

MUSIC & VIDEO WEEK

Europe's leading music business paper

90p

Dealer asks when is RRP not RRP?

A DISPUTE over whether telling the public what they can "expect to pay" for a record is the same as re-imposing RRP has been aired by dealers who object to price stickers on two recent WEA releases.

The Saxon picture disc of *And The Bad Played On*, and the Echo and the Bunnymen Crocodiles 12-inch four-track single, were both stickered by WEA with the wording "expect to pay around £1.05".

As staff at Unitapes, of Long Eaton, Nottingham, pointed out to *MW*, this appeared to deprive them of the right to sell at a higher price for a greater margin. While accepting that the stickers were removable and that a higher price could in fact be asked, they felt that stickers seen on the records in rival shops would prevent potential buyers from paying the Unitapes price.

WEA MD Charles Levison and sales manager Mike Heap stressed that WEA is not re-introducing RRP, but that in certain special cases such stickers would be used as a way of ensuring that the records sold in large volume quickly.

Heap said: "Certain releases are being sold by us at a very low dealer price, and we want that passed on to the customers, so that a lot of product is shifted because its price is very favourable.

"It makes nonsense of our dropping the trade price in order to promote a record if the dealers then stockpile in order to sell at a higher price later."

Ronco starts two for price of one scheme

TWO ALBUMS for the price of one is the latest offer from Ronco in a scheme for its two new compilation albums — *Disco Nites* (RTL 2056A) and *Disco Daze* (RTL 2056B).

A flash on the album sleeve tells the purchaser that he/she is entitled to the other album for no extra cost. A similar price structure applies to dealers.

Television advertising starts in the Granada region this week, with a national roll-out, radio spots and trade press advertising to follow. Posters and point-of-sale material are available to retailers.

The record of the future



THE COMPACT disc, tipped by its developing companies as the record of the future, seen alongside a conventional LP and the Sony and Philips CD players.

THE LASER BEAM COMPACT DISC MAKES ITS BOW

SALZBURG: The compact disc digital audio system was introduced to the international music industry here last week by the three companies which have developed it in partnership, Philips, Sony and PolyGram.

The compact disc has a diameter of approximately 4.7 inches, making it literally pocket-size, has a playing time of 60 minutes, and consists of metalised plastic containing the stored sound information in a computer code encapsulated in a transparent protective coating.

The disc is scanned from below by means of a solid state laser beam, thereby rendering the system immune from mechanical wear and other forms of disturbance. Philips and Sony, the companies involved in

the compact disc's development, describe these as "revolutionary improvements" which, coupled with "substantially better sound reproduction qualities", should ensure the system's "rapid success".

The system utilises the same 16-bit pulse code modulation (PCM) in use for professional digital audio purposes. CD recordings can

be no more expensive than a conventional high-class record player. J. J. G. Ch. van Tilburg of Philips expressed confidence that "most major manufacturers will adopt this system".

It is anticipated that the system will be introduced to the world market by the end of 1982, and Richard Busch of PolyGram Records Operations International stated that there will be between 300 and 500 titles available in CD form.

He estimated that the compact disc will cost "approximately 30 per cent higher than the normal LP today".

The unveiling of the compact disc took place during the Salzburg Easter Music Festival and at the invitation of the Herbert von Karajan Foundation, which is headquartered there. The maestro attended the unveiling, which featured classical music conducted by him and played on CD.

By NIGEL HUNTER

therefore be made with existing PCM recorders, and it is also possible to adapt existing analog recordings to the CD standard with the help of PCM processors. This is a major factor in view of the immense number of conventional phonograph record versions already available.

CD players will connect directly to any normal hi-fi system, and are said

Bellaphon UK's creditors seek German settlement

COUNSEL FOR certain creditors of Bellaphon Records UK which folded earlier this year with massive debts, are investigating the Treaty Of Rome to see whether they have a case against the German parent company — one of the largest and wealthiest independent record operations in that territory.

It was revealed at a creditors' meeting in London last week that Bellaphon UK, which closed down in January just seven months after its much-publicised launch, had total debts of £191,920 and assets of just £5,000 (£2,200 for office furniture, £1,999 in unpaid capital and unsold records).

The major creditors are Woolworths, Record Company Services, PRT and Cool King Records. Unless a solution can be found through the Treaty of Rome, it seems unlikely that they will receive more than token payments.

Bellaphon Germany appears to have shown little interest in the plight of either creditors or former employees of the UK operation

which it closed down so abruptly.

The German company was not represented at the creditors' meeting and managing director Branko Zivanovic.

Shortly before the UK closure, Zivanovic signed a deal for rights to the Beatles Live In Hamburg album and a large quantity was shipped to the UK. Immediately prior to announcing the UK company's closure, he apparently ordered the return to Germany of all the Beatles albums. Thus, the albums cannot be included in the assets.

After the company folded, some of Bellaphon UK's staff carried out professional obligations with finance from their own savings — with promises that Bellaphon Germany would refund them. This did not happen and promotions manager John Holman has lost at least £2,000 of his own money.

After the creditors' meeting he told *MW*: "It's a fact of life that companies go bust. But what hurts in this case is the way that it was done."



EXHIBITORS' STANDS are filling up fast for the 3rd annual Dealer Tour, organised by *Music & Video Week* and scheduled to visit seven regional centres during September.

Judging by the bookings coming in, it looks as if dealers attending the shows will be able to meet exhibitors from large and small record companies as well as the newly opened video companies.

Note the dates in your diary now: September 15, Bristol Holiday Inn; September 17, Birmingham, Albany Hotel; September 21, Newcastle, Gosforth Park Hotel; September 22, Glasgow, Albany Hotel; September 24 Leeds, Queens Hotel; September 28 Manchester, Piccadilly Hotel; and September 30 London, Dorchester Hotel.

Lauder joins Island

ANDREW LAUDER has joined Island Records as director of A & R, renewing his partnership with Island chairman Martin Davis, a relationship which stretches back to the early Seventies and United Artists Records. Also moving to Island is Lauder's assistant, Judith Riley. Both were previously with F-Beat Records which still continues to operate with Jake Riviera at the helm.

ADAM



Delivers!

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Stiff success over the sea

By NIGEL HUNTER

STIFF RECORDS and its joint general manager and international director Alan Cowderoy in particular are discovering that it is eminently possible to market British new wave contemporary product overseas successfully, despite the cynics who maintain it doesn't mean a light beyond these shores.

Even so, Cowderoy, who joined the fledgling Stiff four years ago from Phonogram, admits to having several pre-conceived notions refuted during the process of building the Stiff name and repertoire abroad.

"I thought our records were too English for the Continent," he recalled. "I couldn't see overseas people getting off on The Damned or punk rock generally like Zig Zag readers here did, for instance. But the first Madness album was very successful in France and their second has done well in Holland, where our licensee Inelco worked hard on it. Elvis Costello and Jona Lewie are two more acts who have done well

overseas. Lewie's Stop The Cavalry has now sold two million worldwide."

Conversely, a market which Cowderoy expected to be relatively easy to break — the US — has proved stubborn.

"The US has been the most difficult area of all the countries of the world. I thought all the signs were right because they speak English there, they like English lyrics, and they must be longing for a change from their bland singer-songwriters, but they've not been on us at all yet."

Stiff is not discouraged or emulating the current trend among other British independents of winding down their US operations. It runs a highly successful T-shirt merchandising venture there called Stiff Tees, whose profits take care of the record branch's overheads in a small office opposite New York's Carnegie Hall.

"We have a deal with Columbia for the Stiff Epic label," Cowderoy explained. "If they pass on anything, it's offered to Stiff Columbia, and if that doesn't work either, it comes to our own Stiff America."

The latter is headed by Bruce Kirkland, and the signs now are good at last with The Gospel According To The Meninblack by The Stranglers, Stiff America's first major signing. The record will also be released by Stiff Canada, which is distributed there by Attic Records. The band is supporting the release with a 55-date American tour.

"You're only as good as your product," said Cowderoy, "but fortunately the UK is regarded as a premium product source. I travel quite a bit, but I don't really enjoy it, mostly because when you're in the various territories and see their problems at first hand, it tends to make you a bit soft when negotiating deals with them!"



RCA'S GRAND Prix celebrated the highlight of their UK tour at the Dominion Theatre in London, as guests of Manfred Mann's Earthband, with a tea-drinking ceremony.

Most of the faces in the picture belong to a group of 50 Japanese students who came to the UK on a sponsored rock tour with Japan's rock/pop magazine Ongaku Senka which has organised this event for the past seven years.

Also pictured somewhere in the crowd are Ongaku Senka chief editor Mr Fukushima flanked by RCA joint managing directors Ed Lavish and John Howes, plus Graham Williams and Steve Flack of Grand Prix management, the five group members, and RCA international manager Steve Weltman who organised the party.

Rank stops gong logo use

THE RANK Organisation has been granted a temporary injunction in the High Court stopping John Duckett trading as Pop Records, using the Rank "gong man" symbol. Counsel for Rank told Mr Justice Dillon that the "man banging the gong" symbol had been widely used by Rank as a registered trade mark since 1947, and was recognised by the public as such.

Duckett had adopted a "crude" form of the symbol on his business letter heads, advertising and record labels. The judge gave Rank leave to post notice of the proceedings on Duckett. He will have the opportunity of applying to discharge the order when the case is resumed on April 30.

Pressing company formed to service independent labels

ANDY STEPHENSON, previously managing director of Dead Good Records, and Patrick Devlin, ex-Artista and State Records, have launched a new record pressing company called Express Records Manufacturing "to service the many independent labels seemingly disillusioned with the large, high volume manufacturing organisations".

Express has a small factory near Newcastle-upon-Tyne, fully

equipped with Fabel 7-inch and 12-inch presses, and will concentrate on providing a swift service for independent labels that require runs of between 25 to 10,000 copies.

The sales office and distribution centre are based at 292/3 High Street, Lincoln, Lincs LN2 1AL. Telephone: Lincoln (0522) 40945. A nationwide next-day delivery service to all parts of the UK is available at extra cost.



ALAN COWDEROY: "The US has been the most difficult area of all the countries of the world."



Avatar switches to Spartan from PRT

AVATAR Records & Screenworks has switched its distribution from PRT to Spartan. Explaining the move, chairman Jon Brewer stated, "In today's market I feel that being a young and aggressive label, we need a young and aggressive sales and distribution company."

First new releases under the agreement is the Chevy single, The Taker — released April 17. Two other singles, Herbie Armstrong's Real Real Gone and Alvin Lee's Take The Money are set for April 24 release.

May sees the release of two new Avatar albums, Dark Star (AALP5003) and Inner City Unit's The Maximum Effect (AALP5004). The month will be devoted to a catalogue campaign featuring these two LPs plus Chevy's The Taker (AALP5001) and The Alvin Lee Band's Freefall (AALP5002), backed with instore merchandising, consumer and trade ads and selected radio spots.

AUTOMATIC RECORDS has signed Tusk, a three-piece which previously worked together in English Assassin, and will release the band's first single — She's So Cool c/w Red Flag — on April 24.

A SYNTHESISER and vocal duo, Ph.D, has been signed worldwide by WEA International, and releases a first single this week. Comprising keyboard/synthesiser player Tony Hymas and Scottish vocalist Jim Diamond, Ph.D debut with I Won't Let You Down c/w Hideaway.

SCRATCH RECORDS has signed Electronic Circus, a futurist band formed by ex-Gary Numan keyboard player Chris Payne, who also wrote the Visage hit, Fade To Grey. Their first single, Direct Lines is released on Scratch SCR 002.

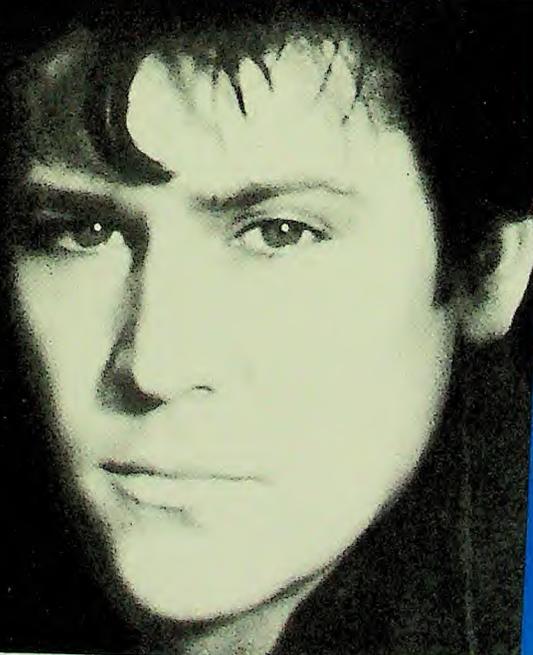
SHAKIN' STEVENS

next No. 1 Single 'You Drive Me Crazy'

The official follow-up to his last No. 1 hit on Epic 'This Ole House' 'You Drive Me Crazy' out this week in full colour picture bag. And don't forget his top 5 album, 'This Ole House'.

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Baldwyn is appointed MD of Tigerprint

FORMER MUSIC For Pleasure managing director Richard Baldwyn has been appointed managing director of Tigerprint, a company which will be involved primarily in the "non-publishing activities" of the Octopus Publishing Group.

The new appointment once again teams Baldwyn with Paul Hamlyn who is chairman of the group — the two were instrumental in setting up MP, in conjunction with EMI, 15 years ago.

Baldwyn is currently away on holiday and it is not known whether his new position will involve music — however he will continue working for Listen For Pleasure, MP's Talking Books series, on a consultancy basis.

NARM: more US imports and deletions are likely

From a special correspondent
HOLLYWOOD, FLORIDA: More imports and deletions from the US are likely to flood into the UK soon following deals done at the 23rd annual National Association of Music Merchandisers convention here last week.

The strength of the pound against the dollar brought forth a strong delegation from the UK and Pickwick's Monty Lewis — a

Wade sets up own firm

RS RECORD Sales director Alan Wade is leaving the company to set up his own record sales promotion and marketing venture in partnership with Midlands businessman Tom Edmunds.

Wade resigned last week as a teaser campaign of postcards and advertising broke announcing his new company, Promotion People, which is backed by Edmunds' Goldliner Group, a company specialising in sports promotion and fund-raising services.

His departure came as a surprise to RS Record Sales' chairman and managing director Richard Jakubowski who said that Record Sales would be continuing in business. "I am sorry Alan is leaving but I wish him well," he added.

Wade said his new company would be active in sales promotion with a field team of 18 people, but would also offer broader marketing and promotion services with a radio promo department headed by Steve Jenkins and print services available through Goldliners' own printing works.

"We intend to offer a complete service which will be particularly attractive to the small independent labels," added Wade. "We will also be able to offer a limited selling operation as well as legitimate sales promotion."

veteran of 15 NARM conventions — said he encountered more Englishmen in attendance than any previous year.

The majority of UK delegates were importers and deletions dealers meeting their US counterparts in Jem, Sky, Important, Caroline and Disc Trading, all with booths and all in search of new retail clients.

● Enthusiasm, trepidation and chaos were the two general reactions to two video marketing seminars geared to music retailers at NARM. "Grab the bull by the horns before the bull runs you over," was typical of the more enthusiastic encouragement voiced by speakers urging dealers to make a financial commitment to video software.

But many dealers expressed scepticism about investing in yet another inventory. This was countered by WEA's Russ Bach,

who suggested that as few as 100 titles were needed to start out, although 300 was quoted by other speakers as more realistic.

"Now's the time to get in, yes, but don't just put your toe in the water," said Magnetic Video's Jack Dryer.

● Country, black and gospel music are all gaining ground in the US record market at the expense of pop and MOR, according to a new consumer survey mounted by Warners and revealed at NARM.

● WEA Corp president Henry Droz made a plea that instead of fighting in its own ranks, the music industry should turn its "considerable ammunition on our mutual target: the consumer".

Droz mooted that the industry should promote a week or month during the year to rival the intense Christmas sales period.

MP calls PRS offer 'distasteful'

LABOUR MP Leslie Huckfield has rejected an invitation from PRS chairman Richard Toeman to visit PRS and see for himself how the company works — an offer made after Huckfield's demand for an independent inquiry into PRS.

In an open letter to Toeman, Huckfield states: "Your invitation to visit you behind closed doors to be educated as to the Society's functions is a most inappropriate and distasteful suggestion."

In his two-page letter, Huckfield repeats his misgivings about "the secret group of 400 members with the multiple votes who control the society" and he reiterates his demand for an independent review of the society.

