

# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



STING CLUTCHES his Ivor Novello Award as Songwriter of the Year and receives congratulations from Marilyn Worsley, general secretary of the British Academy of Songwriters, Composers and Authors (BASCA). The smiling fellow in the background is Charlie Crane of ATV Music. Full results of the 25th Ivor Novello Awards are on Page 26.

**PULL-OUT  
VIDEO  
CHARTS  
—SEE INSIDE**

THIS MONTH'S Video Extra also has features on video rental, piracy, the music industry's role in video, and an assessment of current rights issues.

## Chrysalis dealer probe

By TERRI ANDERSON

RESULTS OF a detailed dealer survey carried out by Chrysalis are now being analysed by its marketing department, and there are indications that some very interesting trends and attitudes in the trade are emerging.

The questionnaire was compiled by the Chrysalis marketing department, with the help of Tandem reps. So great is the information required on their own and other companies distribution, sales force, faultlines, returns and SOR policies that it could reasonably be inferred that Chrysalis was considering altering its sales and/or distribution set-up.

Marketing director Keith Lewis firmly dismissed this idea. "We are not contemplating any change, and we do not want anyone to think that we are. We are just trying to find out what is happening out there in the trade." His company's deal with PolyGram has until mid-1982 to run.

"When we abolished RRP we got the BMRB to do a survey on actual selling prices", Lewis added. "Over 70 per cent of the dealers they surveyed said they would be willing to have their names passed on to us, and we have selected a sample from these to take up the chance of getting more market information."

The questionnaire starts by asking for broad replies under headings such as distribution, sales operations, RRP, quality of pressings and cassettes, whether video is stocked, reaction to cassette singles and usefulness of the trade press.

The second, very detailed, part of the form deals with all these topics and more, at length. Dealers are asked to rate the performance of 13 sales forces (those of the major manufacturers, independent distributors, record promo forces and the Chrysalis/Arista joint force, Tandem), and distributors are similarly rated.

Another clear aim of the survey is to find out whether dealers are selling new kinds of product — such as cassette singles and pre-recorded or blank video tapes.

● Keith Lewis will talk about the survey and the trend it has revealed, to *MW* next week.

# RECORD RETAILING IS SURVIVING WITH NEW INDIE BLOOD

DESPITE THE effects of the recession, and other problems afflicting the music industry, new independent record shops are opening in the UK — and surviving.

Although the past two years of depressed sales have seen the demise of a number of long-established traditional record outlets, record retailing now seems to be attracting a new young breed of independents, facing the problems with Dunkirk spirit, competing with the multiples by discounting and providing an alternative specialist service, and getting into video.

Harry Tipple, chairman of RAVRO, told *MW* last week: "Over the last three or four weeks I have probably had more enquiries from people wanting to know how to go about entering the record retail business than at any other time in my life."

The emergence of specialist distributors of independent label product has boosted trade no end —

particularly for the independent retailer.

Tony Berry, Pinnacle, told *MW*: "The whole indie scene is thriving. We are adding new accounts all the time. These days someone can open a shop on a shoestring and survive by doing business with his regional wholesaler and an independent distributor — but in the old days he would have had to have at least £10,000 to spend in order to qualify to become an account with the majors."

And at Stage One, where independent label distribution has only recently become a major part of the business, Dave Fagence comments, "As far as distributed labels go, the past six months have been far better than my wildest dreams. There is no recession as far as we are concerned. We are increasing the number of our accounts all the time. Our salesman are constantly scouting for new shops opening. Wherever a shop closes down, a new one seems to spring up."

## BPI seeks an industry quality 'standard'

RECORDS AND tapes made in the UK may soon carry a British Standards Institute approved hallmark denoting that they have been manufactured to certain pre-determined standards of technical quality.

That is one idea being considered by the newly-formed BPI technical committee, specifically set up to appraise current manufacturing standards and to establish more uniformity of quality among pressing and duplicating plants.

Poor pressing quality is a perennial complaint of UK record dealers and hi-fi journalists, particularly as consumers upgrade their playback equipment and surface noise becomes more apparent.

"It is hoped that the committee's activities will lead to a general upgrading of pressing and duplicating quality in the UK," says the BPI.

The committee will also be looking at the quality and dimensional standards of components such as bags, jackets and labels as well as weight, dimensional tolerances and audio quality of pressings. And it is anxious to establish agreed international specifications for digital recordings and the new compact, mini and micro discs.

Commented committee co-chairman Monty Presky (Damont): "There is little doubt that technological advances on the hardware side have outstripped the progress made on the software front."

The other co-chairman is Bron Organisation's Gerry Bron and the committee comprises John Borwick (*Gramophone* magazine), Ken Townsend (Abbey Road Studios manager), David Gouldstone (CBS quality director), Derek Varnals (BPI technical adviser), Roy Matthews (Musitech), David Gibbins (IFPI anti-piracy committee chairman), and Arthur Haddy.

Anne Kelly, Virgin sales manager, believes that now the time is right for independent retailers. "There do seem to be more new record shops opening at the moment," she told *MW*. "While they are not selling a lot of back catalogue, they are having more success specialising in some of the less well known labels."

"I think this is the right time for people to be getting into the business because although the market isn't good, dealers establishing themselves now will reap the benefits in a year to 18 months' time. If you've got the right product, you'll sell it."

Subway Records, with branches already established in Southampton, Portsmouth and Salisbury, recently opened up a new store in Brighton — and their mood is one of confidence. "Business here is pretty good," says Steve Moore,

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## Trojan offer to boost reggae

IN AN attempt to persuade dealers to have special racks devoted to reggae music, Trojan has joined with distributor Pinnacle in offering dealers a massive 45 per cent margin on selected "various artiste compilation" albums. This will be the dealer price to £2.15 for single albums, £2.86 for the double album and £4.18 for the triple album.

This offer will last for two months, June and July, and as an added incentive — one free copy of 20 Reggae Blockbusters (TRLS 176) featuring 20 hit singles, will be sent to each individual shop for every minimum order of 20 albums during this period.

Clive Stanhope, Trojan general manager, comments: "On visiting various shops recently I have been surprised to discover that many dealers still do not have racks devoted to reggae music."

"We have chosen some of our most critically acclaimed compilation albums as samples of the best reggae music and are offering them at substantially reduced prices to dealers in the hope that they will use this offer to start a reggae section."

**"Can't Smile Without You"**

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## Street Tunes releases Kossoff LP

STREET TUNES has released a compilation album of work by the late Paul Kossoff, the "legendary" Free guitarist.

Entitled *The Hunter* (STLP001), it includes three tracks from Kossoff's days with Free, plus a selection from his solo enterprises, notably with his own band, Back Street Crawler.

The album is the brainchild of Street Tunes co-owner John Glover, who managed Free and Mott The Hoople and was a close friend of the guitarist. Kossoff's other mentor, his actor father David Kossoff, has been performing a series of shows on Kossoff's life, which features material from the LP.

Street Tunes has also released two singles, the first *I Love How You Love Me* by Phil Cordell (STS004) and the second by The Nicky Kent Band, *Year Of The Lie* (STS006).

# Lord Goodman backs the blank tape levy lobby

LORD GOODMAN has added his voice to those advocating a levy on blank tapes to compensate performers, composers and publishers for the losses sustained by the prevalent practice of home-taping.

The prominent lawyer was speaking as guest of honour at the recent London dinner held to mark the centenary of the Music Publishers Association and coinciding with the London meeting of the International Federation of Serious Music Publishers.

Lord Goodman urged the MPA to

speak stridently on the need for such legislation, and commented that over the years no government had paid sufficient attention to this very important matter. The cultural contribution made by composers and their publishers in this country deserves its just reward so that the economic incentive and means for the creation and publication of music continue to exist.

MPA president Ron White called for reform of copyright legislation and for stiffer penalties for infringement. He underlined the threats in the shape of record piracy, home-taping and the traditional preserve of the music publisher, printed music, which is being pirated by photocopying.



## Pavarotti pops in

THE ITALIAN tenor, Luciano Pavarotti, spent eight hours in London recently during which he was given the kind of promotional treatment normally reserved for pop, rather than opera, stars.

Crowds flocked to the West End store *Libertys*, where he conducted two signing sessions for his book *My Own Story* (Sidgwick & Jackson) and the Decca album of the same name; and in between did interviews for Thames TV, BBC Radios Four and One, and some newspapers.

The threatened strike at Heathrow forced him to leave for the US on Concorde the same evening, but he managed to give an interview to the Daily Mail and continued to sign albums on his way to the airport by car.

UK crowds followed him everywhere, and it is this level of promo activity which has made him today's best-selling tenor — particularly in the US.

● Travelling from the Savoy to *Libertys* he was carried in an 1895 Clarence, drawn by a matched pair of horses — one of which is pictured (left) making friends with the operatic star.

Turn to page 6  
for news extra

## Calculated to sell...

THE NEW Kraftwerk album, *Computerworld* (EMC 3370), is being backed by EMI with a substantial campaign focusing on the computer theme and the album's sleeve. In-store posters are available and the HMV Shop in London's Oxford Street has installed a computer that has been programmed to deliver information on the album and the band's June tour. Ads are being taken in the rock press, as well as flyposting in major cities.

The band is also to be the subject of a catalogue campaign featuring their five Vertigo albums, *Kraftwerk*, *Ralf & Florian*, *Autobahn*, *Exceller8* and *Elektrik*. There will be various press advertising and a single, *Kometenmelodie 2* (VER 3), is being issued in a picture-bag. The albums and single will all be featured in a dealer mail-out.

Phonogram is also mounting a joint radio campaign with Our Price Records for the *Never Too Late* album (Vertigo 6302 104). The promotion ties-in with the band's tour and there will also be in-store videos in Boots, and a fly-posting campaign.

THE AMERICAN Audio Fidelity Enterprises label is moving aggressively into the UK market and plans to release 60 albums in its first year.

Set up here under the direction of Robin Taylor, formerly with Bellaphon UK, United Artists Music and Casablanca, the label is already in the market with new recordings by the Mantovani Orchestra and plans more MOR releases with Henry Mancini, Frank Chacksfield, Ronnie Aldrich and the Harry Simeone Chorale (with a new version of *Little Drummer Boy* for next Christmas) among others.

It can also draw on a rich catalogue of vintage rock by The Drifters, The Platters, Ike & Tina Turner and others. UK distribution is via Spartan.

PHONOGRAM IS rush-releasing a *Light Of The World* album on June 1. Entitled *The Best Of Light Of The World Remixed* (Mercury 6359 062), it features six numbers from the band's first two albums plus one track not previously available.

Meanwhile, the release of the new Sector 27 single, *Martin's Gone* (Fontana SEC 30) this Friday will be supported by press advertising. The single, produced by Richard Strange, is available in a limited-edition picture sleeve.

And Graham Bonnet's follow-up

to *Night Games*, *Liar* (Vertigo VER 2), is set for June 5 release and will be available in a limited-edition picture bag. The single will be advertised in *Smash Hits* and *Record Mirror*.

DECCA HAS added three new albums to its mid-price ranges including a *Marmalade* hits compilation, *Back On The Road* (TAB 19), in the *Rock Echoes* series. The LP features six of the band's hit records. *Lena Martell* — *Something Simple* (TAB 20) is added to the *Elite* series, and, catering for the vast tourist market, Decca releases *This Is London* (SPA 593) featuring names like Billy Cotton and Stanley Holloway.

MARVIN GAYE's latest single, *Heavy Love Affair/Far Cry* (TMG 1232), is also available on 12-inch — the track is the second to be taken from his *In Our Lifetime* album.

POLYDOR HAS planned "a major marketing and promotion campaign" to coincide with the release this week of the new Jean Michel Jarre album, *Magnetic Fields*. Advertising covers national daily and Sunday newspapers as well as the music consumer and trade press, and London Underground escalator panels. Dealers will be serviced with 500 centrepieces and 1,000 headboards as well as 4,000 special displays.

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## NEWS

## Heap promoted in Levison's reshuffle

**MIKE HEAP**, previously general manager of sales and promotion, has been promoted to director of marketing at WEA. This move is part of substantial staff restructuring at the company following Charles Levison's appointment as managing director.

Heap will be based at Broadwick Street and report directly to Levison. He will be responsible for marketing functions which include press and public relations, all national promotion activities, marketing and creative services, Alperton and the field-based sales operations.

As previously announced, **Tarquin Gotch** has been appointed director of A&R and his responsibilities will include all label management and international functions.

**Jonathan Clyde** continues to oversee management of the US labels and will have the additional responsibility for development of audio/visual product. **Phil Straight** continues to run the international department, **Bill Fowler** remains head of promotion, **Moira Bellas** head of press and public relations and **Ian Walker** head of creative services. **Geoff Grimes**, general video manager, now reports directly to Levison "reflecting the importance of this developing function".

**Dave Young** who was seconded from WEA International to director of Alperton operations, is leaving WEA in the near future to return to WEA International. A director of operations will be appointed who will be responsible for Alperton operations and manufacturing. **Roy Matthews** continues as head of manufacturing and will continue the development of the West Drayton facility, which now supplies much of the pressing requirement for WEA.

