Associated Communications Corporation is prepared to sell its PRT record catalogue, plant, distribution operation and recording studios "at the right price", despite the fact that MD Derek Honey says that, having written off previous losses, the company is now trading at a profit.

After the failure of the proposed "merger" between PRT and RCA a year ago, rumours have been rife about the future of PRT and last week ACC'S deputy chairman Jack Gill told *The Guardian* that ACC would be prepared to "dismember Pye (PRT) by selling off the most valuable and lucrative assets it still possesses".

This was confirmed by an ACC spokesman who told *MW*: "PRT is up for sale if the price is right. If we cannot achieve that price then the company will be streamlined and we will keep it going."

Honey added: "The company is continuing to trade and is doing so at profit."

Imports dealer talks

THE RECORD dealer taken to court for selling Canadian imports (*MW* April 4) has fulfilled his promise to name the source of his supplies. The BPI, which brought the action together with *Chrysalis*, said last week that it was now "considering its position with regard to the importer".

THE BPI has decided on new criteria for the BMRB singles chart to allow non-traditional "7" or "12" records to qualify if they conform to certain specifications.

With cassette singles specifically in mind, the BPI says that "alternative carriers" will qualify if they have a minimum of 50p dealer price, a maximum playing time of 20 minutes of which more than 75% of each side is pre-recorded, and a maximum of four tracks.

Where there is a disc equivalent sales will be added together to assess a chart placing as long as both items carry substantially the same content. The new criteria will operate from May 6 for a three month trial period.

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Record buying high on teenagers' priorities

THE RECORD industry grabbed just over six per cent of a massive £2,300m spent by teenagers in 1980 — according to a new study of teenagers' spending power and buying habits published last week.

The report, *The Teenage Market*, is published by Mintel Ltd and reveals that with a £146m share of teenagers' spending money, records and tapes rate third in their priorities after confectionery (£152m) and clothes (£151m).

The report surveyed children and adolescents in the 11 to 17 age bracket and points out that teenagers are very price conscious with increases of a penny or so having profound effects in certain markets.

And according to the report, spending on records and tapes is biased to older teenagers, and the shops which have been most successful in winning the confidence of teenagers "seem to be those which provide variety and information without being oppressively helpful".

And it singles out Boots and WH Smiths as being "ideal" shops for teenagers. "The eagerness with which this market visits these outlets is clearly a sign that they have found the 'right' formula for attracting teenagers," says Mintel.

● *The Teenage Market* is available at £300 per copy before the end of April and £350 after, from 20 Buckingham Street, Strand, London WC2.

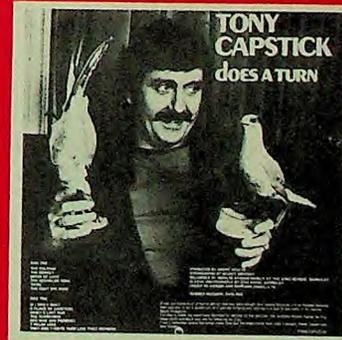
Bucks Fizz wins for RCA and UK

From PAT PRETTY

DUBLIN: The UK won the 26th Eurovision Song Contest here last Saturday with Making Your Mind Up, written by Andy Hill and John Danter, sung by Bucks Fizz and published by Paper Music/Steve Nickelodeon/Intersong. It was the UK's fourth Eurovision winner, with Germany coming second and France third.

Making Your Mind Up, already No. 5 in the chart before the Dublin final, will be widely released internationally by RCA, which has taken up an option on an album by Bucks Fizz. Sub-publishing rights for the song are still available for Spain, Greece, Israel, South Africa, South America, and the Far East.

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with Dave Burland & Dick Gaughan

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NEWS

TV ads and new single for Lizzy

POLYSTAR, THE TV division of PolyGram, is currently TV advertising the Thin Lizzy album, *The Adventures Of Thin Lizzy (LIZTV 1)*, in the ATV region. A national roll out is planned for the beginning of May. The album features the band's hit singles from *Whisky In The Jar* to their most recent hit, *Killer On The Loose*.

● **PHONOGRAM** WILL release the next Thin Lizzy single in seven and 12-inch formats. Called *Killers Live*, the normal single will feature a double A-side, *Bad Reputation* and *Are You Ready?* with *Dear Miss Lonely Hearts* on the B-side, while the 12-inch version will feature the same tracks plus *Opium Trail*. The latter will have a 70p dealer price and have unlimited availability. The tracks were recorded live in Dublin and Toronto.

Bumper crop of country albums

BUDGET ALBUMS by Loretta Lynn, Kenny Rogers and Billie Jo Spears spearhead a country music promotion campaign by Music for Pleasure this month. A total of six LPs are being released in order to strengthen the company's country music catalogue.

Titles are *I'm A Believer* by Jean Shepherd (MFP 50513), Kenny Rogers' *Ruby Don't Take Your Love To Town* (50514), Billie Jo Spears' *For The Good Times* (50515), Slim Whitman's *20 Greatest Love Songs* (50516), Waylon Jennings' *Don't Think Twice It's Alright* (50517) and The Loretta Lynn Story (50518).

The Whitman LP is a straight re-issue of the TV-promoted UA album from a couple of years ago, while the Lynn album features 16 tracks and will benefit from publicity for The

Coal Miner's Daughter film. Promotion for the albums includes point-of-sale material, posters and dumper bins, plus selective advertising. Retailing price of each LP is £1.99, and the titles are also available on cassette.

● **JOHNNY CASH**, Tammy Wynette and Jerry Lee Lewis are among the country artists who feature on a new Warwick Records TV compilation, *A Festival Of Country Music (WW 5105)*, released on April 20.

The 20-track LP features many of the names who will be appearing at the Wembley Country Music Festival at Easter. TV advertising starts initially in the Harlech and Westward areas. RRP is £4.99.

Also new from Warwick are Don Gibson's *Country My Way (WW 5103)* and Conway Twitty's *It's Only Make Believe (5102)*.



NICK AUSTIN of Beggars Banquet

Music is the food . .

WITH RECESSION hitting record dealers ever harder, *Beggars Banquet* is offering dealers what it describes as the "ultimate window display" — one which you can eat.

Seen left Nick Austin of *BB* unloads one hundredweight of potatoes into *BB's Earls Court* shop to promote the newly-released *Spirit* album, *Potatoland (BEGA 23, cassette BEGC 23)*. Any dealer ordering a reasonable quantity of this album should contact *Beggars Banquet* for the window display.

● **BARCLAY Records** in France is mounting a massive international campaign backing a single which, in contradiction to that country's heritage of gourmet food, promotes "fast-food" hamburgers. *Funky Burger* by *Captain Mustard (Barclay BA-108 62 722)* is being released in the UK through *Stage One* which will be importing copies from Barclay.

Barclay is aiming at making the record a European and US hit by dealing directly with the media in those countries. The record is being released in France, Italy, Holland, Sweden, Denmark and Switzerland.

Make way for Judas Priest new single 'Hot Rockin'

'Hot Rockin'' is from the current album 'Point Of Entry'. Backed with 'Breaking The Law', recorded live this year. Out now in picture bag, plus a 12" version with an extra live track 'Living After Midnight'. Make way for the new single from Judas Priest.



'Hot Rockin' CBS 7 A1153 12 13A1153
Taken from the album 'Point Of Entry' CBS 84834 . . . 40/84834
Order from CBS Order Desk, Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

Stones issue Sucking LP

THE ROLLING Stones album, *Sucking In The Seventies*, is to be released in the UK on April 13. Originally planned just for US release under a repackaging deal, Mick Jagger has decided to release it here because of "an alarming number of over-priced imports" coming in. Meanwhile, Jagger and Keith Richard are currently in Paris putting the finishing touches to a new Stones album scheduled for July release. A late summer UK and European tour is also being discussed.

VIRGIN IS acting quickly to stem what it describes as "a virtual tidal wave" of imports of the Phil Collins album *Face Value* by reducing dealer price from £3.20 to £2.73. The decrease takes effect this week.

SCARS, THE Edinburgh-based quartet, release their debut album *Author! Author!* this week on the Pre label. The album (PREX 5) and



cassette (PRICS 5) both sell at the same price. Trade price to dealer is £2.61, equivalent to RRP of £4.25, and a free fanzine is included with the initial 10,000 copies of the album. There are two extra tracks with the cassette. A free gold flexi-disc is being distributed with the new edition of fashion magazine *ID* and promotion includes press ads, combined advertising with retailers, bill posters, badges and 200 shop displays.

Pinnacle labels' product

By TERRI ANDERSON

PRODUCT PRESENTATIONS at the Pinnacle sales conference were made by Eagle, Trojan, Chiswick, Arrival, Penthouse, Witch and Earlobe labels.

Heading Eagle's list is the first release by the newly-signed Jo Anna Forte, a single entitled *The Chosen Few*. An album is currently being recorded. New singles will soon be released from *High Society (Got To Get Out Of This Rut)* and *The Monks*.

Clive Stanhope, general manager of B&C, introduced the Trojan catalogue, which has now come to Pinnacle for distribution. The first new release the Pinnacle force will be handling is the Lee Perry *Upsetter Collection*, but the label wants work done on selling its entire catalogue. This has, Stanhope said, been under exploited in the past three years — because although there was a distribution deal with CBS no selling in was done because Trojan had not been able to set up a sales force.

One item stressed was the recently-released limited edition of *The Trojan Story*. This boxed set is, Stanhope said, doing quite well, but is not yet sold out. To be released on April 11 by another B&C label, *Mooncrest*, is some early Steeleye Span material, recorded live at *Hammersmith Odeon*.

Ted Carroll, MD of Chiswick, was introduced by Pinnacle general manager Tony Berry as "one of the first to have negotiated a

distribution deal with us". His presentation pushed product on the Ace label (Chiswick itself going through EMI). Previewing albums by *Elmore James*, *Huey Piano Smith* and a collection of Texas R&B artists, Carroll remarked: "I have never bothered to do too much promotion on the Ace label before, but it is being built up strongly this year." Forthcoming releases include such names as *Little Richard* and *BB King*, *John Lee Hooker* and *Etta James*.

The Chiswick and Ace dealer price is going up, but during April dealers are being offered one free LP with every 10 — of whatever combination of titles — they order.

Polly Brown of *Witch Records* gave the reps a rare chance to have a single presented to them by the artist who recorded it — because she is MD of her own label. Her current release is *Precious To Me*, the cover of a release currently in the US charts but unable at present to be released here because of contractual problems.

The *Sax Maniax' Never Gonna Lose Me*, on *Penthouse*, was presented as a single which is already picking up good airplay; and *Arrival* presented *Keith Marshall's Only Crying* single.

Larry Uital of *Earlobe* presented a new single by some old names — *Dozy, Beaky, Mick and Titch* (now to be known as *DBMT*). The release is entitled *In The Coven*.

Extensive backing for Tygers' LP

MCA IS mounting an extensive marketing and promotion campaign for the April release of the new Tygers Of Pan Tang album, *Spellbound*, which coincides with a nationwide tour. The first 20,000 copies of the album will contain a free autographed poster and all initial orders will be shipped with a window streamer. Full page ads will be taken in the rock press and there will be window displays and flyposting nationwide.

The album will be discounted by the Virgin, Our Price and HMV retail chains. A single taken from it, *The Story So Far*, is currently available in a colour bag. The tour starts April 22 in Cardiff and includes London's Hammersmith Odeon on May 11.

Ronco releases

RONCO IS releasing two albums soon for TV exploitation this spring. One is *The Man, The Music, The Legend by Merle Haggard*, which begins its TV campaign this week in the Anglia and Granada areas, followed by a national roll-out. The second will be a compilation album, whose details and promotion schedule are not yet complete.

STUDIO NEWS
on pages 14 and 15

Ikin returns home to old job

PETER IKIN, director of marketing for WEA, is to return to Australia. He leaves the UK company in mid-April, and will rejoin WEA Australia in his former position of marketing director.

Ikin joined WEA UK last October, working for the UK operation in a caretaker capacity pending the appointment of a new managing director. Paying tribute, WEA president Nesuhi Ertegun said: "Ikin is one of the outstanding executives in WEA International, and I felt I needed his expertise as important policy changes were being made in our English operation."

ADRIAN RUDGE has left Polydor after 11 years with the company,

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Adam Ant wins Decca court case

ADAM ANT last week won a High Court order to stop Decca, his former recording company, going ahead with a plan which he claimed "would amount to cashing in on his current success".

He was granted a temporary injunction banning Decca from releasing records of 12 of his songs originally recorded as demonstration tapes in 1978.

Adam, suing Decca under his real name, Stuart Goddard, complained that the release of the old recordings would not be to his credit.

Decca claimed to be entitled to release the songs under an agreement signed with Adam and previous members of the Adam and the Ants group in July 1978. Adam is the only remaining original member of the group, and now records for CBS.

A Decca spokesman said after the hearing: "We are obviously disappointed with the decision. There is every possibility that Adam and the Ants fans will now suffer as these recordings will only be available in the lower quality bootleg form now in circulation." He added that Decca would be considering an appeal.

Second Domingo single rush-released by EMI

PLACIDO DOMINGO'S second single containing arias from Puccini's *Tosca* and Verdi's *Aida*, has been rush-released by EMI and will be in the shops this week.

The single, released in conjunction with an album — *A Portrait Of Placido Domingo* — comes just a few months after DG's single of Sammy Cahn's *Be My Love*.

That did not do particularly well, but it did have a beneficial effect on sales of the Domingo album DG was also releasing by gaining increased airplay on such radio shows as Terry Wogan, which otherwise would have been reluctant to feature the tenor.

EMI, however, is confident that the single, *The Stars Were Brightly Shining and Celeste*, will do well and has rush released in an attempt to cash in on the recently screened live broadcast from New York of Verdi's *La Traviata*, and his Parkinson show appearance. The company is supporting the release with national paper ads featuring both the album and single.

NICOLAS SOAMES



K-tel's Disney picture discs

K-TEL IS planning to release a series of six picture discs from the Walt Disney catalogue in time for the pre-Christmas market and aimed as gifts for the younger generation.

Among the titles will be *Lady And The Tramp* (left), *Snow White And The Seven Dwarfs* and *Pinocchio*, and K-tel will have exclusive distribution rights in the UK. The company has already released the *Mickey Mouse Disco* album, and is planning the issue of the *Mickey Mouse Rock LP*.

Fripp budget double tape offer

ROBERT FRIPP'S Frippertronics album, *Let The Power Fall* (EGED 10), released on Editions/EG through Polydor on April 17, is coupled with Fripp's *League Of Gentlemen* (EGED 9) in a specially low-priced cassette version.

Under the banner *Two Albums On One Cassette*, it will be promoted nationally together with the album, via an extensive advertising campaign, four colour point-of-sale posters and in-store displays. Dealer price for the cassette (EGDC 1) is

£3.04, while the Frippertronics album has a special price of £2.37.

DinDisc discount for Modern Eon debut single

DINDISC HAS devised a discount voucher scheme for Modern Eon's debut single on the label, *Euthenics* (DIN 30). The voucher will qualify the holder for a 15p discount off the record at all Virgin and HMV stores and will be distributed among DJs on the DinDisc mailing list who in turn will be asked to pass them on to the appropriate fans at their gigs.

Modern Eon have recently completed a tour supporting *The Stranglers* and are close to completing the recording of their debut LP, set for release in early May.

Stiff Americans

STIFF RECORDS' first album of the year is *Declaration Of Independents* — (YANK 2 RRP £3.99), originally released in the US last year and featuring the cream of American independent releases over an 18 month period ending last summer. Amongst the acts featured are SVT, Pylon, *The News* and *Bubba Lou & The Highballs*.

The Look
NEW SINGLE

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(no 6 - Music Week)

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SOUNDS	on application	

U.K. CIRCULATION

ABC July - Dec '80 LATEST C.P.T.

RECORD MIRROR	£7.99 cost per thousand
NME	£11.89 cost per thousand
MELODY MAKER	£14.36 cost per thousand
SOUNDS	see above

U.K. READERSHIP

NRS July - Dec '80 LATEST C.P.T.

RECORD MIRROR	£1.60 cost per thousand @ 5 readers per copy
MELODY MAKER	£1.67 cost per thousand @ 8.6 readers per copy
NME	£1.94 cost per thousand @ 6.5 readers per copy
SOUNDS	see above

By summer '81 Record Mirror will receive results of its first NRS. But even now, taking the pessimistic view that RM has fewer readers per copy than any of its weekly rivals, it still represents the very best value in terms of cost per thousand readers and copies sold in the U.K. Colour in Record Mirror is no more expensive than a mono page in either NME or Melody Maker.



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NEWS

Hayes unions to meet Thorn-EMI

A MEETING between union representatives and management at EMI Tape has led to the setting up of another meeting at a higher level of Thorn EMI to discuss the future of the tape factory.

A works conference last week allowed the TGWU research team, with representatives of ASTMS and the other four unions at the factory, to put the case for avoiding the threatened closure of the plant — which would result in 270 redundancies and reduce UK production of audio tape to practically nil.

The unions want Thorn EMI to turn the factory over to making video tape. Brian Bolton of the TGWU research department told *MW* that the local management at Hayes agreed that the unions' plan was feasible, and that the Hayes plant had "the capacity and the skilled workforce" to carry it out; better funding from Thorn EMI was required however.

With the help of Hayes management the unions were seeking a meeting with Thorn EMI management, which they anticipate will be the first of two. The second will possibly see the rare but not unheard-of combination of a local management and confederated union representatives making a joint request for rescue.

At press time Thorn House confirmed that a meeting had been set up between the unions and "senior management" at Thorn EMI, but the composition of the management negotiating team had not been decided.

MP continues PRS fight

LABOUR MP Leslie Huckfield, who unsuccessfully sought a Department of Trade inquiry into the PRS in the House of Commons last month, has now asked PRS chairman Richard Toeman if the council will authorise "an independent review" of PRS.

In an open letter to Toeman, the MP reiterates his allegations that "an almost impenetrable veil of secrecy shields the internal workings of the council and management from public scrutiny".

In reply, Toeman has written to Huckfield inviting him to visit the PRS "and see for himself exactly what goes on".

Nicholson wins Nems case

SONGWRITER and producer David Nicholson was granted an injunction in the High Court last week ordering Nems Records to return four master recordings to him.

Mr Justice Mais also granted Nicholson an order preventing Nems making further sales of the recordings and ordered an inquiry into what royalties are due to him under a 1976 distribution agreement,

with judgement for the sum found due.

The recordings involved are You Were On My Mind and Pied Piper by Crispian St Peters and Glandular Fever and Cypress by Traxter.

Nicholson has alleged that Nems repudiated the agreement by failing to pay royalties. Nems were not represented in court and judgement was given against them in default of appearance.

Radio One buys Star Wars rights

RADIO ONE has brought the rights to the US radio adaptation of the film Star Wars and the 13-part series will be premiered at Easter.

The first half-hour episode will be broadcast at midday on April 20 and the other episodes will follow on successive days. The series will feature the original music score and stars two of the original characters — Mark Hamill as Luke Skywalker and Anthony Daniels as See Threepio.

British black music label is launched

NOTING THAT "more and more dealers and record buyers are catching up on specifically British disco and soul", singer/songwriter James Player and former *Black Music* magazine editor Tony Cummings have launched a specialist label for British black music. Ultimate Records is based at 26 Broad Street Avenue, London EC2, and first release is Friends Again, by new Brit-funk team Not James Player. Distribution is through Pinnacle.

AIRC goes outside for new director

THE ASSOCIATION of Independent Radio Contractors has appointed a new director, to succeed Tony Stoller, from outside broadcasting circles.

He is Bill Coppen-Smith, an experienced administrator, organisation planner and personnel executive, who joins the AIRC association from the Reading-based brewery Courage Central.

Music Deals

BRIAN TYRRELL, marketing manager of World Records, has confirmed that the company has switched its sales and distribution to John Deacon's Conifer Records.