Video extra —
See centre pages

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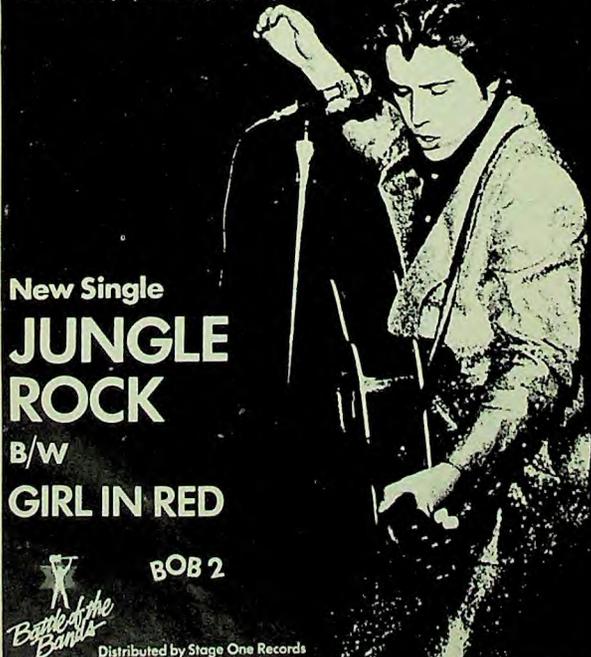
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SHAKIN' STEVENS & THE SUNSETS



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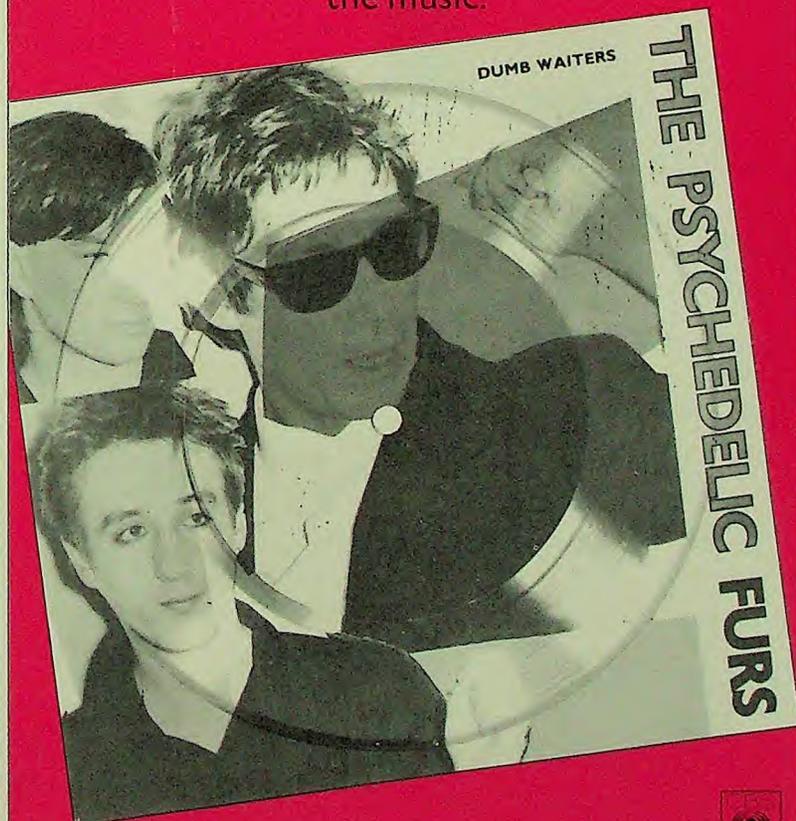
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THE PSYCHEDELIC FURS

NEWS

Thorn EMI rejects union's proposals

THORN EMI has firmly rejected trade union proposals that the EMI Tape factory at Hayes — due to cease production of audio tape and to close down — should be turned over to making video tape.

The decision is considered final by the company and no further meeting between management and unions has been arranged. But a spokesman for the TGWU — which with ASTMS counts 80 per cent of the Hayes workforce as members — told *MW* that the employees' fight to keep the Hayes factory open will continue. About 270 people are threatened with redundancy.

There are plans to picket Thorn House, and questions about Thorn EMI are to be put next week to the DoE, and the Secretaries for Trade and for Industry, by Leslie Huckfield MP. Chiefly, these will ask for an opinion on Thorn EMI's decision to import all the video and audio tape it assembles and/or distributes here (in view of the balance of payments deficit) and whether the DoT considers that

Thorn EMI "ever seriously intended" to go into video manufacture.

At a meeting with Robert Eade, chief executive of Thorn EMI Industrial Control Engineering (the business group under which EMI Tape now comes), the unions were told that, while EMI might have been looking into making video tape at Hayes, Thorn EMI had never had any intention of doing so.

Thorn EMI's view is that it will go ahead with closing the Hayes audio tape factory, because of a shrinking world market and competition from cheap imports. It will not make video tape because "that market is already dominated by a number of large and well-established manufacturers, who are already in a competitive market and who are able to supply all current, and foreseeable, needs — so investment is not justified."

The Thorn EMI spokesman added, however, that the management was prepared to meet with the unions again if they wished.

Workers accept RCA closure

UNIONS AT RCA's Washington, Tyne and Wear, pressing plant have accepted the company's decision to close the factory.

Following a personal visit to the plant by RCA UK managing director Don Ellis, the employees decided to accept redundancy payments as part of what an RCA spokesman has described as an "amicable" settlement.

The factory has already ceased operation — ahead of the June 12 deadline originally set by the company — and current pressing requirements are being handled by Thorn EMI.

RCA discussed future pressing arrangements with both PolyGram and CBS, but has now agreed a long term contract with Thorn EMI.

Suspended chart shop seeks defamation ruling

ONE OF the shops suspended from the BMRB chart panel following investigations of chart fraud (*MW* April 18) is consulting lawyers to see if it can take action against BPI investigator Bill Hood for defamation of character.

Peter Bennett, owner of Earthshaker of Feltham, one of three shops suspended following enquiries into the activities of freelance promotion man Paul Wreford who allegedly participated in 700 false diary entries — mainly on behalf of WEA product — said: "Our solicitors will be seeking discussions with BMRB, BPI and WEA after Easter."

"We totally abhor the practice of chart hyping, and as we have a small label and production and publishing

companies ourselves we also object to freebies being given out because their cost comes out of the artists' pockets in the end."

Ironically, Bennett says that last year his company was instrumental in helping the BPI "instigating several investigations — with all the information we gave them being verbally guaranteed to be in confidence".

WEA managing director Charles Levison, who promised an internal investigation of his company, said this week: "I have given official warnings to a couple of people who did not give proper instructions and did not supply Wreford with a copy of the Code of Conduct. But there is no evidence to justify any dismissals."

Chopper company funds label

A NEW record label backed by a six-figure investment is being launched by a Surrey company described as the world's largest helicopter distribution company operation. The label, Recorded Delivery, is being financed by Alan and Laurence Bristow of Bristow Helicopters in Redhill, and marks the full-time return of the UK record industry of Paul Murphy, former head of Buk Records.

Recorded Delivery will be based at 9-11 Richmond Buildings, Dean Street, W1 (Tel. 439 3058 and 2527) and will incorporate both a record label and music publishing company — although both will be run autonomously. Murphy will be responsible for over-seeing the two companies.

He commented: "We are looking

for writers and producers with original ideas, as well as the acquisition of international catalogue."

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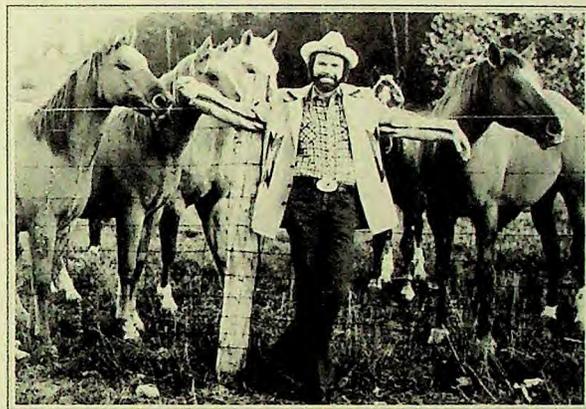
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...AND GREATEST



Tour

Thurs 23 April HALIFAX Civic Theatre
 Fri 24 April MANCHESTER Apollo
 Sat 25 April PRESTON Guildhall
 Sun 26 April BIRMINGHAM Odeon
 Tues 28 April LONDON Apollo Victoria
 Wed 29 April LONDON Apollo Victoria
 Fri 1 May POOLE Arts Centre
 Sat 2 May WINDSOR Blazers Club
 Sun 3 May EASTBOURNE Congress Theatre
 Tues 5 May DUBLIN The Stadium
 Wed 6 May BELFAST The Tonic, Bangor
 Fri 8 May COLLISEUM Cornwall

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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK

LOVING YOU — Neil Sedaka

DAVID HAMILTON'S ALBUM OF THE WEEK

ELO BOX SET — Four Light Years

CAPITAL: PEOPLE'S CHOICE

CLYDE: CURRENT CHOICE

DOWNTOWN: MUSIC MOVER

FORTH: STATION PICK

THE TURNING POINT — John Otway

LUXEMBOURG: POWERPLAY

BBC SCOTLAND: SINGLE OF THE WEEK

YOU — Marcia Barrett

PENNINE: PENNINE PICK

STAY — Fassbender/Russell

MANX ALBUM OF THE WEEK

WHERE DO YOU GO — Anne Murray

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

Artist/Track	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC NORTHERN	BBC SOUTHERN	BBC MIDS	BBC 1	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORNETT	PENNINE	PROFORD	SWANSEA SOUND	TEES	TRENT	VALLEY	VICTORY	
AMOO, 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)																									
BEAT, All Out To Get You Go Feet FEET 6 (F)																									
BENATAR, PAT Treat Me Right Chrysalis CHS 2511 (F)																									
BOLAN, MARC Sing Me A Song Ram MBFS 001 (SO)																									
CALE, J.J. Mama No Island 6691 (E)																									
CAMPBELL/TUCKER Dream Lover MCA 675 (C)																									
CAPALDI, JIM Old Photographs Carrere CAL 180 (W)																									
CHAMPAIGN How 'Bout Us CBS 1046 (C)																									
CLARKE/DUKE Sweet Baby Epic EPC 1123 (C)																									
CLAYDERMAN, RICHARD Ballade . . . Sonet SON 2219 (A)																									
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)																									
CLAPTON, ERIC Another Ticket RSO 75 (F)																									
CLOUT Wish I Were Loving You EMI 5162 (E)																									
DAVID, ALAN Dreaming EMI 5159 (E)																									
DES BARRES, MICHAEL Somewhere . . . Dreamland DLSP 9 (F)																									
DICKSON, BARBARA Only 17 Epic 1058 (C)																									
DESMOND, PAULA If It Feels Good Flamingo FM 14 (R)																									
EDMUNDS, DAVE Almost Saturday SwanSong SSK 19424 (W)																									
EVERLY, PHIL Date To Dream Epic EPC 9575 (C)																									
FORBERT, STEVE Romeo's Tune Epic EPC 1106 (C)																									
FORTE, JOANNA Chosen Few Eagle ERS 007 (P)																									
FRANKLIN, ARETHA Can't Turn . . . Arista ARIST 395 (F)																									
FREEEZ Flying High Beggars Banquet BEG 51 (W)																									
FRESHIES Wrap Up . . . MCA 693 (C)																									
FRICKE, JANIE Enough Of Each Other CBS 9396 (C)																									
GAP BAND Humpin' Mercury MER 63 (F)																									
GAYE, MARVIN Praise Motown TMG 1225 (E)																									
HARDING/BROWNE Working . . . DJM DJS 10957 (C)																									
HAIN, KIT Danny Decca F13903 (F)																									
HIGHTOWER, ROSETTA We Found Love Mirage IMA 001 (P)																									
HINE, ERIC Not Fade Away Radioactive RAD 101 (A)																									
JACKSON, JOE One To One A&M AMS 8116 (C)																									
JUPP, MICKEY Don't Talk To Me Good Foot GRF 001 (P)																									
JACKSON, MILLIE Loving Arms Spring POSP 254 (F)																									
KHAN, CHAKA Heed The Warning Warner Brothers K 17793 (W)																									
KELLY, DAVE Return To Sender CK 002 (A)																									
KEYS One Good Reason A&M AMS 8121 (C)																									
KORGIS/WARREN That Was My Big Mistake Rialto TREB 134 (A)																									
LEVEL 42 Love Games Polydor POSP 234 (F)																									
LIQUID GOLD Don't Panic Polo 8 (C)																									
LIVE WIRE Don't Look Now A&M AMS 8114 (C)																									
LOOK Three Steps Away MCA 681 (C)																									
LONDON SYMPHONY ORCH. Baker Street Creole CR 5 (C/CR)																									
MADNESS Grey Day Stiff BUY 112 (C)																									

DISTRIBUTORS CODE. A - PRT, C - CBS, W - WEA, E - EMI, F Polygram, R - RCA, S - Selecta, Z - Enterprise, Y - Relay, SP - Spartan, P - Pinnacle, RT - Rough Trade, SG - Stage One.

'TIPS FOR TEENS'

by SPARKS



Russell and Ron say...

- * **DON'T** eat that ice cream
- * **DON'T** eat that pastry
- * **DON'T** eat that burger
- * **KEEP** that mystique up
- * **DON'T** eat curry before
a very important date

'Tips for Teens' available as a 7" (WHY1) and 12" single (WHYT1) in a picture bag from the forthcoming album 'WHOMP THAT SUCKER' (WHO1)



ORDER FROM: RCA LIMITED, LYNG LANE, WEST BROMWICH, WEST MIDLANDS B70 7ST. TELEPHONE: 021-525 3000

Marketed by RCA



ORDER FORM CHART **PLATINUM** (One million sales) **GOLD** (500,000 sales) **SILVER** (250,000 sales)

TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	5	MAKING YOUR MIND UP Bucks Fizz (Hilli) Paper/Steve & Nickleodeon/Intersong	RCA 56 (R)	39	41	3	KEEP ON LOVING YOU Reo Speedwagon (K. Cronin/G. Rlchtrath/K. Beamish/A. Gratzel) Warner Bros	Epic EPC 9544 (C)
£ 2	4	3	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Ennio Morricone (-) BBC/EMI	BBC RESL 92 (A)	40	23	10	PLANET EARTH Duran Duran (Colln Thurston) Tritac/Carlin/Peterman	EMI 5137 (E)
3	2	9	THIS OLE HOUSE Shakin' Stevens (Stuart Colman) Leads	Epic EPC 9555 (C)	£ 41	54	2	UP ON RUNNING (TIL YOU BURN) U.K. Subs (P. Collins) Sparta Florida	Gem GEMS 45 (R)
£ 4	7	5	GOOD THING GOING Sugar Minott (Forbes) Jobete	RCA 58 (R)	42	36	5	UP THE HILL BACKWARDS David Bowie (Bowle/Vlacontl) Bewley Bros./Fleur	RCA BOW 9 (R)
5	3	8	LATELY Stevie Wonder (Stevie Wonder) Jobete (UK)/Black Bull	Motown TMG 1226 (E)	43	46	4	PRIMARY Cure Fiction (M. Hedges/R. Smith) APV	Fiction FICS 12 (F)
6	5	9	EINSTEIN A GO-GO Landscape (Landscape) Landscape/Sunbury	RCA 22 (R)	44	35	5	I'M SO HAPPY/TIME (REMIX) Light Of The World (Johnson) Dizzy Heights	Mercury/Ensign MER 64 (F)
£ 7	8	9	CAN YOU FEEL IT Jacksons (Jacksons) Carlin	Epic EPC 9554 (C)	£ 45	56	2	FLYING HIGH Freeze (J. Rocca) Peterman/Carlin	Beggars Banquet BEG 55 (W)
8	6	6	NIGHT GAMES Graham Bonnet (Francis Ross/John Eden) Quarry Music/Eaton Music	Vertigo VER 1 (F)	46	38	4	SKATEAWAY Dire Straits (Lovine/Knopfler) Rondor/Strait Jacket Songs	Vertigo MOVIE 2 (F)
9	9	7	IT'S A LOVE THING Whispers (Whispers/Grieffey/Sylvers III) Chappell	Solar SO 16 (R)	£ 47	34	10	JEALOUS GUY Roxy Music (Ferry/Davies) Northern Songs	E.G./Polydor ROXY 2 (F)
£ 10	14	7	ATTENTION TO ME Nolans (Ben Findon) Black Sheep	Epic EPC 9571 (C)	£ 48	58	2	LOVE GAMES Level 42 (Mike Vernon) ATV	Polydor POSP 234 (F)
11	10	8	INTUITION Linx (Carter/Grant/Martin) RSM/Solid	Chrysalis CHS 2500 (F)	£ 49	55	4	BABES IN THE WOOD Matchbox (P. Collins) Magnet	Magnet MAG 193 (A)
£ 12	19	3	AND THE BANDS PLAYED ON Saxon (Saxon/Thomas) Saxsongs/Carlin	Carrere CAR 180 (W)	£ 50	72	2	LOVING ARMS Elvis Presley (Felton Jarvis) Rondor	RCA 48 (R)
£ 13	15	5	JUST A FEELING Bad Manners (Roger Lomas) Magnet	Magnet MAG 187 (A)	51	42	13	REWARD Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers	Mercury TEAR 2 (F)
14	11	10	KIDS IN AMERICA Kim Wilde (R. Wilde) Rickim/RAK	RAK 327 (E)	52	27	10	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF Kool & The Gang (The Gang) Planetary Nom De-lite KOOL 11/1112/Gang 11 (F)	
£ 15	18	4	MUSCLE BOUND/GLOW Spandau Ballet (R. Burgess) Copyright Control	Reformation/Chrysalis CHS 2509 (F)	53	47	5	DON'T PANIC Liquid Gold (Adrian Baker) Cellar Music/ATV	Polo POLO 8 (C/CR)
16	12	6	D-DAYS Hazel O'Connor (Tony Visconti) Albion Music	Albion ION 1009 (SP)	54 NEW			THE MAGNIFICENT SEVEN Clash (Clash) Nineden	CBS 1133 (C)
▲ 17	45	2	STARS ON 45 Star Sound (Japp Eggermont) Various	CBS 1102 (C)	55	59	2	FUTURE MANAGEMENT Roger Taylor (R. Taylor) EMI/Queen	EMI 5157 (E)
18	20	6	NEW ORLEANS Gillan (KR Production) Dominion Music	Virgin VS 406 (C)	56	49	6	JITTERBUGGIN' Heatwave (James Guthrie/Johnnie Wilder Junior) Rodsongs	GTO GT 290 (C)
19	13	7	WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart/Colin Blunstone (D. Stewart) Jobete	Stiff BROKEN 1 (C)	57	50	8	JOHN I'M ONLY DANCING/BIG GREEN CAR Polecats (Edmunds) Chrysalis/Mainman/Burlington	Mercury POLE 1 (F)
20 NEW			GREY DAYS Madness (Clanger/Winstanley) Nutty Sounds/Warner Brothers	Stiff BUY 112 (C)	£ 58	71	2	BABY LOVE Honey Bane (Shacklock) Jobete Music	Zonophone Z 19 (E)
▲ 21	25	4	ONLY CRYING Keith Marshall (Marshall/Blaylock) Your Music	Arrival PIK 2 (P)	£ 59	75	2	KICK IN THE EYE Bauhaus (Bauhaus) Beggars Banquet	Beggars Banquet BEG 54 (W)
▲ 22	28	4	CAN'T GET ENOUGH OF YOU Eddy Grant (Grant) Marcol/Intersong	Ice/Ensign ENY 207 (F)	60 NEW			HOT ROCKIN' Judas Priest (T. Allom/Judas Priest) Annakata/Warner Brothers	CBS 1153 (C)
£ 23	26	3	BERMUDA TRIANGLE Barry Manilow (Barry Manilow/Ron Dante) Chappell	Arista ARIST 406 (F)	£ 61	70	2	REMEMBRANCE DAY B. Movie (Thorn) Dead Good Tunes/Street Corner	Deram DM 437 (F)
24	17	6	CAPSTICK COMES HOME/SHEFF. GRINDER Tony Capstick/Carlton Main Frickley Colliery Band (J. Leonard) Tyke Music	Dingles SID 27 (SP)	62	52	3	JUST BETWEEN YOU & ME April Wine (Goodwyn/Stone) Carlin	Capitol CL 16184 (E)
▲ 25	29	3	DON'T BREAK MY HEART AGAIN Whitesnake (Martin Birch) Warner Brothers/Whitesnake Music	Liberty BP 395 (E)	63	64	4	DREAMING OF ME Depeche Mode (D. Miller) Sonet	Mute MUTE 13 (RT/SP)
26	24	4	FLOWERS OF ROMANCE Public Image Ltd (PIL) Virgin/Warner Brothers	Virgin VS 397 (C)	64	44	8	YOU BETTER YOU BET The Who (Bill Szymczyk) Eel Pie	Polydor WHO 4 (F)
27	16	11	FOUR FROM TOYAH Toyah (Nick Tauber) Sweet 'N' Sour Songs/Safari	Safari TOY 1 (SP)	65	63	2	DOGS OF WAR Exploited (D. Leaper/Exploited) Sarah/Chappell	Secret SHH 110 (SO)
£ 28	53	2	DROWNING - ALL OUT TO GET YOU The Beat (Bob Sargeant) Zomba/Beat	Go Feet FEET 6 (F)	£ 66	73	2	SMALL ADDS Small Ads (Smith) Hitsongs	Bronze BRO 115 (E)
▲ 29	39	3	AI NO CORRIDA Quincy Jones (Quincy Jones) Heathwave/Heath Levy/Lazy Lizard/Intersong	A&M AMS 8109 (C)	67	51	10	STAR Kiki Dee (P. Williams) Shogun/Eaton	Ariola ARO 251 (A)
£ 30	40	4	IS VIC THERE Department S (O. Wetts/D. Griffin) Modern/ATV	Damon D 1003 (R)	68 NEW			STRAY CAT STRUT Stray Cats (D. Edmunds) Zomba	Arista SCAT 3 (F)
▲ 31	22	13	DO THE HUCKLEBUCK Coast To Coast (Hal Carter) Leads	Polydor POSP 214 (F)	69	60	5	JUST FADE AWAY Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis CHS 2510 (F)
32	21	7	MIND OF A TOY Visage (Visage/Ure) Island/Virgin/Copyright Control	Polydor POSP 236 (F)	70 NEW			DON'T SAY THAT'S JUST FOR WHITE BOYS Way Of The West (R. Strange) Bryan Morrison/And Son	Mercury MER 66 (F)
£ 33	32	5	MAKE THAT MOVE Shalamar (L. Sylvers) Chappell	Solar SO 17 (R)	71 NEW			HALEY'S GOLDEN MEDLEY Bill Haley (-) Edward Kasner/Campbell Connelly/Victoria/Box Cox	MCA 694 (C)
£ 34	30	4	WATCHING THE WHEELS John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	Geffen K 79207 (W)	72 NEW			CANDIDATE FOR LOVE T. S. Monk (Linzer) Chappell/Copyright Control	Mirage K 11648 (W)
£ 35	33	3	HIT & RUN Girlschool (V. Malle) Acton Green	Bronze BRO 118 (F)	73 NEW			SWORDS OF A THOUSAND MEN Tenpole Tudor (Winstanley/Andrews) Warner Brothers	Stiff BUY 109 (C)
£ 36	43	3	HUMPIN' Gap Band (L. Simmons) Rachel (Leosong)	Mercury MER 63 (F)	74	62	5	ONE MORE CHANCE Diane Ross (Masser) Screen Gems EMI	Motown TMG 1227 (E)
37	37	2	CROCODILES Echo & The Bunnymen (Jones/Drummond) Zoo/Warner Brothers	Korova ECHO 1 (W)	75	66	8	I MISSED AGAIN Phil Collins (Phil Collins) Effectsound/Hit & Run	Virgin VS 402 (C)
38	31	10	KINGS OF THE WILD FRONTIER Adam & The Ants (C. Hughes) EMI	CBS 8877 (C)	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)

Al No Corrida (Janke/Young)	29
And The Bands Played On (Saxon)	10
Attention To Me (Findon/Myers)	12
Babe's In The Wood (S. Bloomfield)	49
Baby Love (Holland/Dozier/Holland)	58
Bermuda Triangle (Manilow/Sussman/Feldman)	23
Candidate For Love (Linzer/Monk/Fletcher)	72
Can You Feel It (M & J Jackson)	7
Can't Get Enough Of You (Grant)	22
Capstick Comes Home/Sheffield Grinder (Capstick/Dvorak)	24
Chi Mai Theme Tune Life & Times Of Lloyd George (E. Morricone)	2
Crocodiles (Sargeant/McCulloch/Pattinson/De Freitas)	37
D-Days (O'Connor)	16
Dogs Of War (Exploited)	65
Don't Break My Heart Again (D. Coverdale)	25
Don't Panic (Adrian Baker)	53
Don't Say That's Just For White Boys (P. Carney)	70
Do The Hucklebuck (Alfred Gibons)	31
Dreaming Of Me (V. Clarke)	63
Drowning - All Out To Get You (Beat)	28
Einstein A Go-Go (Walter/Burgess/Landscape)	6
Flowers Of Romance (Levene/Lydon)	26
Flying High (Mass)	45
Four From Toyah (Toyah/Hale/Bogen)	27
Future Management (Taylor)	55
Good Thing Going (The Corporation)	4
Grey Day (Barron)	20
Haley's Golden Medley (Various)	71
Hit & Run (McAuliffe/Johnson)	35
Hot Rockin' (Tipton/Halford/Dawning)	60
Humpin' (Wilson/Simmons)	36
Wilson Taylor	30
I'm So Happy/Time (McKreith/Wellington/Baptiste)	44
I Missed Again (Collins)	75
Intuition (Grant/Martin)	11
Is Vic There (Toulouse/Harbage)	30
It's A Love Thing (Shelby/Meyers)	9
Jealous Guy (Lennon)	47
Jitterbuggin' (Temperton)	56
John I'm Only Dancing (Bowling/Aron/Polecats)	57
Jones Vs Jones (G. Brown/Mickens/Taylor/Kool & The Gang)	52
Just A Feeling (Bad Manners)	13
Just Fade Away (Fingers/Ogilvy)	69
Just Between You & Me (Goodwyn)	62
Keep On Loving (K. Cronin)	39
Keep On Running (Til You Burn)	41
Kick In The Eye (Bauhaus)	59
Kids In America (R. Wilde/M. Wilde)	14
Kings Of The Wild Frontier (Adam Ant/Pirroni)	38
Lately (Wonder)	5
Love Games (King/Gould)	32
Muscle Bound/Glow (Kemp)	15
New Orleans (Guida/Royster)	18
Night Games (Hamilton)	8
One More Chance (Masser/Goffin)	74
Only Crying (Marshall)	21
Planet Earth (Duran Duran)	40
Primary (Smith/Tolhurst/Gallup)	43
Reward (Gill/Copel)	51
Remembrance Day (Hovington)	61
Skateaway (Knopfler)	46
Small Ads (Dickman)	66
Star (D. Chanter)	67
Stars On 45 (Various)	17
Stray Cat Strut (Setzer)	68
Swords Of A Thousand Men (Tudor Pole)	73
This Ole House (Hamblen)	3
Up The Hill Backwards (Bowle)	42
The Magnificent Seven (Clash)	54
Watching The Wheels (Lennon)	34
What Becomes Of The Broken Hearted (Riser/Dean Weatherpoon)	19
You Better You Bet (Townshend)	64



The Teardrop Explodes

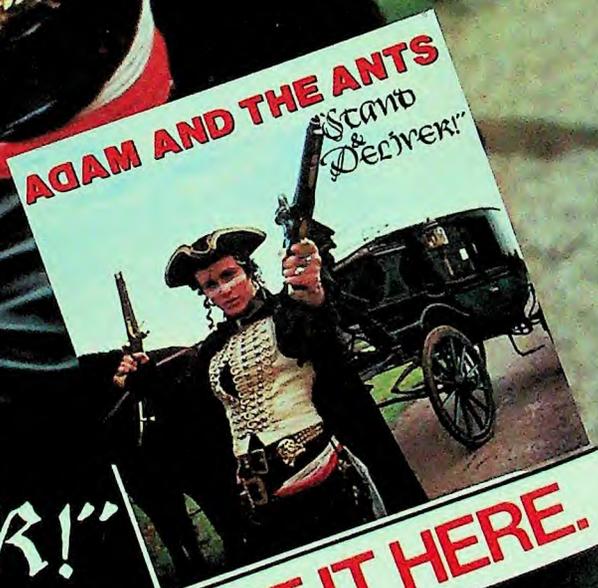
7" 'Treason' (Remix) and 'Use Me' - TEAR 3
Limited Edition Picture Bag
Dealer Price
70p

12" 3 Track 'Treason'/'Traison'/'Use Me' - TEAR 312
Limited Edition Picture Bag
Dealer Price
70p

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THE COLOUR MUSIC WEEKLY WITH RECORD MIRROR

ON SALE THURSDAY ONLY 30p

TOP 75 ALBUMS

Week-ending April 25, 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	◉	CBS 84549
1	Adam & The Ants		
2	NEW FUTURE SHOCK		Virgin VK 2196
2	Gillian		
3	HOTTER THAN JULY	◉	Motown STMA 8035
3	Stevie Wonder		
4	CEME AND GET IT		Liberty LBG 30327
4	Whitesnake		
5	NEW HIT 'N' RUN		Bronze BRON 534
5	Gin School		
6	THIS OLE HOUSE		Epic EPC 84985
6	Shakin' Stevens		
7	MAKIN' MOVIES	•	Vertigo 6359 034
7	Dire Straits		
8	JAZZ SINGER	◉	Capitol East 12120
8	Neil Diamond		
9	MANILOW MAGIC	◉	Arista ARTV 2
9	Barry Manilow		
10	FACE VALUE	•	Virgin V 2185
10	Phil Collins		
11	FLOWERS OF ROMANCE		Virgin V 2189
11	Public Image Ltd.		
12	JOURNEY TO GLORY	◉	Reformation/Chrysalis CHR 1331
12	Spandau Ballet		
13	SKY 3	•	Ariola ASKY 3
13	Sly		
14	NEW FAITH		Fiction FLX 6
14	The Cure		
15	INTUITION		
26	FUN IN SPACE		EMI EMC 3369
26	Roger Taylor		
27	NEW CHART BLASTERS '81		K-Tel NE 1118
27	Various		
28	VISAGE	◉	Polydor 2490 157
28	Visage		
29	VERY BEST OF...	◉	A&M AMILH 69520
29	Rita Coolidge		
30	ROLL ON		Polystar REDTV 1
30	Various		
31	DANCE CRAZE	•	2-Tone CHRTT 5004
31	Soundtrack		
32	THE DUDE		A&M AMILK 63721
32	Quincy Jones		
33	ZEBOP!		CBS 84946
33	Santana		
34	BAT OUT OF HELL	◉	Epic/Cleveland International EPC 82419
34	Meat Loaf		
35	GUILTY	◉	CBS 86122
35	Barbra Streisand		
36	MAKING WAVES	•	Epic EPC 10023
36	Nolans		
37	SUPER TROUPER	◉	Epic EPC 10022
37	Abba		
38	GREATEST HITS VOL. 3 (LIVE & LOUD)		Zonophone ZEM 101
38	Cockney Rejects		
39	SPELLBOUND		MCA MCF 3104
39	Tygers Of Pan Tang		
40	DIRK WEARS WHITE SOX		
51	ABSOLUTELY	◉	Siff SEZ 29
51	Madness		
52	CHARIOTS OF FIRE		Polydor POLS 1026
52	Vangelis		
53	FLESH AND BLOOD	◉	Polydor POLH 002
53	Roxy Music		
54	SCARY MONSTERS & SUPER CREEPS	•	RCA BOWL P 2
54	David Bowie		
55	TO LOVE AGAIN		Motown STML 12152
55	Diana Ross		
56	MOVING PICTURES	◉	Mercury 6337 160
56	Rush		
57	NEW NOW!		RCA INTS 5080
57	Vic Damone		
58	THE VERY BEST OF DAVID BOWIE	•	K-Tel NE 1111
58	David Bowie		
59	DR. HOOK'S GREATEST HITS	◉	Capitol EST 26037
59	Dr. Hook		
60	DIRE STRAITS	◉	Vertigo 9102 021
60	Dire Straits		
61	POTATO LAND		Beggars Banquet BEGA 23
61	Spirit		
62	NEW BARRY MANILOW GIFT SET		Arista BOX 1
62	Barry Manilow		
63	SIGNING OFF	•	Graduate GRADLP 2
63	UB 40		
64	STRAY CATS	◉	Arista STRAY 1
64	Stray Cats		
65	TOYAH TOYAH TOYAH		

RETAILING

Edited
by
TERRI ANDERSONSome encouragement
for enterprising dealers

THE FEELING that if dealers had some say in what product was released (as well as being expected to sell what the manufacturers do release) the selection would be more commercial, is always present in the trade. Enterprising dealers every now and then find ways of influencing what is available, and the current pet project of HMV buying controller Jim Peal takes that idea several stages further.