**Tony Hollingsworth** has rejoined the WEA promotion department after a six-month spell at Stiff Records.



**GREG LYNN** to Ensign Records as marketing and international manager from CBS where he was product manager for the CBS label. Assisting him will be **Judy Hutchinson** ... **Sue Johnstone** to Phonogram international press and promotion manager from Stiff Records where she held a similar position for 18 months. **Nadja Severa** has been promoted from secretary to international product manager ... **Douglas Kean**, formerly with Island, to Red Bus Group head of promotions, and to take responsibility for publishing and record labels. **Krissie Jaywardena** to Red Bus as assistant to **Morgan Khan** — responsible for Excaliber label ... **Sally Payne** takes over from Sue Johnstone as international PR at Stiff, and **Fiona Grimshaw** joins the label as assistant to UK PR **Nigel Dick** ... **Dan Loggins** is leaving WEA International to join RCA as director of contemporary music A&R, East Coast, based in New York. For the past three years Loggins has been executive director, international A&R, reporting to group president **Nesuhi Ertegun**, and his responsibilities included co-ordinating the efforts of 17 WEA affiliates worldwide in the selecting of artists capable of local market success ... **Claire King**, until now responsible for the international side of Charisma/Pre, has taken over responsibility of the press office following the departure of **David Brown** ... **David Johnson** from Jenny Halsall Public Relations to Keith Altham PR.

## RCA collars Bow Wow Wow

RCA HAS signed Bow Wow Wow to a long-term worldwide deal struck between the group's manager, **Malcolm McLaren**, and newly-appointed divisional manager, A&R, **Bill Kimber**.

The group, formerly with EMI, are currently recording an album for release in August or September, though their debut single on the label, **Chihuahua**, will be available this month.

UK REGGAE band **Aswad** have signed worldwide to CBS Records. They are currently recording new material and will play at the **Brockwell Park Carnival** on May 30.

THE RYDER **Desmond Band** has signed to DJM. Their first single, **Visions (DJS 10972)**, is scheduled for release at the end of June. **Kris Ryder** is a former Decca producer and **Andy Desmond** previously



recorded for Ariola.

CONTINUING THEIR policy of only signing bands with silly names and preferably those of a canine variety, **Rialto Records** has signed St Albans-based band, the **Coconut Dogs**. They debut with the single **Officers' Mess (TREB 136)**

**WALL STREET Crash** have signed a long-term worldwide deal with **Magnet Records**. Their first album is planned for autumn release.

## Solar switches distribution

SOLAR RECORDS has signed a worldwide distribution and manufacturing deal with **Elektra/Asylum Records** and UK distribution switches to WEA from RCA. Commenting on the deal, WEA UK managing director **Charles Levison** said he was looking forward to "expanding and building on the success that the Solar label has already had with RCA in the UK".

Solar's current roster includes **The Whispers**, **Shalimar**, **Lakeside**, **Dynasty**, **Charlie Lucas**, **Midnight Star**, **Klymaxx**, **Junita G Hines** and **Vaughn West**.

First release under the new agreement will be the debut single from eight-piece girl band **Klymaxx** entitled **Never Underestimate A Woman**. Future Solar releases include a single and album from **Dynasty** and a single from **Midnight Star**.

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## Portuguese case — judge varies order

AN UNDERTAKING by two record companies to keep in safe custody alleged counterfeit records seized in a raid was varied by a High Court judge on Wednesday of last week.

Mr Justice Gibson granted an application by Motown Record Corporation and EMI Records for leave to take samples of the records to Portugal for tests on their "genuineness".

The records were seized from the premises of Simons Sales Stores, Simons Records and Warrens Records, as a result of a "search and seize" order made by the court on May 8. (*MW*, May 23). The defendants claim that the records are legitimate parallel imports produced by Motown's own licensee in Portugal.

On Thursday of last week, in an application by the Simons companies, the judge varied his earlier order to allow them the same number of records for testing as the plaintiffs. He said that Wednesday's order was made in the absence of the defendants. Had he known "serious allegations" were involved, he would have insisted that they were given notice of the application. He said that, because he was not as fully informed as he ought to have been, he would make no order for costs of the variation proceedings.

## K-tel wins action against printers

K-TEL INTERNATIONAL (UK) was granted a permanent injunction in the High Court last Wednesday (20) against PG Wood, printers, of Church Hill, Loughton, Essex, alleged by K-tel counsel Martin Howe to have over-run by 500,000 an order from K-tel for cassette inlay cards.

A large number of these excess inlays had been used in cassettes put on the market under the K-tel name in breach of copyright, counsel added.

The record company is now proceeding against 19 other defendants alleged to have been involved in the copyright infringement. Among them is George Eele, said by the K-tel counsel to have run a workshop where tapes were wound, labelled

and packaged at his home in Bridge End, Walthamstow, London.

Mr Justice Nourse granted an injunction banning PG Wood from infringing the K-tel copyright. The firm, which has since been taken over by Redell (which is not involved in the case), did not submit a defence.

The judge also ordered an inquiry into the amount of financial damage suffered by K-tel because of the inlay over-run.

● K-tel managing director Colin Ashby told *MW* that cassette product involved in the case comprises Disco Fever, the label's million-selling compilation in 1977, a Gladys Knight & The Pips double album, Disco Double, and Images by Don Williams. None of the product has been duplicated since 1978 and genuine stocks are exhausted.

## Wedding disc gets cabbie help

THE LATEST release in the royal wedding record stakes — For The Prince And His Lady by Tony Crane (Monarch MON 22) — has the unique promotional support of London's taxi drivers and Mecca bingo halls and dance halls.

It was written by cab driver Ian Connolly (known as London Taxi Teddy) and his cabbie colleagues are dropping off posters in record shops as they drive around. Singer Tony Crane is a Mecca artist so the record is being played in the company's bingo halls and the sheet music is being distributed to its dance bands.

It is also getting Capital Radio play after the songwriter picked up DJ Sarah Ward in his cab and played her a demo. It has also been selected by radio stations in Los Angeles and a TV station in Australia to play as background to the wedding, and it was tipped as a royal disc "hit pick" by Nicky Horne.

## New indie blood

FROM PAGE 1

"And we expect to get even better when the town fills up with foreign students for the summer. We do particularly well with indie singles, but our album sales are quite good too. We are in competition with Virgin, HMV and Smiths, so we discount — it seems that price comes into people's considerations a lot these days." Also, when shopfitting in the new Brighton branch is complete, video will be stocked as it is in the other branches in the chain.

Video, like the independent label business, is proving a viable alternative or supplement to sales of mainstream records. "You can really forget records," says Paul Bostock bluntly. Bostock is owner of the Bostock Records chain (Manchester, Leeds, Bradford and Huddersfield). He adds: "But video, is doing really well. The rental side is particularly brisk."

John Stewart of the Gloster Disco Centre, Gloucester, believes business comes from offering an all-round service. "We've been going for five years and plan to expand into Cheltenham and Hereford quite soon. We compete with the multiples by making sure we've got everything in stock. We make a point of never having to say: 'Sorry, we're out of stock'. We take special orders, keep up with all the new releases and provide an oldies service. We're moving into video too, mainly via rental.

"The indie dealer can survive and earn a decent living by making sure he's got everything in stock — and stop worrying!"

While singing the praises of the independent label releases and the advent of video, a number of the retailers *MW* spoke to last week praised the back catalogue pricing systems of both CBS and WEA.

Commented Paul Neeve, manager of Andy's Record chain (Cambridge, etc): "Because we can buy from CBS more cheaply, we sell their stuff more cheaply. We also like WEA's re-issue, low price policy, and it is all helping to sell their product."

And a final warning to record retailers not to miss out on the lucrative video market comes from John Porter, sales manager for Magnetic Video UK (Porter knows the record trade well after spells with both WEA and MCA). He feels that, in general, the record retailer is missing out on a stock item which could bring in turnover while the record market is recovering from the slump — and which could prove to be as important as the record and audio tape market in the future.

Porter reveals that in four months operation his company has opened accounts with over 400 non-record outlets, including "an extraordinary assortment including the butcher, the baker and the candlestick maker — anyone with a bit of money to invest and shelf space to spare."

## Reduced profits

HALF-YEAR figures for Management Agency And Music (MAM) show the company with reduced taxable profits — from £1.37 million to £1.01 million. Earnings for the second half are expected to be even lower with investments in Burger King restaurants and the forthcoming production of Sound Of Music affecting liquidity. But the company reports that, thanks to the decline of sterling, earnings by Tom Jones and Engelbert Humperdinck have improved slightly.

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## NEWS EXTRA

# New signings boost Zomba growth plans

ZOMBA MUSIC is continuing its policy of expansion with a further series of new deals.

It has signed the songwriting duo of Ken Gold and Micky Dene for the world excluding North America. The pair have scored several international hits by artists such as The Real Thing, The Nolans, Billy Ocean, and Delegation.

In the rock field, Zomba has reached separate agreements for the world outside the UK with Manchester-based Factory Records acts Joy Division, A Certain Ratio and Vini Reilly (known professionally as Durutti Column),

including back catalogue.

A worldwide pact has also been set by Zomba with the members of Bow Wow Wow and their manager Malcolm McLaren, and Zomba has acquired the sub-publishing rights for the UK, Benelux and South Africa to the Los Angeles-based Martragun Music catalogue, which includes compositions by Rick Nelson, Dorsey Burnette, and Baker & Knight among others.

Zomba has also acquired UK sub-publishing rights to the US rock group Blackfoot and the new Boardwalk act, Rox, whose debut single D-D-D-Dance has just been released here.

## Paul Raymond buys substantial shareholding in Carnaby Video

THE PAUL Raymond Organisation has bought what it describes as "a substantial shareholding" in video wholesaler and distributor Carnaby Video.

Under the terms of the deal London impresario and magazine publisher Raymond, with fellow director Carl Snitcher, will be joining the board of Carnaby which forecasts a turnover of about £7,500,000 for the current financial year.

Raymond is now in the US where he is negotiating for the company to handle UK distribution for several major US video labels.

Commenting on the deal, Carnaby managing director Joe Pina says: "The addition of Paul and Carl to the management team means that Carnaby will be able to expand into many exciting new areas of the video business which will eventually see us involved in every facet of the software industry."



CHARISMA RECORDS has signed a long-term recording agreement with Liverpool band Afraid Of Mice. Pictured (l to r) are Ron Atkinson (Charisma promotion manager), Roland Hodson (band manager), Mike Allen (Charisma A & R manager), Brian Gibbon (Charisma managing director), Phil Jones, Clive Gee and Geoff Kelly (band members) and Tony Stratton Smith (Charisma chairman). Afraid Of Mice recently started work on their debut album with producer Tony Visconti.



RCA HAS signed five-piece rock band Charlie to a worldwide deal and their debut single, Perfect Lover, is to be followed by an album entitled A Little Immodest, set for release on July 10.

Pictured above celebrating the deal are (left to right) Jenny Topping (manager), David Thomas (manager), John Howes (joint deputy managing director), Steve Gadd (Charlie), John Anderson (Charlie), Bill Kimber (divisional manager, A&R), Ed Lavish (joint deputy managing director), John Verity (Charlie), and Terry Thomas (Charlie).

## Music Deals

VIRGIN HAS signed Peter Hammill to a solo deal and first product released is a single, My Experience, to be followed on June 5 by an album, Sitting Targets, his tenth solo release since 1971.

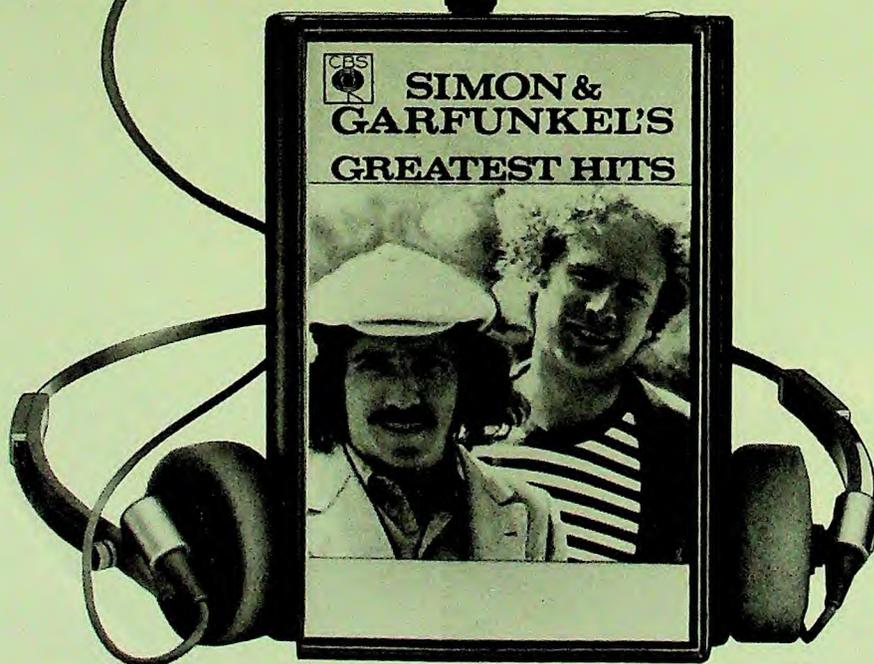
LAST TOUCH mark their signing to Zilch Records, distributed through RCA, with a debut single, Clown Time, released on May 15. The single release coincides with their national tour supporting XTC.