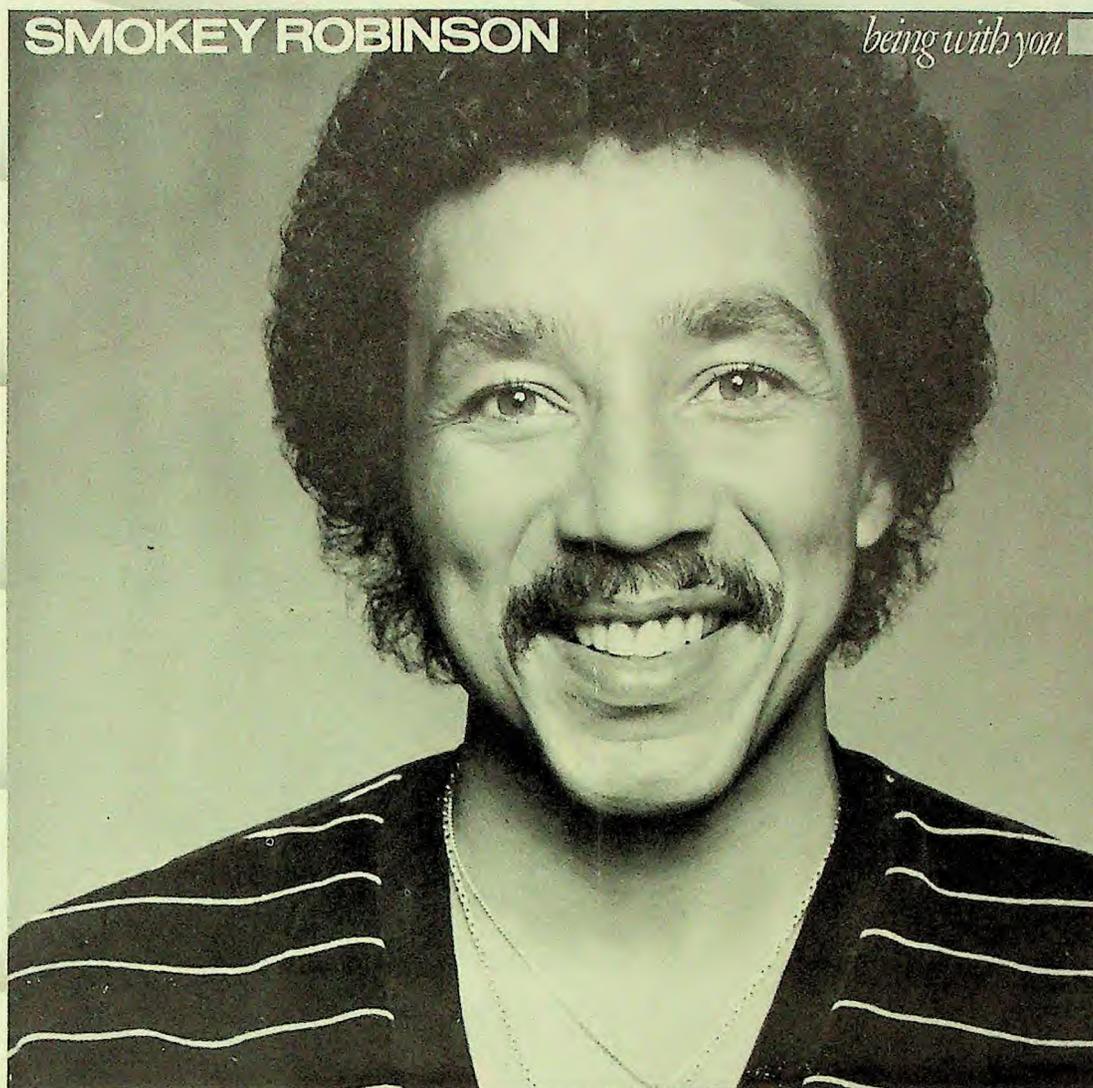
Although owned by EMI, and until now distributed by the major's sales force, WR has been looking for a distributor which could give more specialist attention to its product.

PATTI BOULAYE has signed to Celebrity Records and a single, He Is My Guy (ACS 6) is released this week. It is taken from the album, Magic (ACLP 010) which is scheduled for release on May 8. Boulaye is currently on an eight-week UK tour called The Palm Beach Revue.

WARNER BROTHERS Records has signed Jim Messina, one-time member of Buffalo Springfield, Poco and Loggins and Messina. His first album for the label, simply entitled Messina, will be released in June.

SATRIL RECORDS has signed Quiz, a London-based band formed by producers Steve Levine (recently involved with the Columbia Brothers) and Simon Humphries (producer of Secret Affair and The Jags). Their first single, It's You That I Want, is released this week.

SUNSHINE ON A CLOUDY DAY

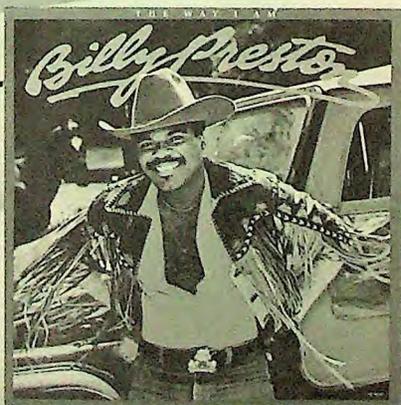


SMOKEY ROBINSON - BEING WITH YOU

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(Graham Lock NME)



BILLY PRESTON
The Way I Am
 (STML12148
 + cassette)



SYREETA
The Best of Syreeta
 (STMR 9014
 + cassette)
 18 Great tracks at a
 special price.



New
releasesWalker re-emerges
with Phoenix label

Popular violin

HMV RELEASES a limited edition boxed set of three records of four popular violin concertos by Dvorak, Bruch, Paganini and Mendelssohn played by Itzhak Perlman this month.

The set (SIS 5221), which has a dealer price of £5.45 and has been pressed in Germany is taken from the individual HMV releases over the past few years.

THERE ARE five new additions to HMV's Miles Of Music, the successful classical cassette series, this month. They are Great Choral Classics, Guitar Favourites, Violin Favourites, Military Band Favourites and Italian Operatic Favourites, all performed by major artists on EMI back catalogue.

Each cassette has 80 minutes playing time for the retail price of £4.99.

THE TEMPEST and The Waldstein are the two most well known sonatas in the third volume of Beethoven Sonatas played by Artur Schnabel in the set being re-issued by HMV.

Schnabel's Beethoven cycle, which is still highly regarded, has been re-mastered for this release, and Volume 3 covers sonatas 16-22 and 24 (RLS/TC 755 £6.06). It is issued on cassette for the first time as well.

LESS THAN a year after leaving Chandos, the record label which he helped to form, ex-RCA and CBS executive Robert Walker is back in the classical record business with his own label.

Giving the label what he feels is an appropriate title — Phoenix — he is launching the first six releases, which vary from new recordings to rare historical material, on May 1.

"I want to record the kind of artists and the kind of music that are not generally being done, or have not been done for some time," Walker comments. And there are three main areas on which Phoenix will concentrate: UK 20th century music, out-of-the-way 19th century music, and mainstream 20th century music such as Bartok, Hindemith, and Shostakovich.

But the first six releases reveal other points of interest too. Phoenix is to issue a series of records based on the virtuoso horn playing for Ifor James, the musician who, apart from being in the general freelance world, is also professor of the horn at Freiburg Conservatoire.

The first is a record of sonatas by Beethoven, Cherubini and Danzi which James plays with the pianist Jennifer Partridge (DGS 1002); the second is an album of showpieces called Merry-Go-Round with music by Poulenc, Jan Stirling, Bellini, and James himself.

Phoenix is also to issue a series of UK film music, and the first such

disc is devoted to music (recorded digitally) of suites by Frank Cordell used in the films Ring of Bright Water and Demon, released in the US and elsewhere under the title God Told Me To.

The other new disc is an LP of music by Roger Steptoe including the String Quartet No 1, played by the Coull String Quartet, and The Looking Glass, for soprano, oboe and piano played by the Hunt Trio (DGS 1001).

In addition to this, Walker has come across two intriguing historical sources. Fanny Davies was perhaps Clara Schumann's most distinguished pupil, and certainly the leading woman pianist of her time. On ALP 1001, she plays Schumann's Piano Concerto, and, because the record is of a short playing time, it retails at £1.99.

Davies is accompanied by the RPO under Ansermet (making his recording debut). The recording dates from 1928.

The second recording dates from 1926, and is Beethoven's Choral Symphony played by the LSO conducted by Weingartner (ALP 1002). Walker explains that there is no break in the slow movement, and he is particularly pleased with the transfer.

He anticipates six more historical issues by the end of the year, which, like ALP1002, will retail at £2.99. All other LPs will have a retail price of £4.99, and Phoenix Records will be distributed by Unicorn.

Reviews

Concertos Op 8 Nos 1-12, Concertos for Flute and Cello, Vivaldi, Standage, Preston, Pleeth, English Concert, Pinnock. CRD 1092. 3LP.

This is a limited edition boxed act of the popular concertos played on original instruments in authentic performing style. The discs have been available individually for some time, but together they make a most attractive act. If anyone needs to be convinced how much better The Seasons sound in authentic style, listen to the superb playing of Standage, and, as a change, Concerto No II.

Symphony No 4, Orchestre de Paris, Sizi Ozawa. CP 40351.

There are numerous recordings of this work, but though this dates from 1971 (it has not been issued in the UK before) the age

doesn't show and it offers a viable alternative. It is, above all, an uncompromising powerful reading.

John Vallier Plays Chopin, Raindrop Prelude, Military and Heroic Polonaises and the original complete version of the major Mazurka. ARG 001, distribution Pinnacle. £4.99 r.p. cassette also available.

I find this record surprising. The first track, the Military Polonaise, sounds quite uninspired to me, whereas by the time I get to the B flat minor Scherzo there is the character of the great Chopin player distinguished by the legato playing claimed by the pianist's publicists. Vallier is certainly making an impression on the UK piano world, after decades in obscurity, and his extensive tour which continues until May should help sales. An interesting alternative to the standard names. It comes with gatefold sleeve.

CBS plans experimental
music project with Boulez

AN EXTENSIVE recording plan has evolved from discussions between CBS and Pierre Boulez, director of IRCAM, the electronic/acoustic research establishment in Paris, which will result in a number of recordings of experimental music over the next few years.

This is in addition to other recording projects using Boulez both as a conductor of music by Schoenberg and other 20th century composers, as well as works by Boulez himself.

The latest important release by Boulez is Bartok's Bluebeard's Castle with Tatiana Troyanos and Siegmund Nimargern, played by the BBC Symphony Orchestra which is contained in an attractive box set with The Wooden Prince. The Miraculous Mandarin and Dance Suite.

This is a 3LP set (79338) with a dealer price of £8.58. All the works are being performed by the English National Opera at the London Coliseum in April.

RETAILING

RAVRO complains to BPI about
code's 'right of entry' clause

ONE CLAUSE in the latest version of the BMRB chart shop agreement is concerning RAVRO which has complained to the BPI about it.

Harry Tipple, RAVRO chairman, said that wording of part of clause six seemed to give agents of the BMRB or BPI the right to enter and search shops when investigating suspected acts against the Code of Conduct at chart shops.

"We are completely in agreement with all the changes the Committee of Enquiry into chart hyping made to the dealers' code — except this one," he told MW.

Clause six refers to the Code of Conduct agreed by record companies which are BPI members, in which they undertake not to use "unfair influence" on the sales returns made by chart shops.

The dealers' agreement states: "It is your duty as a chart panel member to inform BMRB should you feel that any company is contravening the Code of Conduct, and to assist BMRB and its agents to investigate any suspicious circumstances. The investigations may include entry onto those premises and a comparison of stock records and

invoices with current stock . . ."

Tipple commented: "There are enough people who have the right to enter your property already without adding another one."

He was worried about new chart dealers who might sign the agreement unsuspectingly, and confirmed that RAVRO has suggested that the clause should be amended to include the words "with the retailer's permission"

The BPI states that it has noted RAVRO's remarks and will replay in due course.

Davison drops Ali Baba for HMV job

MW's ONE-TIME Counterspy, Mike Davison, has retired from the ranks of the record retail indies. Reversing the more common trend — for record chain and multiple department managers (and some record company reps) to move into independent retailing — Davison has given up his Ali Baba record shops in Liverpool to become manager of an HMV branch in the city.

Like many indie dealers in the past few years, Davison had been considering giving up altogether and had ceased to contribute his observations on the trade to MW because he was beginning to find everything he saw rather disheartening.

HMV's offer has changed his outlook. "The opportunity was put before me. I thought about it, and with the pressures there are on the

small, permanently under-capitalised, dealer it seemed a logical move.

"HMV is very firmly a record and music chain, poised on the edge of a big expansion programme."

The move has given Davison little time for pondering on the differences between the indie and the chain as ways of life, but he notes "the more formalised paperwork and need to do things to a timetable" and is aware that he will have to make a conscious effort to keep in touch with customers, now that he has stepped away from the counter and into the office.

He reflects that giving up his independence has in many ways given him what he wanted — but could not expand sufficiently to achieve — when he was an indie. Greater passing trade (in a busy

commercial area of the city instead of on the outskirts) allows for greater stock range — jazz, for example, which the Ali Baba shops could not afford to indulge in, or a good range of soundtrack albums.

Most importantly, he can do what only the better capitalised indies can do at present, that is to stock and sell video and so be in at the beginning of what could be a new age in entertainment.

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



THE CHARRED and drenched remains of album and cassette stock are examined by members of staff at Morlings in Lowestoft after fire devastated part of the shop (left). Morlings has been in business since the turn of the century and its record department was redesigned only six years ago. Although the fire had been confined, the smoke, and then the firemen's hosing down, left most of the stock of radios, TVs, organs, pianos, records and sheet music unsaleable. However, work is already going ahead with renovation and restocking, and it should be a case of business as usual within very few weeks.

Collectors' corner

By JIM EVANS

CHARLY RECORDS has come up trumps once again with a further 11 releases in its excellent R & B series. The first batch — reviewed on this page some months ago — proved steady sellers, and these latest releases should do just as well, if not better.

Choice titles include:

T-Bone Walker with T-Bone Jumps Again (CRB 1019) straddles jazz, blues and rock 'n' roll and, as Danny Adler says: "He is a name to be said in the same breath as Duke, Prez, Gershwin, Django, Bird or Lady Day." The album is the pick of current Charly crop.

Jimmy Reed's High and Lonesome (CRB 1013) includes three previously unreleased tracks — Sugar Sugar, It's You Baby and You Upset My Mind — and covers some of his rarer, but superior Vee Jay product. Reed's career ended tragically in 1976 after a heart attack and this LP is a fine memento for

aficionados and those new to Reed's music.

Elmore James' music, (Got To Move, CRB 1017) like so many of his ilk, found fame after his death. And, as Alan Balfour's excellent sleeve notes point out, his sound influenced the white blues revival of not so long ago. The superb and influential Dust My Broom is included in this collection which draws on material from Vee Jay, Sansu and Chief Records.

John Lee Hooker's Everybody Rockin' (CRB 1014) draws on the best of his Vee Jay material, and of the 16 tracks there are fine versions of Maudie, I'm So Worried Baby and the title track which itself is an apt description of the Vee Jay sound.

Eddie Taylor's Big Town Playboy (CRB 1015) is the best retrospective of this talented bluesman's career and has been available for a long time. This man deserves far more recognition than he has received to date.

S A N T A N A

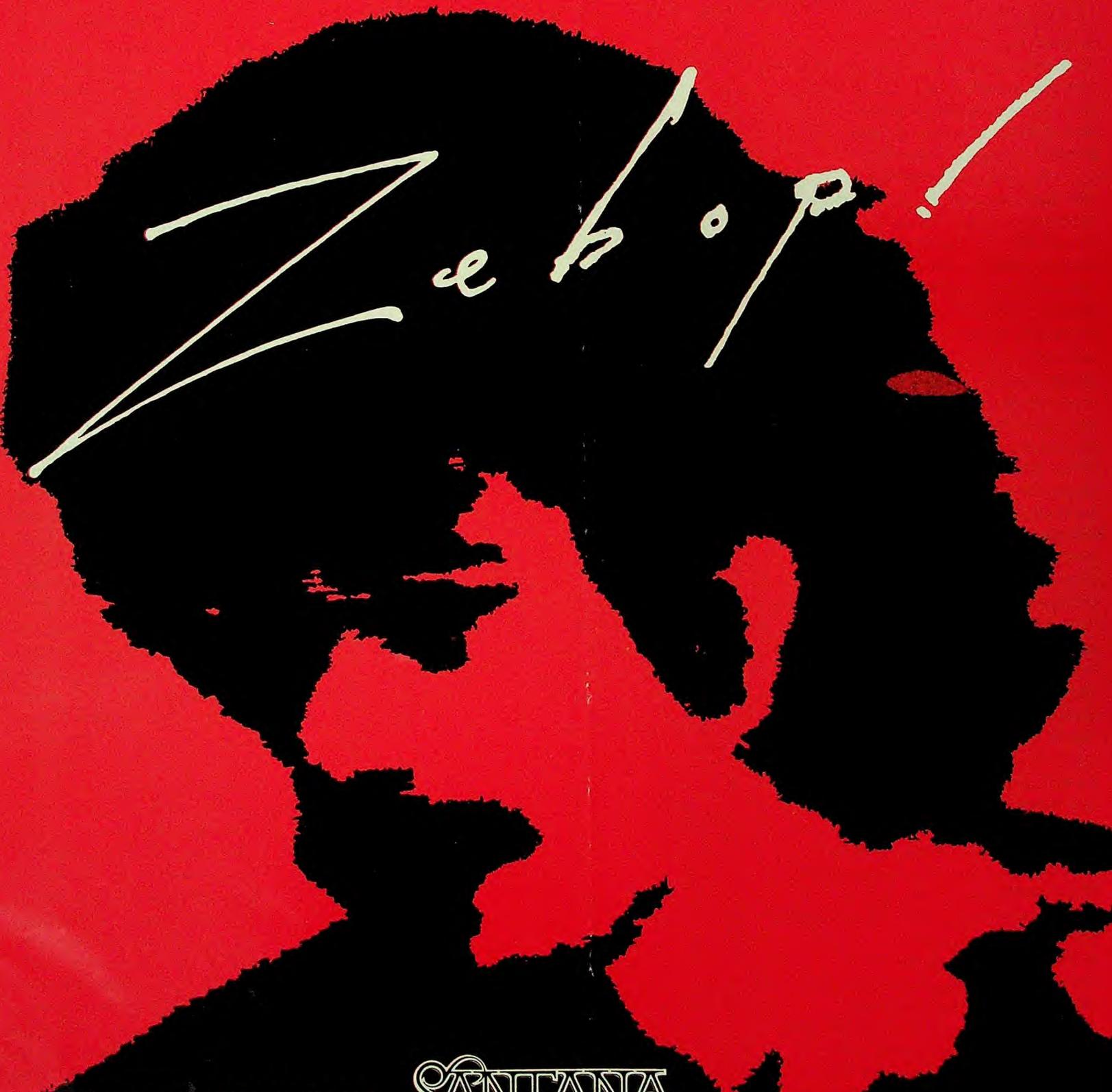
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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK
HANDS UP — Ottawa

DAVID HAMILTON'S ALBUM OF THE WEEK
MUSTN'T GRUMBLE — Chas & Dave Rockney (909)

CAPITAL: PEOPLE'S CHOICE
BY ALL MEANS — Alphonse Mouszon
CLYDE: CURRENT CHOICE
CAN'T GET ENOUGH OF YOU — Eddy Grant
DOWNTOWN: MUSIC MOVER
MAMA DON'T — J.J. Cale
FORTH: STATION PICK
NOT FADE AWAY — Eric Hine
LUXEMBOURG: POWERPLAY
IS VIC THERE — Department S
BBC SCOTLAND: SINGLE OF THE WEEK
GAMES — Phoebe Snow
PENNINE: PENNINE PICK
DREAMING — Alan David
MANX ALBUM OF THE WEEK
LESLIE, KELLY & JOHN FORD COLEY — A&M

AIRPLAY ACTION

Radio One listings are based on actual plays logged between 7 a.m. to 7 p.m. weekdays and 7 a.m. to 5 p.m. Saturday and Sunday, on a Friday to Thursday cycle. Information supplied by Sham Tracking (01 460 7564).
Listings exclude last week's Top 40