He has set up a deal which ensures the import of an LP featuring

rockabilly artist Boyd Bennett, whose first — and only — hit in the UK was Seventeen, back in 1955. At Peal's instigation this compilation of Bennett tracks, including My Boy Flat Top, was made a and re-pressed for the Midland Record Co to import. And HMV has arranged a deal with that company which gives them a month in which to sell it exclusively.

HMV hopes to arrange similar deals for other albums of special interest in the future.

The BPI and
advertising. . .SHOP TALK
by David Lazell

IT MUST be at least 99 years since I suggested that we ought to get more of an entertainment industry feeling into the stores. Well, it looks as though we're getting help at last (and by that I do not mean a rep who can shoot staples in to a display straight). It seems that the BPI is consulting Saatchi and Saatchi. There — doesn't that make you feel better already?

For a start, the BPI could get itself a better name. Whoever heard of "Phonographic"? Not the kids. Though a wind-up gramophone might be a good gimmick . . .

Saatchi and Saatchi are, as you know, an elegant advertising agency, which did for the Conservatives a poster showing a long queue of people outside a labour exchange. It was perhaps unfortunate that research showed these people to be employed in advertising. However the same layout may be used showing the same queue of people outside a record store. The slogan will read something like this — "Not just copies but the Originals. From Us To You with Love. Queue up for the latest in LPs."

A new dance craze based on the queue will be performed on Top of the Pops. The queue outside the record shop will become the inevitable follow-up to the down-the-stairs disco. Just think how it could develop. "You ain't been anywhere if you ain't been in the queue outside your record shop".

We could have the same success as the Post Office — people just *aching* to be served.

But I wonder if the excellent folks at the BPI will ever get an advertising agency to figure out how to push record business. Take, for example, this home taping.

"Copying records onto tape isn't that bad," said one of my sales girls. "And they wouldn't buy the records if they couldn't tape them."

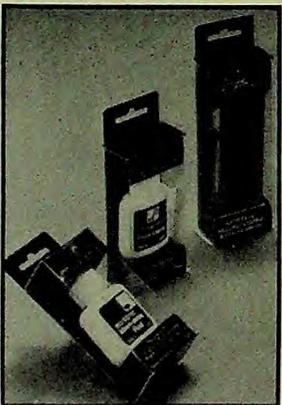
"No way," agreed another. "Records aren't worth buying half the time."

"Another thing about the tape cassette," chimed in another, "is that you can always rub out what you don't like. You're not going to pay five or six quid for a record unless you really want it."

I found, much to my amazement, that the girls think that copying LPs on to tape is to be accepted as part of the way life is these days. They even said that the high price of records was partly to blame. By the time I had finished talking to them I got the opinion that I would be better off selling blank cassettes, and "how to ruin the record industry" booklets.

News in
brief...

CONFIRMING THE old maxim that even if there is no money around you can sell everything — at the right price, comes a report from CBS that at least 10 of the Nice Price titles are in, or heading for, the chart. This budget price Top 10 includes, in order, Boston, Louis Armstrong's Greatest Hits, Santana's Abraxas, Another Side of Bob Dylan, the same artist's Times They Are A'Changin', Abba's Waterloo, Simon and Garfunkel's Parsley, Sage etc, Bob Dylan, and the first albums from Blue Oyster Cult and Weather Report.



BELL PAKAGING'S new Jetran clear PVC packs, like the old fashioned cardboard cartons of yesteryear, come scored for folding but packed flat. "Reactivation", is the term the company uses to describe folding them back into box shapes. The packs are now being used in preference to blister packs by several companies which distribute hi fi care products — such as Virgin and S and B Trading (Musonic accessories). Bell (of Ox Lane, Harpenden, Herts) makes the Jetran packs in cylinders, squares, oblongs, ovals, rectangles and hexagons.

THE REPORT of the BPI chart rigging enquiry in last week's MW named three shops which have been suspended from the chart returns panel. Anxious to avoid confusion Stephen Walters of Earthshaker in Twickenham points out that his partnership with Peter Bennett, owner of Earthshaker in Feltham, ended in February. The two retail businesses are now quite separate.

TALENT

Edited
by
CHRIS WHITE

HEATWAVE, who achieved their initial success in the UK four years ago after being spotted by Barry Blue in a London discotheque, are reaping the dividends now in the US. They were recently presented with a plaque by CBS for sales of eight million units of the group's albums Central Heating and Too Hot To Handle, and the hit singles from those LPs, Boogie Nights, Groove Line and Always And Forever. Johnnie Wilder (centre) and his brother Keith Wilder (bottom right) were recently in London to promote the group's latest album, Candles, on GTO. Also pictured is Dick Asher, deputy president and chief operating officer, CBS Records.

McKeown is
hit in Japan

FORMER BAY City Roller Leslie McKeown, now being managed by Olav Wyper, recently won two awards at the Japanese Song Festival for outstanding achievements in performances and recording and for outstanding performance on Japanese TV.

Although legal problems have prevented McKeown releasing any new product in the UK for three years, he has become one of Japan's biggest-selling artists.



LES McKEOWN

TIP SHEET

Dennis Berry sets
up copyright agency

Music Copyright Service Bureau has been set up by Dennis Berry to give a comprehensive and "practical" counselling and advisory service. It aims to cover all aspects of the music copyright field including performing and mechanical rights, pressing and artists' royalties, licencing, assignments, contracts (radio, television, video and publishing), etc.

Berry, whose 40 year career includes Francis Day & Hunter, Boosey & Hawkes, Paxtons and Southern Music for the last 22 years, explains. "Experience has shown that there are many people in our business (not necessarily all newcomers) who for various reasons feel that they are not deriving all the financial benefits that their creative and artistic work entitles them to. The bureau sets out to remedy the situation by supplying confidential, practical advice and a service of vetting and/or preparation of contracts and other documents."

Prospective clients are invited to write Berry setting out briefly the extent and nature of their creative activities and indicating the specific areas in which they feel the bureau could be of service. If he feel he can help, a nominal registration fee is charged and subsequent fees agreed depending on the degree to which the Bureau will be supplying a service.

CONTACT: Dennis Berry, Music Copyright Service Bureau, 35 Reddings, Welwyn Garden City, Herts, AL8 7LA. Tel: (07073) 24359.



Two ladies with diverse performing potential are seeking deals.

Both are represented by Vernon Williams, of Drophead Management who says of the first, Michele Torres, Miss Puerto Rico 1980/81 (above, left) "Michele has now settled in England to pursue a singing career. She has a large following in Puerto Rico due to television appearances and press coverage. Licencing contracts are particularly being sought for South America and other Spanish speaking territories."

Torres has a demo tape of songs written by David Gordan and Vincent Edwards, recorded both in English and Spanish.

Lori St James (above, right) provides the fronting for a musically tight and exciting five-piece rock band, Street Machine. They are currently laying down material prior to a short UK May tour. Their music is tough, gritty street music and they have a repertoire of some 30 original songs. Within the band are three songwriters including Lori, who, though in demand to pursue a modelling/photographic career, is determined that the band shall remain her first priority.

CONTACT: Vernon Williams, Drophead. Tel: (01)724 1377/8.

Rage Records seeks acts

NEWLY-FORMED Rage Records currently getting play with its single, Lonesome No More, is on the look out for new bands for the label.

Label manager, Nick Stolberg would be interested to hear from any self-writing futurist or futurist/fashion band. "We are interested in picking up bands who write their own material but who at the same time have something current, exciting and commercial to offer".

Another Rage signing, Music For Pleasure, have placed in the futurist charts but we are assured the label is not strictly confined to futurist product. "However, it is out intention", says Stolberg, "to have an artist roster slightly top heavy in this area. Another possible signing would be a good rockabilly band."

Stolberg would be interested in receiving tapes from "enthusiastic parties". CONTACT: Nick Stolberg, label Manager, Rage Records, 5 Theobalds Road, London WC1. Tel: (01) 242-6886.

News in
brief...

THE MOODY Blues start their first UK and European tour for more than two years with dates in their home city Birmingham on June 6 and climaxing at the Royal Albert Hall three days later. Other cities included in the schedule are Newcastle, Glasgow, Manchester and Bristol. A new album is being released to co-incide with the dates . . . Roy Sundholm, who recently released a single The Bridge Across The River, on the Ensign label, also has an album lined-up for May release called East To West . . . The Original Mirrors' next album, Heart Twango & Raw-Beat, will be issued by Mercury in May.

Stars On 45 world
sales reach million

STARS ON 45 (CBS 1102), a medley of old hits played by session musicians, was originally a hit in Holland on the CNR label, and more recently has become a US best-seller. Total worldwide sales are already in excess of one million units.

The disc was produced by Jaap Eggermont, a former member of Golden Earring, and was originally turned down because the musicians sounded too much like The Beatles! In fact the singles features extracts from no less than eight Lennon-McCartney songs, as well as other oldies like Sugar Sugar, Sherry and Only The Lonely.

Edited
by
SUE FRANCIS
Tel: 439 9756

See the light.
NIGHTWALKER
The debut Arista album
by
GINO VANNELLI



If his smash U.S. hit single "I Just Wanna Stop" introduced you to GINO VANNELLI then "NIGHTWALKER" and the new single, "Living Inside Myself" will make you friends for life.

"Living Inside Myself" has already become a Top Twenty hit single in the States, and the "NIGHTWALKER" album is already one of the top albums of the year. Isn't it time you got to know GINO VANNELLI better . . .

Single: ARIST 390 Album: SPART 1148

Orders to: Polygram Record Operations
P.O. Box 36, Clyde Works, Grove Road, Romford, Essex.
Tel: 01-590 6044 or the Tandem Sales Team.

ARISTA



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TOP 75 SINGLES

1	MAKING YOUR MIND UP	Bucks Fizz	RCA 56	51	REWARD	Teardrop Explodes	Mercury TEAR 2
2	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE	Emio Moriccone	BBC RESL 92	52	JONES Vs JONES/SUMMER MADNESS/FUNKY STUFF	Kool & The Gang	De-lite KOOL 11/1112/Gang 11
3	THIS OLE HOUSE	Shakin' Stevens	Epic EPC 9555	53	DON'T PANIC	Liquid Gold	Polo POLO 8
4	GOOD THING GOING	Sugar Minott	RCA 58	54	THE MAGNIFICENT SEVEN	Clash	CBS 1133
5	LATELY	Stevie Wonder	Motown TMG 1226	55	FUTURE MANAGEMENT	Roger Taylor	EMI 5157
6	EINSTEIN A GO-GO	Landscape	RCA 22	56	JITTERBUGGIN'	Heatwave	GTO GT 290
7	CAN YOU FEEL IT	Jacksons	Epic EPC 9554	57	JOHN I'M ONLY DANCING/BIG GREEN CAR	Polecats	Mercury POLE 1
8	NIGHT GAMES	Graham Bonnet	Vertigo VER 1	58	BABY LOVE	Honey Bane	Zonophone Z 19
9	IT'S A LOVE THING	Whispers	Solar SO 16	59	KICK IN THE EYE	Bauhaus	Beggars Banquet BEG 54
10	ATTENTION TO ME	Nolans	Epic EPC 9571	60	HOT ROCKIN'	Judas Priest	CBS 1153
11	INTUITION	Link	Chrysalis CHS 2500	61	REMEMBRANCE DAY	B. Movie	Deram DM 437
12	AND THE BANDS PLAYED ON	Saxon	Carrere CAR 180	62	JUST BETWEEN YOU & ME	April Wine	Capitol CL 16184
13	JUST A FEELING	Bad Manners	Magnet MAG 187	63	DREAMING OF ME	Depeche Mode	Mute MUTE 13
14	KIDS IN AMERICA	Kim Wilde	RAK 327	64	YOU BETTER YOU BET	The Who	Polydor WHO 4
26	FLOWERS OF ROMANCE	Public Image Ltd	Virgin VS 397				
27	FOUR FROM TOYAH	Toyah	Safari TOY 1				
28	DROWNING - ALL OUT TO GET YOU	The Beat	Go Feet FEET 6				
29	AI NO CORRIDA	Quincy Jones	A&M AMS 8109				
30	IS VIC THERE	Department S	Demon D 1003				
31	DO THE HUCKLEBUCK	Coast To Coast	Polydor POSP 214				
32	MIND OF A TOY	Visage	Polydor POSP 236				
33	MAKE THAT MOVE	Shalamar	Solar SO 17				
34	WATCHING THE WHEELS	John Lennon	Goffen K 79207				
35	HIT & RUN	Girlschool	Bronze BRO 118				
36	HUMPIN'	Gap Band	Mercury MER 63				
37	CROCODILES	Echo & The Bunnymen	Korova ECHO 1				
38	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 8877				
39	KEEP ON LOVING YOU	Reo Speedwagon	Epic EPC 9544				

Week-ending April 25, 1981
 ● PLATINUM (One million sales)
 ● GOLD (500,000 sales)
 ● SILVER (250,000 sales)

VIDEO EXTRA

CREATIVE ORIGINAL programming has been touted by most industry pundits as the future for video, once the block buster feature films have been exhausted.

But while those two words have been uttered in all sincerity, there has so far been little evidence of anything happening. There are two reasons: firstly the sheer investment needed to actually create a programme, and secondly the thick undergrowth of rights and copyright that has to be chopped away before anything can be released.

In South East London's Greenwhich there is a company called Radialchoice headed by ex-Jon Roseman man Simon Lait which has jumped feet first into the deep end by launching a video record artist, Toni Basil. By the middle of next month dealers will be seeing the first simultaneous video and album release by the singer/choreographer/dancer on the label. If plans go ahead it will be backed up by massive promotion.

The company is more than just a whim. It was started by Lait in 1978 as a management company, but with his experience in video with Roseman he was ultimately looking to be a video label.

"The company had an unknown future, but the seeds were sown for the original idea when I was with Roseman," says Lait. "What we are doing here now is something that has been on the drawing board for 18 months, so to all intents and purposes it has only been in existence for that time.

"The concept being it is quite an obvious one. There appears to be a whole area of original programming which will not interest a major, which has access to feature films, but which an independent probably can't afford — and that is audio visual music product.

Value for money

"Video is a fast-growing industry and it will stimulate the record business. Music videos are obviously going to be a major part of it. Yet ultimately if it is going to work it will only do so if it gives value for money, which means the consumer getting product which is the result of artists who actually have something to give that medium.

"At the moment I think the industry has taken a path that is quite sound. One deals with movies because movies are there and because once people have the hardware they are going to be more interested in a movie than, say Toni Basil. Yet I think this will change because people are not buying their movies but renting them. And there is a shortage of any other software.

"I don't really accept all the negative arguments that have been thrown up, as now you can rent a TV and cassette for little over £5 a week. That brings it into the realms of most people, especially when you think that would have been the price for a colour TV set five years' ago.

"From the figures that we have it would seem that the majority of the hardware owners are people under 35, and they are all potential purchasers of our product. They are basically male, single, under 35 and working class — not 45-year-old bank managers. These young people



SIMON LAIT head of Radialchoice, and his choreographer protégé Toni Basil. "She applies the same construction to her videos as a good songwriter does to his songs."

Radialchoice: in the creative front line

have not as yet been catered for."

It was for that reason that Toni Basil was chosen, although the company says that it looks as if she will have wide appeal through many spectrums of the market. Lait discovered her in Los Angeles well over a year ago. He gave her a small budget of \$10,000 to make three videos, to see if she could come up with the goods. He was satisfied that the lady — who choreographed David Bowie's Diamond Dogs tour as well as Manhattan Transfer's dance routines — was the right person to come up with original programming material.

The videogramme has obviously thrown up some interesting problems on the rights, too, and Lait admits that initially everyone was "fighting in the dark". It started with a worldwide record deal in August 1980 with vague references to video options. When it became apparent that the videogramme would go ahead a specific contract was drawn up.

Any other artist will now be easier to sign as a result, because of the time it took to draw up that contract, and Lait sees it as a way ahead to tie up further contracts with some sort of standardisation established.

Having cleared that side of the deal, Radialchoice then had to put together ideas for both a video and album with Basil — who is based in the US, another first that had to be co-ordinated, while negotiations for distribution had to be put into gear.

"Although we like to think we are an integrated company we still have to make sure that the records and the videos are equally strong and that either stands up on its own. I think we have done that with Toni Basil," says Lait. "Yet having seen the videos, we did say let's break her as the first video star.

"From that record signing we started looking for material and she started coming up with songs and

story boards. The album was recorded first with the video in mind — that is not to say that the recordings suffered, but it was seen as an audio/visual piece from the outset. We feel that one of her strongest attributes is developing visual pieces. She applies the same construction to her videos as a good songwriter does to his songs.

"She is trying to apply humour, impact and fun on to a small screen. This is the same philosophy that underlies hit records, and hopefully it will make hit videos as well.