PROJECTION RECORDS has acquired exclusive distribution rights to three Milan-based labels, Soul Note, Black Saint and Appaloosa.

The first is basically an MOR operation, and initial product being handled includes two albums by George Adams and one by Bill Dixon. Appaloosa specialises in rock, and an initial album through Projection is Medicine Trail by Peter Rowan. The jazz-orientated Black Saint series opens via Projection with Ming by David Murray.

HOOD RECORDS, which has a production agreement with RCA, has signed four-piece band Villa de Ville to a long-term deal. Their debut single is set for July release, to be followed on August 10 by an album entitled For The Time Being, while a tour is being planned for the autumn.

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by  
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TALENT

# The quiet Stone makes a noise in the movie world

OFTEN KNOWN as the quiet man of the Rolling Stones, Bill Wyman, bass player with the legendary group for nearly two decades now, has surprised many people with his latest solo project — writing the music for the new film, *Green Ice*, which has just gone on general release.

The reason for the surprise is that Wyman's soundtrack is poles apart from either the Stones' music or contemporary rock. In fact he has come up with a score which includes jazz, Mexican music and even a Viennese waltz. The film's main

romantic theme has also been released as a single, featuring Maria Muldaur on vocals, by Polydor.

Wyman was invited to score the film by its director, Jack Wiener. "He told me that they were not looking for disco or rock 'n' roll music, and so I put some things together on cassette and sent them to him. I got the job," he says. "I found the work very disciplined, but exciting — when you do a film score, the music has to be descriptive so it allows plenty of scope."

Wyman adds: "The film people had obviously heard about the

Rolling Stones and I think they thought that I would be constantly late or drunk! They didn't believe that a rock musician could be disciplined, so I had to prove them wrong."

He acknowledges the help given to him by veteran musician Ken Thorne who arranged the music. "He helped me over the first-time errors and embellished the music, which in its original form had been played just on keyboards. It was a very emotional feeling when I first heard some of my music being played by some 60 Philharmonic musicians, and to have session guys like Kenny Baker performing something that I had created was also a great feeling."

Wyman chose Maria Muldaur to perform the main theme, *Tenderness*, because he is a great admirer of her vocal style — although other girl singers including Kate Bush and Gloria Gaynor were also under consideration.

Another project that Wyman has been involved in is the release on Red Lightning Records of an album he recorded in Montreux seven years ago with such ace blues musicians as Buddy Guy and Junior Wells. Called *Drinking T 'n' T 'n' Smokin' Dynamite* (RL 0034), Red Lightning has leased the LP from Wyman's own Ripple label. "I chose Red Lightning because they're all so much into blues music and I have a good rapport with them," Wyman says.



WHILE IN London on a private visit, Michael Jackson found time to drop into the offices of Epic Records where he was presented with a special triple platinum award to celebrate 750,000 sales of his album, *Off The Wall*. He is pictured (centre) with international A&R director Peter Robinson and other Epic staff and executives.

## Eddy Grant signs RCA deal



EDDY GRANT'S Ice label has signed a one-off distribution deal with RCA for his new album, *Can't Get Enough*, which has also been released as a two-for-the-price-of-one cassette — Grant's last LP, *Message Man*, is featured on the second side. Pictured are: John Howes (RCA's deputy managing director, marketing), Grant and Tony Calder, his business manager.

## Depressive disco hits the charts — but comedy also gets a look-in

MARVIN The Paranoid Android by Marvin on Polydor is one of the principal characters in the BBC TV series, *Hitch Hikers' Guide To The Galaxy*, whose success needs no re-telling. Suffice to say that when the series began, initially on radio, Marvin was merely one of the supporting characters but by the end of the TV run had emerged as a major "personality".

The single was written by the show's creator, Douglas Adams, actor Stephen Moore (who is the voice for Marvin) and producer John Sinclair. On the record, Marvin — constantly in a state of depression — chooses to emote his doubting diatribe over a disco backing.

Another chart newcomer is Paul Shane and The Yellowcoats with *Hi De Hi* (Holiday Rock). The single is based on the recent comedy programme, *Hi De Hi*, which followed *Top Of The Pops* and was regularly in the Top Ten TV ratings. Shane starred in the series as comedian Ted Bovis, the "life and soul" of the Maplins holiday camp. Also featured on the record is Ruth Madoc, known to TV viewers as Gladys Pugh, the Welsh PA announcer.

Kim Carnes' *Bette Davis Eyes* on Capitol has already been number one in the US — the song was written by Donna Weiss and Jackie De Shannon, and produced by Val Garay, and gives Carnes her first American chart-topper.

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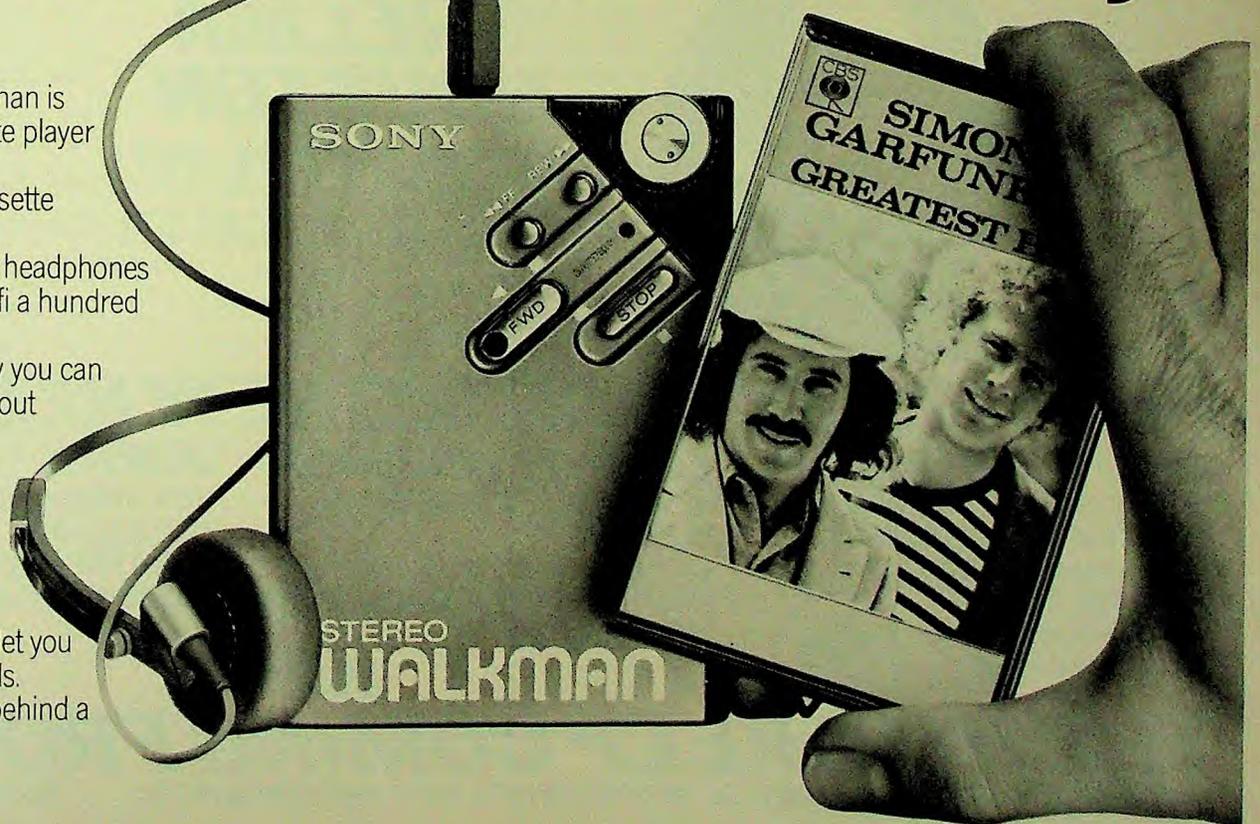
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"INSIDE OF ME"

**AURRA**  
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(12" SALT-9)  
FROM THE ALBUM  
"SEND YOUR LOVE"  
(SALP-6)