	RADIO ONE	RAD101	BBC SCOTLAND	BBC WALES	BBC WALTER	BBC WILSON	BBC WILSON	BBC WILSON	CAPITAL	GITTY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORIELL	PENNINE	PICCADILLY	SPAIN	SWANSEA	SWANSEA	SWANSEA	TRENT	VALLEY	VICTORIA
	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS	10 PLAYS
AIR SUPPLY Lost in Love Arista ARIST 329 (F)																											
AMOD, CHRIS This Must Be Love Precision PAR 118 (A)																											
APRIL WINE Just Between You . . . Capitol CL 16184 (E)																											
BANE , Honey Baby Love Zonophone Z19 (E)																											
BUDD, JULIE Roses & Rainbows A&M AMS 8117 (C)																											
BUREAU Only For Sheep WEA K 18478 (W)																											
CALE, J.J. Mama No Island WIP 6691 (E)																											
CAINE, MARTI I'll Never See You Again BBC RESL 90 (A)																											
CHAMPAIGN How 'Bout Us CBS 1046 (C)																											
COOLIDGE, RITA Let's Go Dancing A&M AMS 8119 (C)																											
CRAWFORD, RANDY Love Theme RCA 676 (C)																											
CROSS, CHRIS Ride Like The Wind Warner Bros K 17582 (W)																											
CAMPBELL, TUCKER Dream Lover MCA 675 (C)																											
CLAYDERMAN, RICHARD Ballade . . . Sonet SON 2219 (A)																											
DIXON, NIGEL Thunderbird Stiff BUY 103 (C)																											
DICKSON, BARBARA Only 17 Epic EPC 1058 (C)																											
DETROIT SPINNERS Yesterday Once More Atlantic K 11564 (W)																											
DEXY'S MIDNIGHT RUNNERS Plan B EMI 6046 (E)																											
DIRE STRAITS Skateaway Vertigo MOVIE 2 (F)																											
DEPECHE MODE Dreaming Of Me Mute 013 (RT/SP)																											
DUNLAP, GENE Rock Radio Capitol CL 16186 (E)																											
DES BARRES, MICHAEL Somewhere . . . Dreamland DLSP 9 (F)																											
EDMONDS, DAVE Almost Saturday SwanSong SSK 19424 (W)																											
EVERLY, PHIL Dare To Dream Epic EPC 9575 (C)																											
EARTH WIND AND FIRE And Love Goes On CBS 9521 (C)																											
EUGENE/SYNCOPATERS Great Romantic Rocket XPRES 50 (F)																											
FORTE, JOANNA Chosen Few Eagle ERS 007 (P)																											
FRANKLIN, ARETHA Can't Turn . . . Arista ARIST 395 (F)																											
FISCHER Z Marliese Liberty BP 387 (E)																											
FIREFLY Love Excaliber																											
FRICKE, JANIE Enough Of Each Other CBS 9396 (C)																											
FORBERT, STEVE Romeo's Tune Epic EPC 1106 (C)																											
FRESHIES Wrap Up . . . MCA 693 (C)																											
GAP BAND Humpin' Mercury MER 63 (F)																											
GAYE, MARVIN Praise Motown TMG 1225 (E)																											
GAYLE, CRYSTAL Half The Way CBS 024 (C)																											
GIBB, TERRIE Somebody's Knocking MCA 685 (C)																											
GOLD, ANGIE Every Home . . . Kaleidoscope KRL 1032 (C)																											
GILTRAP, GORDON Magpie Rag PVK PV 101 (SP)																											
GRANT, EDDY Can't Get Enough Of You Ice/Ensign ENY 207 (F)																											
HAIN, KIT Danny Decca F13903 (F)																											
HOLLAND, JOOLS Bumble A&M AMS 8111 (C)																											
HINE, ERIC Not Fade Away Radioactive RAD 101 (A)																											
JACKSON, JOE One To One A&M AMS 8116 (C)																											
JACKSON, JERMAINE You Like Me Motown TMG 1222 (E)																											
JONES GIRLS At Peace Philadelphia PIRA 1030 (C)																											
JONES, QUINCY Ai No Corrida A&M AMS 8109 (C)																											
JUPP, MICKEY Don't Talk To Me Good Foot GRF 001 (P)																											

'Two Hearts'

STEPHANIE MILLS

featuring
**Teddy
Pendergrass***

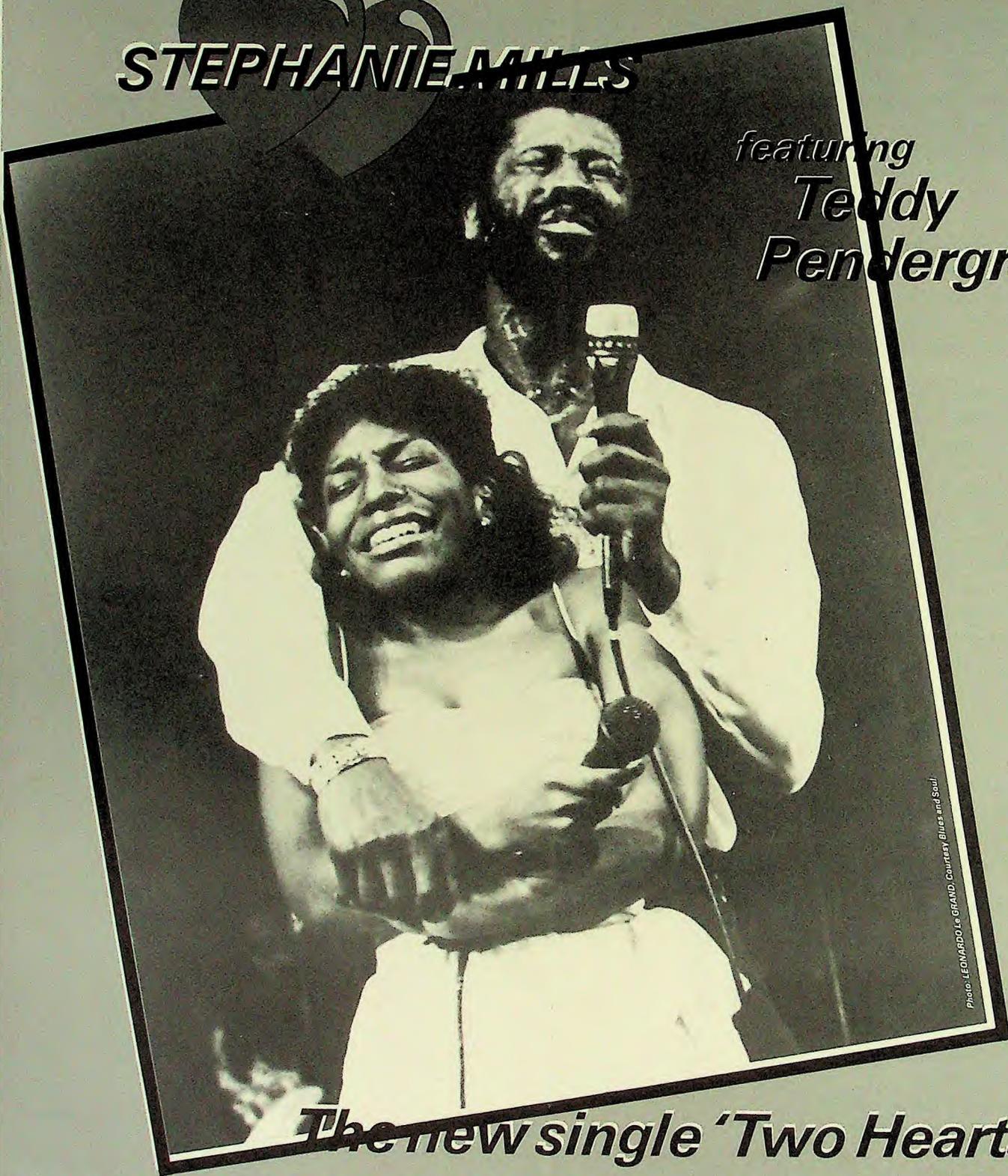


Photo: LEONARDO LE GRAND, Courtesy Blues and Soul

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TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	7	THIS OLE HOUSE Shakin' Stevens (Stuart Colman) Leads ● Epic EPC 9555 (C)	
£ 2	5	3	MAKING YOUR MIND UP Bucks Fizz (Hill) Paper/Steve & Nickelodeon (Intersong) ● RCA 56 (R)	
3	4	6	LATELY Stevie Wonder (Stevie Wonder) Jobete (UK)/Black Bull Motown TMG 1226 (E)	
4	2	8	KIDS IN AMERICA Kim Wilde (R. Wilde) Rickim/RAK ● RAK 327 (E)	
£ 5	8	7	EINSTEIN A GO-GO Landscape (Landscape) Landscape/Sunbury RCA 22 (R)	
6	3	4	CAPSTICK COMES HOME/SHEFF. GRINDER Tony Capstick/Carton Main Frickley Colliery Band (J. Leonard) Tyke Music Dingles SID 27 (SP)	
7	10	6	INTUITION Linx (Carter/Grant/Martin) RSM/Solid Chrysalis CHS 2500 (F)	
8	6	9	FOUR FROM TOYAH Toyah (Nick Tauber) Sweet 'N' Sour Songs/Safari ● Safari TOY 1 (SP)	
9	11	5	IT'S A LOVE THING Whispers (Whispers/Griffey/Sylvers III) Chappell Solar SO 16 (R)	
10	12	4	D-DAYS Hazel O'Connor (Tony Visconti) Albion Music Albion ION 1009 (SP)	
£ 11	23	7	CAN YOU FEEL IT Jacksons (Jacksons) Carlin Epic EPC 9554 (C)	
▲ 12	26	4	NIGHT GAMES Graham Bonnett (Francis Rossi/John Eden) Quarry Music/Eaton Music Vertigo VER 1 (F)	
13	17	5	WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart/Colin Blunstone (D. Stewart) Jobete Stiff BROKEN 1 (C)	
▲ 14	31	3	GOOD THING GOING Sugar Minott (Forbes) Jobete RCA 58 (R)	
£ 15	21	5	ATTENTION TO ME Nolans (Ben Findon) Black Sheep Epic EPC 9571 (C)	
16	13	5	MIND OF A TOY Visage (Visage/Ure) Island/Copyright Control Polydor POSP 236 (F)	
17	9	11	DO THE HUCKLEBUCK Coast To Coast (Hal Carter) Leads Polydor POSP 214 (F)	
18	7	8	JEALOUS GUY Roxxy Music (Ferry/Davies) Northern Songs ● E.G./Polydor ROXY 2 (F)	
19	NEW		CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Ennio Morricone (-) EMI/BBC BBC RESL 92 (A)	
£ 20	29	3	JUST A FEELING Bad Manners (Roger Lomas) Magnet Magnet MAG 187 (A)	
21	15	11	REWARD Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers Mercury TEAR 2 (F)	
22	16	8	PLANET EARTH Duran Duran (Colin Thurston) Trited/Carlin/Peterman EMI 5137 (E)	
23	14	6	YOU BETTER YOU BET The Who (Bill Szymczyk) Eel Pie Polydor WHO 4 (F)	
24	25	4	NEW ORLEANS Gillan (KR Production) Dominion Music Virgin VS 406 (C)	
25	20	8	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF Kool & The Gang (The Gang) Planetary Nom De-lite KOOL 11/1112/Gang 11 (F)	
26	18	8	KINGS OF THE WILD FRONTIER Adam & The Ants (C. Hughes) EMI CBS 8877 (C)	
27	NEW		AND THE BAND PLAYED ON Saxon (Saxon/Thomas) Saxsongs/Carlin Carrere CAR 180 (W)	
28	19	8	STAR Kiki Dee (P. Williams) Shogun/Eaton Ariola ARO 251 (A)	
£ 29	53	2	MUSCLE BOUND/GLOW Spandau Ballet (R. Burgess) Copyright Control Reformation/Chrysalis CHS 2509 (F)	
30	24	6	I MISSED AGAIN Phil Collins (Phil Collins) Effectsound/Hit & Run Virgin VS 402 (C)	
£ 31	50	2	FLOWERS OF ROMANCE Public Image Ltd (PIL) Virgin/Warner Brothers Virgin VS 397 (C)	
32	32	3	UP THE HILL BACKWARDS David Bowie (Bowie/Visconti) Bawley Bros./Fleur RCA BOW 9 (R)	
£ 33	54	2	WATCHING THE WHEELS John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros Geffen K 79207 (W)	
34	35	4	JITTERBUGGIN' Heatwave (James Guthrie/Johnnie Wilder Junior) Rodsongs GTO GT 290 (C)	
35	36	6	JOHN I'M ONLY DANCING/BIG GREEN CAR Polecats (Edmunds) Chrysalis/Mainman/Burlington Mercury POLE 1 (F)	
36	42	3	MAKE THAT MOVE Shalamar (L. Sylvers) Chappell Solar SO 17 (R)	
£ 37	55	2	SKATEAWAY Dire Straits (Lovine/Knopfler) Rondor/Strait Jacket Songs Vertigo MOVIE 2 (F)	
£ 38	45	3	I'M SO HAPPY/TIME (REMIX) Light Of The World (Johnson) Dizzy Heights Mercury/Ensign MER 64 (F)	

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£ 39	60	2	ONLY CRYING Keith Marshall (Marshall/Blaylock) Your Music Arrival PIK 2 (P)	
40	33	3	SLOW MOTION Ultravox (Ultravox/C. Plank) Island Island WIP 6691 (E)	
41	NEW		DON'T BREAK MY HEART AGAIN Whitesnake (Martin Birch) Warner Brothers/Whitesnake Music Liberty BP 395 (E)	
42	44	3	DON'T PANIC Liquid Gold (Adrian Baker) Collar Music/ATV Polo POLO 8 (C/CRI)	
43	22	13	VIENNA Ultravox (Ultravox/Plank) Island/Copyright Control Chrysalis CHS 2481 (F)	
£ 44	73	2	CAN'T GET ENOUGH OF YOU Eddy Grant (Grant) Marco/Intersong Icol/Ensign ENY 207 (F)	
£ 45	74	2	IS VIC THERE Department S (O. Watts/D. Griffin) Modern/ATV Demon D 1003 (R)	
£ 46	65	2	BABES IN THE WOOD Matchbox (P. Collins) Magnet Magnet MAG 193 (A)	
47	47	3	JUST FADE AWAY Stiff Little Fingers (Doug Bennett) Rigid Digits Chrysalis CHS 2510 (F)	
£ 48	59	2	PRIMARY Cure Fiction (M. Hedges/R. Smith) APV Fiction FICS 12 (F)	
49	27	3	MY MUM IS ONE IN A MILLION The Children Of Tansley School (Tattersall) EMI EMI 5151 (E)	
50	49	3	ONE MORE CHANCE Diana Ross (Messer) Screen Gems EMI Motown TMG 1227 (E)	
51	NEW		BERMUDA TRIANGLE Barry Manilow (Barry Manilow/Ron Dante) Chappell Arista ARIST 406 (F)	
52	NEW		HIT & RUN Girlschool (V. Malle) Action Green (Leosong) Bronze BRO 118 (F)	
53	41	3	VITAL SIGNS/IN THE MOOD Rush (Rush/Brown) Heath Levy Mercury VITAL 7 (F)	
54	28	7	SOMETHING 'BOUT YOU BABY I LIKE Status Quo (Status Quo/J. Eden) Screen Gems EMI Vertigo QUO 5 (F)	
55	30	10	SOUTHERN FREEZE Freeze (John Rocca) Carlin/Peterman ● Beggars Banquet BEG 51 (W)	
56	38	7	CAN YOU HANDLE IT Sharon Redd (Lester/Brown) Peterman/Carlin Epic EPC 9572 (C)	
57	75	2	DREAMING OF ME Depeche Mode (D. Miller) Sonet Mute MUTE 13 (RT/SP)	
58	40	4	I SAW HER STANDING THERE Elton John/John Lennon (Gus Dudgeon) Northern Songs DJM DJS 10965 (C)	
59	34	10	SHADDUP YOU FACE Joe Dolce (J. Dolce/McKenzie) April ● Epic EPC 9518 (C)	
£ 60	69	2	WHEELS AIN'T COMING DOWN Slade (Slade) Whild John Cheapskate CHEAP 21 (R)	
61	39	10	HOT LOVE Kelly Marie (Yellowstone/Voice) Red Bus/Grade One Calibre PLUS 5 (A)	
62	57	6	(WE DON'T NEED THIS) FASCIST GROOVE THANG Heaven 17 (BEF) Din Song Music/Sound Diagrams Virgin VS 400 (C)	
63	NEW		KEEP ON LOVING YOU Reo Speedwagon (K. Cronin/G. Richrath/K. Beamish/A. Gratzler) Warner Bros Epic EPC 9544 (C)	
64	NEW		AI NO CORRIDA Quincy Jones (Quincy Jones) Heathwaves/Lazy Lizard/Intersong/Heath Levy A&M AMS 8109 (C)	
65	46	5	CEREMONY New Order (M. Hannon) Fractured Factory FAC 33 (P/RT)	
66	43	5	TWILIGHT ZONE/WRATHCHILD Iron Maiden (Iron Maiden/M. Birch) Zomba EMI 5145 (E)	
67	NEW		HUMPIN' Gap Band (L. Simmons) Rachael Leosong Mercury MER 63 (F)	
68	48	8	ST. VALENTINE'S DAY MASSACRE EP Motorhead/Girlschool (Vic Malle) Multimood Music Bronze BRO 116 (F)	
69	58	3	ALMOST SATURDAY NIGHT Dave Edmunds (Edmunds) Prestige Swan Song SSK 19424 (W)	
70	64	3	W.O.R.K. NAH NO NO MY DADDY DON'T Bow Wow Wow (Alan Tarney) Zomba EMI 5153 (E)	
71	51	10	(SOMEBODY) HELP ME OUT Beggars & Co. (McKreith/Baptiste/Wallington) Dizzy Heights Ensign ENY 201 (R)	
72	61	5	NEW TOY Lene Lovich (A. Bigname) Street Music Stiff BUY 97 (C)	
73	37	10	ONCE IN A LIFETIME Talking Heads (Brian Eno) Warner Brothers Sire SIR 4048 (W)	
74	NEW		JUST BETWEEN YOU & ME April Wine (Goodwyn/Stone) Carlin Capital CL 16184 (E)	
75	52	7	GUILTY Classix Nouveaux (S. Solo/N. Sweeney) Liberty United Artists BP 388 (E)	

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

A-Z (TOP WRITERS)	Count
Al No Corrida (Janke/Young)	64
Almost Saturday Night (Fogarty)	69
And The Band Played On (Saxton)	27
Attention To Me (Findon/Myers)	15
Babe's In The Wood (S. Bloomfield)	46
Bermuda Triangle (Manilow/Sussman/Feldman)	51
Can You Feel It (M & J Jackson)	11
Can't Get Enough Of You (Grant)	44
Capstick Comes Home/Sheffield Grinder (Capstick/Dvorak)	6
Can You Handle It (Brown/Laffer)	56
Ceremony (Joy Division)	65
Chi Mai Theme Tune Life & Times Of Lloyd George (E. Morricone)	19
D-Days (O'Connor)	10
Don't Break My Heart Again (D. Coverdale)	41
Don't Panic (Adrian Baker)	42
Do The Hucklebuck (Alfred Gibson)	17
Dreaming Of Me (V. Clarke)	57
Einstein A Go-Go (Walters/Burgess/Landscape)	5
Flowers Of Romance (Levine/Lydon)	31
Four From Toyah (Toyah/Hale/Bogen)	8
Good Thing Going (The Corporation)	14
Guilty (Solo)	75
Hit & Run (McAuliffe/Johnson)	52
Hot Love (Yellowstone/Voice)	61
Humpin' (Wilson/Simmons)	67
I'm So Happy/Time (McKreith/Wallington/Baptiste)	38
I Missed Again (Collins)	30
Intuition (Grant/Martin)	7
I Saw Her Standing There (Lennon/McCartney)	58
Is Vic There (Toulouse/Herbage)	45
It's A Love Thing (Shelby/Meyers)	9
Jealous Guy (Lennon)	18
Jitterbuggin' (Tamperton)	34
John I'm Only Dancing (Bowie/Anon/Polecats)	35
Jones Vs Jones (G. Brown/Mickens/Taylor/Kool & The Gang)	25
Just A Feeling (Bad Manners)	20
Just Fade Away (Fingers/Ogilvy)	47
Just Between You & Me (Goodwyn)	74
Keep On Loving (K. Cronin)	63
Kids In America (R. Wilde/M. Wilde)	4
Kings Of The Wild Frontier (Adam Ant/Pirron)	26
Lately (Wunder)	3
Making Your Mind Up (Hill/Dante)	2
Make That Move (Spencer/Shelby/Smith)	36
Mind Of A Toy (Remix/Various)	16
Muscle Bound/Glow (Kemp)	29
My Mum Is One In A Million (G. Lorenz)	49
New Orleans (Gilde/Roystar)	24
New Toy (T. Dolby)	72
Night Games (Hamilton)	12
Once In A Lifetime (Eno/Byrne)	73
One More Chance (Messer/Goffin)	60
Only Crying (Marshall)	39
Planet Earth (Duran Duran)	22
Primary (Smith/Tolhurst/Gallup)	48
Reward (Gill/Copell)	21
Shaddup You Face (Dolce)	59
Skateaway (Knopfler)	37
Slow Motion (Ultravox)	40
Something 'Bout You (Baby) (Supal)	54
Southern Freeze (Spannett/Mass/Rocca)	55
(Somebody) Help Me Out (McKreith/Baptiste/Wallington)	71
Star (D. Chanter)	28
St. Valentine's Day	68
This Old House (Hamblen)	6
Twilight Zone/Wrathchild (Harris/Murray)	66
Up The Hill Backwards (Bowie)	32
Vienna (Currie/Cross/Cann/Ure)	43
Vital Signs/A Passage To Bangkok (Lee/Lifeson/Pearl)	53
Watching The Wheels (Lennon)	33
(We Don't Need This) Fascist Groove Thang (BEF/Gregory)	62
What Becomes Of The Broken Hearted (Riser/Dean Weatherspoon)	13
Wheels Ain't Coming Down (Lee/Holder)	60
W.O.R.K. (Nah No No My Daddy Don't) (McLaren/Barbarossa/Ashman/Gorman)	70
You Better You Bet (Townshend)	23