Honest product

"The big worry about music videos is that they are boring and not repeatable, and so are not going to pay. With current product that is probably true, because the artists are boring and they don't have any part of the visuals they are involved in. At best there is a good director with a good interpretation of the record product. For me, it only really has any validity if the visuals come from the artist, making it an honest piece of product.

"A good pop song is simple, uncomplicated and unpretentious. Toni could easily have become very pretentious and boring and there is a very thin line between those two ideas in making a video. She has come up with simple, 'street' ideas, stemming from the Lockers dance troupe who appeared on the Diamond Dogs tour."

In the video Basil uses extremely original choreographic techniques with simple backgrounds. There are many flicks and touches in the movements that the viewer misses the first time. She also makes a point of using the video camera itself to enhance the dance movements, although little technical apparatus is used.

The songs all provide the themes for the routines and include Little Red Book, Devo's Be Stiff and the current single Mickey. Basil does all the choreography and direction as well as sings on the soundtrack.

Musicians for the video are all paid a set fee, as on records, while Basil has her own contractual

agreements. Lait stresses that the company has employed a full union crew at those rates and the company is prepared to pay the MRS rate card rates for songs if necessary. But he hopes the BVA will lead to a lowering of rates, feeling that on a video the music accounts for no more than half the entertainment and so music royalties should be paid accordingly.

"The deal started off with a simple long-term record deal between artist and company," he explains. "There was also a vague video tie-in which was an agreement to an agreement which we started forming once we decided we would actually put it out. There are no residual payments to anybody although full union rates have been paid for what they did.

"What we are saying to the copyright owners involved is that we

would like to abide by those decisions made under the current negotiation between the copyright agencies and the BVA and I think that the best way we handle it is to say: 'Look, this is what we are doing, and we are prepared to abide by the recommendations'."

Touring caravan

Copyrights and the handling of marketing and distribution deals have delayed the release of the product. Total investment has been £100,000 and Lait anticipates a full return within 12 months. Deals have been secured for Germany, Austria, Switzerland and Benelux through EMI/Electrola, while in this country distribution to record stores is through Virgin (via CBS) and Intervention to specialist outlets.

Radialchoice has given a special presentation to Virgin's salesforce and is backing up its release with displays including posters, counter dispensers, trade and consumer advertising, as well as a touring caravan where people can come in to see the video.

There are also negotiations in hand for cable TV release in the US — where the cassette will only be released in specific areas — and possibly TV in this country. Lait believes that with his video's repeatability television will not hinder sales but act as added promotion, in the same way as radio works for records.

But according to Paul Clark, Word Of Mouth is the ideal product to have in a record outlet because of its tie-up and its strong appeal to young people. He also stresses that it will need to be seen if it is to break.

"A lot of dealers are aware of video, but it does require a rather high initial investment," he says. "Here is an opportunity for dealers to be involved at a very modest level with one video, which can probably be broken by an enterprising dealer.

"The video has high visual impact and is an exciting line to stock compared to a bunch of old movies on a rack. I feel there is a built in excitement-factor which is far greater than its competition. Any dealer who orders the album/video package will get full point of sale material to back it up."

MUSIC Top 10

- 1 THE ROSE, Bette Midler, *Magnetic Video*.
- 2 CAN'T STOP THE MUSIC, Village People, *EMI*.
- 3 BREAKING GLASS, Hazel O'Connor, *VCL*.
- 4 THE YOUNG ONES, Cliff Richard, *EMI*.
- 5 THE SECRET POLICEMAN'S BALL, *Various, Hokushin*.
- 6 ABBA MUSIC SHOW 2, *Abba, Intervention*.
- 7 THAT'LL BE THE DAY, David Essex, *EMI*.
- 8 ROD STEWART ... LIVE AT THE LAS FORUM, *Warner Home Video*.
- 9 EAT TO THE BEAT, Blondie, *Brent Walker/Chrysalis*.
- 10 STARDUST, David Essex, *EMI*.

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

FILMS Top 10

- 1 ALIEN, John Hurt, *Magnetic Video*.
- 2 MONTY PYTHON AND THE HOLY GRAIL, *Brent Walker*.
- 3 ONE FLEW OVER THE CUCKOO'S NEST, Jack Nicholson, *EMI*.
- 4 THE ROSE, Bette Midler, *Magnetic Video*.
- 5 JAWS, Roy Schneider, *CIC*.
- 6 ENTER THE DRAGON, Bruce Lee, *Warner Home Video*.
- 7 CABARET, Liza Minelli, *Rank*.
- 8 CONVOY, Kris Kristofferson, *EMI*.
- 9 THE DEERHUNTER, Robert De Niro, *EMI*.
- 10 DEATH ON THE NILE, Peter Ustinov, *EMI*.

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

INSIDE

● Page 2: New releases/Reviews/Retailers moving into video.
● Page 6: Wholesaling in the provinces/Andre Blay interview.

VIDEO EXTRA

NEW RELEASES

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

A - PRT
C - CBS
E - EMI

APRIL

Title	Artist	Company	Cat. No.	Price	Dist. Code
A STRANGE CASE OF ALICE COOPER ASSAULT ON PRECINCT 13	—	Magnetic	—	—	SELF
BEDTIME WITH ROSIE	Una Stubbs/Diana Dors	Iver	151	£34.50	WU/CY/VU/SG
BIZARRE	—	Iver	114	£34.50	WU/CY/VU/SG
DIAMOND EDGE DISCO FEVER	— Fabian	Ellie Jay Iver	EJV 916 146	£22 £34.50	SELF WU/CY/VU/SG
EUROPEAN EMMANUEL	— Sylvia Kristel	Ellie Jay Brent Walker	EJV 918 —	£25 £39.99	SELF SELF
RON HAYS ODYSSEY HALLOWEEN SYMPATHY FOR THE DEVIL	— Rolling Stones	IPC VPD Iver	RM3 — 148	£29.99 — £34.50	A/WU/CY/VU/SG WU/CY/VU/SG SELF
THIS YEAR 1980 TOWER OF EVIL	Sunday Times Resume Anthony Valentine	VCL Iver	— 135	£30 £34.50	WU/CY/VU/SG WU/CY/VU/SG

Cash flow means business is growing slowly but surely. . .

JOE PALMER is typical of the average retailer going into video. He started stocking video tapes about four weeks before Christmas from a wholesaler, and replaced the record browsers down the centre of his store with audio and video hardware.

He admits that the main reason for not going further is simply cash flow, and his business has to build up slowly. He took in four video recorders (all he could get hold of) and they sold out within a week. Without doing rental, he is finding an income from his range of 30 or so video titles.

"I think that video and hardware are things that should come into record stores," says Palmer. "We should really aim to be home-entertainment centres. Although we haven't gone into it in a big way, we certainly intend to this year, as our increased turnover allows investment."

"It is so easy just to have a record shop and stick with it, being too lazy to change. I just took the bull by the horns and decided to go into it. We have a small basement downstairs which I aim to change into a hi-fi and video hardware demonstration room."

Palmer does not think there is any reason why this should fail, even considering that the instrument and hi-fi stores moved away from records in the late Sixties as large specialist record shops appeared during the boom period.

"We have a hi-fi shop down the road and we still managed to sell six TVs in a week," he says. "I would love in future to see a place where you walk into a shop and see everything. We keep reducing our record stock but still keep making the same amount of money from them. The days are gone when the more records you had the more records you would sell."

"Customers are glad to find a place that does videos at the moment, with so few around. I used to do eight tracks and people would not buy them because of lack of selection. With the video people are buying."

"I would like to see video at about £29.95. It is a nice price and would probably mean a lot of sales. With advertising on the window it brings a lot of people into the store, but then they expect a larger range, so we are selling to the impulse buyers."

MANUFACTURERS HAVE been stressing how important it is for the retail trade to commit itself to video. But that is not as easy as it sounds. JIM PEARSON of Budgie Records in Scotland explains in his own words why his commitment has proved tough going, while JOE PALMER of Harem Records in London says that companies cannot expect a massive investment all at once.

Shops need more back-up from the video companies

WE OPENED Budgie Records with the specific intention of later going into the video business as it started to grow, with records being a way of leading into it.

The very first videos we started dealing in started as long as four years ago when we started doing VCL's music programmes, and soon afterwards we went in with intervention.

As soon as video came in last year we phoned Wynd Up to get a lot of our product, although we couldn't get Magnetic Video stuff as they distribute their catalogue exclusively and refuse to supply wholesalers. At the same time we phoned round every single company and asked for promotional material to back up this product.

All of them sent something, although many were not keen and have done little to try and increase their sales. The guy from Magnetic Video said he would not supply us with stuff on the product that we had got from a wholesaler because we had no right to buy tapes from them.

I explained to him that we had a rep call in but I was out. He said he would call back, but I still haven't had a visit from him. I explained that there was Magnetic Video stuff sitting here that is hard to sell without promotional material and could I have some. He said the company would send nothing. The only thing that they would give us is a catalogue to go with every cassette ordered direct from them.

What is so ironic is that these companies are saying in all the papers that they are trying to get record shops to take video. What is the point of them saying that if they are not going to back it up? Perhaps Magnetic Video do not care about their product as long as it has been sold and they do not stand to gain whether or not I sell this product of theirs.

It is obvious that I cannot place an order with every company. No dealer could afford to place a minimum order with all the companies selling video, and therefore we have to go to one-stops who are there to help out. Video sales are starting to move now. If we cannot have a good range of product in from a variety of companies we will not make good sales, and they will all suffer.

Catalogues are good but we must be given some flexibility as to what we can do with rental and the like. CIC has been the only company to send lots of promotional material and give us real flexibility with what we can do with the product. Dealers must be given the chance to promote this product and capitalise on the market now, so it can be established in the minds of the public.

VIDEO
EXTRA

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

REVIEWS



BETTE MIDLER stars in *The Rose*.

The Rose

Bette Midler, Alan Bates. Magnetic Video. The full length feature film supposedly based on the life of the late Janis Joplin and held together by Midler's music and heart-rending performance as the small-town singer failing to cope with rock superstardom. Good quality video transfer and should be a steady seller for Magnetic Video. RB.

The James Brown Story

James Brown. JVC VHS only. Director: Adrian Maben. More a documentary than an in-concert video, Maben focuses on Brown in the studio, his involvement with business and politics as well as recording a visit to the slave-trading island of Senegal.

Although it has some interesting material from the archives — showing how little the man's stage performance has changed since he started over 20 years ago — as well as recent footage, it is doubtful that this programme will offer any repeatability value. However, his keen fans may well want to have this information on record and the sound and picture quality is superb. SH.



IRON MAIDEN: appealing to the younger market.

Iron Maiden

Iron Maiden, EMI Videograms. The hopes of this video lie mainly in testing the as yet untried 16 to 20 year old market — and if those punters do buy this, they will probably buy anything. Both sound and picture quality is very good, but the footage simply runs through half an hour of a live concert, and therefore offers little more than a television programme.

The drama sometimes falls into obvious traps like closing in on the wrong guitar when there is a lead break, and although it is refreshingly uncluttered the group themselves offer little visual excitement on the small screen. EMI no doubt has better things to offer in its archives. SH.

Word Of Mouth

Toni Basil. Radialchoice. This is the first simultaneous video and album release from an unknown artist in the record world. Basil is well-known for her choreography with David Bowie and Manhattan Transfer, and the quality shows on this video, choreographed and directed by the lady herself.

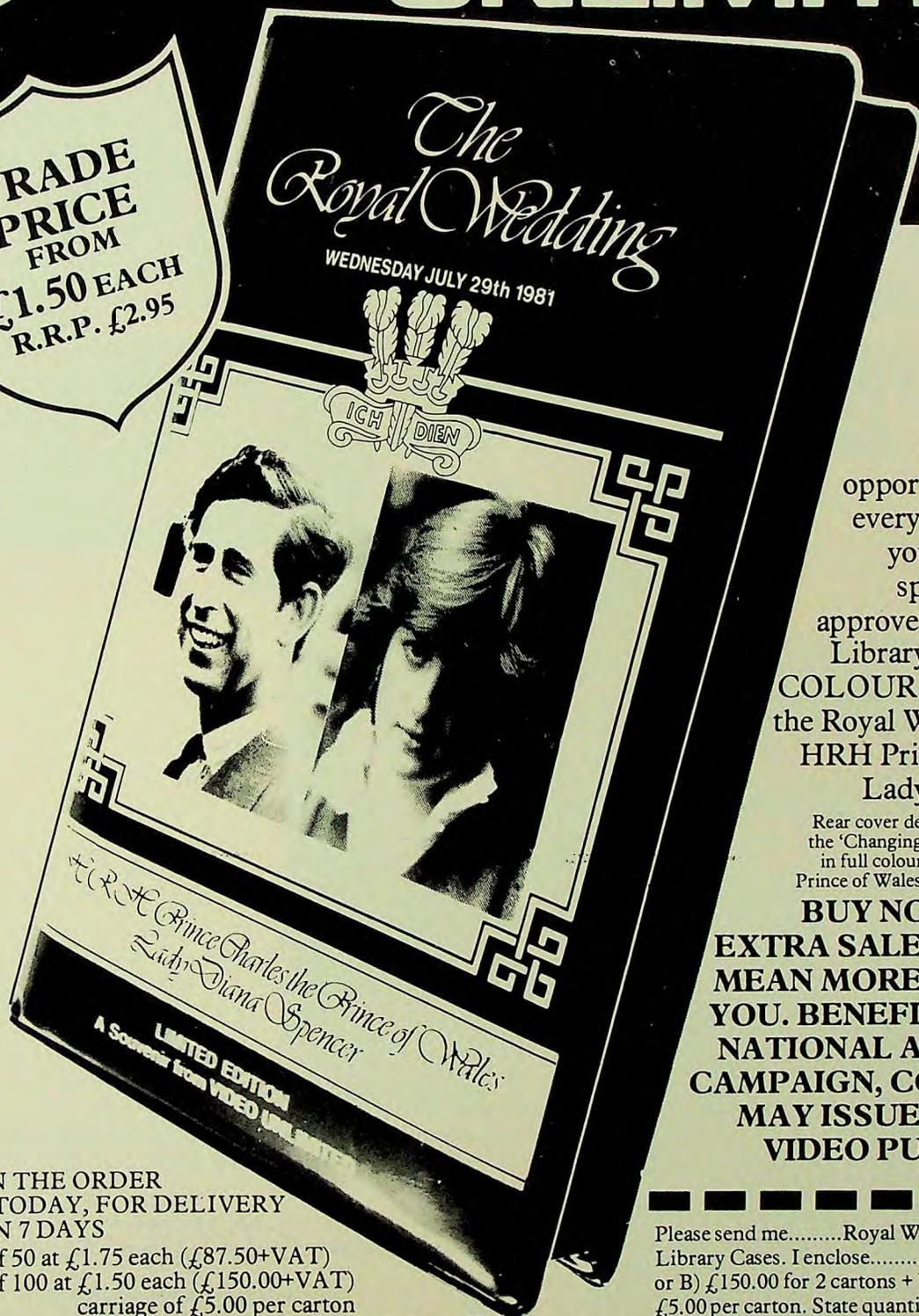
It is one of the first programmes made specifically for video and it augurs well for the future, with lots of little snips in the routines that make the viewer want to see more. There is little doubt that a lot will be heard from this artist in the video world, but the music is not so strong. However, this debut is an encouraging piece and deserves to sell well and establish her as one of the first real "video stars". SH.