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# 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	4	STAND & DELIVER Adam & The Ants (Chris Hughes)	EMI	CBS A 1065 (C)	39	27	14	CAN YOU FEEL IT Jacksons (Jacksons/Carlin)	Epic	EPC 9554 (C)
2	2	5	YOU DRIVE ME CRAZY Shakin' Stevens (Stuart Colman)	Quarry/Eaton	Epic EPC 1165 (C)	40	29	10	GOOD THING GOING Sugar Minott (Forbes)	Jobete	RCA 58 (R)
3	3	7	STARS ON 45 Star Sound (Japp Eggermont)	Various	CBS A1102 (C)	41	20	12	ATTENTION TO ME Nolans (Ben Findon)	Black Sheep	Epic EPC 9571 (C)
£ 4	4	4	CHEQUERED LOVE Kim Wilde (R. Wilde)	Rickim/RAK	RAK 330 (E)	42	29	10	BERMUDA TRIANGLE Barry Manilow (Barry Manilow/Ron Dante)	Chappell	Arista ARIST 406 (F)
£ 5	5	4	OSSIE'S DREAM (WAY TO WEMBLEY) Spurs FA Cup Final Squad (Chase & Dave)	Copyright Control	Shelf 1 (A)	43	40	3	IS THAT LOVE Squeeze (Costello/Bechirian)	Illegal	A&M AMS 8129 (C)
£ 6	6	6	SWORDS OF A THOUSAND MEN Tenpole Tudor (Winstanley/Andrews)	Warner Brothers	Stiff BUY 109 (C)	44	NEW		GOING BACK TO OUR ROOTS Odyssey (Steve Tyrrell)	April	RCA 85 (R)
▲ 7	23	4	BEING WITH YOU Smokey Robinson (G. Tobin)	Jobete	Motown TMG 1223 (E)	£ 45	54	3	BODY TALK Imagination (Swain/Jolly)	Red Bus	R&B RBS 201 (A)
£ 8	7	8	KEEP ON LOVING YOU Reo Speedwagon (K. Cronin/G. Richrath/K. Beamish/A. Gratzler)	Warner Bros	Epic EPC 9544 (C)	46	22	9	MUSCLE BOUND/GLOW Spandau Ballet (R. Burgess)	Copyright Control	Reformation/Chrysalis CHS 2509 (F)
▲ 9	13	3	I WANT TO BE FREE Toyah (N. Tauber)	Sweet 'N' Sour	Safari SAFE 34 (SP)	£ 47	57	2	NOBODY WINS Elton John (Chris Thomas)	Martin-Coulter	Rocket XPRES 54 (F)
£ 10	10	4	BETTE DAVIS EYES Kim Carnes (Val Garay)	Warner Bros	EMI America EA 121 (E)	48	39	5	POCKET CALCULATOR Kraftwerk (-) EMI	EMI	EMI 5175 (E)
▲ 11	28	4	HOW 'BOUT US Champagne (I. Graham)	April	CBS A 1046 (C)	49	43	5	ANGEL OF THE MORNING Juice Newton (Richard Landis)	April	Capitol CL 16189 (E)
£ 12	15	5	THE SOUND OF THE CROWD Human League (Martin Rushent)	Dinsong/Virgin	Virgin VS 416 (C)	50	41	14	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Leeds	Epic EPC 9555 (C)
£ 13	58	2	ALL THOSE YEARS AGO George Harrison (George Harrison/Ray Cooper)	Ganja	Dark Horse K 17807 (W)	£ 51	73	2	TWO HEARTS Stephanie Mills/Teddy Pendergrass (James Mtume/Reggie Lucas)	Brampton	20th Century TC 2492 (R)
14	11	6	STRAY CAT STRUT Stray Cats (D. Edmunds)	Zomba	Arista SCAT 3 (F)	52	31	8	DON'T BREAK MY HEART AGAIN Whitesnake (Martin Birch)	Warner Brothers/Whitesnake Music	Liberty BP 395 (E)
15	8	6	GREY DAY Madness (Clanger/Winstanley)	Nutty Sounds/Warner Brothers	Stiff BUY 112 (C)	£ 53	56	3	MARVIN THE PARANOID ANDROID Marvin (J. Sinclair)	Sarm Songs	Polydor POSP 261 (F)
▲ 16	35	2	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN UB40 (UB40)	New Clemons/ATV	DEP International DEP 1 (SP)	£ 54	72	2	NORMAN BATES Landscape (Landscape)	Landscape/Sunbury	RCA 60 (R)
▲ 17	32	2	AIN'T NO STOPPING Enigma (Various)	Various	Creole CR 9 (C/CR)	55	NEW		TAKE IT TO THE TOP Kool & The Gang (Eumir Deodato)	Planetary Nom	DeLite DE 2 (F)
£ 18	21	5	IT'S GOING TO HAPPEN The Undertones (Roger Bechirian)	West Bank Songs/Warner Brothers	Ardeck ARDS 8 (E)	56	55	2	FOLLOW THE LEADERS Killing Joke (Killing Joke)	Energy	Malicious Damage/Polydor EGMDS 101 (F)
19	12	5	WHEN HE SHINES Sheena Easton (Christopher Neil)	Pendulum/Warner Brothers	EMI 5166 (E)	57	33	11	NIGHT GAMES Graham Bonnet (Francis Rossi/John Eden)	Quarry Music/Eaton Music	Vertigo VER 1 (F)
20	9	8	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Ennio Morricone (-) (BBC/EMI)	BBC	RESL 92 (A)	58	NEW		IF LEAVING ME IS EASY Phil Collins (P. Collins/H. Padgham)	Effect Sound/Hit & Run	Virgin VS 423 (C)
£ 21	18	5	TREASON (IT'S JUST A STORY) Teardrop Explodes (C. Langer/A. Winstanley)	Zoo/Warner Brothers	Mercury TEAR 3 (F)	£ 59	75	2	THE AMERICAN Simple Minds (Steve Hillage)	EMI	Virgin VS 410 (C)
22	14	8	AI NO CORRIDA Quincy Jones (Quincy Jones)	Heathwave/Heath Levy/Lazy Lizard	A&M AMS 8109 (C)	60	49	4	THE ART OF PARTIES Japan (J. Punter/Japan)	Chadwick Nomis/Virgin	Virgin VS 409 (C)
£ 23	51	2	WILL YOU Hazel O'Connor (Tony Visconti)	Alblon	A&M AMS 8131 (C)	61	52	8	AND THE BANDS PLAYED ON Saxon (Saxon/Thomas)	Saxsongs/Carlin	Carrere CAR 180 (W)
▲ 24	42	2	ONE DAY IN YOUR LIFE Michael Jackson (Sam Brown III)	Jobete	Motown TMG 976 (E)	62	NEW		LOVE TRIAL Kelly Marie (Yellowstone/Voice)	Red Bus	Calibre PLUS 7 (A)
▲ 25	34	4	CHARIOTS OF FIRE (Main Theme) Vangelis (Vangelis)	Warner Brothers	Polydor POSP 246 (F)	63	50	4	SING ME A SONG Marc Bolan (Bolan/Grenada)	Wizard Artists	Ram MBFS 001 (SO)
26	16	10	MAKING YOUR MIND UP Bucks Fizz (Hilli Paper/Steve & Nick)	Nickelodeon/Intersong	RCA 56 (R)	64	63	2	HISTORY NEVER REPEATS Split Enz (David Tickle)	Modern/ATV	A&M AMS 8128 (C)
27	19	5	KILLERS LIVE EP Thin Lizzy (Phil Lynott)	Chappell/Pint	Vertigo LIZZY 8 (F)	65	NEW		TOO DRUNK TO Dead Kennedys (Geza X/Alternative Tentacles)	Virgin	Cherry Red CHERRY 24 (P)
28	NEW		MORE THAN IN LOVE Kate Robbins (Barry Leng/Simon May)	ATV	RCA 69 (R)	£ 66	74	2	PERFECT TIMING Kiki Dee (Pip Williams)	Intersong	Ariola ARO 267 (A)
29	17	9	ONLY CRYING Keith Marshall (Marshall/Blylock)	Your Music	Arrival PIK 2 (P)	67	NEW		YOU MIGHT NEED SOMEBODY Randy Crawford (Tommy Lipuma)	Rondor	Warner Brothers K 17803 (W)
£ 30	65	2	LET'S JUMP THE BROOMSTICK Coast To Coast (Hal Carter)	Carlin	Polydor POSP 249 (F)	68	NEW		YOU LIKE ME DON'T YOU Jermaine Jackson (Jermaine Jackson/Jobete)	Jobete	Motown TMG 1222 (E)
31	25	7	DROWNING - ALL OUT TO GET YOU The Beat (Bob Sargeant)	Zomba/Beat	Go Feet FEET 6 (F)	69	61	10	MAKE THAT MOVE Shalamar (L. Sylvers)	Chappell	Solar SO 17 (R)
32	NEW		SPELLBOUND Siouxsie & The Banshees (N. Gray/Siouxsie)	Pure Noise/Chappell/Virgin	Polydor POSP 273 (F)	70	NEW		YOU'LL NEVER BE SO WRONG Hot Chocolate (Mickie Most)	Rickim/RAK	RAK 331 (E)
33	26	9	IS VIC THERE Department S (O. Watts/D. Griffin)	Modern/ATV	Demon D 1003 (R)	71	NEW		THIS LITTLE GIRL Gary US Bonds (Miami Steve/Bruce Springsteen)	Intersong	EMI America EA 122 (E)
▲ 34	46	3	JUST THE TWO OF US Grover Washington Jr. (Washington/MacDonald)	Sunbury/Heath Levy	Elektra K 12514 (W)	72	NEW		SILVER LINING Stiff Little Fingers (Doug Bennett)	Rigid Digits	Chrysalis CHS 2517 (F)
35	24	9	CAN'T GET ENOUGH OF YOU Eddy Grant (Grant/Marcol)	Intersong	Ice/Ensign ENY 207 (F)	73	59	13	LATELY Stevie Wonder (Stevie Wonder)	Jobete (UK)/Black Bull	Motown TMG 1226 (E)
£ 36	38	3	ROCKABILLY GUY Polecats (D. Edmunds)	Nervous	Mercury POLE 2 (F)	74	64	4	DON'T LET GO THE COAT The Who (Bill Szymczyk)	Eel Pie	Polydor WHO 5 (F)
£ 37	37	4	CARELESS MEMORIES Duran Duran (C. Thurston)	Tritel/Carlin/Peterman	EMI 5168 (E)	75	67	3	TOKYO Classix Nouveaux (Solo/Sweeney)	Copyright Control	Liberty BP 397 (E)
38	36	3	HI-DE-HI Paul Shane (Yellowcoats)	Greedus/Veronica/Heath Levy	EMI 5180 (E)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets.					

A-Z (TOP WRITERS)

Al No Corrida (Jankel/Young)	22
Ain't No Stopping (Various)	17
All those Years Ago (George Harrison)	13
And The Bands Played On (Saxon)	61
Angel Of The Morning (Chip Taylor)	49
Attention To Me (Findon/Myrall/Puzey)	41
Being With You (W. S. Robinson)	7
Bette Davis Eyes (D. Weiss/J. De Shannon)	10
Bermuda Triangle (Manilow/Sussman/Feldman)	42
Body Talk (Jolly/Swain/John/Ingram)	45
Can You Feel It (M & J Jackson)	39
Can't Get Enough Of You (Grant)	35
Careless Memories (Duran Duran)	37
Chariots Of Fire (Vangelis)	28
Chequered Love (R. Wilde/M. Wilde)	4
Chi Mai Theme Tune Life & Times Of Lloyd George (E. Morricone)	20
Don't Break My Heart Again (D. Coverdale)	52
Don't Let Go The Coat (Townshend)	75
Don't Let It Pass You By/Don't Slow Down (UB40)	16
Drowning - All Out To Get You (The Beat)	31
Follow The Leader (Killing Joke)	56
Going Back To Our Roots (L. Dozier)	44
Good Thing Going (The Corporation)	40
Gray Day (Barson)	15
Hi-De-Hi (Farry)	38
History Never Repeats (N. Finn)	64
How 'Bout Us (D. Walden)	11
If Leaving Me Is Easy (P. Collins)	58
Is That Love (Timbrook/Difford)	43
Is Vic There? (Toussaint/Herbage)	33
It's Going To Happen (D. O'Neil/M. Bradley)	18
I Want To Be Free (Willcox/Bogen)	9
Just The Two Of Us (Withers/Salter/MacDonald)	34
Keep On Loving You (K. Cronin)	8
Killer Live EP (Lynott/Gorham/Downey)	27
Lately (Wonder)	74
Let's Jump The Broomstick (Robbins)	30
Love Train (Yellowstone/Vocal Swain/Jolly)	62
Making Your Mind Up (Hilli/Dante)	25
Make That Move (Spencer/Shelby/Smith)	70
Marvin The Paranoid Android (Adams/Morais/Sinclair)	53
More Than In Love (B. Leng/S. May)	28
Muscle Bound/Glow (Kemp)	46
Night Games (Hamilton)	57
One Day In Your Life (S. Brown III/R. Armand)	24
Nobody Wins (Dreaw/Osbome)	47
Norman Bates (Walters/Landscape)	54
Only Crying (Marshall)	29
Ossie's Dream (Hodges/Pescok)	5
Perfect Timing (Kit Hain)	66
Pocket Calculator (Hutler/Bartos/Schult)	48
Rockabilly Guy (Bloomberg)	36
Silver Lining (Fingers/Ogilvie)	72
Sing Me A Song (M. Bolan)	63
Spellbound (Siouxsie & The Banshees)	32
Stand & Deliver (Adam Ant/Pironi)	1
Stars On 45 (Various)	3
Stray Cat Strut (Setzer)	14
Swords Of A Thousand Men (Tudor Pole)	8
Take It To The Top (Ronald Bell/Kool & The Gang)	55
The American (Jimm Kerr/Simple Mind)	59
The Art Of Parties (D. Sylvian)	60
The Sound Of The Crowd (Burdin/Oakey)	12
This Little Girl (Bruce Springsteen)	71
This Ole House (Hamblen)	50
Too Drunk To (Blafra)	65
Treasure (It's Just A Story) (Copol/Dwyer/Finkler)	21
Two Hearts (Mtume/Lucas/Tawath)	51
When He Shines (Florie Palmer/Dominic Bugatti)	19
Will You (Hazel O'Connor)	23
You Drive Me Crazy (Bonnie Harwood)	2
You Might Need Somebody (T. Snow/N. O'Byrne)	67
You Like Me Don't You (Jermaine Jackson)	68
You'll Never Be So Wrong (R. Wilde/M. Wilde)	70

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4 SINGLES IN LAST WEEK'S TOP 20 - 5 ALBUMS IN LAST WEEK'S CHART



# NEW ALBUM

Includes the hit single "Is That Love"

Produced by Roger Bechirian and Elvis Costello

# TOP 75 ALBUMS

Rank	Artist	Album	Label
1	Stars On 45	Star Sound	CBS 86132
2	Kings of the Wild Frontier	Adam & The Ants	CBS 84549
3	<b>NEW</b> Anthem	Toyah	Safari V00R 1
4	This Ole House	Shakin' Stevens	Epic EPC 84985
5	Wha'ppen	The Beat	Go-Feat BEAT 3
6	Disco Daze & Disco Nites	Various	Ronco RTL 2056
7	Long Distance Voyager	Moody Blues	Threshold TYS 139
8	Bad For Good	Jim Steinman	Epic EPC 84361
9	Hi Infidelity	Reo Speedwagon	Epic EPC 84700
10	Hotter Than July	Stevie Wonder	Motown STMA 8035
11	The Adventures of Thin Lizzy	Thin Lizzy	Vertigo LIZTV 1
12	Charlotts of Fire	Vangelis	Polydor POLS 1026
13	Secret Combination	Randy Crawford	Warner Brothers K 56904
14	Makin' Movies	Dire Straits	Vertigo 6359 034
15	Out Dreaming and Get on the Beam		
26	SKY 3	Sky	Ariola ASKY 3
27	Chart Blasters '81	Various	K-Tel ME 1118
28	Manilow Magic	Barry Manilow	Arista ARTV 2
29	Face Value	Phil Collins	Virgin V 2185
30	Come and Get It	Whitesnake	Liberty LBG 30327
31	Journey to Glory	Spandau Ballet	Reformation/Chrysalis CHR 1331
32	Hard Promises	Tom Petty & The Heartbreakers	Backstreet MCF 3098
33	Bat Out of Hell	Meat Loaf	Epic/Cleveland International EPC 82419
34	Christopher Cross	Christopher Cross	Warner Brothers K 56789
35	Nightclubbing	Grace Jones	Island ILPS 9624
36	Future Shock	Gilan	Virgin VK 2196
37	Winelight	Grover Washington Jr.	Elektra K 52262
38	Talk Talk Talk	Psychodelic Furs	CBS 84892
39	You Know It's Me	Barbara Dickson	Epic EPC 84551
40	The Fox		
51	Making Waves	Nolans	Epic EPC 10023
52	Now	Vic Damone	RCA INTS 5080
53	Vienna	Ultravox	Chrysalis CHR 1296
54	Jazz Funk	Incognito	Ensign ENVY 504
55	Turn of the Tide	Barclay James Harvest	Polydor POLD 5040
56	Tinsel Town Rebellion	Frank Zappa	CBS 88616
57	<b>NEW</b> Strength Through OI	Various	Deram/OI SKIN 1
58	This Is...	Ennio Morricone	EMI THIS 33
59	Faith	The Cure	Fiction FLX 6
60	Hit 'n' Run	Grischool	Bronze BRON 534
61	Never Too Late	Status Quo	Vertigo 6302 104
62	<b>NEW</b> Can't Get Enough	Eddy Grant	Ice ICEL 21
63	Absolutely	Madness	Sff SEFZ 29
64	Dirk Wears White Sox	Adam & The Ants	Do It Ride 3
65	Beatles 1962-1966		

Week-ending May 30, 1981

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

## RETAILING

Edited  
by  
TERRI ANDERSONDecca promises  
Telefunken boost

ANOTHER PIECE of information for shops with strong classical sections is that Decca UK is promising a "great improvement with regard to the availability and completion rate on all Telefunken releases in the near future".