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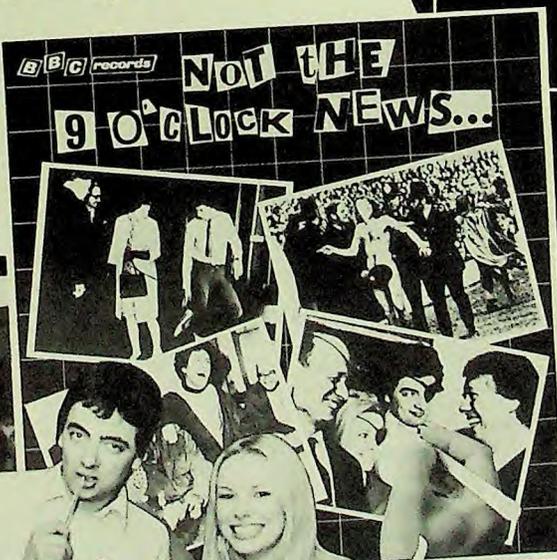
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Week-ending April 11, 1981

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

1	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549	26	NEW THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LZTV 1
2	FACE DANCES The Who	Polydor WHOD 5037	27	ARC OF A DIVER Steve Winwood	Island ILPS 9576
3	HOTTER THAN JULY Steve Wonder	Motown STMA 8035	28	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105
4	JAZZ SINGER Neil Diamond	Capitol East 12120	29	TO LOVE AGAIN Diana Ross	Motown STML 12152
5	SKY 3 Sky	Ariola ASKY 3	30	20 GOLDEN GREATS Al Jolson	MCA MCTV 4
6	NEVER TOO LATE Status Quo	Vertigo 6302 104	31	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111
7	FACE VALUE Phil Collins	Virgin V 2185	32	REMIXTURE Various	Champagne CHAMP 1
8	THIS OLE HOUSE Shakin' Stevens	Epic EPC 84985	33	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
9	MAKIN' MOVIES Dire Straits	Vertigo 6353 034	34	SOUTHERN FREEZE Freeze	Beggars Banquet BEGA 22
10	MANILLOW MAGIC Barry Manilow	Arista ARTV 2	35	STRAY CATS Stray Cats	Arista STRAY 1
11	DOUBLE FANTASY John Lennon	Geffen K99131	36	MOVING PICTURES Rush	Mercury 6337 180
12	INTUITION Linx	Chrysalis CHR 1332	37	ABSOLUTELY Madness	Siff SEEZ 29
13	VERY BEST OF... Rita Coolidge	AGM AMLH 68520	38	FLESH AND BLOOD Roxy Music	Polydor POLH 002
14	VIENNA Ultravox	Chrysalis CHR 1296	39	SCARY MONSTERS & SUPER CREEPS David Bowie	RCA BOWLP 2
15	JOURNEY TO GLORY Journey	A&M AMJLH 68520	40	DR. HOOK'S GREATEST HITS Dr. Hook & The Medicine Show	RCA BOWLP 2
43	KILIMANJARO Teardrop Explodes	Mercury 6339 035	51	ONE STEP BEYOND Madness	Siff SEEZ 17
44	GREATEST HITS VOL. 2 Abba	Epic EPC 10017	52	DIRE STRAITS Dire Straits	Vertigo 9102 021
45	BITTER SWEET Various	CBS 22082	53	RUMOURS Fleetwood Mac	Warner Brothers K 56344
46	12 GOLD BARS Status Quo	Vertigo QUO TV1	54	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004
47	WE'LL BRING THE HOUSE DOWN Slade	Cheepskate SKATE 1	55	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100
48	BULLY FOR YOU B. A. Robertson	Asylum K 52275	56	ANOTHER TICKET Eric Clapton	RSD RSD 5008
49	IMAGINATION Whispers	Solar SOLA 7	57	TIME TELLS NO LIES Praying Mantis	Arista SPART 1153
50	MY LIFE IN THE BUSH OF GHOSTS The Pretenders	Arista SPART 1153	58		

STUDIOSCENE

Edited

by
TERRI ANDERSON

New lease of life for Lansdownne

LANSDOWNNE STUDIOS' major technical update, including the installation of a computer and video equipment, is seen by owners Adrian Kerridge and Johnny Pearson as the beginning of a new lease of life for the studio, in a new age of recording technology.

The refit included modification to the Cadac console by CEG & Co, and the installation of a Melkust high speed multi microprocessor computer (48 channels). Aiming to serve — and already pulling in

plenty of work from — the rapidly expanding video industry, Lansdownne has installed equipment for music to picture and video post production work. It has an events control unit capable of controlling 32 simultaneous pre-programmable on/off events at up to 150 different points in time. It is worth noting that the audio/video industry's headlong technological rush can be measured in terms of statements like that — which would have been meaningless only a few years ago, and will probably sound rather quaint in a few years more.



WAVES IS the acronym for Western Audio-Visual Entertainment Services, a company owned by Beach Boys lead singer Mike Love and he is pictured here at the console of the WAVES mobile studio — a new project about which the recording veteran is very enthusiastic. Clients who have already used Love's mobile (apart from the Beach Boys, for whose needs it was originally designed) include Jimmy Messina and producer Terry Melchor. WAVES mobile is based at Love's home in Santa Barbara, California.

Happy days in Utopia

WHEN UTOPIA Studios were opened by renowned writer/producer Phil Wainman five years ago he had in mind a plan for acquiring the entire block of buildings which housed it, and creating a "Utopia Village".

He has in those years seen his studio complex nearly double in size, and grow to include a de luxe cutting suite and offices. Wainman was recently able to combine two auspicious events, by re-opening the studio after a three-week closedown for complete refurbishment; and quite literally raising his own flag over Utopia Village — as Spencer Court has now officially been renamed. Current clients: Bow Wow Wow, Doll by Doll and B A Robertson.

THE FACILITY to record music in synchronisation with video is becoming more and more widely used, and with this in mind the whole of the loudspeaker monitoring system in studio two at Odyssey has been ripped out and rebuilt in solid concrete and brick with a central compartment specifically designed to house video monitors. A similar restructuring is soon to take place in studio one.

Studio three (right) is equipped mainly for broadcast work with full cartridge, cassette, disc and stereo tape facilities. The near future will see the installation of four and eight track machines for those requiring multi-track facilities.

Recent clients from the TV world including Granada, Anglia and Yorkshire; and from the world of radio Capital is a frequent visitor to all four studios. Odyssey has also had a fair share of successful rock albums including The Who's latest, Face Dances presently charting at Number Two and still climbing.



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Vineyard Studios

Vine Yard, Sanctuary Street, London SE1 1QL.

Vintage year for Vine Yard

RECORD NOW, pay later is the latest incentive scheme introduced by Vine Yard Studios. The studio, in Sanctuary Street, London SE1, offers clients the chance to pay their bills via credit card and all the cards are included.

The introduction of the scheme has already helped to boost the studio's bookings which are looking extremely healthy. There was an occasion recently when the Vine Yard team had to hire another studio to do their own in-house work since their own premises were booked solid.

1981 has so far been a good year for Vine Yard. The album Southern Freeze produced by John Rocca was cut there. Other recent clients include: Pete Wingfield with The Bureau and Lee Kosmin; Mike Vernon with Rocky Sharp & The Replays for Chiswick and with Level 42 for Polydor; Graham Sacher producing Tony Christie for RCA Germany and Laurie Dipple and Micky Sallow producing The Kraze for H. Q. Records.

Further, Vine Yard's own label, Ocean Records has its first release this week, Don't Ever Trust Your Heart by Strategy (ORI) distributed via Creole/CBS. The single was produced by Barry Anderson.

Studio buzzes

World first for SSL computer desk

AS ENGLISH as Oxford, where the company is based, Solid State Logic is continuing to boost the export drive by selling computer controlled desks all over the world.

SSL equipment is installed in the world's first computerised recording truck. Danmarks Radio Copenhagen is now commissioned, and has an SSL Master Studio System including a 44-in 4000 E console) and SSL Total Recall computers. For most of this year, however, this de luxe new mobile will not be moving and will remain outside Danmarks Radio's Concert Hall studio, acting as interim control room while the studio's own one is being rebuilt. Tom Hidley is designing that to have maximum acoustic compatibility with the truck, and to take compatibility to its logical conclusions there will be identical choice of console — and Studer A800 machines.

Back home, SSL has been ordered by Pete Townshend for his new audio/video complex in Twickenham and he is also getting the SSL LiveMix video production software. The new equipment is to be installed next month.

The system is already available at Eden Studios in London, which was the first facility in the capital to install the new Master Studio System with Total Recall. However, it was in Manchester some months ago that SSL made its debut in broadcasting, when a 32-in Master Studio console was chosen for the BBC music studios there. And the Beeb has ordered four more, two for London and one each for Cardiff and Belfast.

Scotch news sheet

PULSE IS the name of a well-known medical magazine, but it is now also a series of technical information bulletins on Scotch tape, and can be obtained free from 3M. Two issues are already out (Magnetic Tape Erasure — How Serious Is The Threat? and The Handling and

Storage of Magnetic Recording Tape), but for copies of future issues write to M Luddington, Recording Materials Division, 3M UK Ltd, 3M House, P.O. Box 1, Bracknell, Berks.

Jacques Levy grant

BUDDING GENIUS can always do with an injection of finance, and so the funding of student research is always worth consideration. The APRS is considering instituting a research bursary or award as a fitting memorial to the late chairman of the association, Jacques Levy.

It is unlikely that student research is going to come up with developments of the magnitude of those achieved by Blumlein, Dolby or Neve, but — properly directed — undergraduate audio electronics specialists could answer some of the nagging, detailed questions which crop up in day-to-day sound recording work.

During their own discussions of the memorial project the APRS committee came up with several suggested subjects for research — such as the study of the importance of phase shift in mono recording; effectiveness or otherwise of the time alignment of monitors under real working conditions; and the deceptively simple-sounding question of whether live/dead end control rooms "do what they are supposed to do or not".

Universities were asked for their suggestions on how big the memorial fund should be, how it should be monitored, and what sort of projects should be considered. The APRS is considering the suggestions it has already received, and will possibly make a decision at the next committee meeting, this month.

Payment warning

YOU HAVE been warned! This is the melodramatic last line of a genuinely serious warning to studios about how to protect themselves from non-paying customers. With the result of the appeal by Air Studios in the case involving Avic Shine (who was allowed by the High Court to claim his masters from the studio even though he had not completed payment for recording sessions) expected this month, the APRS reminds its member studios of the dangers. The association urges studios to protect themselves by using a booking form which embodies the APRS recommended terms and requires the customers' signatures before recording starts. The studio then retains rights to the tapes until bills are paid.



LONDON'S MARQUEE studio has been presented with the coveted Ampex Golden Reel award for Bad Company's Desolation Angels album which was overdubbed and mixed in the Marquee's Remix Suite.

Another form of recognition which has delighted studio director Simon White and the Marquee staff has been the number of chart successes emanating from the studio (recently there were nine in the singles chart and three in the LP chart in the same week). Also, White notes with some satisfaction: "The success of new links between the studio and the Marquee Club has been demonstrated by many live recordings, including those by Q-Tips, Nine Below Zero, Praying Mantis, Roy Wood and Gary Moore."

• Pictured above at the Golden Reel presentation are (left to right) Simon White, Marquee operations manager Jerry Browse, Ampex senior sales engineer Roy Becken, and studio bookings lady Sarah Wheeler.

The far flung membership of the APRS

ABOUT THE only thing which linked the two farthest-flung points from which applications for APRS membership have come in the past couple of months is the French language. Very different versions of this are spoken in Herouville, France, and Louisiana, US.

Applications for membership from Le Chateau (and its Voyageur mobile), one of France's most gracious and famous residential studios; and from Southern Recording Video Productions Inc of Alexandria, Louisiana, have been approved by the APRS Committee.

The association also had its first ever application for membership from a bank. Barclays Bank wrote to announce that it is developing its own video production unit for instruction of staff and customers, and its studio at Teddington was seeking to join the APRS.

Satisfied that the video production work was all in-house, and that the studio is not intended to be a commercial enterprise, the committee has approved the application.

Exhibitors placed at last minute

ALL LATE applicants for space at the APRS '81 exhibition have now been accommodated. After some juggling with floor plans an extra 120 square metres of stand space have been found and all would-be exhibitors are reported to be happy.

A request from the MCI mobile that it should be allowed to station itself outside the Kensington Exhibition Centre during the event presented the APRS committee with the need to review its "no competing exhibitions outside the main venue" rule.

And while the committee was prepared to discuss the principle involved again, it was decided that the rule should be firmly adhered to this year — because a concession to MCI would be unfair when there had been no time to let other companies know what was happening.

But the question will be brought up at the exhibitors' meeting for APRS '82.

News and pictures of studios, and all sound recording topics, should be sent to TERRI ANDERSON at the *Music and Video Week* address — or call 01 836 1522.

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Moving and memories at The Mayfair

AFTER ITS moving experience of a few weeks ago Mayfair Studio is comfortably settled at 11A Sharpleshall Street, London NW1. For a 17 year-old studio which can claim The Who's Pictures of Lily as one of its earliest hits, a move to new premises is a good time to review the past.

An on-the-spot recollection of single and LP successes recorded at this lovably unglamorous Old Mayfair (at 64 South Molton Street, London W1) turns up — in no kind of chronological order — Disraeli Gears by Cream; the first Tyrannosaurus Rex album (which required reference to a rock encyclopedia to check the title) My People Were Fair and Had Sky in Their Hair But Now They're Content to Wear Stars on Their Brows; five by the Bay City Rollers, including Shang-a-Lang and Remember; B A Robertson's first four charters, from Bang to To Be Or Not To Be; Billy Connolly's outrageous In The Brownies; a whole handful of Alvin Stardust releases, including Jealous Mind, and True Love Will Never Die; all the Gary Glitter, and the Glitter Band, hits; New York Groove by Hello; Peter Shelley's Love Me Love My Dog and Peter Skellern's Hold On To Love; Forever And Ever by Slik; and Fade To Grey by Visage.

The last few weeks before the Big Move saw everyone at Mayfair torn between nostalgia for the old premises — which had endeared themselves to a long list of regular clients by having "that certain sound" which particularly appealed to them — and excitement about the new. Farewell sessions were booked at South Molton Street by artists and producers who included Phil Lynott, B A Robertson, Visage, Shock and the GB Band, also Phil Coulter, Terry Britten, Midge Ure, Gary Katz and Mike Leander.

John and Kate Hudson's names are inseparable from that of Mayfair (as, in fact, the names of Midge Ure, Richard James Burgess and Rusty Egan also appear to be). John Hudson, who had become known to many during his years at Mayfair as "the doctor" (because of his apparently uncanny ability to unscramble electronic problems on recordings which have gone badly wrong at other studios and are brought to Mayfair's hospital wing)

saw the new premises as something of a personal dream come true.

A qualified electronics engineer and a recording engineer for 10 years, he had always wanted to design and build a place for himself to work in. When Mayfair decided to move he did all the acoustic treatment for the new facility himself.

Mayfair is particularly pleased that it is linked so strongly with the musical side of the "new romantics" trend. As Kate Hudson commented recently, everyone felt rather proud when at Rusty Egan's People's Palace Valentine Ball at London's Rainbow theatre they realised that practically all the music played had either been recorded, mixed or "rescued" at Mayfair. The "rescue" refers to the work of Doctor John who is not to be confused with Doctor John.

Details of the new studio, which is described as "not the biggest, best and most expensive but a comfortable place to work in, with masses of space for expansion into video", are: Studio one — 56 square metres, with capacity up to 30 musicians; dead and live areas plus two separation booths, next to an exceptionally large control room equipped with Amek M3000 computerised 40 channel in line desk, Studer multitrack, Dolby, and a full range of ancillary electronics. Use of the Steinway grand and Leslie amps comes free. Studio two — spacious control room with a large overdub booth, custom-built desk, Studer machine and Tannoy monitors.

Summer move for AHB

ALLEN AND Heath Brenell Ltd is moving soon. Production is to be transferred this summer from the Islington, London address to new premises at Kernick Industrial Estate, Penryn, Falmouth, Cornwall TR10 9LU. Sales and design departments will be at head office at AHB Ltd, Pembroke House, Campsbourne Road, London N8.

AHB has appointed Studio Equipment Services of 100 Hamilton Road London NW11 as its main London service centre.

Healthy books in Scottish studios

STUDIO ACTIVITY in Scotland suggests that the music business recession is not biting with quite such ferocity north of the border.

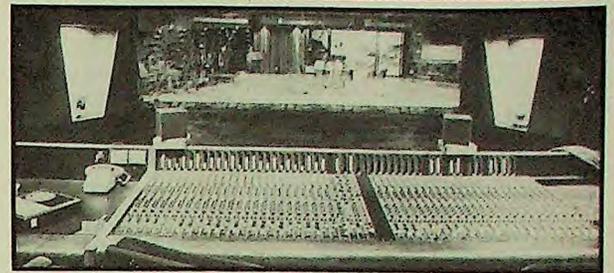
There appears to be a growing demand, particularly from a large number of new bands, for first rate recording facilities which do not charge the top rates of the most sophisticated studios.

It is a market which small businesses have been quick to recognise and Clark Soreley of Sirocco Studios, for example, not satisfied with just having launched the Kik Label for Glasgow bands Penetrations and The Outpatients, is now negotiating the upgrading of his own eight-track demo studio to 16-track.

On a slightly smaller scale a number of musicians are turning their hands to the technical side of the industry. "After all, musicians know exactly what they want," says Chris Adams of the Henry Gorman Band, whose Backshop Studios open on Glasgow's South Side in April.

"A studio run by musicians for musicians must be an improvement on all the hassle and exploitation we suffer from some businessmen."

• *Music & Video Week* intends to take a further, more detailed, look at Scottish recording studios in the next *Studioscene*.



How Osterdahl made Marcus more modern

ONCE THE recording venue for The Beatles, Bing Crosby, Tom Jones and Shirley Bassey, it is unlikely that those stars would recognise the Marcus Music studios as they are today (studio one is pictured above).

In those heady days the Bayswater, London, premises housed CTS, famous for its big-name recording and film work and since Swede Marcus Osterdahl took over in 1978, he has gone a long way to restoring the reputation as well as what he describes as their "unique acoustic character".

A former musician himself, Osterdahl set up Marcus Music UK as a new challenge in an attempt to extend the success he had achieved with his record, studio and duplicating operation in Sweden.

Initially relying on word of mouth to spread news of the studios' new facilities, Marcus Music soon attracted many satisfied customers such as Osibisa, Mary O'Hara, Alvin Lee, Gonzalez and Sweet, plus film scores for Babylon with Aswad, and The Missing Link with Leo Sayer. Most of the major jingles companies including Air Edel, Jeff Wayne and Jo and Co, have also used the studios.

More recently, Barclay James Harvest have been more or less camped in studio one for almost three months recording their next album digitally on to Sony equipment.

Also using the larger of the two studios have been Zed for Double-D Records, Rikky Sylvan for Kaleidoscope and Elkie Brooks for A&M — all produced by Eugene Moule.

Studio two has seen heavy use for jingle recording, plus the recording of Grand Prix's next album and the mixing of the new single for Coast To Coast.

The company is anxious to stress the independent nature of the operation, and studio manager Richard Goldblatt says: "We're not tied to any large organisation. We're not owned by any record company — we're in business for ourselves and for our clients."

"I reckon there isn't another studio in Europe with our facilities, acoustics, size and atmosphere."

Marcus boasts two complete studios and a copy room. Studio one has a 60 square metres live area and juggling with different construction techniques has created various special reflective and absorptive areas. The main room is 230 square metres and, seating 90 musicians, is large enough for most orchestral work.

The control room in studio one features a 48/32 Harrison computerised custom-modified mixing console. There are two Studer 24-tracks, an A800 and an A80, TLS 2000 lock system, a 20 memory auto locator and remote control, two studio A80 two-tracks and two Revox A77s. Marcus Music uses Studer and Harrison equipment throughout the UK complete and has added various custom modifications to the mixing desk such as extra stereo sends.

Studio two is smaller at 45 square metres, with a capacity of 15 people, and Goldblatt reckons it has a more intimate atmosphere and is great for rhythm tracks.