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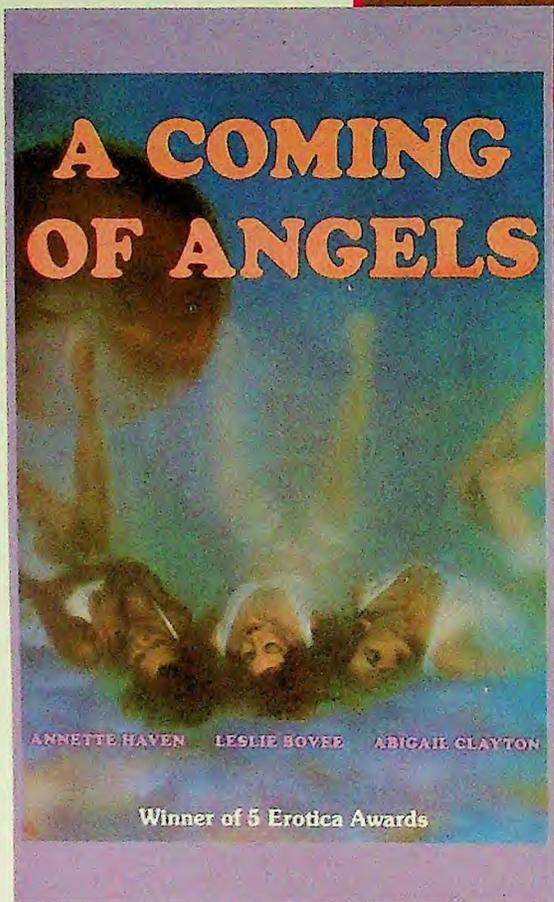
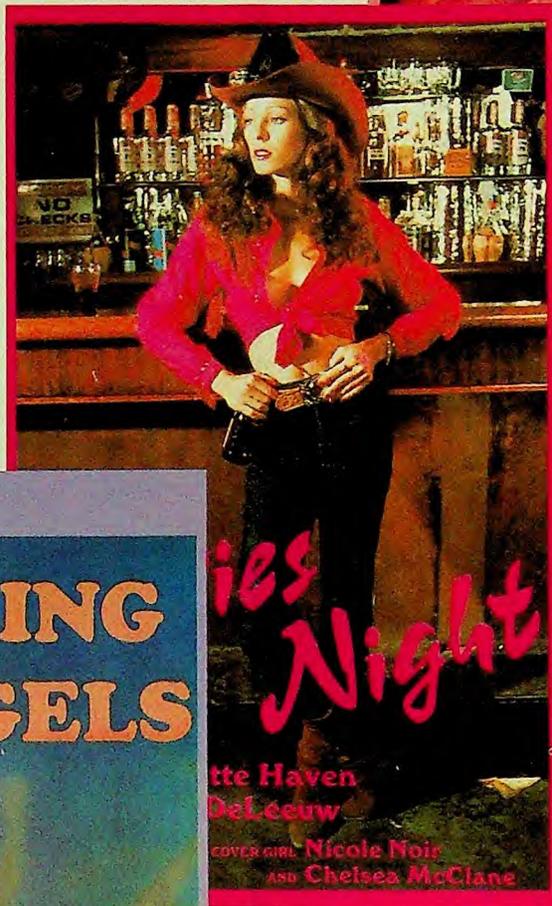
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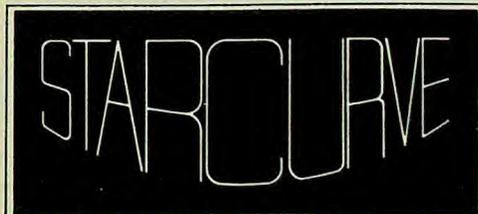
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VIDEO EXTRA

London isn't the mecca for Video Unlimited

VYING WITH the large wholesalers for a large share of the video software market is Video Unlimited, another founder in the business which has now built up its library to 3,000 titles.

The company, like its competitors, has seen business go from strength to strength, but although it has been in existence for about the same time as its rivals it has some differences. Firstly, being based in Bournemouth it has not grown out of the London experience, and unlike Wynd Up and Golds it has not a history in records.

Video Unlimited is headed by Barry Goddard, who has a history in the film distribution business and has transferred that experience to the marketing of product on video. Again that gives the company — which claims to have the majority of its clients outside the London area — a different perspective from which to work.

Mammoth offices

The company also has its own range of titles, an exchange club and has grabbed a quick niche in the market by offering souvenir boxes for customers to put their recordings of the royal wedding — stamped with royal approval. All this is soon to be moved to mammoth offices in nearby Poole where there will be a vast retail outlet and where the nearly 20 reps will be co-ordinated.

And as Goddard moves on with more product lines and retailing ideas, he insists that the video business is not like that of records.

"People in records like to think the industries are similar, but I think that is the wrong way of looking at it mainly because of the chart on which you orientate it," he says. "A record is hot for about two months, whereas a film has a much longer life comparatively speaking. At the same time, if you look at the film archives it is the selection that is important.

"We are finding that the public demand for old classics like the 39 Steps is still as high as ever. Many of our club members swap their films

IT HAS now been accepted by most people in the business that wholesalers are holding the key to getting out product to the right outlets, especially if they hold large stocks. While video is often seen as being London-dominated sales are showing that the provinces are now taking their fair share of the market and have their own demands. SIMON HILLS focuses on three wholesalers — Video Unlimited, Wynd Up and Starcurve — who are geared up mainly to meet that demand.

once or twice a week so some have seen about 300 or 400 movies.

"London is like another country as far as the video business is concerned. My impression is that something approaching 70 to 80 per cent of tapes sold are for the overseas market, mainly in London, whereas across the rest of the country the emphasis is on rental.

"From our retail outlet we exchange about 1,000 tapes a week and five per cent are sold."

Goddard is a believer in alternative viewing — which is why he says the pornography market did so well, initially — where the public cannot get access to product easily elsewhere. He stresses now that the adult market has more or less saturated its audience and will now settle down to a normal sales rate, while horror movies are coming in to take its place. They sell, he argues, not just because of the content, but because of the attraction of being not normally available.

Blockbusters

The film industry is also gearing up for these changes, he says. Not only because it is a new outlet for their movies, but also because it lays more emphasis on the cult which does not normally receive large revenues from the cinema circuits. He points out that the cinema cannot produce enough blockbusters to keep the industry going on films alone and therefore sees a change in

the cinema circuits themselves, still catering to the theatre audience while specialist videos will find their own niche as a result.

These views have resulted in his own plans for the development of

Wynd Up—first into the trade...

WYND UP marked history 16 months ago by being the first record wholesaler to stock video after taking on Intervention product — while now it boasts 300 video dealers in a market that is growing all the time.

The majority of the accounts are record stores, something that is encouraging in its own right, but Wynd Up is also opening new accounts with new specialist shops that are forming. Video is part of the company's accessories department, and with it comes a minimum order of £25 — just about the normal dealer price of one video cassette.

It offers the same discounts that are offered with ordering direct from any company and distributes for all the majors bar Magnetic Video, who have a policy of only supplying direct. However, if a dealer orders one cassette he will not benefit from the Securicor 24-hour delivery service that is offered to all orders of over three cassettes.

Tapes are ordered either direct by telephone, through one of the eight reps on the road nationally or by visiting the Manchester warehouse

Video Unlimited, which are based on offering the widest choice possible, operating an exchange scheme, and on the retail side opening up a huge showroom with carparking.

However, he feels there is a place for mail order until dealers can viably stock large selection of titles.

"Mail order allows the customer to browse through a catalogue of 3,000 titles whereas they walk into a shop and will be lucky to see 150 films. We have had people switch to us from other clubs because they had exhausted the range offered, so until the shops have two to three thousand films to choose from, mail order will thrive.

Like Carnaby Video, Video Unlimited has gone in with a dealer pack offering a range of benefits including sale or exchange, and has various benefits to offer the dealer.

It is based around the exchange

"London is like another country as far as the video business is concerned"

—Barry Goddard

system that Goddard sees as working so well in the retail area — a concept that he claims to have pioneered through his company. He not only offers sale or exchange to the dealers but encourages them to use the same system through their own shops, although only with unrestricted product.

However, Video Unlimited is also aiming to become a label in its own right — meaning that it takes on the role of distributor manufacturer and retailer under one roof. Already Goddard has two Sam Fuller films Shock Corridor and The Naked Kiss on his roster as well as the French film Une Femme Est Une Femme, all titles in keeping with his belief that the public still wants alternative viewing.

And he has been talking to other film companies, one of whom should give him rights to release the follow up to the spoof disaster movie Airplane which is titled Pilot.

direct. All product is on sale or return.

The only big problem for the company at the moment is getting product from the suppliers, who are finding it difficult to meet demand. And like everybody in the video trade, Wynd Up is very wary of pirating and copying, so it does not return any cassette that has been opened.

Wynd Up does not actively encourage rental on any product,

but it does stipulate that dealers must sign an agreement not to rent sale-only product like that from Warner Home Video. Otherwise, the company does not find many problems and deals with video in much the same way as records, building on its established reputation.

But with video cassettes costing almost 10 times that of records, video now accounts for a high proportion of its turnover.

...and Starcurve, a new entry

A NEW wholesaling company has been formed from another retail chain in Surrey, selling all major product lines.

Called Starcurve, it is headed by Tony Muldoon who has already opened five shops in the area. The company has two vans servicing dealers across the country. It also has a mail order service and a direct trade sale operation from its warehouse.

The retail outlets were formed out of one of the first specialist shops opened by Muldoon in Penge, South London and he says that he has one of the country's biggest specialist stores in Croydon. As well as expanding the wholesaling operation with more reps, the company is planning to open more retail outlets across the country.

Muldoon adds that the wholesaling company is aiming to score on personal service, and that it will personally visit new dealers to advise on racking and stock before they commit themselves to carrying video.

Battle for systems supremacy is not over

LOOKING AT the current hard and software markets, Magnetic Video president Andre Blay says that there could be significant penetration of the Philips V2000 system in many markets, while he does not foresee the quarter-inch video cassette being introduced for some time.

Blay was speaking at the recent ITA seminar in Florida, having completed a three-week European business trip. The journeying included a week with Magnetic Video UK general manager Alan Kaupé — it is in the UK that Magnetic Video has decided to build its duplication plant to supply Europe.

Priority list

Last year, Blay surprised the industry at Vidcom by predicting that there will be a significant market for the V2000. His trip has now given him a world view of market trends.

"International currently represents about one third of our

"In Sweden... the hardware companies had not run an ad in two years because they can sell more than they are given"

—Andre Blay

business," he says. "It probably would represent 50 per cent if we were better organised — but that is our own lack of momentum, not the market-place.

"The American market is being favoured by the hardware companies because they all want to maintain market share. Therefore some countries don't get anything — Italy is an example that is low on the priority list. That is why I think that the Philips V2000 will be a significant factor there. The Japanese have not penetrated that market because they think they can afford to leave it alone for now. But I think they'll have to change once the system is launched, otherwise it

will become a standard.

"In Sweden, for example, I was told that the hardware companies have not run an ad to sell a VCR in two years because they can sell more than they are given."

Magnetic's new Perivale manufacturing plant in Middlesex already has its sales, marketing and administrative operations going with the duplication facility due to start in May.

It will be the biggest facility in the UK, duplicating the Philips system in any quantity. There are 100 slave machines for the system (although there are 300 VHS and 200 Beta machines) which will serve the European market.

Blay still believes in keeping the company's options open — and he does not feel that the battle for systems supremacy is over yet. This is why the new duplicating facility is geared up to supply Philips tapes — but there is little doubt that the new complex will be ready to turn its hand to other systems in order to maximise sales on the top-selling Alien and The Omen.

The systems battle is likely to be complicated further by the introduction of the quarter-inch video tape system, discussed for the first time as a viable system at the recent ITA seminar. Blay suggests that it will be three years "at the earliest" before the unsuspecting public is hit with this innovation, already developed by Technicolour in the US.

It is not technical problems that has prevented its growth, thinks Blay, but a desire on the part of the Beta and VHS camps to recoup and profit on their investments in hardware and software manufacturing plants which are

geared to the half-inch format. He adds that the same is true for Philips' 700,000 square foot half-inch facility in Vienna.

"Hardware manufacturers see product cycles running from five to seven years," he explains. "So consider that VCRs were introduced essentially in 1977, then that would bring us to 1984. By then there would be a market penetration of 10 to 20 per cent. Manufacturers would feel safe enough then to make the transition to a new system."

Video disc

Blay says Magnetic Video will take the video disc very seriously on an international level. He anticipates the manufacture of video discs at Perivale "before any place else" although he is concerned that Philips have delayed introduction of the system until September.

But Blay says that while the company is at home in all VCR formats, it will also produce software for all viable disc formats.

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Almost every title

Carnaby now carry almost every video title available – and we're usually the first to stock new releases.

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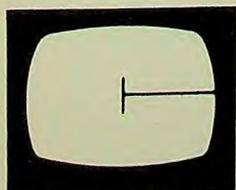
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Position

Company

Nature of Business

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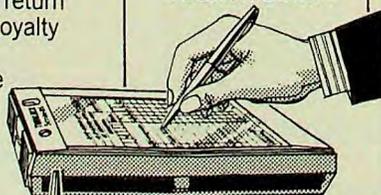
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COMPANY _____

POSITION _____

ADDRESS _____

TELEPHONE NO. _____

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15	18	Spandau Ballet	Reformation/Chrysalis CHS 2509	40	23	Duran Duran	EMI 5137
16	12	D-DAYS Hazel O'Connor	Albion 10N 1009	41	54	KEEP ON RUNNING (TIL YOU BURN) U.K. Subs	Gem GEMS 45
17	45	STARS ON 45 Star Sound	CBS 1102	42	36	UP THE HILL BACKWARDS David Bowie	RCA BOW 9
18	20	NEW ORLEANS Gillan	Virgin VS 406	43	46	PRIMARY Cure	Fiction FICS 12
19	13	WHAT BECOMES OF THE BROKEN HEARTED Dave Stewart/Colin Blunstone	Stiff BROKEN 1	44	35	I'M SO HAPPY/TIME (REMIX) Light Of The World	Mercury/Ensign MER 64
20	NEW	GREY DAYS Madness	Stiff BUY 112	45	56	FLYING HIGH Freeze	Beggars Banquet BEG 55
21	25	ONLY CRYING Keith Marshall	Arrival PIK 2	46	38	SKATEAWAY Dire Straits	Vertigo MOVIE 2
22	28	CAN'T GET ENOUGH OF YOU Eddy Grant	Ice/Ensign ENY 207	47	34	JEALOUS GUY Roxy Music	E.G./Polydor ROXY 2
23	26	BERMUDA TRIANGLE Barry Manilow	Arista ARIST 406	48	58	LOVE GAMES Level 42	Polydor POSP 234
24	17	CAPSTICK COMES HOME/SHEFFIELD GRINDER Tony Capstick/The Carlton Main Frickley Colliery Band	Dingles SID 27	49	55	BABES IN THE WOOD Matchbox	Magnet MAG 193
25	29	DON'T BREAK MY HEART AGAIN Whitesnake	Liberty BP 395	50	72	LOVING ARMS Elvis Presley	RCA 48

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BROADCASTING

Edited
by
DAVID DALTONInjunction stops
Hadmor blacking

HADMOR PRODUCTIONS is hoping that ITV companies will recommence screening of its pop nostalgia series *Unforgettable*, following a Court Of Appeal hearing which decided that a union's blacking of the series was unlawful.

The independent TV production company is also planning a further series of 13 programmes and hopes to sell that as well as the first series to overseas television networks at the MIP TV Festival which starts in Cannes next week. The programmes feature music and artists of the Fifties and Sixties.

Croydon-based Hadmor was granted an injunction against the Association of Cinematograph, Television and Allied Technicians (ACTT) preventing further blacking of the series which began screening by Thames and several other ITV companies earlier this year.

The ACTT is generally against the use of facility houses but Hadmor felt it had complied with the union requirements and went ahead with the acquisition of a studio, equipment, an orchestra and singers, plus the freelance services of ACTT members, at a cost of more than £400,000.

The injunction against the ACTT continues until a full trial or further court order.



CAPITAL RADIO has appointed Sarah Lucas as the woman DJ it has been seeking. She will host the new *Midnight Special* which begins after Easter.

Capital has not had a woman DJ since the departure of Joan Shenton who co-hosted a daily show with Dave Cash from the station's inception.

Sarah Lucas has worked for

Capital previously, as Sarah Miles, presenting the magazine show *London Today*. She is the wife of David Lucas, recently appointed programme controller at Cardiff Broadcasting and a former Capital staffer himself.

She is currently based in Swansea where she has been contributing to *Swansea Sound*.

Pennine spotlights local talent

PENNINE RADIO Rock Show host Bob Preedy is planning an on air showcase for local rock talent next week.

Preedy normally plays a couple of tracks by local bands in each programme but on April 29 he will be devoting the whole of the first hour to up and coming Bradford talent, giving out contact telephone numbers where appropriate.

"I shall then transfer the whole feature back on to cassette and send copies to various record companies," says Preedy.

"The ones I've spoken to so far — Stiff, MCA, Virgin and Arista — are extremely enthusiastic. There's no obligation on the companies, though, it's just a chance to listen to what's happening in this area."

News in
brief...

CARDIFF BROADCASTING broadcast its first live commercial recently for the opening of a new local department store... Bristol's *Radio Avonside*, which might change its name to *Radio West* when it comes on air later this year, has appointed Russ Stuart as sales director. He moves from *Radio Tees*... Bands lined up for live college dates on Richard Skinner's Thursday night *Radio One* show from April 30 are The Vapors, The Expressos, Tigers Of Pan Tang, Weapons Of Peace and *Classix Nouveaux*... Latest appointments at Southend-based *Essex Radio* are chief engineer Andy Smith and head of news Steve Wood... Gilbert O'Sullivan is performing a benefit concert at Croydon's Fairfield Halls on April 26 for *Radio Lollipop*, the children's hospital radio station.