Michael Letchford, manager of the classical marketing department at Decca, anticipates a growing demand for Telefunken albums soon, and asks dealers ordering from that catalogue to remember

that — for the purposes of ordering in the UK the prefixes are all made up of two letters and a figure, followed by a full stop, before the album number. For example: discs could have numbers starting with AF6, EK6, HD6, and so on; cassettes could have numbers beginning with CH4, CL4, ME4, and so on.

If this system for converting the five-figure catalogue number is used there should be no difficulty.



HAS THIS girl sold you a record recently? Probably, since she is Polydor's top salesgirl at Chadwell Heath. Debbie Platt, of tele-sales won the title for her pre-release sales of Visage's *Mind Of A Toy* single, and she is pictured here receiving a special silver disc to mark the occasion, from the group's vocalist Steve Strange. Marketing services manager John Pearson looks on (right).

Search starts for  
the UK's top shop

APART FROM selling the Top 20 your shop now has a chance to be in the Top 20. The National Chamber of Trade is running a competition — in association with *Woman* magazine — to find the 20 best shops in the UK.

Details and a nomination form (nominations must come from customers, not the shop staff) are to be found in this week's copy of *Woman*, and the search for the winner starts immediately.

Teams of scouts will visit the nominated shops, posing as customers, to judge the layout, staff helpfulness and cheerfulness, merchandise, in-store marketing,

and especially the individual ideas being put into practice to give these shops a character.

The winners can be any type of retail outlet, supermarket, hairdresser, confectioner — or record shop.

The top shop of all (the one with "an unusual idea that is of benefit to customers... a willingness to go beyond the call of duty") will receive £750 cash to share between the staff and a trophy. The customer who nominates the winner will receive £100. The top 20 shops overall will receive an award of merit, and a sticker announcing their success to put in the window.



IT WAS obviously warm enough in Belfast recently for bunny girl costumes, and those wearing them here were taking part in a Smyths For Records promo, giving away records and vouchers to shoppers in the area. In Smyth's own words: "Having searched in vain for an Easter chick we settled for a cow to accompany the Easter bunnies". Presumably there's some logic in that, somewhere.

## Conifer exclusive imports deal

FROM JUNE 1 Conifer Records will be the exclusive importer of classical product from Ariola in Germany, and will have a non-exclusive right to import titles in the pop and rock catalogue.

After Ariola Germany closed down its own export department and passed that part of its operation to a specialist export firm in Hamburg, Conifer was approached as a possible importer for the UK.

Conifer MD John Deacon insisted on a negotiated, exclusive, deal for the classical product. And one particularly interesting section of the available catalogue, he feels, is the collection of operetta recordings. These compete with those from EMI Germany in range, the Ariola albums do not contain any dialogue, and so offer complete works on single LPs.

## CLASSICAL

Edited  
by  
NICOLAS SOAMESShelley goes for  
second success

HOWARD SHELLEY, the English pianist currently enjoying success with his latest Hyperion record of Variations by Rachmaninov on themes of Chopin and Corelli, is to make another record of Rachmaninov's piano music.

"I am going to record Rachmaninov's Preludes, and I am also finalising a series of five recitals at the Wigmore Hall devoted to the entire music by Rachmaninov for the solo piano, and the piano duet," he says.

Shelley will, of course, perform the piano duets with his wife, Hilary Macnamara — the two have toured and broadcast extensively together both in this country and abroad.

Shelley is, naturally, pleased with the plaudits his record has received, not least because his recording

career has been a chequered one. He began recording with Contour which shortly after ceased to function; and then, three years ago, made the disc of Chopin's Preludes for Enigma Records which again failed to survive.

Curiously, the current Rachmaninov record was made at the same time, but Shelley bought the tapes from WEA when Enigma received the chop, and played them to Ted Perry.

"I felt in my bones that that was a good record," he explains. And now, having made an impression on the US concert scene (he returns there next year for broadcasts and recitals), as well as playing all over Europe (he visits Russia again in December with his wife), it looks as if his future career is very bright.

## CfP completes Mozart series

THE LATEST recording in CfP's Lambert and Butler Master series is the last in the group of recordings of Great Mozart Symphonies featuring the LPO.

Symphonies No 39, 31 and 32 (CfP 40354/TC) are conducted by the Czech musician Zdenek Macal who won a Grand Prix du Disque for a Mozart recording on Supraphon.

The second new record among the four titles in CfP's May release is one of the finest works in the chamber music repertoire, Schubert's C major Quintet (CfP/TC 40355).

The release is likely to generate interest because it is played by the Chilingirian String Quartet who made a highly acclaimed recording of Schubert's last three quartets for Nimbus. In the Quintet, they are joined by the cellist Jennifer Ward-Clarke.

The two CfP re-issues are Schubert's Death and the Maiden Quartet played by The Gabrieli Quartet, and Mozart's Oboe Quartet with Ian Wilson (CfP/TC 40356); and Vivaldi Concertos for violin, mandolin, trumpets and recorders (CfP/TC 40353).

## TIP SHEET

Single release  
for solo Tyger

JESS COX, right, ex-lead singer with heavy metal band The Tygers of Pan Tang, is looking for a release for his first solo single, Devil's Triangle.

It was written and produced by Trevor Sewell of the Tyneside band Erogenous Zones and leans towards the more commercial side of heavy metal such as Graham Bonnet and Rainbow have released.

As a member of the Tygers, Cox has toured with Saxon, The Scorpions and Def Leppard. The band's Wildcat album reached the Top 20 and, we're told, "achieved the unlikely distinction of selling 30,000 in Yugoslavia".

Manager Ian Penman says: "Jess has a full album's worth of material available with 50 per cent of it demoed. Devil's Triangle is a finished master, ready for release."

CONTACT: Jess Cox, Crooked Management on (0783) 285135.

JALN singer seeks  
outlet for Energiee

ROY GEE, singer and songwriter for several years with the JALN Band who recorded for Magnet, has launched a new band, Energiee. The group is currently in the recording studios, between live dates, recording material from their set, and looking for record companies who "feel that the addition of a vital new soul/disco band could be mutually beneficial to Energiee, and the label".

CONTACT: Roy Gee direct on 021 440 1944 or 0299 403039.

News in  
brief...

WILLIAM MATTHIAS, the Welsh composer chosen to write the anthem for the royal wedding at St Paul's Cathedral is one of the most well-recorded of the lesser-known UK composers.

Inevitably, there will be increased interest in his music as not only will there be massive coverage of the anthem, Let the people praise thee O God, but his publishers, OUP, anticipates the work being taken up by choirs all over the world. However, there are no plans yet for a commercial recording.

THE FRONT cover of June's issue of *Gramophone* is devoted to the pianist Lydia Artymiw. The cover highlights her second recording for Chandos Records — Schumann's *Davidbundlertanze* and *Humoreske* in B flat, (ABR/T 1029)

CHANDOS IS also releasing an interesting disc of works for solo guitar and oboe and guitar duet, by the French 19th century composer Napoleon Costé played by Simon Wynberg, guitar and John Anderson, oboe (ABR/T 1031)...

MICHAEL TILSON THOMAS has signed an exclusive long-term recording contract with CBS Masterworks which ensures the continuation of the interesting project currently underway — the recording of Beethoven's symphonies reduced for chamber orchestra. Tilson Thomas has made many records for CBS over the past eight years.

Edited  
by  
SUE FRANCIS

## Quick Tips

DEADLINE for entries to the American Song Festival is June 4. There are 10 categories this seventh year (six amateur and four professional) with \$2,000 for each winner. There is also a vocal competition offering the same prize money. Send entries to: The American Song Festival, PO Box 57, Hollywood, California 90028, US.

PROMOTION MAN Douglas Kean has put together his own label, Metropolis, out of Red Bus Studios and distributed by PRT, and is now looking for product.

"Artists that are into futuristic and changing fashion music are my particular thing," he says. But to give you an idea of what he's attracted to, the first two releases on Metropolis will be *Commuter Fantasy* by The Pedestrians and *Hollow Tubes* by Ester Zoobs.

If this is your bag contact Douglas Kean, Metropolis Records, 34 Salisbury Street, London NW8 (01) 402 9111.

STAR RECORDS is open to offers for a promotion and distribution deal from major record labels.

The company was formed by musicians David Humphrey, Paul Allison and Christopher Wyatt to give an outlet to new acts they believe in. Already signed are Reflex. For a listen contact any of the three directors or Johnny Jones, Star Records, 40 St Marys Road, Ilford.

THE FIRST writers' workshop being organised by Stephen Randall (TipSheet May 23) meets on Friday, May 29 (not 28 as printed) at 11.00 am at 88b Kings Road, SW3. Contact Randall on 01 581 3667.

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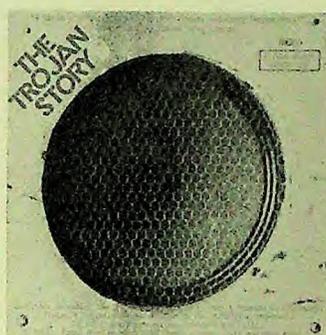
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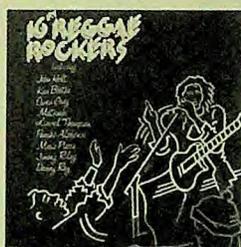
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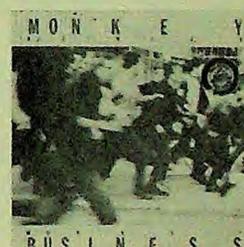
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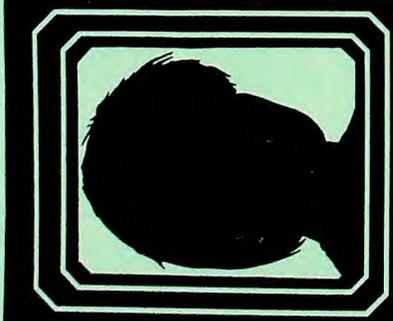
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# TOP 75 SINGLES

Rank	Artist	Title	Label	Chart
1	Adam & The Ants	STAND & DELIVER	CBS A 1065	
2	Shakin' Stevens	YOU DRIVE ME CRAZY	Epic EPC 1165	
3	Star Sound	STARS ON 45	CBS 1102	
4	Kim Wilde	CHEQUERED LOVE	RAK 330	
5	Spurs FA Cup Final Squad	OSSIE'S DREAM (WAY TO WEMBLEY)	Shelf 1	
6	Tenpole Tudor	SWORDS OF A THOUSAND MEN	Stiff BUY 109	
7	Smokey Robinson	BEING WITH YOU	Motown TMG 1223	
8	Reo Speedwagon	KEEP ON LOVING YOU	Epic EPC 9544	
9	Toyah	I WANT TO BE FREE	Safari SAFE 34	
10	Kim Carnes	BETTE DAVIS EYES	EMI America EA 121	
11	Champaigne	HOW 'BOUT US	CBS A 1046	
12	Human League	THE SOUND OF THE CROWD	Virgin VS 416	
13	George Harrison	ALL THOSE YEARS AGO	Dark Horse K 17807	
14	Stray Cats	STRAY CAT STRUT	Arista SCAT 3	
15	Japan	AND THE BANDS PLAYED ON	Carrere CAR 180	
16	Bucks Fizz	MAKING YOUR MIND UP	RCA 56	
17	Keith Marshall	ONLY CRYING	Arrival PIK 2	
18	Paul Shane/Yellowcoats	HI-DE-HI	EMI 5180	
19	Thin Lizzy	KILLERS LIVE EP	Vertigo LIZZY 8	
20	Jacksons	GOOD THING GOING	Epic EPC 9554	
21	Department S	IS VIC THERE	Demon D 1003	
22	Siouxsie & The Banshees	SPELLBOUND	Polydor POSP 273	
23	Go Feet	FEET 6	Go Feet FEET 6	
24	Eddy Grant	CAN'T GET ENOUGH OF YOU	Ice/Ensign ENY 207	
25	Mercury	POLE 2	Mercury POLE 2	
26	Keith Robbins	MORE THAN IN LOVE	RCA 69	
27	Paul Shane/Yellowcoats	CARELESS MEMORIES	EMI 5188	
28	Keith Marshall	LET'S JUMP THE BROOMSTICK	Polydor POSP 249	
29	Paul Shane/Yellowcoats	CAN YOU FEEL IT	EMI 5180	
30	Coast To Coast	DROWNING - ALL OUT TO GET YOU	Go Feet FEET 6	
31	Siouxsie & The Banshees	IS VIC THERE	Demon D 1003	
32	Siouxsie & The Banshees	SPELLBOUND	Polydor POSP 273	
33	Siouxsie & The Banshees	IS VIC THERE	Demon D 1003	
34	Grover Washington Jr.	JUST THE TWO OF US	Elektra K 12514	
35	Eddy Grant	CAN'T GET ENOUGH OF YOU	Ice/Ensign ENY 207	
36	Polecats	ROCKABILLY GUY	Mercury POLE 2	
37	Duran Duran	CARELESS MEMORIES	EMI 5188	
38	Paul Shane/Yellowcoats	HI-DE-HI	EMI 5180	
39	Jacksons	CAN YOU FEEL IT	Epic EPC 9554	
40	Phil Collins	IF LEAVING ME IS EASY	Virgin VS 423	
41	Simple Minds	THE AMERICAN	Virgin VS 410	
42	Japan	THE ART OF PARTIES	Virgin VS 409	
43	Saxon	AND THE BANDS PLAYED ON	Carrere CAR 180	
44	Kelly Marie	LOVE TRIAL	Calibre PLUS 7	
45	Marc Bolan	SING ME A SONG	Rarr MBFS 001	
46	Spit Enz	HISTORY NEVER REPEATS	A&M AMS 812B	
47	Phil Collins	IF LEAVING ME IS EASY	Virgin VS 423	
48	Simple Minds	THE AMERICAN	Virgin VS 410	
49	Japan	THE ART OF PARTIES	Virgin VS 409	
50	Saxon	AND THE BANDS PLAYED ON	Carrere CAR 180	
51	Stephanie Mills/Teddy Pendergrass	TWO HEARTS	20th Century TC 2492	
52	Whitesnake	DON'T BREAK MY HEART AGAIN	Liberty BP 395	
53	Marvin	MARVIN THE PARANOID ANDROID	Polydor POSP 261	
54	Landscap	NORMAN BATES	RCA 80	
55	Kool & The Gang	TAKE IT TO THE TOP	DeLite DE 2	
56	Killing Joke	FOLLOW THE LEADERS	Malicious Damage/Polydor EGMDS 101	
57	Graham Bonnet	NIGHT GAMES	Vertigo VER 1	
58	Phil Collins	IF LEAVING ME IS EASY	Virgin VS 423	
59	Simple Minds	THE AMERICAN	Virgin VS 410	
60	Japan	THE ART OF PARTIES	Virgin VS 409	
61	Saxon	AND THE BANDS PLAYED ON	Carrere CAR 180	
62	Kelly Marie	LOVE TRIAL	Calibre PLUS 7	
63	Marc Bolan	SING ME A SONG	Rarr MBFS 001	
64	Spit Enz	HISTORY NEVER REPEATS	A&M AMS 812B	