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TOP 75 SINGLES

1	THIS OLE HOUSE	Shakin' Stevens	Epic EPC 9555	51	NEW	BERMUDA TRIANGLE	Barry Manilow	Arista ARIST 406
2	MAKING YOUR MIND UP	Bucks Fizz	RCA 56	52	NEW	HIT & RUN	Girlschool	Bronze BRO 118
3	LATELY	Stevie Wonder	Motown TMG 1226	53	41	VITAL SIGNS/IN THE MOOD	Rush	Mercury VITAL 7
4	KIDS IN AMERICA	Kim Wilde	RAK 327	54	28	SOMETHING 'BOUT YOU BABY I LIKE	Status Quo	Vertigo QVO 5
5	EINSTEIN A GO-GO	Landscape	RCA 22	55	30	SOUTHERN FREEZE	Freeze	Beggars Banquet BEG 51
6	CAPSTICK COMES HOME/SHEFFIELD GRINDER	Tony Capstick/The Carlton Main Frickley Colliery Band	Dingles SID 27	56	38	CAN YOU HANDLE IT	Sharon Redd	Epic EPC 9572
7	INTUITION	Linx	Chrysalis CHS 2500	57	75	DREAMING OF ME	Depeche Mode	Mute MUTE 13
8	FOUR FROM TOYAH	Toyah	Safari TOY 1	58	40	I SAW HER STANDING THERE	Elton John/John Lennon	DJM DJ5 10965
9	IT'S A LOVE THING	Whispers	Solar SO 16	59	34	SHADDUP YOU FACE	Joe Dolce	Epic EPC 9518
10	D-DAYS	Hazel O'Connor	Albion ION 1009	60	69	WHEELS AIN'T COMING DOWN	Slade	Cheapskate CHEAP 21
11	CAN YOU FEEL IT	Jacksons	Epic EPC 9554	61	39	HOT LOVE	Kelly Marie	Calibre PLUS 5
12	NIGHT GAMES	Graham Bonnett	Vertigo VER 1	62	57	(WE DON'T NEED THIS) FASCIST GROOVE THANG	Heaven 17	Virgin VS-400
13	WHAT BECOMES OF THE BROKEN HEARTED	Dave Stewart/Cajin Blumstone	Stiff BROKEN 1	63	NEW	KEEP ON LOVING YOU	Reo Speedwagon	Epic EPC 9544
14	GOOD THING GOING	Sugar Minott	RCA 58	64	NEW	AI NO CORRIDA	Quincy Jones	A&M AMS 8109
15	ATTENTION TO ME			65	46	CEREMONY		

Week-ending April 11, 1981

● PLATINUM (One million sales)

● GOLD (500,000 sales)

● SILVER (250,000 sales)

75	21	ATTENTION TO ME Nolans	Epic EPC 9571	40	33	SLOW MOTION Ultravox	Island WIP 6691	65	46	CEREMONY New Order	Factory FAC 33
76	13	MIND OF A TOY Vrsage	Polydor POSP 236	41	NEW	DON'T BREAK MY HEART AGAIN Whitesnake	Liberty BP 395	66	43	TWILIGHT ZONE/WRATHCHILD Iron Maiden	EMI 5145
77	9	DO THE HUCKLEBUCK Coast To Coast	Polydor POSP 214	42	44	DON'T PANIC Liquid Gold	Polo POLO 8	67	NEW	HUMPIN' Gap Band	Mercury MER 63
78	7	JEALOUS GUY Roxy Music	E.G./Polydor ROXY 2	43	22	VIENNA Ultravox	Chrysalis CHS 2481	68	48	ST. VALENTINE'S DAY MASSACRE EP Motorhead/Girlschool	Bronze BRD 116
79	NEW	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Emnio Morricone	BBC RESL 92	44	73	CAN'T GET ENOUGH OF YOU Eddy Grant	Ice/Ensign ENY 207	69	58	ALMOST SATURDAY NIGHT Dave Edmunds	Swansong SSK 19424
20	29	JUST A FEELING Bad Manners	Magnet MAG 187	45	74	IS VIC THERE Department S	Demon D 1003	70	64	W.O.R.K. NAH NO NO MY DADDY DON'T Bow Wow Wow	EMI 5153
21	15	REWARD Teardrop Explodes	Mercury TEAR 2	46	65	BABES IN THE WOOD Matchbox	Magnet MAG 193	71	51	(SOMEBODY) HELP ME OUT Beggar & Co.	Ensign ENY 201
22	16	PLANET EARTH Duran Duran	EMI 5137	47	47	JUST FADE AWAY Stiff Little Fingers	Chrysalis CHS 2510	72	61	NEW TOY Lene Lovich	Stiff BUY 97
23	14	YOU BETTER YOU BET The Who	Polydor WHO 4	48	59	PRIMARY Cure	Fiction FICS 12	73	37	ONCE IN A LIFETIME Talking Heads	Sire SIR 4048
24	25	NEW ORLEANS Gillian	Virgin VS 406	49	27	MY MUM IS ONE IN A MILLION The Children Of Tansley School	EMI 5151	74	NEW	JUST BETWEEN YOU & ME April Wine	Capitol CL 16184
25	20	JONES Vs JONES/SUMMER MADNESS/FUNKY STUFF De-lite KOOL 11/1112/Gang 11		50	49	ONE MORE CHANCE Diana Ross	Motown TMG 1227	75	52	GUILTY Classix Nouveaux	United Artists BP 388

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

KEITH MARSHALL



PIK 2

'ONLY CRYING'

DISTRIBUTED BY PINNACLE : 0689 73146



Barbara Dickson 'Only Seventeen'

chart single *Spis* EPC A1058

TALENT

Edited
by
CHRIS WHITEEstablishment victory
for Battle of Bands

BATTLE OF The Bands — which less than 12 months ago was just the dream of several London businessmen — is now set to become a permanent fixture in the annual pop calendar. Following the success of the first contest, which culminated in the final at Hammersmith Odeon earlier this year, the second BOB contest has been scheduled to start from October.

Steve Lishman, a director of the Battle of The Bands company, comments: "When we announced plans for the first BOB talent contest, I think that we were all viewed with some suspicion. Industry people thought that we were just businessmen jumping on the pop bandwagon, but by the time the final was held we had made them change their minds."

"It was a case of putting the money where our mouths were — we invested £100,000 in the contest, and

made sure that all the venues were of an extremely professional standard. In fact the whole standard of entry was impressive and was an indication of the excellent pop and rock talent in the UK."

Lishman says that plans are going ahead to give the contest an international flavour — the 1982 BOB event is expected to include bands from Holland and Germany. In addition, talks have been going on with the Mecca group, with a view to co-staging the contest in Mecca venues around the UK, and it is also hoped that TV coverage will be confirmed for the event. "There will also be extensive tie-ups with local radio stations this year," Lishman adds.

● Interested groups should send a cassette with three original songs, a photo and brief biography to Battle of the Bands A&R director Anthony Forrest, London House, 266 Fulham Road, SW10 before July 30.

Small venue for Glasgow

By ELLY SALE

GLASGOW HAS finally conceded to the need for a small rock venue in the city centre — Leon's Waterfront, previously a pub, is now hosting nightly gigs for new wave and futurist bands.

Entrance is free as Glasgow's city by-laws prohibit a door charge, and, unlike other rock pubs in the city, the Waterfront has got a dancing licence which means that energetic fans aren't obliged to sit at a table to watch the musicians.

The rough side of the coin is that the bands' fees have to come out of bar profits, so they are substantially lower than at out-of-town venues. But with the present boom in Scottish talent, the waterfront provides a good opportunity for new groups to get practice and exposure.



THE UNUSUAL teaming of folk singer DJ Tony Capstick and the Carlton Main Frickley Colliery Band has resulted in one of the year's unluckiest hit records. Capstick Comes Home/Sheffield Grinder (Dingles SID 27). Capstick Comes Home is a gentle send-up of the well-known Hovis TV ad which started life as an ad-lib by Capstick while he was working the folk circuit.

Capstick recorded the number, and Sheffield Grinder — the theme music for Radio Hallam, and the single was picked up by Dingles on a one-off-basis. Capstick has recorded several folk albums, primarily for Rubber Records, and has a live LP available, Tony Capstick Does A Turn.



NOT THE Nine O'Clock News lady Pamela Stephenson, pictured above with Phonogram MD Brian Shepherd, has signed a long-term deal with Phonogram and will have her first single released in May. Shepherd comments: "Comedy, monologues, sketches plus the fact that she really can sing should ensure that the possibilities for Pamela on record are virtually limitless."

News in
brief...

AUTOMATIC RECORDS has signed Eye To Eye, which features keyboardist Julian Marshall (of Marshall Hain fame) and US singer Deborah Berg. Steely Dan producer Gary Katz is currently recording an album with the group in California... Neil Sedaka, in the UK for a 15-date tour, has a new LP, Neil Sedaka Now, released by Polydor... AC/DC will be making their only European appearance this year, headlining the second Castle Donington Monsters of Rock Festival on August 22... The Beat start their first UK tour for a year in May, the dates co-inciding with the release of their second as-yet-untitled album produced by Bob Sargeant... Liverpool Empire Theatre has made "substantial" price reductions in a campaign to attract more live concerts — the venue is now owned by the local authority and more than £700,000 has been spent on improvements, including a re-design of the auditorium and back-stage changes.

TIP SHEET

Bickerton seeks deal for State label

WAYNE BICKERTON is to revitalise his State Records label and is speaking to majors about a distribution deal for the label. "In this day, you need the clout of the big boys," he explains.

After two years of overseeing his new Odyssey Studio, Bickerton says simply: "I had the urge to get back to the label".

Signed to State is Peter Proud (a new wave Brian Ferry) whose first release is out this week (Bickerton is distributing for the moment through PRT); Motion Pictures, a Liverpool futuristic band managed by Clive, Brother of Brian Epstein ("I'm hoping lightning will strike twice"), says Bickerton, and Whittaker, a modern day Creedence Clearwater Revival.

Bickerton plans to keep the signings and releases to some six a year. He says his philosophy when signing will remain as it has for years: "It is imperative in business to reduce the risk factor" — meaning, it seems, he moderates his enthusiasm, when signing artists, with realistic contracts.

With only three artists on the roster there are obviously openings for others whose music most appeal to his "gut" reaction. "The name of the game though is to set the new trends. But like all pioneers, they do tend to get shot down with arrows occasionally."

CONTACT: Wayne Bickerton, State Records, 26/27 Castlereagh Street, London W1. Tel: (01) 402 2191.



WAYNE BICKERTON: diversifying State Records

Pub rock
promoters
book bands

TWO ASPIRING rock music promoters, Brian Jacobs and Dean Guinane, are on the lookout for rock bands to appear at a new London rock venue, The White Hart in West Acton.

Ex-musicians Jacobs and Guinane, who worked on the road with the Enid for a year, are booking bands and are hoping to establish the venue on the same level as other pub rock places like the Bridge House and The Greyhound.

CONTACT: Jacobs and Guinane at 55 Gayford Road, Shepherd's Bush, London W12. Tel: (01) 749 4717.

Japanese group looks West

ONE OF Japan's top hard rock bands, Bow Wow, believes the time is right to break into the Western market. "Particularly with the hard rock/heavy metal boom successfully hitting the record markets throughout the world", say Kathleen Connelly, of their record company.

This young band has supported Aerosmith and Kiss; recorded in LA in 1978 for a release in Japan and was chosen number one domestic band (and Kyoji Yamamoto number one guitarist) by trade and consumer papers since 1978.

Bow Wow are signed to SMS Records and published by Shinko in Japan. Otherwise they are free for the world.

Listen to their commercial tape of their latest LP, Hard Dog, and judge if the accolades laid upon them in Japan have been merited.

CONTACT: Kathleen Connelly, SMS Records A&R International Director, Kaisei Bldg., 1-8-10, Azabudai, Minato-Ku, Tokyo, Japan. Tel: Tokyo 586 9031. Telex: J29321 SMS.

Engineer looking
for freelance work

BUSY NEW YORK recording engineer Michael Barbiero has decided to branch out from in-house engineering at Media Sound into more freelance work.

Barbiero has specialised in remix engineering for such clients as the Detroit Spinners (Working My Way Back To You and Cupid) and The Jacksons (Shake Your Body).

CONTACT: Richard Ogden or Binna Waldo at Ozone Management. Tel: (01) 960 0955/6.

SELECT SINGLES

Reviewed
by
TONY JASPER

CHART CERT:

ROGER TAYLOR
Future Management (EMI
5157 EMI).

WHITE RUSSIA
Valentine/Clothes (Trivia TRIV 01.
Indie). Tight effective two-sider,
prefer Clothes but both cuts get
ovation. Love them. Synthesizer
dominated but great basic
underpinning.

ZEITGEIST
Shake — Rake (Human HUM 5,
Stage One). Vocals in English; New
Order — Joy Division pounding
stylised backing, vocals partly
shouted rather than sung, keeps
coming and demanding attention.

ROY WOOD HELICOPTERS
Green Glass Windows (EMI 5156
EMI). Effective key change for
primary school vocals to join Wood
on pacy tune, familiar Wood
arrangement with some lines from
past days. Has very catchy air which
could score.

THE FLYING LIZARDS
Hands 2 Take (Virgin VS 392,
Virgin). Best since Money, back to
half-sung/spoken vocals.
Cunningham gives sparkling
backing with clever instrumentation.
Pic bag.

KIT HAIN
Danny (Decca F13903, PolyGram).
Gains commercial strength from
around 1.57, ending with
considerable power. But previous
plaintiveness, slow running-in may
deter programmers ploughing
through release pile, who may not go
beyond 45 seconds.

STRANGER THAN FICTION
Losing You (Ambergris, AGM 15,
Indie). Hypnotizes, knock-out
earthy riff which drives as
relentlessly as vocals, thuds home,
should not be left to small-time.
A&R people — listen!

YOUNG MARBLE GIANTS
Testcard EP (Rough Trade RT 059,
Rough Trade). Like Final Day
release laid-back short cut magic,
sensitive with identifiable pick-up
feel. Creative national, ILR radio
stations should play this but will
they?

BILL NELSON
Banal (Mercury WILL 1,
PolyGram). Nelson difficulties
may be over, '79 cut which sounds
better, more contemporary than
many futurist 45s of moment. Soars,
floats and breathes quality. Pic bag.

CAPTAIN MUSTARD
Funky Burger (Barelay BA — 108 62
722, Stage One). Colourful amusing
bag, promo copies oozing sachets of
mustard. But though amusing not
novelty, rather dead straight disco



MARC BOLAN: commercial push.

MARC BOLAN
Return Of The Electric Warrior EP
(Ram MBFS 001, Stage One). Bolan
fan club obtain the masters from
Granada, one from EMI, main cut
Sing Me A Song rides, stands time so
well, smooth sound with usual artist
commercial push.

with chirpy girls behind lead, stands
chance.

STEVE RODWAY
Say Goodbye To Love (Solid Gold
SGR 106, RCA). Weak early 12 to
37 seconds in before sparkling with
rhythmic pushing tune plus vocals.
Addition of girl back-ups
praiseworthy — so also rock guitar
outing before main vocals. Up-
tempo promiser.

TERRY WOODS
Tennessee Stud (Chiswick CHIS
142, EMI). Philip Lynott produces,
adds back-ups. Fast pace, sounds
fine but do horse orientated lyrics
sell!

ALAN MILLS AND THE
HUCKLEBUCK BAND
Hucklebuck Shoes (Carrere CAR
188, WEA). Same vein, beat and
atmosphere as Coast To Coast
smash. Obvious possible.

MICKEY JUPP
Don't Talk To Me (Stiff GFR 001,
CBS). Blues feel, gem of record,
lovely build and ever-present beat
with spot on vocals. Another disc
radio should play.

ALAN DAVID
Dreaming (EMI 5159, EMI).
Melodic, lovely production
enhances; artist joined by girl leads
on appropriate lyric lines with late
strong arrangement vocal ideas in
lead plus back-ups.

NEW MUSIK
While You Wait (GTO 291, 13 191,
CBS). Usual crystal clear sound,
urgent vocals from left, right
channels with over head back-ups,
drums, synthesizer. Lot happens but
nothing for instant pick-up. Pity
guitar colouring late and brief.

GEORGE FORD
You Were My Everything (Blue
September BSEP 002, Indie, likely
Pinnacle). Brother of Emile. Off-
beat reggae with tantalizing girls
running fraction behind lead, picks
up engaging pace, girls eventually
answer lead, like it a lot.

SOUTH AMERICA BITES THE DUST

VENUE	DATE	ATTENDANCE
BUENOS AIRES	28 FEBRUARY	54,000
BUENOS AIRES	1 MARCH	52,000
MAR DEL PLATA	4 MARCH	30,000
ROSARIO	6 MARCH	24,000
BUENOS AIRES	8 MARCH	50,000
SAO PAULO	20 MARCH	131,000
SAO PAULO	21 MARCH	120,000

THANK YOU QUEEN

The first group ever to tour outdoor stadiums in South America, playing to 479,000.
The first group ever to play 3 nights in a stadium in the same city in Buenos Aires. Playing to 167,000.
The first group ever to go live on TV coast to coast in Argentina and Brazil. Broadcasting to 35 million people.

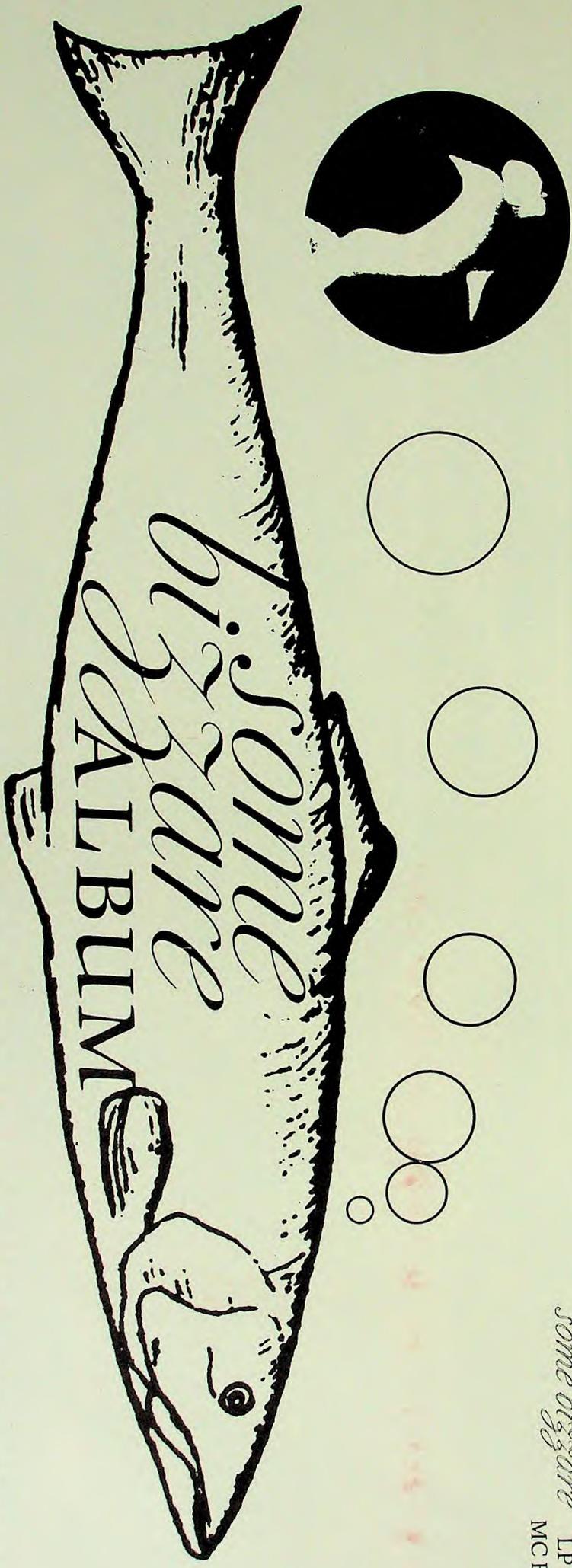
And for creating rock and roll history on 20 March, 1981 in Sao Paulo.
The largest ever paying audience for one group anywhere in the world.

EMI RECORDS UK

15	Spandau Ballet	Reformation/Chrysalis CHR 1331
16	13 VISAGE Visage	Polydor 2490 157
17	16 BARRY Barry Manilow	Arista DIART 2
18	21 CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789
19	34 ROLL ON Various	Polystar REDTV 1
20	24 FROM THE TEAROOMS Landscape	RCA Victor RCA LP 5003
21	14 GUILTY Barbra Streisand	CBS 86122
22	30 TOYAH TOYAH TOYAH Toyah	Safari LIVE 2
23	19 DIFFICULT TO CURE Rainbow	Polydor POLD 5036
24	33 DIRK WEARS WHITE SOX Adam & The Ants	Do It Ride 3
25	27 DANCE CRAZE Soundtrack	2-Tone CHRIT 5004
41	36 REMAIN IN LIGHT Talking Heads	Sire SRK 6095
42	67 ZENYATTA MONDATTA Police	A&M AMILH 64831
43	35 SKY 2 Sky	Ariola ADSKY 2
44	41 SUPER TROUPER Abba	Epic EPC 10022
45	45 SIGNING OFF UB 40	Graduate GRADLP 2
46	— MAKING WAVES Nolans	Epic EPC 10023
47	32 THE RIVER Bruce Springsteen	CBS 88510
48	66 SKIN 'EM UP Shakin' Pyramids	Cubal/Libra V 2199
49	42 RHYTHM 'N' REGGAE Various	K-tel ME 1115
50	49 KILLERS Iron Maiden	EMI EMC 3357
66	64 GUITAR MAN Eulis Presley	RCA RCAALP 5010
67	— REGGATTA DE BLANC Police	A&M AMILH 64792
68	61 NOT THE 9 O'CLOCK NEWS Various	BBC REB 400
69	57 SPIRIT OF ST. LOUIS Ellen Foley	Epic EPC 84409
70	63 CANDLES Heatwave	GTO GTLP 047
71	58 BOSTON Boston	Epic EPC 32038
72	74 DON'T POINT YOUR FINGER 9 Below Zero	A&M AMILH 68521
73	56 LIVE Sad Cafe	RCA SAD LP 5
74	NEW CONCERT FOR THE PEOPLE OF KAMPUCHEA Various	Atlantic K 60153
75	— SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003
75	— SHAVED FISH John Lennon	Parlophone PCS 7173

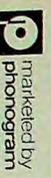
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Ur. Hook
Caption E31 2003/
Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.



some big game LP BZLP1
MC BZMC1

NAKED LUNCH ILLUSTRATION THE THE JELL BLANCMANGE SOFT CELL THE LOVED ONE
DEPECHE MODE B MOVIE BLAH BLAH BLAH NEU ELECTRIKK THE FAST SET.