GLoucester-based *Severn Sound* has confirmed the appointment of Eddie Vickers as managing director. Formerly programme controller from the station's on air debut last October, he has been acting MD since the death of Graham Moon earlier this year.

As part of the new management team Brian Houben becomes financial controller and company secretary, and Vickers says that he will also be appointing a "programme coordinator" in the near future. Vickers will continue his former programme controller duties.

CLASSICAL

Tokyo quartet
achieve purity

THE TOKYO STRING QUARTET

Six Quartets, Bartok, Tokyo String Quartet, DG 2740 235, 3LPs.

Bartok's Six String Quartets mirror the composer's musical development as do Beethoven's Quartets — and they are perhaps the most concentrated and powerful statement of his musical vision. They change from the romantic early works to the extreme dissonance of the middle two to the more lyrical utterance of the last two. They have been well served by recordings, but a new set is well overdue, and the Tokyo String Quartet set has much to recommend it. The players achieve sounds of great purity without losing out on the more vigorous elements, and although they are not well-known in this country, the recent recordings on BBC TV during the Bartok celebrations will have helped develop an image.

Reviews

A selection from *Mikrokosmos*, 6 Romanian Folk Dances, Piano Sonata, 1926, *Out of Doors Suite* etc. Bartok. Andor Foldes. 4LP's. Mono. 2740 232.

Andor Foldes was very highly regarded by the composer himself and he certainly plays as idiomatically as one would expect, whether the works are simple and childlike as in the early children's pieces or the *Out of Doors Suite*. These mono recordings, offered at a special low price, date from 1955, and will be of great interest primarily to collectors of historical piano material, though I personally think that the collection and the performances should appeal to customers attracted to Bartok's work as a whole. Mono recording or not this is a very attractive set.

Complete Cantatas Volume 27. B 107-110. Bach. Telefunken. 2LPs.

This is undoubtedly one of the finest record series underway at the moment — all Bach's Cantatas using authentic instruments played by the *Concentus Musicus*, Wien, directed by Harnoncourt, or the *Leonhardt Consort* directed by Gustav Leonhardt. The massive series, so elegantly produced in 2LP sets coming with good programme notes and full score of the works, features some of the finest Baroque musicians playing at the moment, and if there are certain scholastic differences between Harnoncourt and Leonhardt, they often only enrich the set. This is a series which will have a very long shelf life, and will date only from a vocal point of view. These four Cantatas, while not

particularly well-known, contain some marvellous music, and like all the Cantatas, reward frequent listening. With Bach's Cantatas, obscurity rarely means mediocrity.

44 Duos (1931) Bartok. Itzhak Perlman, Pinchas Zukerman, violins. ASD 4011.

There are no other versions of the complete 44 duos available so in that sense this disc is important. But this release is more significant than just as a standard catalogue filler. The works stem from Bartok's folk discoveries and his feeling for educational music, and the Duos — some of which are less than one minute long — are arranged in order of increasing difficulty. It is evident from past enterprises that Zukerman and Perlman enjoy each other's playing enormously and the fact is apparent in every bar. Nevertheless, the record is mainly for Bartok enthusiasts.

La Bonne Chanson, Trio in D minor, Sarah Walker, Nash Ensemble, CRD 1089.

Much of Faure's chamber music is attracting new interest from a surprisingly wide public as the Nash Ensemble's concerts at the Wigmore Hall last year showed. This record came out of that series and is equally successful — at least in musical terms. The music is gently melodic and its flowing atmosphere is superbly caught by these players. On evidence not just of this LP but also of Decca's Henze LP, Sarah Walker must be the most under-recorded mezzo-soprano in the country, and the most under rated. Her broad musical intelligence is allied to an instinctive feel for style and nuance, and this is nowhere better illustrated than in *La Bonne Chanson* which above all requires taste to convey the essentially French expression. No customer of chamber music would be disappointed in this LP.

PUBLISHING

Edited
by
NIGEL HUNTER

BASCA Ivor Novello awards

THE 25th occasion of the Ivor Novello Awards will take place on May 19 at London's Grosvenor House Hotel, presented by the British Academy of Songwriters, Composers & Authors (BASCA) and sponsored by the Performing Right Society.

To mark the quarter-century birthday, BASCA is producing a silver souvenir brochure.

Nominations in the various categories are as follows: Best Song Musically & Lyrically: *Babooshka*, written by Kate Bush and published by EMI Music Publishing; *Together We Are Beautiful*, Ken Leray (Brampton Music); *Woman In Love*, Barry & Robin Gibb (Brothers Gibb/Chappell/RSO); *Your Ears Should Be Burning Now*, Tony Macaulay & Don Black (Dick James Music/Tony Macaulay Music).

Best Pop Song: *Stop The Cavalry*, Jona Lewie (Street Music); *Don't Stand So Close To Me*, Sting (Virgin Music Publishers); *What You're Proposing*, Francis Rossi & Bernard Frost (Dump Music/Eaton Music). Best Theme From A TV or Radio Production: *Fox*, George Fenton (Eaton Music); *I Could Be So Good For You*, Gerard Kenny & Pat Waterman (D & J Arlon Enterprises/Chappell); *Juliet Bravo*, Bach arr. Derek Goom (EMI Music Publishing).

Best Film Song, Theme or Score: *Flash*, Brian May (EMI Music Publishing); *Silver Dream Machine*, David Essex (April Music/Imperial Wizard Songs); *Xanadu*, Jeff Lynne (Jet Music/April Blackwood Music). Outstanding British Lyric: *Take That Look Off Your Face*, Don Black (The Really Useful

Co./Dick James Music); *Stop The Cavalry*, Jona Lewie (Street Music); *Woman In Love*, Barry & Robin Gibb (Brothers Gibb/Chappell/RSO).

International Hit of the Year: *Another Brick In The Wall*, Roger Waters (Pink Floyd Music/Chappell); *Woman In Love*, Barry & Robin Gibb (Brothers Gibb/Chappell/RSO); *Another One Bites The Dust*, John Deacon (EMI Music Publishing). Most Performed Work: January, February, Alan

Tarney (ATV Music); *Together We Are Beautiful*, Ken Leray (Brampton Music); *I'm In The Mood For Dancing*, Ben Findon, Michael Myers, Robert Puzey (Black Sheep Music). Best Selling A Side: *There's No One Quite Like Grandma*, Gordon Lorenz (EMI Music Publishing), MFP; *Woman In Love*, Barry & Robin Gibb (Brothers Gibb/Chappell/RSO), CBS; *Don't Stand So Close To Me*, Sting (Virgin Music Publishing), A&M.

Jobete trade
is healthy—
covers on way

NOW THAT it is quite clear that Jobete Music, Motown's publishing arm, is not in fact to be sold, the London office is emphasising that it is a case of business as usual in the best possible manner — with cover versions.

General manager Ivan Chandler reports recordings by Dave Stewart and Colin Blunstone on *What Becomes Of The Broken Hearted* (Broken/Stiff), Sugar Minott on *We've Got A Good Thing Going* (RCA), Honey Bane on *Baby Love* (EMI), Ami Stewart on *Where Did Our Love Go* (Hansa), and Ruby Grant on *Lately* (Ice). Honey Bane entered last week's chart at 71.

There are also covers on the way from Kiki Dee, Darts and Grace Kennedy on Jobete copyrights, and Chandler is currently working to place material by Stevie Wonder, Smokey Robinson, Teena Marie, and Holland, Dozier & Holland.

Bucks Fizz
spoof stopped

A PLAN by Radioactive Records to release a parody of the chart-topping Eurovision winner, *Making Your Mind Up*, seems to have fizzled out in the face of opposition from Paper Music.

The spoof is entitled *It's Only A Wind-Up*, and has been made by a group calling themselves *Brown Ale* and featuring Stephanie de Sykes. Proceeds from it would have been donated to the *Help A London Child* fund.

"We don't approve of some of the lyrics, which are derogatory to Bucks Fizz and Eurovision," Paper Music chairman Lawrence Ronson told *Music & Video Week*. "If it had been done tastefully, it would have been different. The band are not one-hit wonders, they've got a career ahead of them, and why should anyone take a knock at them this early on?"

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17	DOUBLE FANTASY	RCA Victor RCA LP 5003
18	NEW GO FOR IT	Geffen K99131
19	NEW Sift Little Fingers	Chrysalis CHR 1339
20	BARRY Barry Manilow	Arista DLART 2
21	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LZTV 1
22	VIENNA Ultravox	Chrysalis CHR 1296
23	NEVER TOO LATE Status Duo	Vertigo 6302 104
24	CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789
25	FACE DANCES The Who	Polydor WHDD 5037
26	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105
27	ADAM & THE ARMS	Do It Ride 3
28	DIFFICULT TO CURE Rainbow	Polydor POLD 5036
29	ARC OF A DIVER Steve Winwood	Island ILPS 9576
30	NEW HI INFIDELITY	Epic EPC 84700
31	AGE OF SPADES	Bronze BRON 531
32	NOT THE 9 O'CLOCK NEWS	BBC REB 400
33	JAZZ FUNK	Ensign ENVY 504
34	THE RIVER Bruce Springsteen	CBS 88510
35	ZENYATTA MONDATTI	AGN/AM/LH 64831
36	THIEF	Virgin V 2198
37	'TWANGIN'	SwanSong SSK 59411
38	REMAIN IN LIGHT	Sire SRK 6095
39	SOUTHERN FREEZE	Beggars Banquet BEGA 22
40	NEW NUMBER THE BRAVE	MCA MCS 3103
41	ANOTHER TICKET	RSD RSD 5008
42	AUTHOR AUTHOR	Pre PREX 5
43	20 GOLDEN GREATS	MCA MCTV 4
44	REMIXTURE	Champagne CHAMP 1
45	SKIN 'EM UP	Cuba/Libra V 2199
46	BACK IN BLACK	Atlantic K 50735
47	NEW IN 10 CITIES	Epic EPC 84917

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

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In the last week of April 'Roll On' advertising hits TV screens all over the country. So far, it's been confined to the Midlands.

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CHART FOR WEEK-ENDING APRIL 25

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	23	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	39	33	2	SPELLBOUND Tygers Of Pan Tang	MCA MCF 3104 (C)
2	2	1	FUTURE SHOCK Gillan (Gillan)	Virgin VK 2196 (C) C: TCV 2196	40	35	15	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It RIDE 3 (SP)
3	3	24	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	41	32	10	DIFFICULT TO CURE Rainbow (Roger Glover)	Polydor POLD 5036 (F) C: POLDC 5036
4	2	2	COME AND GET IT Whitesnake (Martin Birch)	Liberty LBG 30327 (E) C: TC-LBG 30327	42	24	16	ARC OF A DIVER Steve Winwood (C. Blackwell/M. Miller/S. Winwood)	Island ILPS 9576 (E) C: —
5	5	1	HIT 'N' RUN Girlschool (Vic Malle)	Bronze BRON 534 (F) C: BRONC 534	43	—	—	HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700
6	4	4	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)	44	45	2	ACE OF SPADES Motorhead	Bronze BRON 531 (F) C: TC-BRON 531
7	7	26	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	45	—	1	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZEF 400
8	6	22	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	46	48	2	JAZZ FUNK Incognito	Ensign ENVY 604 (R)
9	10	49	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	47	36	26	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510
10	9	10	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	48	73	28	ZENYATTA MONDATTA Police (Police/Nigel Grey)	A&M AMLH 64831 C: CAM 64831 (C)
11	12	2	FLOWERS OF ROMANCE Public Image Ltd.	Virgin V 2189 (C) C: TCV 2189	49	43	2	THIEF Tangerine Dream	Virgin V 2198 (C) C: TCV 2198
12	14	7	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331	50	37	2	TWANGIN' Dave Edmunds	SwanSong SSK 59411 (W) C: SK-459411
13	5	5	SKY 3 Sky	Ariola ASKY 3 (A) C: ZCASK 3	51	47	29	ABSOLUTELY Madness (Clanger/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29
14	—	—	FAITH The Cure	Fiction FIX 6 (F) C: FIXC6	52	59	2	CHARIOTS OF FIRE Vangelis	Polydor POLS 1026 (F)
15	8	5	INTUITION Linx	Chrysalis CHR 1332 (F) C: —	53	28	29	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
16	16	6	FROM THE TEAROOMS Landscape	RCA RCA LP 5003 (R)	54	41	40	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
17	15	22	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	55	26	5	TO LOVE AGAIN Diana Ross	Motown STML 12152 (E) C: TC-STML 12152
18	—	—	GO FOR IT Stiff Little Fingers	Chrysalis CHR 1339 (F) C: ZCHR 1339	56	42	10	MOVING PICTURES Rush (Terry Brown/Rush)	Mercury 6337 160 (F) C: 7141 160
19	20	19	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	57	—	—	NOW! Vic Damone	RCA INTS 5080 (R)
20	17	3	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LIZTV 1 (F) C: LIZMC 1	58	54	16	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111
21	19	4	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	59	55	20	DR. HOOK'S GREATEST HITS Dr. Hook (Ron Haffkine)	Capitol EST 26037 (E) C: TC-EST 26037
22	13	5	NEVER TOO LATE Status Quo (Status Quo/J. Eden)	Vertigo 6302 104 (F) C: 7144 104	60	50	13	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: 7231 015
23	21	10	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 — 56789	61	40	2	POTATO LAND Spirit	Beggars Banquet BEGA 23 (W)
24	11	5	FACE DANCES The Who	Polydor WHOD 5037 (F) C: WHODC 5037	62	—	—	BARRY MANILOW GIFT SET Barry Manilow	Arista BOX 1 (F) C: TCBOX 1
25	29	6	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105 (K) C: CE 2105	63	64	33	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
26	18	2	FUN IN SPACE Roger Taylor	EMI EMC 3369 (E) C: TC-EMC 3369	64	44	9	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1
27	—	—	CHART BLASTERS '81 Various	K-Tel NE 1118 (K) C: CE 2118	65	46	8	TOYAH TOYAH TOYAH Toyah (Nick Tauber)	Safari LIVE 2 (SP)
28	22	14	VISAGE Visage (Visage/Ure)	Polydor 2490 157 (F) C: 3184 157	66	63	11	REMAIN IN LIGHT Talking Heads (Brian ENO/Talking Heads)	Sire SRK 6095 (W)
29	23	7	VERY BEST OF... Rita Coolidge	A&M AMLH 68520 (C) C: CAM 68520	67	51	12	SOUTHERN FREEEZ Freeez	Beggars Banquet BEGA 22 (W)
30	25	4	ROLL ON Various	Polystar REDTV 1 (F) C: TRDMC 1	68	—	—	NUMBER THE BRAVE Wishbone Ash	MCA MCS 3103 (C) C: MCFC 3103
31	34	11	DANCE CRAZE Soundtrack	2-Tone CHR TT 5004 (F) C: ZCHR TT 5004	= 68	71	8	ANOTHER TICKET Eric Clapton	RSO RSD 5008 (F) C: RSDC 5008
32	38	2	THE DUDE Quincy Jones	A&M AMLK 63721 (C)	70	74	2	AUTHOR AUTHOR Scars	Pre PREX 5 (F) C: PRIXS 5
33	70	2	ZEBOP! Santana	CBS 84946 (C) C: 40-84946	71	67	7	20 GOLDEN GREATS Al Jolson	MCA MCTV 4 (C)
34	31	110	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40.82419	72	68	4	REMIXTURE Various	Champagne CHAMP 1 (C)
35	30	29	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	73	72	4	SKIN 'EM UP Shakin' Pyramids	Cuba/Libra V 2199 (C)
36	58	3	MAKING WAVES Nolans	Epic EPC 10023 (C) C: 40-10023	74	—	1	BACK IN BLACK AC/DC	Atlantic K 60735 (W) C: K 450735
37	49	22	SUPER TROUPER Abba (B. Andersson/B. Ulvaeus)	Epic EPC 1022 (C) C: 4010022	75	—	—	IN10CITIES Ted Nugent	Epic EPC 84917 (C)
38	27	7	GREATEST HITS VOL. 3 (LIVE & LOUD) Cockney Rejects	Zonophone ZEM 101 (E) C: TC-ZEM 101					

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- 26 EDINBURGH PLAYHOUSE
- 27 NEWCASTLE CITY HALL
- 28 MIDDLESBROUGH TOWN HALL
- 30 MANCHESTER APOLLO

MAY

- 1 BRADFORD ST. GEORGES
- 2 LEEDS UNIVERSITY
- 4 LEICESTER DE MONTFORD HALL
- 5 DERBY ASSEMBLY HALL
- 7 BIRMINGHAM ODEON
- 8 BLACKBURN KING GEORGES
- 9 NOTTINGHAM ROCK CITY
- 10 LIVERPOOL EMPIRE
- 11 SHEFFIELD TOP RANK
- 19 HEMEL HEMPSTEAD PAVILION
- 20 BRIGHTON TOP RANK
- 21 LONDON RAINBOW
- 23 AYLESBURY FRIARS
- 24 LONDON HAMMERSMITH PALAIS

- UNIVERSITY NORWICH 25
- GAUMONT IPSWICH 26
- WINTER GARDENS CLEETHORPES 28
- PAVILION WEST RUNTON 29
- OASIS SWINDON 30
- TOP RANK READING 31

JUNE

- TOP RANK SWANSEA 1
- TIFFANYS COVENTRY 9
- PAVILION BATH 10
- RIVIERA ST. AUSTELL 11
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MCA 699

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Cat. No. Dist.