Week-ending May 30, 1981

- PLATINUM (One million sales)
- GOLD (500,000 sales)
- SILVER (250,000 sales)

# VIDEO EXTRA

PULL-OUT CHART INSIDE

## Rent or sell—the big dilemma

WITH A number of major video manufacturers and distributors still undecided whether to stick with a rigid "sell only" policy or to succumb to the growing demand for software rental, a discussion on the topic Rental Or Selling? at *The Economist* conference was very timely.

Speakers were Harvey Seslowsky, president of US information publishing company the National Video Clearinghouse, Bryan Quilter, deputy chairman of Granada TV Rental, and Andre Blay, president of Magnetic Video in the US.

Presenting the US experience, Seslowsky noted: "The shift from sale to rental in video cassettes has been taking place at an accelerating rate in the US and will continue to do so. Recognising that this is an irreversible trend, just about every major distributor has or will set up a rental plan for its dealers."

Explaining the shift, he said: "The answer is simply to get a lower price. After all, with very few exceptions, how many times can you watch the same movie or programme?"

"Natural market forces will push prices down in any case as the lower priced disc becomes widespread," he predicted. "Rental of video cassettes appears to be the only way to bring the level of prices to the same as or below the level of discs. We have even heard that some dealers are setting up plans to rent discs."

Seslowsky produced some interesting research based on

Video Extra this month features coverage of the important video conference staged recently by *The Economist* at the National Film Theatre in London, plus a report of video rights issues discussed at IMIC in Berlin.

There is also for the first time a pull-out page of video charts, indicating the current best-selling tapes.

This is the first Video Extra co-ordinated by new video editor DAVID DALTON who would welcome suggestions for future news items and features.

If you have something to say about video, here is your platform.

interviews with 166 retailers which showed that the average number of titles carried for sale is 507, or 95 per cent of the average inventory. It showed also that the average retailer would rent 531 titles, or 99 per cent of inventory, while 18 per cent of those questioned would not rent at all.

"Obviously a lot of retailers are renting a lot of programmes — authorised or not — in spite of or because of the national wholesalers' policies."

Canvassing the retailers on their pre-recorded cassette revenue, 52 per

cent was said to be from sales, while 48 per cent was from rental.

National Video expects that to change so that by the end of 1981 60 per cent of income will be from rental, while only 40 per cent will be derived from sales by the retailer.

"In 1982 and 1983 the introduction of the disc will temporarily halt the rental trend but then rental will again increase, this time at a much slower pace, starting in 1984," Seslowsky concluded.

Bryan Quilter warned that rental is "a long-haul business. The entry price is high for all except the

consumer, but the rewards are there for all those who are willing to stick with it," he added.

He asserted that while rental is essentially a UK phenomenon, other territories are now copying the idea.

"Even today 60 per cent of all colour TV sets in the UK are rented. Colour TV growth in the UK was faster than in any country in the world and video growth in the UK is already as great as in Germany, even though the average German's purchasing power is 58 per cent higher," he said.

On a note of caution, Quilter

suggested that for cassette rental to be sustained there would need to be a sufficient variety of programmes.

Andre Blay, whose company has maintained a rigid "sell only" policy in all the territories in which it operates, was cast rather in the role of King Canute in this discussion, for while he found little to favour in the concept of rental from the point of view of distributors, his remarks seemed to reflect an acceptance of the inevitability of all companies setting up rental schemes.

He predicted that CBS/MGM would join Magnetic Video and the others who do not rent, when they come to the UK, while Disney will have a sell/rent policy. Yet he anticipates that all companies will rent eventually and said: "Hopefully we will announce rental programmes whenever we operate as soon as possible."

Blay conceded that rental does help to expand the market but insisted that it does not yet give the income per rental that he would like. He believes it is an option rather than a preference for the customer and that the basic drive for ownership and collecting is still strong.

He agreed with Seslowsky that "the main criterion for rental is price", and his own company's figures for retailers' income from rental did not conflict greatly with those of National Video.

The percentage of the average retailer's gross profit from rental is estimated at 50 per cent for both the UK and US, while in France the figure is 10 per cent, Germany 80 per cent and Australia 20 per cent.

## Video's media contribution

VIDEO WAS described as "certainly an asset, not a loss" to more conventional media by panel chairman Peter Jay, chairman of breakfast TV franchise holder TV-AM, when summing up the seminar on video related to other forms of entertainment and information.

That view was certainly substantiated by Chrysalis director of international Des Brown who had some pungent remarks to make about the slow progress of rights negotiations (see last week's *MW*), yet he felt the music industry could make a valuable creative contribution, as well as derive benefit, from an expanding video market.

"It was only in the last two years with the video cassette recorder achieving reasonable penetration in the US, UK and parts of Europe that there was a retail outlet for video music programmes," Brown told delegates.

Although it appeared initially that theatrically-released films would totally dominate the pre-recorded home video market, Brown felt that this pattern was changing as films suffer in one important aspect — "repeatability".

"With music orientated programmes it is a different story," he reasoned. "Just as with a record, a good music video can be watched time and time again without the consumer getting bored."

He said the industry had so far done well in response to the new



DES BROWN

demand for music programming on video.

"Just as in the movie business, when they switched over from the silent movies to talkies, it was realised that certain artists that may be brilliant on record do not come across well visually, but with conceptual treatment, abstract plus animation and so on, exciting images could be made that would increase the consumer's enjoyment of music. In fact artists now are even considering before going into the recording studio the concept of writing audio-visual albums out of which would be taken a soundtrack to be released on audio disc.

"Such programming is time consuming, creatively challenging and by music industry standards, very expensive to make. The average cost of a one hour conceptual programme is about \$300,000.

"Right now it is very difficult for programme producers to receive an adequate return on their investment purely through the retail sale of these programmes on cassette or disc and producers are having to look to US cable networks to offset these high costs. However it does seem that with the rapid increase of video cassette machines in homes and now with the launch of RCA's video disc in the US and the Philips Laser System here in the UK later this year, there will be sufficient turnover to justify original music programming made specifically for home video use alone."

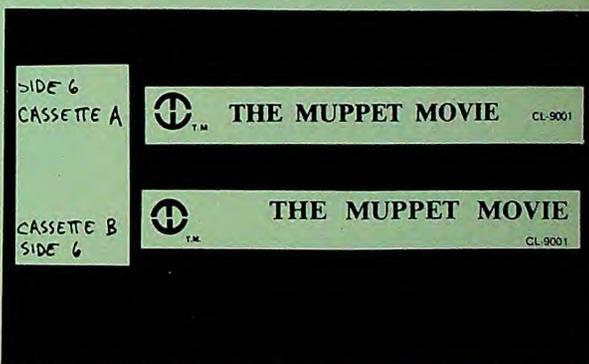
Brown suggested that in addition to its creative input in the field of video the music industry also has an important role to play in the marketing, selling and distribution of software.

"This ties in very nicely with the industry's many years of experience in marketing and distributing audio discs and cassettes. The warehousing, distribution and flexibility required for audio is the same as is required for video.

"Already major corporations such as WEA, CBS, Thorn-EMI, PolyGram and RCA have set up marketing and distribution operations for video. They will not just be carrying music programmes but also will be capable of distributing programmes from other sources."

"The music not only wants to be part of this exciting new business but realises that it has to be part if it is not to be left on the sidelines."

## Spot the counterfeit



CAN YOU tell the difference between the genuine video cassette label and counterfeit (pictured above)? If not — and it is becoming increasingly difficult as the pirates and counterfeiters get more sophisticated — you could be landed with illegal product.

This was just one example of recent counterfeiting uncovered by the Motion Picture Export Association of America's London office and was disclosed to delegates at *The Economist* conference by Brian Norris, counsel, European Legal Affairs, for the association.

During the seminar on video rights and piracy, Norris also showed a well-packaged pirated cassette on which the cheeky pirate had placed his own copyright warning!

Peter Lord, chief executive of the recently formed Video Copyright Protection Society, urged delegates to think in terms of "theft" rather than "piracy", with its swashbuckling connotations.

He said that while feature films are the main target for the pirates in this country, there is a big market for BBC and ITV programmes abroad.

Lord advised that despite the recent House of Lords ruling, the Anton Piller Order is still the strongest and most effective weapon against the pirate, and he urged the video community to lobby for strengthening and reform of copyright law, an improvement in internal security within companies, and for recognition that the pirates will continue to provide commercial competition and must also be combated by commercial as well as legal means.

\* For the record, cassette A bears the genuine label.

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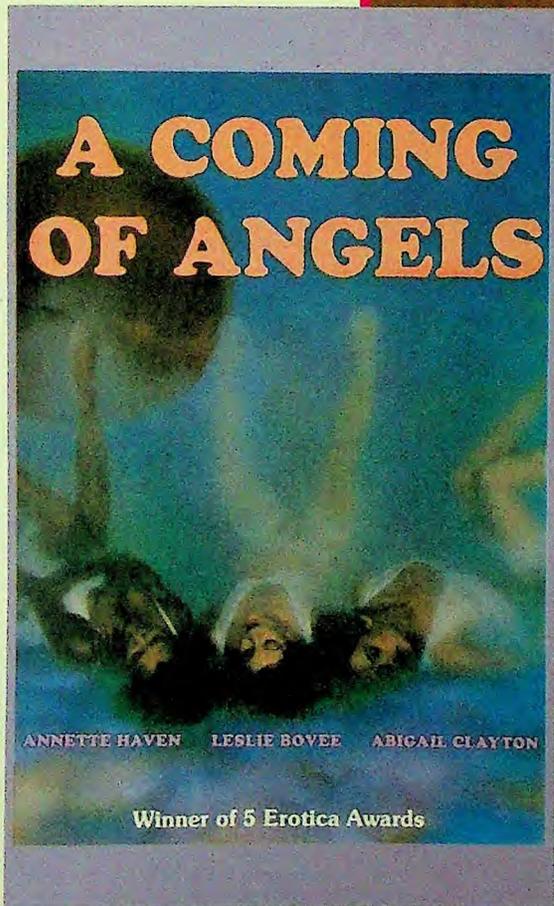
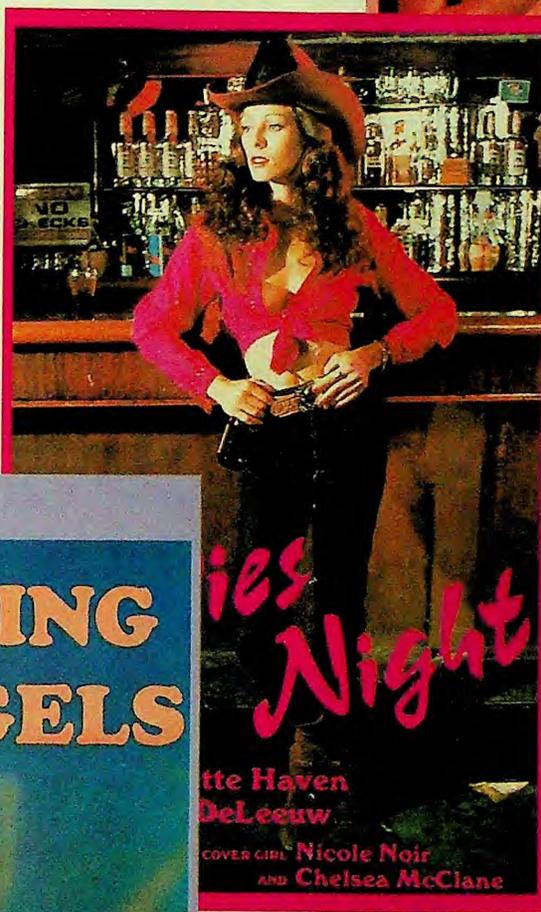
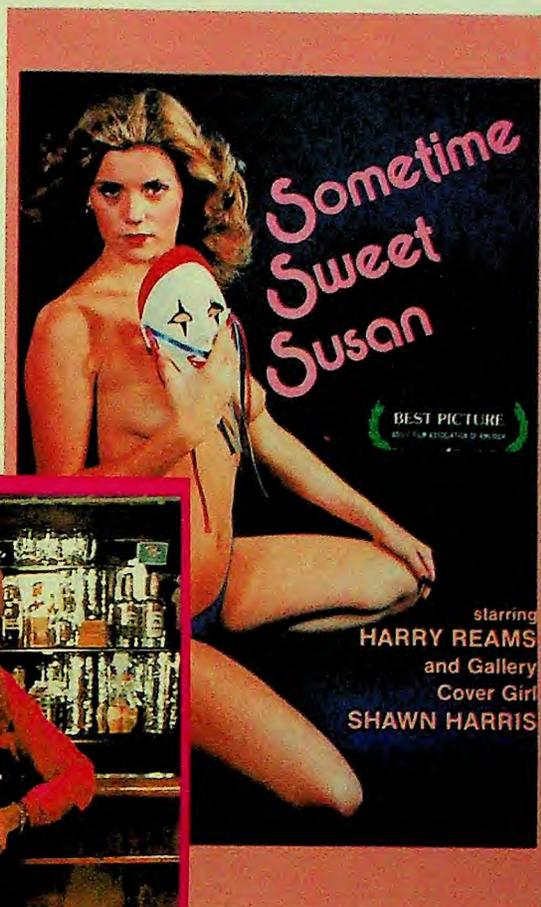
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## VIDEO EXTRA