WISHBONE ASH

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NUMBER THE BRAVE

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 Thursday 21 LANCASTER University
 Friday 22 HULL City Hall
 Saturday 23 BIRMINGHAM Odeon
 Sunday 24 LEICESTER De Montfort Hall
 Wednesday 27 NEWCASTLE City Hall
 Thursday 28 EDINBURGH Odeon
 Friday 29 GLASGOW Apollo

Saturday 30 SHEFFIELD City Hall
 June
 Monday 1 PORTSMOUTH Guildhall
 Tuesday 2 LONDON Hammersmith Odeon
 Wednesday 3 LONDON Rainbow Theatre
 Thursday 4 GUILDFORD Civic Hall
 Friday 5 BRIGHTON Dome
 Saturday 6 OXFORD New Theatre

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CHART FOR
WEEK-ENDING
APRIL 11

ORDER FORM CHART TOP 75 ALBUMS

● = NEW ENTRY
● = PLATINUM LP (300,000 units)
● = GOLD LP (100,000 units)
● = SILVER LP (60,000 units)
 --- = RE-ENTRY

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	1	21	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	39	55	38	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
2	2	3	FACE DANCES The Who	Polydor WHOD 5037 (F) C: WHODC 5037	40	40	18	DR. HOOK'S GREATEST HITS Dr. Hook (Ron Haffkine)	Capitol EST 26037 (E) C: TC-EST 26037
3	7	22	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	41	36	9	REMAIN IN LIGHT Talking Heads (Brian Eno/Talking Heads)	Sire SRK 6095 (W)
4	4	20	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	42	67	26	ZENYATTA MONDATTIA Police (Police/Nigel Grey)	A&M AMLH 64831 (C) C: CAM 64831 (C)
5	3	3	SKY 3 Sky	Ariola ASKY 3 (A) C: ZCASK 3	43	35	49	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
6	6	3	NEVER TOO LATE Status Quo (Status Quo/J. Eden)	Vertigo 6302 104 (F) C: 7144 104	44	41	20	SUPER TROUPER Abba (B. Anderson/B. Ulvaeus)	Epic EPC 1022 (C) C: 4010022
7	5	8	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	45	45	31	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
8	37	2	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)	46	-	1	MAKING WAVES Nolans	Epic EPC 10023 (C) C: 40-10023
9	12	24	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	47	32	24	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510
10	10	47	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	48	66	2	SKIN 'EM UP Shakin' Pyramids	Cuba/Libra V 2199 (C)
11	9	20	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	49	42	4	RHYTHM 'N' REGGAE Various	K-tel NE 1115 (K) C: CE 2115
12	17	3	INTUITION Linx	Chrysalis CHR 1332 (F) C: -	50	49	7	KILLERS Iron Maiden (Martin Birch)	EMI EMC 3357 (E) C: TC-EMC 3357
13	11	5	VERY BEST OF ... Rita Coolidge	A&M AMLH 68520 (C) C: CAM 68520	51	43	5	KILIMANJARO Teardrop Explodes (Bill Drummond/David Balfe)	Mercury 6359 035 (F) C: 7150 035
14	8	12	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	52	-	1	ONE STEP BEYOND Madness (Clanger/Winstanley)	Stiff SEEZ 17 (C) C: ZSEEZ 17
15	15	5	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331	53	46	4	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 4010017
16	13	12	VISAGE Visage (Visage/Ure)	Polydor 2490 157 (F) C: 3184 157	54	60	11	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: 7231 015
17	16	17	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	55	73	2	BITTER SWEET Various	CBS 22082
18	21	8	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 - 56789	56	62	21	RUMOURS Fleetwood Mac (Caillat/Dashu/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
19	34	2	ROLL ON Various	Polystar REDTV 1 (F) C: TRDMC 1	57	52	4	12 GOLD BARS Status Quo	Vertigo QUO TV 1 (F) C: QUO MC 1
20	24	4	FROM THE TEAROOMS Landscape	RCA RCA LP 5003 (R)	= 57	59	14	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004
21	14	27	GUILTY Barbra Streisand	CBS 96122 (C) C: 40 86122	59	44	4	WE'LL BRING THE HOUSE DOWN Slade	Cheapskate SKATE 1 (R)
22	30	6	TOYAH TOYAH TOYAH Toyah (Nick Tauber)	Safari LIVE 2 (SP)	60	51	2	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C)
23	19	8	DIFFICULT TO CURE Rainbow (Roger Glover)	Polydor POLD 5036 (F) C: POLDC 5036	61	64	2	BULLY FOR YOU B. A. Robertson	Asylum K 52275 (W)
24	33	13	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It RIDE 3 (SP)	62	47	6	ANOTHER TICKET Eric Clapton	RSO RSD 5008 (F) C: RSDC 5008
25	27	9	DANCE CRAZE Soundtrack	2-Tone CHRIT 5004 (F) C: ZCHRIT 5004	63	71	5	IMAGINATION Whispers	Solar SOLA 7 (R)
26	-	-	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LIZTV 1 (F) C: LIZMC 1	64	-	-	TIME TELLS NO LIES Praying Mantis	Arista SPART 1153 (F)
27	29	14	ARC OF A DIVER Steve Winwood (C. Blackwell/M. Miller/S. Winwood)	Island ILPS 9576 (E) C: -	65	72	8	MY LIFE IN THE BUSH OF GHOSTS Brian Eno/David Byrne (Eno/Byrne)	Polydor EGLP 48 (F) C: EGMC 48
28	18	4	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105 (K) C: CE 2105	66	64	5	GUITAR MAN Elvis Presley	RCA RCALP 5010 (R) C: RCAF 5010
29	26	3	TO LOVE AGAIN Diana Ross	Motown STML 12152 (E) C: TC-STML 12152	67	-	1	REGGATTA DE BLANC Police	A&M AMLH 64792 (C) C: CAM 64792
30	23	5	20 GOLDEN GREATS Al Jolson	MCA MCTV 4 (C)	68	61	3	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400
31	28	14	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111	69	57	2	SPIRIT OF ST. LOUIS Ellen Foley	Epic EPC 84809 (C) C: 40-84809
32	54	2	REMIXTURE Various	Champagne CHAMP 1 (C)	70	63	9	CANDLES Heatwave (J. Guthrie/J. Wilder)	GTO GTLP 047 (C) C: GTMC 047
33	25	108	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	71	58	2	BOSTON Boston	Epic EPC 32038 (C) C: 40-32038
34	31	10	SOUTHERN FREEEZ Freeez	Beggars Banquet BEGA 22 (W)	72	74	5	DON'T POINT YOUR FINGER 9 Below Zero	A&M AMLH 68521 (C) C: CAM 68521
35	20	7	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1	73	56	4	LIVE Sad Cafe	RCA SAD LP 5 (R)
36	39	8	MOVING PICTURES Rush (Terry Brown/Rush)	Mercury 6337 160 (F) C: 7141 160	74	-	-	CONCERT FOR THE PEOPLE OF KAMPUCHEA Various	K: K4-60153 Atlantic K 60153 (W)
37	38	27	ABSOLUTELY Madness (Clanger/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29	75	-	1	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C) C: 40-69003
38	22	27	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	= 75	-	1	SHAVED FISH John Lennon	Parlophone PCS 7173 (E) C: TC-PCS 7173

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

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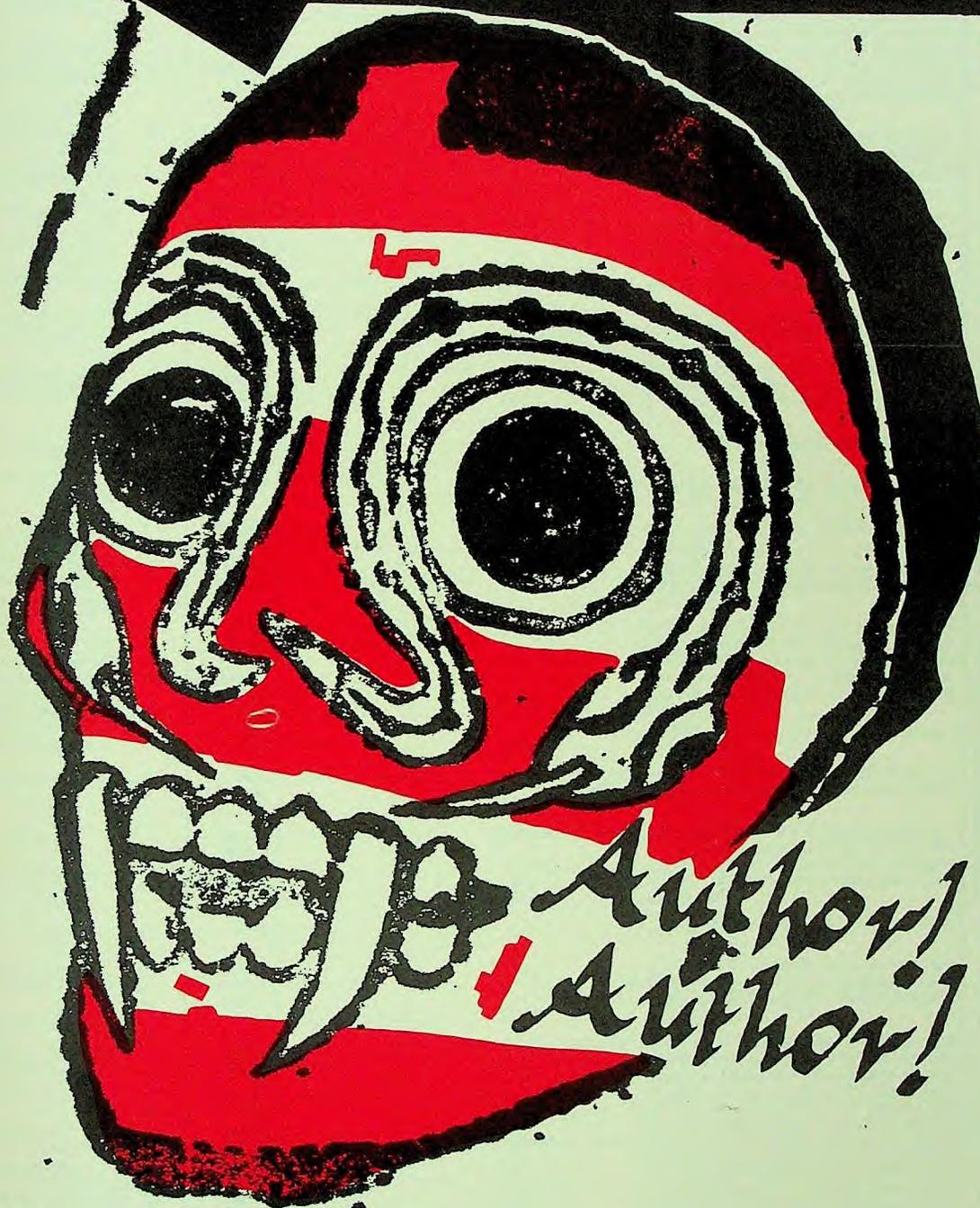
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PRE

ALBUM REVIEWS

A bitter PiL to swallow

PUBLIC IMAGE LTD

The Flowers Of Romance. Virgin V2189. Producer: uncredited. More of the same from this band that has attracted a cult following in the wake of singer John Lydon's success with the Sex Pistols. This album has less to offer than previous albums and Lydon is wasting his grating powerful voice. But the dedicated are still there and will no doubt still buy while the unconverted will wisely remain so.

LINX
Intuition. Chrysalis CHR 1332. Producers: Bob Carter, David Grant and Peter Martin. New UK disco is in vogue at the moment and with the title track in the charts as a single this album will no doubt do well. Their previous two 45s, 'You're Lying and Rise And Shine', are on offer as well, but although the production is good and musicianship competent the vocals lack the push that this genre of music requires, and the fact that all the singles are included suggests there could be a shortage of strong new material.

PETER GREEN
Watcha Gonna Do? PVK PET 1. Producer: Peter Vernon-Kell. Green's previous two releases on PVK have both charted, and there is no reason to expect that this should differ, as it offers the same sort of mix of classy bluesy tunes complimenting his unmistakable voice and guitar style. Should reach lower reaches of the charts although no new musical barriers are broken here.

THIN LIZZY
The Adventures Of Thin Lizzy. Vertigo LIZTV 1. Being in other words a collection of their best-known hits including 'Whisky In The Jar', 'The Boys Are Back In Town', 'Chinatown and Killer On The Loose'. A retrospective look at the life of a rock band spanning more than a decade and with the bonus of TV promotion, an undoubted massive seller.



THE VAPORS
Magnets. Liberty LBG 30324. Producer: David Tickle. It is hard to see this band cutting any further now, and their hit single 'Turning Japanese' looks more and more like a one-off. They play well and the songs are pleasant, but the numbers lack the drive necessary to make a real impact, while the lyrics travel an uneasy line between pure pop and the pretentious.

BILL HALEY
A Tribute To Bill Haley. MCA MCF 3105. This album is not a blatant cash-in. It was planned several months before Haley's untimely death in February this year. The 24 tracks — including as one would expect 'Rock Around The Clock', 'Shake Rattle And Roll', 'See You Later Alligator' etc — form an integral part of rock history and serve as a suitable epitaph to the first rock star to die of old age.

WHITESNAKE
Come An' Get It. Liberty LBG 30327. Another dose of superior hard rock production from Martin Birch. Notable contributions from all band members — especially the guitar work of Marsden and Moody. Coverdale's raw vocals are as distinctive as ever. Several potential hit singles among the ten tracks. A big seller.

VARIOUS ARTISTS
Concerts for the people of Kampuchea. Atlantic K 60153. Double LP recorded live at the Hammersmith Odeon. The gigs brought together a gathering of UK megastars including The Who, Queen, Paul McCartney and Elvis Costello, but it is the newer names — The Pretenders, The Specials and especially Rockpile — who steal the show. An excellent live compilation.

GRATEFUL DEAD
Reckoning. Arista, DARTY 9. A double acoustic set from the San Francisco band that started it all, recorded live in San Francisco and New York last year. Their recent UK visit and concerts created much media interest and this, together with the "special price" should boost sales.

NEW SINGLES

Artist/A Side/B Side/Label		Cat. No.	Dist.	APRIL 10, 1981	
ARAN, Duncan TEACH ME HOW TO DANCE/I Saw A Star (Pulsar)		PUS 102	Lismor	INDEX	
B TROOP COMPUTER LOGIC/Emotional Assassin (Hot Shot)		2 HOT	P	Am't Coming Back	N
BARCLAY, Bill I AINT GONNA DRINK ANY MORE/Passing Show (GM)		GMS 035	W	Angel Baby	P
BEAT GET A JOB/Drowning (Go Feet)		FEET 6	F	Bette Davis Eyes	C
BLUE ANGEL I HAD A LOVE/Can't Blame Me (Polydor)		POSP 241	F	Breakfast In Marin	T
BUSINESS GET UP/This Is The Night (MCA)		MCA/Toot!	C	Can't Get Enough Of You	O
		Frooti 2003	C	Computer Logic	B
				Cry A Little	C
CARNES, Kim BETTE DAVIS EYES/Miss You Tonight (EMI)		EMI 121	E	Easy Come Is Easy Go	S
CHELSEA ROCKIN' HORSE/Years Away (Faulty Products)		SF 17	P	Fear Of Rehearsals	S
CHICANES CRY A LITTLE/Further Thoughts (Dinosaur)		DD 003	SO	For Your Love	W
CLAPTON, Eric ANOTHER TICKET/Rita Mae (RSO)		RSO 75	F	Four	M
CLASH MAGNIFICENT 7/Magnificent Dance (CBS)		CBS 1133	C	Games	S
CLUB TANGO PERFORMANCE/Fun Specialists (Dining Out)		TUX 7	P	Get A Job	B
				Get Up	C
				Ginger Tom	S
				Go	H
				Gotta Get A Job	O
				Happy Feeling	S
				Heartbeat	I
DANGEROUS GIRLS STEP OUT/Psychic Phenomena/Men In Suits (Human)		HUM 6	SO	Heaven	I
DEDRINGER MAXINE/Innocent 'Til Proven Guilty TOOK A LONG TIME/We Don't Mind (Double Pack) (DinDisc)		DIN 11	C	Henryetta Oks	W
DUNN, Kevin & THE REGIMENT OF WOMEN OKTYABRINA/20,000 Years In Sing Sing (Armageddon)		ASD14	S	Hypnotised	V
				I Have The Skill	S
				I Had A Love	B
				I Don't Like It	S
				In The City	E
				I Won't Let You Down	P
				Invincibility	E
				Johnny Blue	V
				Lay Down Beside Me	S
				Living Inside Myself	V
				L'Orange	G
				Lola	K
				Looking You	S
				Love Is Like A Butterfly	T
				Love Your Neighbour	T
				Magnificent 7	C
				Maxine	D
				Mustnottogottalotta	E
				Not Fade Away	A
				Now	P
				Oktyabrina	S
				Performance	C
				Rockin' Horse	C
				Roses And Rainbows	Z
				Safe With Me	T
				Samson	S
				Scotland	W
				Spy	S
				Stars On 45's	S
				State Of The Heart	M
				Teach Me How To Dance	A
				That Was My Big Mistake	W
				The Situation	M
				The Stuart Hall Song	S
				The Turning Point	D
				The Whole Towns Laughing At Me	P
				There'll Never Be Anyone Else But You	S
				Three Steps Away	L
				Until The Night Is Over	R
				We Did It Again	M
				We Can't Keep Hanging On	D
				When I Dream	S
				Who's Cheating You	M
				Wrap Up The Rockets	V
				You Bring Out The Best In Me	J
EDWARDS, Jimmy IN THE CITY/5 Minute Girl (Polydor)		POSP 240	F		
ELY, Joe MUSTANOTTAGOTTALOTTA/Wishin' For You (MCA)		MCA 688	C		
EYELESS IN GAZA INVISIBILITY/Three Kittens (Cherry Red)		CHERRY 20	SP		
FRESHIES WRAP UP THE ROCKETS/Gonna Get Better/Tell Her I'm III (MCA)		MCAT 693	C		
GREENFIELD LEISURE L'ORANGE/Sally And Orange Cup (Strange Orchestra)		CAMP 1	P		
HALF JAPANESE SPY/My Knowledge Was Wrong (Armageddon)		ASOO 9	S		
HEARTBEATS GO!/One Of The People (Nothing Shaking)		SHAD 1	P		
HINE, Eric NOT FADE AWAY/After Dark (Radioactive)		RAD 101	A		
INMATES HEARTBEAT/Tallahassie Lassie (Radar)		ADA 63	W		
JIGSAW YOU BRING OUT THE BEST IN ME/Ripples On The Water (Splash)		SP 22	A		
KINKS LOLA/Celluloid Heroes (Arista)		ARIST 401	F		
LEA, Sandra WHISPERING NIGHTS/Empty Town (Rondercrest)		ROND 6	P		
LOOK THREE STEPS AWAY/Much Too Late For That (MCA)		MCA 681	C		
MARTIAN DANCE THE SITUATION/Boys In Black (EMI)		EMI 5163	E		
McCLAIN, Charlie WHO'S CHEATING YOU/Love Scene (Epic)		EPIC 1087	C		
MODERNAIRES WE DID IT AGAIN/And Again (Illuminated)		ILL 4	P		
MONDO ROCK STATE OF THE HEART/Mona Lisa (Atlantic)		K 11579	W		
MY CAPTAINS FOUR/Converse/History/Nothing (4AD)		AD 103	I		
9 BELOW ZERO AINT COMING BACK/Liquor Lover (A&M)		AMS 8127	C		
O'SULLIVAN, Gilbert CAN'T GET ENOUGH OF YOU/Or So They Say (CBS)		1118	C		
OTWAY, John THE TURNING POINT/Too Much Air, Not Enough Oxygen (Stiff)		BUY 115	C		
PENDERGRASS, Teddy THE WHOLE TOWN'S LAUGHING AT ME/Love TKO (I Philadelphia)		PIR 1089	C		
PHD I WON'T LET YOU DOWN/Hideaway (WEA)		K 79207	W		
PLUMSOULS NOW/When You Find It (Planet)		K 12519	W		
PROUD, Peter ANGEL BABY/Overacting (State)		STAT 103	W		
QUADS GOTTA GET A JOB/Gang Of Kids (Big Bear)		BB 32	P		
RAF EASY COME IS EASY GO/The Heat's On (A&M)		AMS 8122	C		
RAINWATER, Marvin HENRYETTA, OKLA/City Of Angels (Sonet)		SON 2225	R		
ROBINSON, Ray UNTIL THE NIGHT IS OVER/A Long Way Back To Love (WEA)		K 18434	W		
SAINT AUGUSTINE CHOIR AND BAND THE STUART HALL SONG/T'Best Laid Plan (Street Tunes)		STS 003	S		
ST. CLAIR, Mike FOR BRITANNIA/Love Comes Along (Britannia)		BRIT 001	SP		
SEAVIEW SINGERS GINGER TOM/Looking For A Wigglywam (Lancaster)		LG 3	SP		
SEDAKA, Neil LOSING YOU/On The Road Again (Polydor)		POSP 245	F		
SELF CONTROL FEAR OF REHEARSALS/Riba (Dancing Sideways)		DS4X	RT		
SHERBS I HAVE THE SKILL/Into The Heart (Atlantic)		K 11567	W		
SHARPE, Rocky THERE'LL NEVER BE ANYONE ELSE BUT YOU/Paradise Lost (Chiswick)		CHIS 145	E		
SINATRAS HAPPY FEELING/You May Be An Angel (Dining Out)		TUX 6	P		
SMALL PRINT I DON'T LIKE IT/Urban Realities (Edgel)		EDGE 12	K		
SNOW, Phoebe GAMES/Down In The Basement (Mirage)		K 11566	W		
STARR, Emily SAMSON/Samson (Belgian Version) (Ariola)		ARO 260	A		
STARFOUND STARS ON 45's/Stars On 45's (CBS)		CBS 1102	C		
STEVENS, Stu WHEN I DREAM/Mind Painter (Edgel)		EGL 014	P		
SUMMERS, Lorraine LAY DOWN BESIDE ME/Come To Me (Klub)		KLUB 20	A		
TATA VEGA LOVE YOUR NEIGHBOUR/There's Love In The World (Motown)		TMG 1230	E		
THOMAS, Irma SAFE WITH ME/Don't Stop (Polo)		POLO 10	C/R		
TERRY, Claire LOVE IS LIKE A BUTTERFLY/Adagio In G Minor (EMI)		EMI 5165	E		
TYLA, Shaun BREAKFAST IN MARIN/Riba (Zilch)		ZILCH 1/12"	R		
VANELLI, Gino LIVING INSIDE MYSELF/Stay With Me (Arista)		ARIST 390	F		
VALATTIS, Lena JOHNNY BLUE/German Version (Ariola)		ARO 256	A		
VOLLENMAN, Von Scarlett HYPNOTISED/Warm Love (IRCA)		RCA 50	R		
WARREN, James/Korgis THAT WAS MY BIG MISTAKE/Can't We Be Friends (Rialto)		TREB 134	A		
WASHINGTON, Delroy FOR YOUR LOVE PT. 1/PT. 2 (Ankh)		ANKH 1	P		
WATT, Jim SCOTLAND/The Wee Kirkcudbright Centipede (Klub)		LOCH 601	A		
WILSON, Carl HEAVEN/The Right Lane (Caribou)		CRB 1152	C		
ZAVARONI, Lena ROSES AND RAINBOWS/Rescue Me (President)		PT 492	X		