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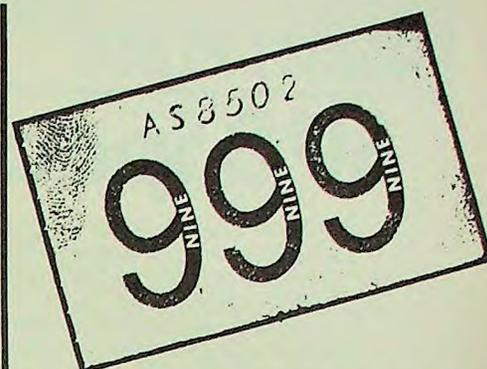
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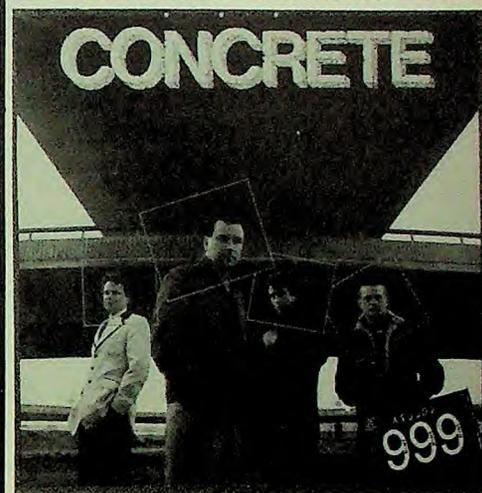
April 24, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist Code
ARIZONA SMOKE REVIEW	A THUNDERING ON THE HORIZON ON TRANCE	Rola	R006	2.75	Projection
ATMOSFEAR		MCA	MCF 3110	3.04	C
BELLSON, Louie	SIDE TRACK	Concord	CJ 141	3.30	IMS
BOWIE, David	ANOTHER FACE	Decca	TAB 17	—	F
BROOKLYN	YOU NEVER KNOW WHAT YOU'LL FIND	Rondelet	ABOUT 3	3.04	SP
BUCK ROGERS	ORIGINAL SOUNDTRACK	MCA	MCF 3013	3.04	C
CAMPI, Ray & His Rockabilly Rebels	THE NEWEST WAVE	Rondelet	ABOUT 1000	3.04	SP
CLAYDERMAN, Richard	DREAMING	Telefunken	AP6 23872	2.70	IMS
CRAMPS	PSYCHEDELIC JUNGLE	A&M	CR4 23872 SP 70016	2.85	C
DAVENPORT, Wallace & His New Orleans Jazz Band	WALLACE DAVENPORT & HIS NEW ORLEANS JAZZ BAND	Black & Blue	BB 33172	2.87	TOL
DRAGONIS	MEET THE DRAGONIS	Neat	15/DRAG/16	2.31	P
ELY, Joe	MUSTA NOTTA GOTTA LOTTA	MCA	MCF 3099	3.04	C
EMERSON, Keith	NIGHTHAWKS (OST)	MCA	MCFC 3099 MCF 3107 MCFC 3107	3.04 3.04	C
FARLOW/Morvo/Jones/ Brown/Hanna	ON STAGE	Concord	CJ 143	3.30	IMS
FIEDLER, Arthur/ Boston Pope Orchestra	SATURDAY NIGHT FIEDLER	Bulldog	BDL 1031	—	Z/L/H
GRACE	GRACE	MCA	MCF 3102	3.04	C
GRAPPPELLI, Stephane/ Bucky Pizzarelli	DUET	Ahead	33755	2.87	TOL
HEPTONES	BETTER DAYS	Phonogram (Holland)	6302 037	3.30	IMS
HERMAN, Woody	CONCORD JAM VOL. 1	Concord	CJ 142	3.30	IMS
HOLIDAY, Billie	BROADCAST PERFORMANCES VOL. 1	ESP	ESP 3002	2.99	Projection
JACKSON, Oliver, Trio	WITH CLIFF SMALLS & LEONARD GASKIN	Black & Blue	BB 33173	2.87	TOL
JACKSON, Willis	IN CHATEAUNEUF-DU-PAPE	Black & Blue	BB 33810	2.87	TOL
KHAN, Chaka	WHATTA GONNA DO TO ME	Warner Brothers	K 56888 K 456888	3.04	W
LAMBERT, Franz	HIGHLIGHTS VOL. 1	Telefunken	AS6 24625	—	F
LEGEND, Johnny & His Skullcaps	ROCKABILLY RUMBLE	Rondelet/ Rollin' Rock	ABOUT 1002	3.04	SP
LEWIS, Jerry Lee	KILLER COUNTRY	Elektra	K 52246	3.04	W
MASLON, Jimmie Lee & His Crazy Sounds	YOUR WILDCAT WAYS	Rondelet/ Rollin' Rock	ABOUT 1003	3.04	SP
MATTHEWS/Wilson/ Doonan	MATTHEWS/WILSON/ DOONAN	Rola	R 008	2.75	Projection
McLELLAND, Sandy	McLELLAND	Action	AL 1000	2.99	SP
MEMPHIS SLIM	BLUES & WOMEN	Isabel	900 506	2.87	TOL
NUMAN, Gary	LIVING ORNAMENTS 1979	Beggars	BEGA 24	—	W
NUMAN, Gary	LIVING ORNAMENTS 1980	Banquet	BEGC 24	—	W
NUMAN, Gary	LIVING ORNAMENTS 1979/ 1980	Beggars Banquet	BEGA 25 BEGC 25	—	W
PARKER, Charlie	BROADCAST PERFORMANCES VOL. 2	ESP	ESP/BIRD/2	2.99	Projection
PLUMMET AIRLINES	ON STONEY GROUND	Hedonics	HEDON 1/2	—	SO
RADIO FREE EUROPE	LAUGHONCUE	Hedonics	HEDON 4	—	SO
RAF	THE HEAT'S ON	A&M	AMLH 68525	—	C
RANEY, Jimmy	HERE'S THAT RANEY DAY	Ahead	33756	2.87	TOL
RAVENNA & The Magnetics	ROCKABILLY FOOLS	Rondelet/ Rollin' Rock	ABOUT 1001	3.04	SP
RICH, Buddy	THE BUDDY RICH BAND	MCA	MCF 3101	3.04	C
STEVENS, Shakin' & The Sunsets	AT THE ROCKHOUSE	Magnum Force	MFLP 004	2.89	P
STITT, Sonny	BACK TO MY OWN HOME TOWN	Ahead	33754	2.87	TOL
STONE, Lew	GET HAPPY	Decca	RFL 7	—	F
TRAVOLTA, John	20 GOLDEN PIECES OF JOHN TRAVOLTA	Bulldog	2021	—	Z/L/H
TUCKER, Tanya	DREAMLOVERS	MCA	MCF 3109	3.04	C
TYGERS OF PAN TANG	SPELLBOUND	MCA	MCF 3104 MCFC 3104	3.04	C
UPSETTERS & Friends	THE UPSETTERS COLLECTION	Trojan	TRLS 195	2.60	P/T
VARIOUS	STRENGTH THROUGH OIL	Deram/Oi	SKIN 1	—	F
VARIOUS	THE AGE OF ROCK 'N' ROLL	MCA	MCF 3096	3.04	C
VARIOUS	TOP TV THEMES	Decca	MCFC 3096	—	F
VARIOUS	WHO PUT THE BOMP	London	TAB 18	—	F
WILLIAMS, James	IMAGES OF THINGS TO COME	Concord	CJ 140	3.30	IMS
WILSON, Carl	CARL WILSON	Caribou	CRB 84840 CRB 484840	—	C
WITHERSPOON, Jimmy	SPOON'S LIFE	Isabel	900 507	2.87	TOL



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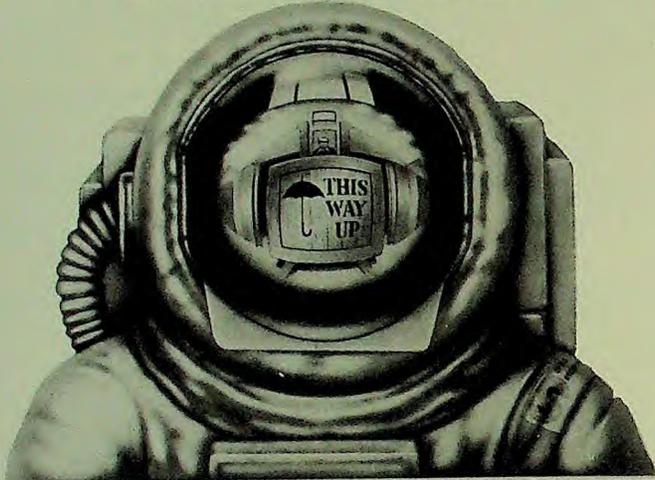
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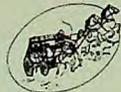
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For application form and further details please ring Peter Sames, Business Affairs Manager, Home Video Department, 01-743-5588 Ext. 583/532, or write to BBC Appointments, London, W1A 1AA quoting reference G2168/MVW.



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Subject	U.S. No. 1 Single	Producer	Christopher Neil
Balance engineer	Nick Ryan	Tape operator	Simon Hurrell/Brett Kennedy
Recording date	Summer '80	Sheet No.	10632
Reduction date	Summer '80	Sheet No.	10751
1	Morning Train (9 to 5)	Take	3 Min. 20 Sec.
2	Calm Before The Storm	Take	3 Min. 31 Sec.

Location Studio One Machine Studer A80/1 ~~80R~~ : NAB Tape 3M 250

Speed 15 : ~~35~~ : ~~375~~ ins. per sec.
38 : ~~19~~ : ~~95~~ cms. per sec.

Stereo : ~~None~~ Dolby Master : ~~Copy~~

CONGRATULATIONS



American Commentary



Disc v tape in video war. . .Cable TV conundrum. . .Arista classical imports

NEW YORK: War is breaking out between video disc and the video tape systems. A brilliant two-page advertisement in the *New York Times* and the *Los Angeles Times*, among others, has a first page which reads: "The story of the video disc (with a drawing of such a disc). It's a rather short one. The video disc player can play back pre-recorded programming. The end."

The second page offers *The Tale Of The Video Tape*, which is a full page of copy with a cartoon rendering of a Betamax at the bottom. "Even what the video disc does, the Betamax outdoes", reads the copy, "because when you want to play back pre-recorded entertainment, you get over 15,000 titles to choose from on the Betamax. The video disc player offers barely a couple of hundred".

The headline on the finance news pages is: "Video disc sales have mixed start," says RCA marketing VP Jack Sauter. "We have never indicated there would be a landslide reaction." A Seattle dealer, asked about initial consumer reaction to the RCA system, responded: "It's fairly humorous, you might say."

HOTTEST MUSIC video topic of the moment is what will the impact be of the 24-hour Warner-AmEx cable music channel. Set for a cable TV bow this August, the company expects to get the majority of its programming supplied free by record companies.

The questions most asked were: Is there sufficient material available to Warner-AmEx to keep a 24-hour service interesting? Will the tight format that works so well for radio in this country work with video? Are the record companies willing to meet the demand for a constant supply of new clips? Will everything be tailor-made for Warner-AmEx, or will manufacturers find themselves in the same situation they're in with records, producing new material only to have most of it rejected by the station?

Finally, assuming the record companies decide to meet cable needs, will this material be in cassette or disc form? And, assuming the best and worst of all possible worlds, will kids then be demanding VCR access for home taping, thus encouraging families that might have been hesitant in purchasing machines to do so?

By IRA MAYER

ALTHOUGH I haven't seen the report itself yet, Knowledge Industry Publications' *Home Video & Broadcasting, The Fight For Position 1981-86* sounds like a comprehensive overview of the US video market, for hardware and software as well as for cable and satellite.

It also includes profiles of most of the major corporate participants. The report carries a \$795 (£370) price tag, and can be ordered from Kip Studios, 701 Westchester Avenue, White Plains, NY 10604.

A similar report which I have seen, and which is excellent, comes from Link, a market research organisation that is a subsidiary of the International Data Corporation.

Link also gets into such areas as Viewdate and Videotext, and offers subscribers some 18 analytical papers a year, a variety of newsletters and abstracts, and the right to call in with specific questions.

Annual subscriptions cost \$15,000 (£6,977), but the client list reads like a Who's Who of international communications and entertainment. The UK office is at 2 Bath Road, London W4 1LN, and Link can be contacted direct at 215 Park Avenue South, New York City, NY 10003.

ARISTA ENTERS the classical business with a line of Ariola-Eurodisc imports late this spring.

Sales, promotion and marketing will be handled by Jim Frey's and Scott Mampe's New Tioch Productions, which has been set up specifically for the purpose. Frey and Mampe formerly headed the US Deutsche Grammophon and Philips operations respectively.

CBS VIDEO Enterprises is reportedly readying a three-market test of a plan whereby the video division would maintain its own distinct department within the CBS branch operations.

Personnel have already been recruited, although there is no official starting date or confirmation of the programme.

WARNER BROS FILMS is touting its new *This Is Elvis* feature movie by sending PR teams in station wagons around to local newspapers, radio and TV stations, and also theatres in the South.

They are distributing press kits, T-shirts, buttons, half-hour radio profiles, and cassette excerpts for TV talk show use. RCA is releasing the soundtrack album.

THE RIAA appeal against the mechanical royalty rise to four cents per song claims that the Copyright Tribunal exceeded its authority, and is in violation of the 1976 Copyright Act.

One Congressman has also proposed the dissolution of the tribunal as a full-time body, alleging that it has nothing to do for 80 per cent of the time.

Shorts: Great excitement at CBS over the forthcoming Miles Davis album, a sneak snatch of which proves that the man can still blow a horn . . . David Geffen, Ed Rosenblatt and Elton John joined together for a live satellite sales meeting to rev up interest in John's forthcoming *The Fox* album . . . Magnetic Video is offering a \$20 (£9.30) list price reduction on 15 best-selling titles until the end of May in Beta format only, and Sony recently lowered wholesale tape prices to duplicators . . . a Platters tape will be the first release in a joint venture among Video Artists Inc, Michael Parver & Associates, and HMS Productions . . . Savoy, the new rock club in New York, is wired for video, though it's not installed its own equipment.

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



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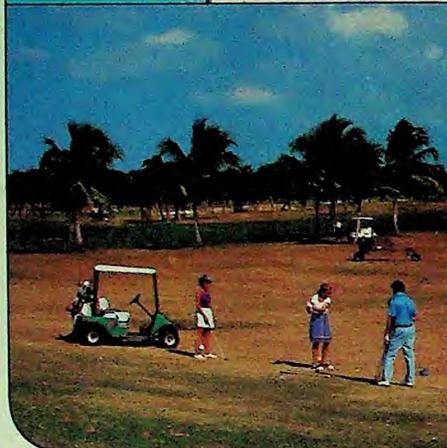
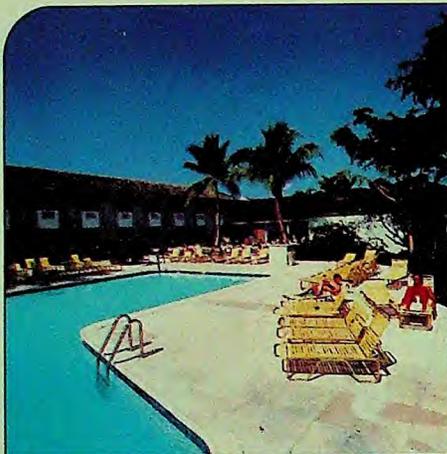
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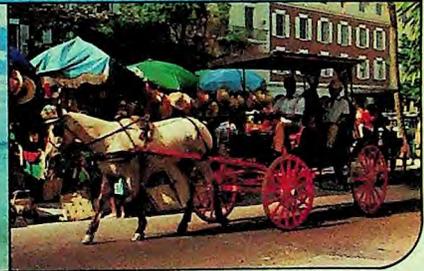
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Further details of the regulations of the Competition will be mailed in due course.

NEW ACCOUNTS may be eligible in certain circumstances — details will be supplied on request.

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