## Getting the right agreement

THE TWO most complicated questions facing would-be videogram producers today are  
1 Who are the right owners with whom the videogram producer must negotiate?  
2 How are these right owners, and other contributors, to be remunerated?

So far, negotiations for the acquisition of rights have been either non-existent or carried out in a fairly haphazard way, often on an *ad hoc* basis. The demands of the copyright owners have tended to be unrealistically high and the performers have been wary of entering into long-term agreements.

Video production companies have bought rights outright where they could, or used material in which they own the rights or non-copyright material. In other cases they have gone ahead without agreements, hoping for the best, or made *ad hoc* agreements covering one programme.

Of the few agreements made so far, none is considered altogether satisfactory and all are *ad hoc* or short-term. Fortunately, therefore, firm, damaging precedents have not been set and the opportunity to establish a sensible pattern of agreements does still remain open to us.

There are two principal categories of right owners: authors and composers, on the one hand, and performers on the other. As far as performers are concerned, national legislation affords them varying degrees of protection and their legal rights vary. Nevertheless, it is obvious that contractual arrangements must be made covering the participation of performers in videograms.

Where phonograms, films and TV films are reproduced on video, the rights of the respective producers of the original material have also to be taken into account.

Where musical rights are concerned, publishers may not have audio-visual licence rights from the original author or composer with respect to current works.

At the recent International Music Industry Conference in West Berlin GILLIAN DAVIES assistant director general of IFPI, received all-round praise for her address detailing the current position of negotiations over video rights. The following are edited extracts from her speech.

In all negotiations for standard agreements video producers should remember that the retail price of a videogram is only partly attributable to the programme content, since the cost of the hardware accounts for a large proportion of the price, and production costs are high as compared to phonograms.

Thus, if royalties are adopted as a method of payment, allowance should be made for this fact, and royalties calculated as a percentage of the wholesale or retail price rigorously resisted.

With regard to authors and composers of musical works, their societies tend to forget that music is generally a less important feature of a video programme than it is in a phonogram, and this causes them to exaggerate their demands.

It is obvious that differing payments should be made according to the type and use of music, eg an original programme where the musical content is the principal feature of the programme will merit a higher payment to the right owners than an existing programme with only background music content.

In the latter type of programme, there will be more contributors of other kinds to be taken into account. It is suggested that for videograms a flat rate per minute should be adopted as method of payment, calculated not as a percentage of the retail price (because only a small proportion of the retail price is attributable to the programme content), but, for example, by taking the equivalent royalty payable on the average consumer price of selected LPs issued per year, per country, divided by the number of minutes playing time.

The average consumer price should be calculated in accordance with prevailing practice and would be established through national negotiations in each country.

For example, if one took an average top price (less tax) LP of 40 minutes duration at, say £4, a royalty at 6¼ per cent would be 25p per record, which would give a minute rate of 0.62p. The minute rate thus established would be applied to the number of minutes of music contained in a videogram.

Weighting should be applied to take account of the different types and use of music in the video programme and to reach a fair rate accordingly.

In the UK, the MCPS/MRS produced a proposed videogram musical royalty rate calculated on the basis that featured non-library music merits a maximum royalty of 9 per cent. The rate is calculated taking the retail selling price of the videogram, less tax, and with appropriate packaging deductions, and by reference to a formula allowing for the playing time, source and use of the music to be taken into consideration. The royalty for rental is one fifth of the retail royalty per rental.

The BVA has published a discussion document proposing an alternative system, calculated on a per minute rate, and based on the minute rate payable for audio records calculated in accordance with the 6¼ statutory rate. This would work out now at about 0.67p per minute for a featured musical work.

Although it is possible to reach the same figures either by using a flat rate calculated by comparison to the price of the LPs, or by using a percentage of the retail price of a videogram with appropriate deductions, the principle of a flat rate per minute or perhaps per work is the most equitable, and should be adopted.

Regarding musicians, negotiations in the UK are now taking place between the BVA and the MU. It is hoped that the agreement will provide that non-contracted musicians (and other performers) should be paid session fees rather than royalties.

John Morton, general secretary of the MU and president of FIM, has stated that he is prepared to negotiate an agreement with the BVA and other national bodies connected with IFPI on these lines.

It is proposed that session fees should in principal be payable on the basis of a rate structure to be calculated in a similar way to that used in agreement between TV companies and musicians' unions. The rate would relate to the recording session and to the use made of that product in the process of making videograms as well as in the final product itself.

This basic session fee would be calculated taking into account of the cost structure of a normally successful videogram giving a reasonable return to the producer. One supplementary fee would be paid only if sales of a videogram have been exceptionally successful. Such an agreement is likely to be only for the short-term, say three years, after which the situation would be reviewed, account being taken of the amount of work created for performers by the new medium.

It is abundantly clear that there is a very long way to go before a coherent international structure of standard agreements governing video rights is established. It must be emphasised that there is an urgent need to reach sensible standard agreements between all the interested parties as soon as possible.

This is the only way to prevent avoidable difficulties arising to mar the progress of the video industry. Fair remuneration must be provided for all parties concerned but at a price which is also fair to the video producer.

It is IFPI's view that these problems must be overcome before the video industry can really take off. All those organisations and interested parties concerned with the production of videograms should consult together and use their best endeavours to introduce some semblance of order into negotiations for the acquisition of rights.

Here the principle of a minute rate for musical works is a promising development. Moreover, the establishment of an increasing number of national video associations to represent the interests of video producers working in cooperation with IFPI Video should help greatly to promote early negotiations for standard agreements in all countries concerned.

## NEW RELEASES

WU — Wynd-Up  
CY — Carnaby  
VU — Video Unlimited  
SG — S Gold & Sons  
A — PRT  
C — CBS  
E — EMI

Title	Artists	Company	Cat. No.	Price	Dist. Code
BEST FRIENDS	—	20th Century	Beta/VHS	VHS: £19.95/ Beta £14.95	Self
CELESTIN	Lina Romay	Go Video	VHS/Beta A 101	£39.95	WU/VU
COME PLAY WITH ME 2	—	Hokushin	VM 49	£39.95	WU/CY
DEATHCHEATERS	—	Guild Home	—	£36.95	Self
DEVIL'S NIGHTMARE	Erika Blanc	VHS/Beta A 104	Go Video	£39.95	WU/VU
ELTON JOHN IN CENTRAL PARK NY	—	VCL	Betamax only	—	—
EMMANUELE 3	—	Hokushin	VM 50	£39.95	WU/CY
FIVE KUNG FU	Video Unlimited	—	—	£39.95	Self
DARE DEVIL HEROES	—	Greatest Heroes (VCL)	VHS/Beta	£23 each	Self
GREATEST HEROES OF THE BIBLE (series)	—	21st Century	Beta/Vhs	VHS: £19.95/Beta: £14.95	VCL
HALF A HOUSE	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
HELL ON WHEELS	—	Video Unlimited	—	£39.95	Self
HOLLYWOOD KNIGHT	—	Go Video	VHS/Beta A 103	£39.95	WU/VU
HOUSE OF PERVERSITY	Valerie Boisgel	21st Century	Beta/VHS	VHS: £19.95/ Beta £14.95	Self
IMPULSION	—	Hokushin	VM 52	£39.95	WU/CY
JUNGLE BURGER (Adult Cartoon)	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
LIONS FOR BREAKFAST	—	Guild Home	—	£36.95	Self
MASSACRE AT FORT HOLMAN	—	Guild Home	—	£36.95	Self
MATTIE THE GOOSEBOY	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
MIRRORS	—	Video Unlimited	—	£39.95	Self
NAKED KISS	—	Video Unlimited	—	£39.95	Self
RIVALS OF THE DRAGON	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
SCREAM BLOODY MURDER	—	Video Unlimited	—	£39.95	Self
SHAOLIN IRON FINGER	—	Video Unlimited	—	£39.95	Self
SHAOLIN MASTER AND THE KID	—	Hokushin	VM 53	£39.95	WU/CY
SHADOW OF CHIKARA	—	Video Unlimited	—	£39.95	Self
SHOCK CORRIDOR	—	21st Century	VHS/Beta	VHS: £19.95/ Beta: £14.95	VCL
SINGLE ROOM FURNISHED	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
SISTER IN LAW	—	21st Century	VHS/Beta	VHS: £19.95/ Beta: £14.95	VCL
SNAPSHOT	—	21st Century	VHS/Beta	VHS: £19.95/ Beta: £14.95	VCL
TELLER	—	Hokushin	VM 51	£39.95	WU/CY
THE DEMONS	—	Go Video	VHS/Beta A 102	£39.95	WU/VU
THE FANTASTIC PLASTIC MACHINE	Anne Libert	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
THE HEIST	—	21st Century	VHS/Beta	VHS: £19.95/ Beta: £14.95	VCL
THE SPECIALIST	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
THE TEACHER	—	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
THE WARNING	—	Guild Home	—	£36.95	Self
THE YOUNG GRADUATES	Jack Palance/Martin Landau	21st Century	Beta/VHS	VHS: £19.95/ Beta: £14.95	VCL
TREASURE OF PANCHO VILLA	—	21st Century	Beta/VHS	VHS: £1.95/ Beta: £14.95	VCL
UNE FEMME EST UNE FEMME	—	Video Unlimited	—	£39.95	Self
WEREWOLVES ON WHEELS	—	Video Unlimited	—	£39.95	Self
WORD OF MOUTH	Toni Basil	Radialchoice	VHS: A AE V 351 BTA: A AE B 351	£18.24	CY

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# 40



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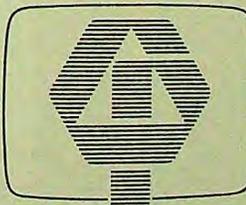
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MVW/30/5/81

**MUSIC & VIDEO WEEK**

# VIDEO-general Top 20

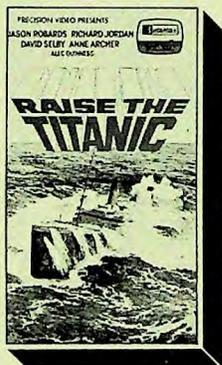
TITLE:	DISTRIBUTOR
1 (1) ALIEN	Magnetic Video
2 (7) MONTY PYTHON AND THE HOLY GRAIL	Brent Walker
3 (2) THE DEERHUNTER	EMI
4 (4) STARTREK: THE MOTION PICTURE	CIC
5 (10) THE ROSE	Magnetic Video
6 (11) ENTER THE DRAGON	Warner Bros
7 (3) ONE FLEW OVER THE CUCKOO'S NEST	EMI
8 (12) THE MAN WHO FELL TO EARTH	EMI
9 (6) HEAVEN CAN WAIT	CIC
10 (8) THE OMEN	Magnetic Video
11 (5) AIRPORT '77	CIC
12 (15) BREAKING GLASS	VCL
13 (18) CAN'T STOP THE MUSIC	EMI
14 (-) CONVOY	EMI
15 (9) STRAW DOGS	Guild
16 (20) HALLOWEEN	VPD
17 (-) THE WARRIORS	CIC
18 (-) THE SOUND OF MUSIC	Magnetic Video
19 (-) KING KONG	EMI
20 (13) CABARET	Rank