Distributor Code

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

12" singles brackets

Total releases 70

NEW ALBUMS

April 10, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
BENEDETH, David BIRTHDAY PARTY BRIGHOUSE & RASTRICK BAND	JUST DESSERT PRAYERS ON FIRE	<i>Ensign</i> 4AD	ENV 502 CAD 104	— 2.44	R Indies
	IN A CLASSICAL MOOD	<i>Logo</i>	MOGO 4009 KMOGO 4009	2.43 2.43	R
CAMPBELL, Glen	IT'S THE WORLD GONE CRAZY	<i>Capitol</i>	E-ST 12124 TC-E-ST 12124	3.04	E
CARSON, Frank CLARKE, Stanley/George Duke CLAYDERMAN, Richard	IT'S THE WAY I TELL 'EM THE CLARKE DUKE PROJECT DREAMING	<i>Mint Julep</i>	JULEP 17	—	L/WU
		<i>Epic</i>	EPC 84848	—	C
		<i>Telefunken</i>	AP6 23872 CR4 23872	2.40 2.55	IMS
CLOUT CLYDESIDERS	A THREAT & A PROMISE TOUCH OF THE CLYDESIDERS	<i>EMI</i> <i>Lochshore</i>	EMC 3363 LOCLP 1001	3.07 2.58½	E A
DIXON, Bill DUKE, Sister Doris	BILL DIXON IN ITALY VOL. 1 FUNKY FOX	<i>Soul Note</i> <i>Manhattan</i>	SN 1008 MAN 5033	2.95 1.15	Projection ZLH
EDMUNDS, Dave	TWANGIN'	<i>SwanSong</i>	SSK 59411	—	W
FARR, Richard	FARR COUNTRY	<i>Igus</i>	KLP 25	3.07	A
GABERLUNZIE	TRAVELLING MAN	<i>Igus</i>	KLP 22	3.07	A
HALAND, Bjoro HEPTONES	MY NASHVILLE ALBUM BETTER DAYS	<i>Igus</i> <i>Phonogram</i> (Holland)	KLP 26 63037	3.07 3.30	A IMS
INCOGNITO ISLEY BROTHERS	JAZZ-FUNK GRAND SLAM	<i>Ensign</i> <i>Epic</i>	ENVY 504 EPC 84914 4084914	— —	R C
KOTTLE, Leo	LEO KOTTLE	<i>Chrysalis</i>	CHR 1448	3.04	F
LAST, James	SING MIT . . . 8	<i>Polydor</i>	2372 060 3151 060	3.30 3.45	IMS
MATUMBI MAYALL, John MODERN ENGLISH MURRAY, Anne	MATUMBI ROAD SHOW BLUES MESH & LACE WHERE DO YOU GO WHEN YOU DREAM	<i>EMI</i> <i>DJM</i> <i>4AD</i> <i>Capitol</i>	EMC 3355 DJF 20570 CAD 105 E-ST 12144 TC-E-ST 12144	3.07 — 2.44 3.07	E C Indies E
NUGENT, Ted	IN10CITIES	<i>Epic</i>	EPC 84917	—	C
OLIVIA LAKE QUINTET	PROPHET	<i>Black Saint</i>	BSR 0044	2.95	Projection
PARKER, Charlie PENDERGRASS Teddy	THE HAPPY BIRD READY FOR TEDDY	<i>Rhapsody</i> <i>Philadelphia</i>	RHAP 6 PIR 84903 4084903	2.03 —	ZLH C
PRESTON, Billy	THE WAY I AM	<i>Motown</i>	STML 12148 TC-STML 12148	3.07	E
PUBLIC IMAGE LTD	THE FLOWERS OF ROMANCE	<i>Virgin</i>	V2189 TCV2189	—	C
RAWLS, Lou	SHADES OF BLUE	<i>Philadelphia</i>	PIR 84572 4084572	—	C
RAY, GOODMAN & BROWN	II	<i>Phonogram</i> (Holland) <i>Epic</i>	6359 038	3.30	IMS
REDD, Sharon	SHARON REDD	<i>Epic</i>	EPC 84894 4084894	—	C
REO SPEEDWAGON	HI INFIDELITY	<i>Epic</i>	EPC 84700 4084700	—	C
RITENOUR, Lee ROBINSON, Smokey	RIT BEING WITH YOU	<i>Elektra</i> <i>Motown</i>	K 52273 STML 12151 TC-STML 12151	3.04 3.07	W E
ROLLING STONES	DECEMBER'S CHILDREN	<i>Decca</i>	AO6 24314 CO4 24314	2.70	IMS
ROSE TATTOO ROSS, Diana	ROCK & ROLL OUTLAWS TO LOVE AGAIN	<i>Carrere</i> <i>Motown</i>	CAL 125 STML 12152 TC-STML 12152	— 3.07	W E
ROWAN, Peter	TEXICAN BAD MAN	<i>Appaloosa</i>	AP 010	2.95	Projection
SANTANA	ZEMBOI	<i>CBS</i>	84946 4084946	—	C
SEARCHERS SHORTHOUSE, Bert SLOW CHILDREN SNIPS	PLAY FOR TODAY DANCE AWAY SLOW CHILDREN LA ROCCA	<i>Sire</i> <i>Lochshore</i> <i>Ensign</i> <i>EMI</i>	SRK 3523 LOCLP 1003 ENVY 501 EMC 3359 TC-EMC 3359	2.58½ — 3.07	W A R E
SNOW, Phoebe STEVENS, Shakin' STIFF LITTLE FINGERS SYREETA	ROCK AWAY AT THE ROCKHOUSE GO FOR IT THE BEST OF SYREETA	<i>Atlantic</i> <i>Magnum Force</i> <i>Chrysalis</i> <i>Motown</i>	K 50780 MFLP 004 CHR 1339 STMR 9104 TC-STMR 9014	3.04 2.89 3.04 2.44	W P F E
TANGERINE DREAM	THIEF	<i>Virgin</i>	V 2189 TCV 2198	—	C
TAYLOR, James	DAD LOVES HIS WORK	<i>CBS</i>	86131 4086131	—	C
VARDIS	THE WORLD'S INSANE	<i>Logo</i>	LOGO 1026 KL 1026	3.04 3.04	R
VARIOUS VARIOUS	COWBOYS TYGER ANNUAL 1981	<i>CBS</i> <i>Tyger</i>	84693 TLP 1	—	C Tyger/Indies
WEDLOCK, Fred	OUT OF WEDLOCK	<i>EMI</i>	THIS 32 TC-THIS 32	1.82	E
WHITTAKER, Roger WUNDERLICH, Klaus	WITH LOVE PORTRAIT OF . . .	<i>Columbia</i> <i>Telefunken</i>	SCX 6634 DO6 28507 CR4 28507	3.07 3.60	E IMS
YOUNG, Gordon	DANCING FINGERS	<i>Lochshore</i>	LOCLP 1002	2.58½	A

DOMINGO



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RCA: disc has more potential

TELEVISION WILL become a multi-faceted device in the Eighties and RCA's SelectaVision video disc system will be catering for that, according to Ralph Mace, divisional director of SelectaVision Video Discs International.

Speaking at Nord Media's Vid '81 he went on to say that according to the company's research the VCR market is predominantly male-orientated, young and affluent whereas the video disc goes to a broad mass-market characterised by all age groups, all income levels and the family, in the same way as colour television.

"Between 25 and 50 per cent of all TV homes will have a player in 10 years," he predicted. "The growth of the video disc will not happen automatically; it will be the depth and quality of the material to the consumer that will make it happen."

"At first video discs will draw very heavily from other media, as television did until it created its own forms. Pop music will be an important part. The last two decades have shown that pop music is not only a big industry but a major force in fashion and social change. The groups themselves will be in demand, but even more important will be the fusion of talent, and I believe that it will lead to totally new forms of musical entertainment on the disc."

Virgin takes new steps into video

FOLLOWING THE installation of VCL's Videomart stall in the Virgin Oxford Street Megastore and the tie-up with Sony in Portsmouth, Virgin has established a video division and is also introducing hardware into many chains.

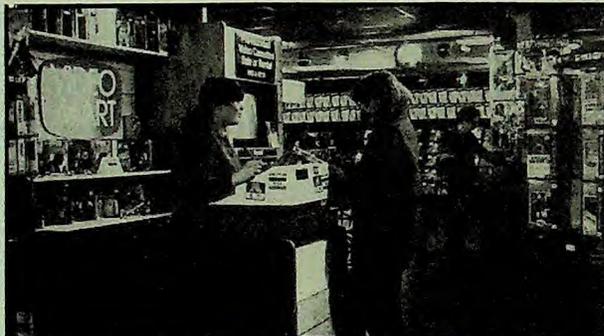
Called Virgin Video, the division will be headed by Pete Stone, previously marketing director of Virgin Retail. It will be marketing software in several of its 23 stores and will establish mail order and export operations through Caroline Exports.

However, both moves are experimental, and it is still not clear whether video will go into other stores under franchise as with VCL, or whether Virgin will put in product centrally. With the record company's planned move into production, it could well look similar to the Virgin Books set-up eventually.

The move also confirms a growing trend towards "total entertainment" shops growing out of the record retail business.

"It is a natural extension for us, and another hardware store will be opened shortly in Leeds," said Stone. "But it will probably not be a 'solus' store and there will be no tie-up with one company. We have to do this on an experimental basis first — we have already learned a lot from Portsmouth."

"Video again could be expanded through the VCL system or we may decide to go our own way. The mail order side is interesting, and you must remember that it was that way that Virgin Records started. Certainly, since Televideo especially, people are realising the potential of their video machines."



THE NEW Videomart section in the Virgin Megastore — if this is successful it could lead the way to other franchises around the country.

Carnaby to sell cassettes at theatres

APOLLO THEATRES will be selling video cassettes in its foyers after a tie-up with wholesaler Carnaby Video.

The aim of the deal is to videotape productions staged at the theatres in London, Manchester, Coventry, Oxford and Glasgow and sell the cassettes in the foyer after the show. But Carnaby is to start selling items from its existing catalogue in the theatres first.

From this month the New Theatre in Oxford will stock 200 titles sold from a specially designed booth with titles available both for sale and through the company's option purchase plan rental scheme. Customers will also be able to order from Carnaby's full range of 800 titles.

Videomedia—more horror releases

THE ROMAN POLANSKI horror film *Repulsion* heads up releases this month by Videomedia.

The award-winning film is joined by *The Black Torment*, *A Study In Terror*, *Prey* and *A Candle For The Devil*. The releases follow the success of the company's last release of six horror movies.

All titles retail at £36.95 including VAT and are available from most wholesalers or direct for Videomedia, 68/70 Wardour Street, London W1.

News in brief...

INTERVISION HAS scored another retailing first by making its catalogue available to Sutton Central Library in Surrey. Prices will be as normal while the council is putting on a month-long video display in association with the company.

Meanwhile, the company has installed 36 Philips VR2020 machines in its duplicating bank, and from this week all product, including the United Artists titles, will be available on the V2000 format. Rental and sale prices will be the same as VHS and Beta.

IVER FILMS is to be represented in Europe by A. C. Knudsen EFTF — a new partnership handled by Mike Hobbs, previously with Irish Tapes of Denmark. The company will also handle Videoring product (including Boney M and Donna Summer) for the world except for Germany and Denmark.

VCL HAS signed distribution rights for the Sunday Times/UPITN video *This Year 1980*. It is available on both VHS and Beta formats and suggested retail price is £30 with a dealer price of £19.55 — which includes the right to rent the product.

THE FOURTH Tokyo Video Festival is being sponsored again by JVC. Opening on May 1 there are two categories for the competition; one totally free category and the second with the theme of Communication Through Video.

PUBLISHING

Fifth anniversary award and deal for Eaton Music

TERRY OATES' Eaton Music company is marking its fifth year of operations with a number of important new deals — as well as celebrating a BAFTA award to Carl Davis for his prolific TV music.

Oates has signed deals with The Who's manager Bill Cubisley to represent his publishing company William Tell Music, which will include all that company's forthcoming films; with DebDave/Briarpatch Music, which includes the Eddie Rabbitt single and LP and Dr Hook's current single; with the group The Passions, who have a single out shortly following their hit *I'm In Love With A German Filmstar*; with film producer Norman Rosemont's publishing company, Woodrun, including *Little Lord Fauntleroy*; and with Ringo Starr's publishing companies (for the world excluding



TERRY OATES (right) and Bill Cubisley congratulate themselves on the completion of their deal.

the US).

Eaton continues to represent the worldwide publishing interests of Status Quo, Harry Nilsson and Jimmy Webb, film and TV music writers Carl Davis and George Fenton, and has a joint company with producer Dave Mackay.

Davis has written the music for the new Clare Francis BBC TV series, *The Commanding Sea*, for another new BBC TV series, *Private Schulz*, and for the film *The French Lieutenant's Woman*. Fenton has written the music to *Bergerac*, a 13-part follow-up to the Eddie Shoestring series as well as the National Theatre productions of *A Month In The Country* and *Don Juan* and the new film *Parole*.

Eaton's contract with Status Quo Publishing has been renewed, and also includes associated companies Quarry, Dump and Vistamarck.

Publishers missing out on tax exemption

THE MECHANICAL Copyright Protection Society believes that a considerable number of UK music publishers are overlooking the fact that they can claim exemption from double taxation on their French mechanical royalties and fees.

Unlike most other countries with which the UK has double taxation conventions, the requirements of the French fiscal system are "somewhat more demanding". Every UK publisher claiming exemption must complete the RF 3 GB form, submit it for stamping to his own tax office, and then send it to the French mechanical society, SDRM, via the MCPS if he wishes.

The exemption thus secured is only valid for one year, after which a fresh application is required every year.

The MCPS points out that it is possible to make back claims for double tax exemption up to three full years, covering 1979-1981, but tax not reclaimed for 1978 and before is now forfeit. A separate RF 3 GB form is necessary for each year.

The formality covers only mechanical royalties, and is not required for performing rights, because the Performing Right Society takes an assignment of rights, and can therefore claim double taxation exemption as owner of these rights.

As a footnote, the MCPS comments: "SDRM has told us on a number of occasions that it never ceases to wonder at the large amount of tax that is never reclaimed by UK publishers."

Bridging the Music Fair gap

THE CANCELLATION of the British Music Fair, scheduled to take place at Birmingham's National Exhibition Centre in August, has prompted several music publishers to express interest in the possibility of a trade exhibition in London to bridge the gap if there is sufficient interest.

The alternative idea is for a publishing event to take place from August 16 to 18 to coincide with other music industry events in the capital at that time. The Music Publishers Association is anxious to hear from any members interested in participating in such an exhibition as soon as possible in order to gauge the feasibility of the idea.

THE COPYRIGHT Receipt Office of the British Library has changed address, and is now

News in brief...

located at the British Library, 2 Sheraton Street, London, W1V 4BH, but is keeping its previous telephone number (01-636 1544, ext. 339).

All music publishers are required to send one copy of everything they publish to the Copyright Receipt Office as specified by the 1911 Copyright Act.

DJM ARTIST Maggie Moon is to perform a Les Reed/Roger Greenaway song, *No Hard Feelings*, as the official UK entry in the Seoul Song Festival in South Korea on May 23.

GARY NUMAN has signed an exclusive publishing agreement for the US with the RSO Publishing Group through his Numan Music company and Stigwood Music, which is administered in the US by Unichappell Music.

Brian Oliver quits Neon

BRIAN OLIVER has resigned as managing director of Neon Music, one of Bruce Welch's group of companies, which was opened in 1979. Oliver intends to concentrate on journalistic activities.

Welch told *MW* that, in common with other small companies, "the recession hasn't helped us", but Neon Music is continuing operations and actively seeking new songwriting talent. Welch is personally taking charge of the company, assisted by Sara Toniolo, and can be reached at the Neon Music number, 01-434 1839.

Oliver commented: "I'm obviously very sad because Bruce and I have never had a single disagreement over policy at Neon, and we remain very good friends." Oliver can be contacted at 01-947 4454.



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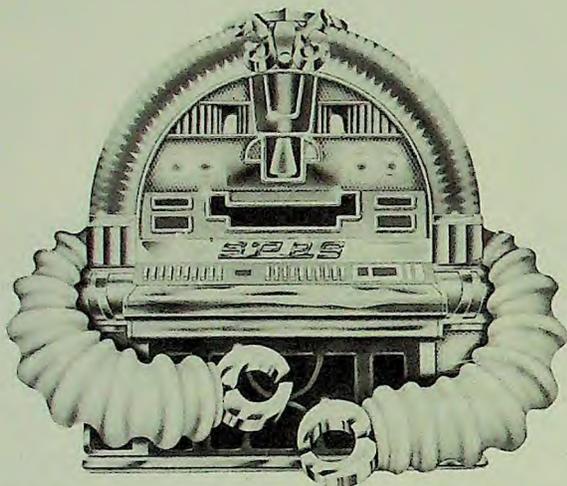
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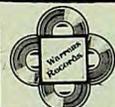
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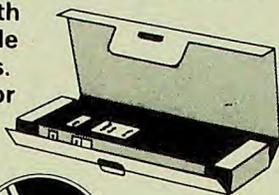
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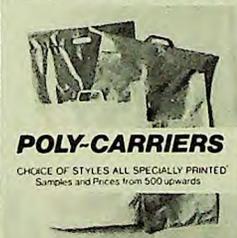
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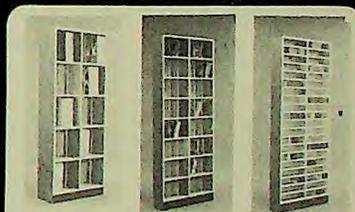
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Supplements to date will be sent by return; main catalogue published May 1981.

American Commentary



Case against Goody wilts ... Record sales down ... Jem hesitates on 1 + 1

NEW YORK: Both sides in the Sam Goody tape counterfeiting trial have rested their cases, with defence lawyers confident enough in the weaknesses of the prosecution's case that they saw no need to call any witnesses of their own.

Indeed, prior to summations, Judge Thomas Platt dismissed all charges against Goody president George Levy, and threw out several of the 16 counts in the original indictment, including racketeering charges against the company.

The Government's case has been steadily whittled down to the point where Judge Platt has hinted he might dismiss the entire proceedings before the jury enters deliberations. Critical to the potential collapse of the case was a covert tape made for the FBI by an admitted transporter of counterfeit tapes, Murray Kaplan. On the tape, played at the request of the defence during cross-examination of an FBI special agent, Goody VP Sam Stolon denied taking kickbacks from convicted counterfeiter Norton Verner.

Also damaging to the government case in the four-week trial was an FBI agent's discarding of notes, repeated success by defence attorneys in discrediting government allegations (as in the matter of free tapes Goody would have received from PolyGram and inaccurate charts drawn up by another FBI agent), and the prosecutor's allegation that American Can and Pickwick personnel were deliberately forgetting germane facts.

Daily observers of the court-room drama are doubtful that any convictions would be forthcoming, should the case actually go to the jury. The "beyond a shadow of a doubt" mandate for conviction would be a difficult decision even for the most cynical of these observers.

AS ANTICIPATED, year-end shipping figures as compiled by the Recording Industry Association of America (RIAA) were down five per cent from 1979 to a total of 649 million units.

The decrease, however, was offset by rises in list prices, and a shift in ratio between albums and singles brought the dollar amount of recordings sold (including LPs, singles and various tape formats) to \$3.68 billion, a slight increase over the previous year.

Album shipments rose by almost 20 million units to 308 million, while singles dropped 26 per cent to a total of 157 million pieces. Other factors affecting the tallies, according to the RIAA, were decreases in record club, special product, 12-inch single, and premium areas. Imports are not computed into the report.

By IRA MAYER

SPOT-CHECKING on the video disc front: A laser player is buried, inoperative, in a corner of Macy's flagship store. "It hasn't worked since we got it, and no one's bothered to send it back," said the sales clerk. An RCA machine is playing intermittently.

Asked how many of the RCA units he had sold, a Sam Goody salesman replied: "Oh, quite a few". Store allotment: two, one of which is for display.

Few sales persons actually know how to operate either machine, let alone how to answer questions. One man I know started playing with the freeze frame button on a Philips unit, and two salesmen came over to ask him to show them how to do it.

One begins to wonder whether the people looking at the machines are all reporters writing about each other.

MARTY SCOTT of Jem says no final decision has been made by his company as to whether or not it will import Island's One-Plus-One format. "They would probably like us to do it, but there are a lot of things to consider."

He adds that with the import market soft Jem has been concentrating on domestic manufacturing and its own labels. The company will release 11 albums by the end of the second quarter this year, including Chris Spedding's first solo release in this country.

SHORTS: Musica Latina International, owner of Fania Records, has been sold to a consortium consisting of Venezuela's Palacio de la Musica and Argentinian investment group Balayn. The deal was set in December 1979, with Fania president Jerry Masucci continuing with the company for five years. . . . Colony Records in New York's Times Square is being sued by CBS, MCA and RCA for copyright infringement, with the specialist shop, noted for in-depth stocking of current and old discs and for selling LPs at list price, accused of taping copies of recordings for customers. . . . CBS International presented Billy Joel with a crystal globe signifying international sales in excess of five million units, and Joel, on the eve of a Far East tour, asked CBS execs Allen Davis and Dick Asher whether "they have anything going in China". . . . Capitol and Arista are joining the \$8.98 (£4) list price bandwagon. . . . Arista claiming "a significant turnaround" for July-December 1980, with a 25.5 per cent revenue increase. . . . Ahmet Ertegun presented the Music For UNICEF Fund with a \$400,000 (£179,372) cheque as an advance against royalties for Atlantic's Concerts For The People of Kampuchea. . . . promoter/manager/entrepreneur Sid Bernstein and his unrelated partner, Stan Bernstein, have founded Sidestan Music, with former Arista Music creative director John Wonderline heading the publishing company, located at 180 West End Avenue, New York. . . . Columbia House Video Club will offer members rental as well as sales options. . . . Warner Home Video to release A Tribute To Jim Morrison.

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

BROADCASTING

Edited
by
DAVID DALTON

BBC to boost Euro links

ROCKPALAST, the recent live broadcast concert from Germany featuring The Who and The Grateful Dead, has been judged an all round success. The question now being asked is why the BBC can't set up a similar venture, using its technical expertise and experience to feed the Eurovision network with rock music.

The answer is that a networked music show from the UK is a distinct possibility, with the likelihood of some form of co-operation between the BBC and Rockpalast programme makers West-Deutsche Rundfunk.

Such a programme would not set a precedent, for a couple of years ago the BBC set up a satellite link to a number of countries for its broadcast of a Jethro Tull concert from New York's Madison Square Garden.

TV institution

Rockpalast has become something of an institution with TV rock fans in Europe. WDR have been making two programmes a year, one in spring and one in autumn, for several years, though last October's Police concert was the first taken by BBC Television and this latest offering was the first to be simultaneously broadcast in stereo by Radio One.

The men responsible for Rockpalast are the highly respected duo of producer Peter Ruechel and director Christian Wagner, a team similar to the BBC pairing of Mike Appleton and Tom Corcoran.

The Who/Grateful Dead show was staged at Essen's Grugahalle, a large venue something like Wembley Arena but more modern and with much of the audience standing. The hall was full of paying customers, something which would breach the BBC's charter if it were to stage the same thing here.

The German version of the programme is longer than was seen in the UK, and was presented jointly in German and English. The English presenter, Alan Bangs, provided commentary and introduction for

those countries not understanding German. Bangs has lived in Germany for seven years, working for the British Forces Broadcasting Service and other radio in Germany and writing for a German pop paper.

Bangs also proves useful for interviews with the artists and the break between The Who and The Grateful Dead in the last programme featured an interesting interview with Pete Townshend not shown by the BBC. Other intermission material not shown by the BBC was past concert footage including Dr Feelgood and ZZ Top. Previous shows have tended to have more than two bands on the bill, leaving more break time to fill, and it is partly the untidiness of the live broadcast that has prompted BBC Television to select its coverage.

It does seem incongruous, though, for BBC 2 to broadcast international badminton and a Bartok concert between their two Rockpalast transmissions. Radio One, on the other hand, began transmission of the concert at 9.30pm, with Tommy Vance acting as link man in London, and stayed with it right through until the not-so-early hours of Sunday morning.

Live transmission

About a dozen countries in Europe, from Sweden to Yugoslavia, took the show though not all of them took it live. A few countries not wishing to take the chance of a live transmission took the show on a deferred transmission basis, agreeing to screen it within two weeks so that it remains current.

Mike Appleton, Old Grey Whistle Test producer who was also responsible for the London end of BBC television coverage, regards this latest Rockpalast as "very successful" and adds: "I hope we will get involved in the next one in October. Whistle Test won't be going out on Saturdays for the next series but I hope we can slot it into the schedule."

'Networked music' call

MERCIA SOUND managing director John Bradford called for greater cooperation among ILR stations in the production of specialist music programmes in the first of this year's IBA lectures delivered at the authority's London headquarters.

He suggested that was the best way of satisfying the particular needs of listeners at a particular time but said that currently much of the material offered to the network consists of pre-recorded music that is readily available to all stations.

Bradford added: "There is no incentive if you are creating a programme based on material of pre-recorded music for doing it any other way than as an individual exercise, as one station or another. We have to create the encouragement for the stations to get together and produce specialist programmes, together rather than separately."

"I suggest that one of the developments we should see is the expenditure of some of the sums of money we are committed to spend on the employment of musicians in these much more specialist areas. We could generate our own specialist music programmes throughout the network and replace the same gramophone record getting played on 19, 25, 30, 35 different radio stations as separate parts of probably indistinguishable specialist programmes going out after 6pm."

"I believe we could establish a reputation for producing

programmes of a high order and would help to enhance our reputation with specific groups of listeners who are interested in these different specialist areas.

"The alternative of developing 50 or 60 so-called experts in folk or jazz, or the traditionally ridiculous role of the managing director of each station providing the classical music programme, is, I find, not only daunting, but absurd."

"We don't try to find 60 experts on Luton or Liverpool. Why should we find them on rock or reggae?"

Sixty years in the business . . .

MUSIC INDUSTRY stalwart Leslie Osborne recalls his long career in a Radio Two series entitled Life Is Nothing Without Music.

Over six programmes starting on April 7 and produced by Ann Mann he talks about his 60 years in the music business to Peter Clayton.

He remembers the famous artists and songs of this period. The anecdotes in each hour-long programme are interspersed with records.

Osborne began his career as a pianist before working for some for the major music publishers and even now, at the age of 75, he is still working hard as a publishing consultant to ATV music and a composer in his own right.

"It was a big improvement on the Police concert, with simultaneous stereo on radio."

Although it is only in its earliest stages of discussion, Appleton has mooted the idea of the BBC providing complementary concert coverage for future Rockpalast programmes.

"I have talked to Peter Ruechel about the idea of alternating groups so that we could fill in the gaps they have while changing over bands."

The two plus two idea would also probably involve Radio One and producer Jeff Griffin, who was supervising the BBC coverage in Essen, says "Rockpalast has a good format and I hope we cover the next one, but that will depend on the line-up. The Who were very good but I think listeners' patience was tested by the Grateful Dead."

"The biggest irony was that we took more of the concert even than German radio."

The promotional benefits of such a widely-viewed screening can be enormous and are readily acknowledged by Arthur Sherrif, head of promotion at Polydor who was in Essen with The Who.

"As big as The Who are, with a simultaneous international album release date, it's a terrific boost to be able to do such a telecast," he says.

"In the middle of a marketing campaign it is the best way to expose a band to the greatest number of people in the easiest way possible. It was especially important in the case of The Who because they had just cancelled their European tour dates."

AIRC gets to grips with advertising

INDEPENDENT local Radio is aiming to give itself a promotional boost at a time when advertising revenue maintains its slow growth.

The Association of Independent Radio Contractors is launching the presentation on radio advertising, first seen at the Monte Carlo TV and Radio Conference in February, at Capital's Duke Of York's Theatre in London on April 13.

Mel Smith, of the Not The Nine O'Clock News team, will star in Radio - The Flexible Medium, produced by his colleagues Griff Rhys Jones, while Radio Clyde managing director Jimmy Gordon will give a talk entitled Breakfast Radio - Here Now.

There will be two performances on the day and anyone wishing to attend should get in touch with AIRC at 01-405 5036.

Gross advertising revenue for the ILR network in February was £3,027,310, representing a 5.7 per cent increase on the revenue figure for the same last month and a 47.9 per cent increase on February, 1979.

New ad campaigns during the month included those for PVK Records, Trax magazine and a number of discos.

The AIRC presentation next week will be followed by an extension of the campaign handled by Saatchi and Saatchi which involves trade press ads, mailings and commercials on ILR stations put together by the same Not The Nine O'Clock News pair.

PERFORMANCE

Manfred Mann

THE EARTHBAND have been around for 10 years now, while Manfred Mann himself has 19 years to his credit. Last week's performances at the cavernous Dominion Theatre were a far cry from the days of 5-4-3-2-1 and Ready Steady Go!

As ever, Manfred and company gave a steady, skilful performance. They have developed into a truly professional act and have maintained a strong loyal fan following. And their Bronze albums continue to sell steadily.

High spot of the evening was Spirits In The Night and the Angel Station and Chance material. But as a whole, the music and performance gave the impression of "going through the old routine" and lacked character. Manfred tends to use these occasions for his complex keyboard excursions. A touch more life on stage would have been appreciated. Keep moving lads, we're stock-taking.

JIM EVANS

I'm Getting My Act Together...

THE FULL title is I'm Getting My Act Together And Taking It On The Road, an unusual musical which opened at London's Apollo Theatre last week.

It's American, written by Gretchen Cryer and Nancy Ford, and tells the story of the rehearsal by Heather, an ageing singer proud of her 39 years, with her band and support singers for opening in a show. The plot, such as it is, is the conflict between her and her manager Joe, who disagrees with her frankness in attitude and songs which he reckons should be more commercial.

It's a crafty formula during the first act, because just as you're thinking this song's too long or that sentiment doesn't ring true, Joe actually expresses the same opinion on stage. The second act creaks a little when Heather makes a play for Joe, who decides to stick with his suicidal wife.

Diane Langton and Ben Cross are excellent and convincing in the lead roles, get good support from their musical colleagues on stage, and In A Simple Way I Love You and Old Friend are very pleasant among the songs. But the approach and dialogue may well be too transatlantic for UK audiences.

NIGEL HUNTER

Rose Royce

ROSE ROYCE — "All the way from Hollywood, California," as the audience was constantly informed — showed at the Victoria Apollo that they certainly know how to milk an audience.

The packed audience was on its feet and dancing enthusiastically from the first moments of Car Wash, one of their biggest hits to date. At times though the group seemed to take the idea of audience participation a little too far and the fans were urged to chant and dance almost sheep like, but enjoyed the opportunity.

The mood changed and soft lights heralded Love Don't Live Here Anymore with much approval from



GETTING THEIR ACT TOGETHER: Ben Cross and Diane Langton (centre) with members of the cast of London's newest musical.

the audience, but the band did not really extend itself musically until the encores and left the fans wanting more. Rose Royce currently have a new album for WEA on release, called Golden Touch.

CECILIA BLACK

Ali Thompson

ALI THOMPSON seems to have got everything going for himself — talent, looks, personality — the only trouble, as far as the UK market is concerned anyway, is that it all points in the direction of the US market.

Scotts-born Thompson's music is as American as Ronald Reagan, and UK fans don't go for that in a big way at the moment, although his Take A Little Rhythm single was a turntable hit on both sides of the Atlantic. However, as this gig at London's Shaw Theatre showed, his material is usually of a more thoughtful nature than throwaway ditty.

And Thompson and band did pull off what seemed like the impossible at the beginning of the gig. They got the audience, safely ensconced in its plush seats, itching to get on its feet and dancing, creating a genuinely intimate atmosphere despite the occasionally awful quality of the sound.

If A&M pushes Thompson's new LP and single hard enough he could be in with a chance... if not, it'll be another UK artist lost to America.

DANNY VAN EMDEN

Johnny Mars

WITH A recently released album under his belt (Mighty Mars, JSP Records 1023) and a string of live dates around the London area, American R&B vocalist cum harmonica player Johnny Mars is rapidly building up a strong following.

His gig at Fulham's Golden Lion was proof again that the real essence of blues music can only be captured in a live atmosphere and not on vinyl. His 60-minute set featured several R&B classics, including When A Man Loves A Woman, Get Ready and Rescue Me, and several of Mars' own compositions. Stand-outs included Mighty Mars, with some fine harmonica playing, and If I Had A Woman.

It was an electrifying performance and Mars, now firmly domiciled in the UK, could easily follow in the footsteps of bands like The Blues Band and Nine Below Zero.

CHRIS WHITE

Modern Jazz

SIGNED TO Magnet Records and with one single already released, Modern Jazz could well join their record company stablemates Darts and Bad Manners into the charts. Their gig at The Pits, a new pub rock venue in London's Euston Road, was indicative of a bright future for a band whose name is perhaps a little mis-leading.

Magnet has affirmed its intentions of breaking Modern Jazz as a rock act, and certainly the band has a musical policy which takes in several influences. In Andy O, Modern Jazz has a singer and frontman with considerable stage presence while the other four members, add some solid musicianship.

The band are shortly to start work on their first LP for Magnet and a single has been pencilled in for May release.

CHRIS WHITE

Hank Wangford

IF THE stories are to be believed, Hank Wangford's day time occupation is that of a gynaecologist. He should stick to Harley Street in the evenings as well. For his performance at the Venue last week was about as funny as a hysterectomy — neither amusing nor entertaining.

He had a talented band on board and some fine steel guitar work was in evidence, but Wangford failed dismally as a front man. His voice was flat and his mock American accent was pathetic. They did play the current single, Cowboys Stay On Longer (WEA), competently, but followed that with the worst abortion of Wild Thing ever played.

Perhaps it was an off night.

JIM EVANS

OPINION

PRS inquiry

I NOTED Dooley's comments (MH March 28) concerning my "clumsy" efforts to induce the Secretary of State for Trade to investigate the Performing Right Society.

Your report on page one of the same issue is correct enough. However, may I reliably inform you that my audience also included — and they sat in the front row of the public gallery until 1.19 am — the PRS' chief executive, operations controller and the publications and information manager.

This would seem to indicate a slightly wider scope of interest in my remarks than your comments indicated. Further, we are both aware that the full Hansard report of the debate is widely circulated.

LESLIE HUCKFIELD MP, House of Commons, London SW1.

● Dooley's comment, of course, referred to the number of Members present at the debate indicating the apparent lack of urgent interest in the matter among Mr Huckfield's colleagues. Also, publication of that evening's Hansard was in fact delayed by a printers' strike. — Ed.

DOOLEY

AN EXTRAORDINARY, unsubstantiated press statement was issued by Virgin Records last week alleging that some un-named person on *Music & Video Week* is an informant for *Private Eye* — this is entirely refuted by *Music & Video Week* and Dooley suggests that Virgin's chairman should look closer to home for his mole... Talking of extraordinary press statements, Jack Gill's reported comment that he is prepared to sell-off a "dismembered" PRT seems hardly fair on the valiant few still loyally keeping the company ticking over... EMI Records' publicity executive Brian Southall attending the NARM convention in Hollywood, Florida, next week in a semi-official role for BPI checking out the Give The Gift Of Music generic ad campaign... With five entries in the Eurovision Song Contest, EMI had five different full page ads set up ready to drop in to *Music & Video Week* on Monday morning if one of them clicked as the winner... And it is heartening to see EMI's US marketing men freely spending their budgets on boosting the careers of the UK's Sheena Easton and Cliff Richard in the US.

MUSIC FOR Pleasure's long-serving MD Richard Baldwin was given a suitable "retirement" send-off at Hayes last week, and we quote retirement deliberately because the ex-actor turned budget record king has other plans up his sleeve and isn't ready yet for the pipe and slippers... Among his leaving gifts was a specially-recorded version of He Did It His Way, performed by the MFP staff to the melody of the current MFP single Come Down To The Breadshop... Commiserations to CBS chairman Maurice Oberstein on the death of his mother in the US... Move over Anne Nightingale — livewire PR lady Jennie Halsall putting together a radio DJ audition tape... Chris Hammill, lead singer with new band Crossword, tipped for leading role in forthcoming West End musical Satyricon... Keep an ear open for a new singer calling himself The New Otis Redding... No fewer than 11 present or past PRT staffers spotted sipping in a certain West End wine bar last week — plotting to launch a new company?

IN VIEW of number of EMI redundancies in recent months, that company brave to be releasing We Want To Work by the Houghton Weavers, adopted as the song for Right To Work march starting in Liverpool on May 1... The voice singing in that catchy Levi's commercial belongs to Graham Bonnet... Caught without a bass player during an LP session at Air London, the MSG Band's Cozy Powell nipped down the corridor to where Paul McCartney was working and persuaded him to help out on a couple of tracks... Luminaries checking out the Michael Des Barre's new band (which included Blondie's drummer and bassist) at a London gig last week included Phil Lynott, Ultravox, The Clash, Stray Cats, Steve Harley and The Cure... Still pending, but not actively being pursued it seems, are Jet boss Don Arden's libel actions against BBC investigative reporter Roger Cook and Lynsey de Paul... In case anyone is still in any doubt, yes, last week's story about cable music was an April 1 leg-pull — the clue was in the last line of last week's Dooley column.

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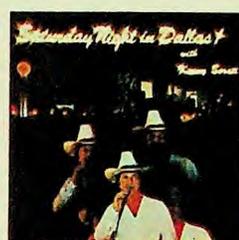
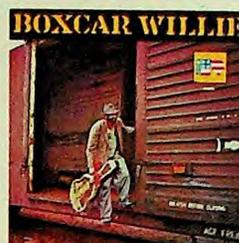
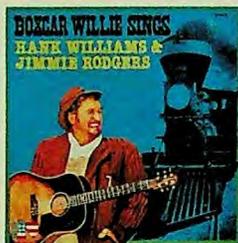
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