# VIDEO-music Top 20

TITLE:	DISTRIBUTOR
1 (1) THE ROSE	Magnetic Video
2 (2) BREAKING GLASS	VCL
3 (3) CAN'T STOP THE MUSIC	EMI
4 (6) EAT TO THE BEAT, Blondie	Brent Walker
5 (4) ROD STEWART LIVE IN LA	Warner Bros
6 (10) SATURDAY NIGHT FEVER	CIC
7 (8) ABBA VOLUME II	Intervision
8 (5) SYMPATHY FOR THE DEVIL, Rolling Stones	Iver
9 (-) ABBA VOLUME I	Intervision
10 (11) WOODSTOCK	Warner Bros
11 (16) IN HAWAII, Elvis Presley	Mountain Video
12 (15) THE YOUNG ONES	EMI
13 (20) THE TOURING PRINCIPLE '79, Gary Numan	Warner Bros
14 (7) THE SECRET POLICEMAN'S BALL	Hokushin
15 (-) TO RUSSIA WITH ELTON	Precision
16 (-) CARLOS SANTANA/TAJ MAHAL	VCL
17 (14) LIVE IN HAMBURG, Amanda Lear	VCL
18 (-) LIVE AT FILLMORE EAST Various	Mountain Video
19 (12) GREASE	CIC
20 (-) STAMPING GROUND, Pink Floyd/Various	Intervision

# PERFECT VIEWING FOR ALL THE FAMILY

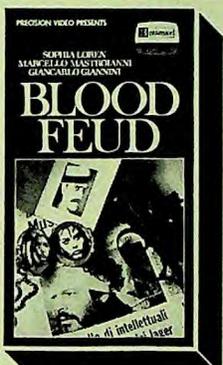
-AVAILABLE IN JUNE FROM PRECISION VIDEO



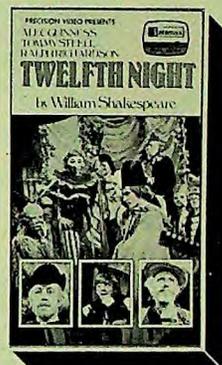
**RAISE THE TITANIC**  
Starring Jason Robards,  
Richard Jordan, David Selby,  
Anne Archer & Alec Guinness  
BITC 3027/VHS/VITC 3027



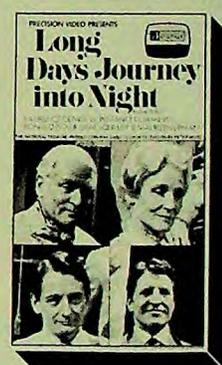
**DOGPOUND SHUFFLE**  
Starring Ron Moody & David Soul  
BITC 2045/VHS/VITC 2045



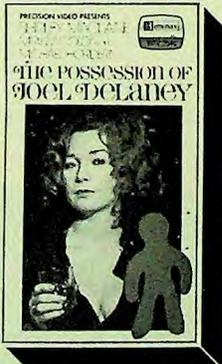
**BLOOD FEUD**  
Starring Sophia Loren  
& Marcello Mastroianni  
BITC 2046/VHS/VITC 2046



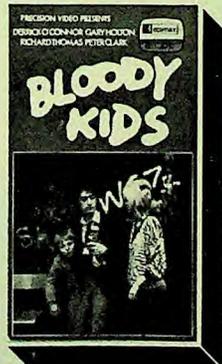
**TWELFTH NIGHT**  
Starring Alec Guinness, Tommy  
Steele & Ralph Richardson  
BITC 2047/VHS/VITC 2047



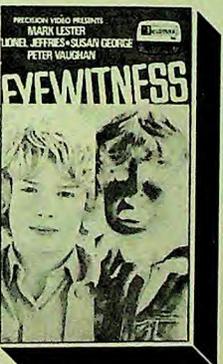
**LONG DAY'S JOURNEY INTO NIGHT**  
Starring Laurence Olivier  
& Constance Cummings  
BITC 3048/VHS/VITC 3048



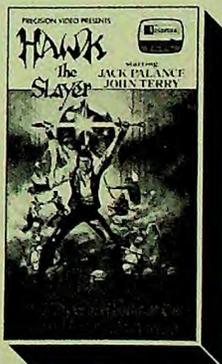
**THE POSSESSION OF JOEL DELANEY**  
Starring Shirley Maclaine  
and Michael Hordern  
BITC 2049/VHS/VITC 2049



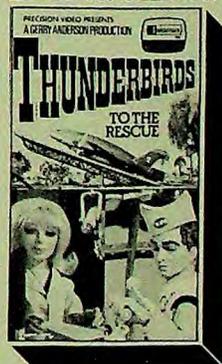
**BLOODY KIDS**  
Starring Derrick O'Connor  
& Gary Holton  
BITC 2050/VHS/VITC 2050



**EYEWITNESS**  
Starring Mark Lester &  
Susan George  
BITC 2051/VHS/VITC 2051



**HAWK THE SLAYER**  
Starring Jack Palance & John Terry  
BITC 2052/VHS/VITC 2052



**THUNDERBIRDS TO THE RESCUE**  
BITC 2053/VHS/VITC 2053

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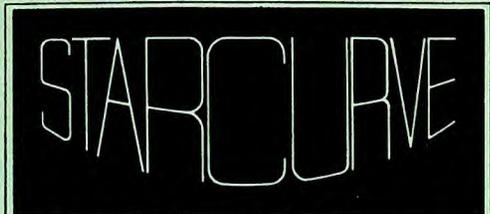
Company \_\_\_\_\_

Nature of business \_\_\_\_\_

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15	8	Madness	STIFF BUY 112	29	Sugar Minott	RCA 88	65	NEW	Dead Kennedys	Cherry Red CHERRY 24
16	35	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN DEP International DEP 1	20	Nolans	Epic EPC 9571	66	74	PERFECT TIMING Kiki Dee	Ariola ARD 257	
17	32	AIN'T NO STOPPING Enigma Creole CR 9	29	Barry Manilow	Arista ARIST 406	67	NEW	YOU MIGHT NEED SOMEBODY Randy Crawford	Warner Brothers K 17803	
18	21	IT'S GOING TO HAPPEN The Undertones Ardeck ARDS 8	40	Squeeze	A&M AMS 8129	68	NEW	YOU LIKE ME DON'T YOU? Jermaine Jackson	Motown TMG 1222	
19	12	WHEN HE SHINES Sheena Easton EMI 5166	44	NEW	GOING BACK TO OUR ROOTS Odyssey RCA 85	69	61	MAKE THAT MOVE Shalamar Solar SO 17		
20	9	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Emilio Morricone BBC RESL 92	54	Imagination	BODY TALK Imagination R&B RBS 201	70	NEW	YOU'LL NEVER BE SO WRONG Hot Chocolate RAK 331		
21	18	TREASON (ITS JUST A STORY) Teardrop Explodes Mercury TEAR 3	22	Spandau Ballet	MUSCLE BOUND/GLOW Spandau Ballet Reformation/Chrysalis CHS 2509	71	NEW	THIS LITTLE GIRL Gary US Bonds EMI America EA 122		
22	14	AI NO CORRIDA Quincy Jones A&M AMS 8109	57	Elton John	NOBODY WINS Elton John Rocket XPRES 54	72	NEW	SILVER LINING Stiff Little Fingers Chrysalis CHS 2517		
23	51	WILL YOU Hazel O'Connor A&M AMS 8131	39	Kraftwerk	POCKET CALCULATOR Kraftwerk EMI 5175	73	59	LATELY Stevie Wonder Motown TMG 1226		
24	42	ONE DAY IN YOUR LIFE Michael Jackson Motown TMG 976	43	Juice Newton	ANGEL OF THE MORNING Juice Newton Capitol CI 16189	74	64	DON'T LET GO THE COAT The Who Polydor WHO 5		
25	34	CHARIOTS OF FIRE (Main Theme) Vangelis Polydor POSP 246	41	Shakin' Stevens	THIS OLE HOUSE Shakin' Stevens Epic EPC 9555	75	67	TOKYO Classix Nouveaux Liberty BP 397		

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# MAX PRESSOS

*new single*  
kiss you all over

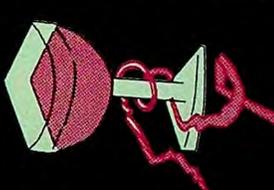


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# FASSBENDER — RUSSELL —

CHART SINGLE

# STAY




# INDEPENDENT LABELS



BRA/C 1001 Boxcar Willie  
BRA/C 1002 Saturday Night in Dallas - Kenny Seratt  
BRA/C 1003 Gently Hold Me Peggy Sue & Sonny Wright  
BRA/C 1004 Daddy Was A Railroad Man - Boxcar Willie  
BRA/C 1006 Boxcar sings Hank Williams & Jimmie Rodgers - Boxcar Willie  
BRA/C 1007 Ridin' The Big 'A' - Kenny Seratt  
BRA/C 1008 Roy - Roy Orusky  
BRA/C 1010 On the Road - Gerry Ford  
BRS01 Boxcar Willie Single - Good Hearted Woman

## NEWS

### NEW SINGLE by GERRY FORD

'A' Side - 'Lord I'd Forgotten'  
'B' Side - 'Easy'

### NEW SINGLE by KENNY SERATT

'A' Side - 'The Bitter End'  
'B' Side - 'Saturday Night in Dallas'

\*\*\*\*\*  
Watch press for news of release date on **BOXCAR WILLIE's** latest album.

'Boxcar Willie's 20 Great Hits— Volume 1'

\*\*\*\*\*  
**COLORADO** — British Country Music Association's award winning Band — New Album — due for release 1st September '81.

\*\*\*\*\*  
**LOTS OF EXCITING THINGS HAPPENING!**

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## GLS Records

GLS RECORDS & Tapes is a new label formed by Geoff Gill, Laurie Mansfield and Stuart Littlewood and it debuts this week with a single, Let Your Braces Dangle, by TV comedy duo, Cannon & Ball. The first 5,000 copies will include signed pictures of the pair, whose Rock On Tommy album reached silver status earlier this year. GLS product will be pressed by SRT and distributed through Pinnacle. The label is based at Williams & Glynn Bank Chambers, Church Terrace, Yorkshire Street, Oldham, Lancs (tel: 061-620 2216).

## Ramkup label

EXPANDING ITS activities, after handling the careers of artists such as The UK Subs and Samson, Ramkup Management has formed its own label. The aim is to develop new artists, and the label will be headed by the co-directors of the management company, Alastair Primrose Mike Phillips and Peter Jeffrey.

First release was a single.

## New labels...

Rabies by Naked Lunch (CAC 003). The Ramkup label, which is distributed through Pinnacle, is based at 4 New Bridge Street, London EC4V 6AA.

## Abstract Records

FORMER UK A&R director of Gem Records and GTO Publishing, Edward Christie, has set up his own label, Abstract Records and first release is an EP by Scottish band F.K.9 entitled Our Condition /These Children c/w All That Fall. The next release will also be an EP, by Chelmsford band 3 Times A Day and produced by the UK Subs's Nick Garnett.

Distributed by Stage One, and marketed by The Liaison and Promotion Co, Abstract is based at 35 Kempe Road, London NW8.

## I&B goes country

THE MAJORS have been slated more than ever recently for giving country music the cold shoulder, and their neglect has opened the door for smaller, more enthusiastic enterprises. And North London's I & B Records, a country music distribution and mail-order operation, is the latest to try and fill the gap in the market, by forming its own label.

First releases are John Been Shuckin' My Corn (IB 1001) by Onie Wheeler, originally released in the US on the Old Windmill label, and the UK's Cliff Whelan with Hangin' On (IB 1002). Both releases will be backed by tours.

# RT joins the tape trade

FOLLOWING THE success of a joint promotion with the NME, in which 25,500 cassettes were sold through a coupon offer, Rough Trade is launching its Rough Tapes offshoot at dealer level.

The C-81 (81 minutes, 24 tracks) goes on general sale this week with a dealer price of £2.65 — the same as a Rough Trade single LP. The cassette carries a "pay no more than £4.00" label on the card insert, although the suggested retail price is actually £3.75.

Two bands on the promotional cassette, The Specials and Lynx, have been replaced on the general release cassette at the request of their record company, Chrysalis. Artists on the tape include Buzzcocks, Ian Dury, The Raincoats, Scritti Politti, The Beat, Robert Wyatt, Pere Ubu and Cabaret Voltaire. The C-81 catalogue number is COPY 001.

The Rough Tapes cassette releases are intended 'to utilise the unique qualities of cassette tapes as a supplement to — not a replacement for — disc

recordings; Rough Tapes will not be a dumping ground for inferior material," says Scott Piering of Rough Trade.

"The extra programme length capability, ease and speed of production, convenience of storage and shipping, erasability, versatile packaging possibilities and availability of a wide range of cheap high fidelity playback equipment make the cassette the most modern value-for-money purchase in recorded music," he adds.

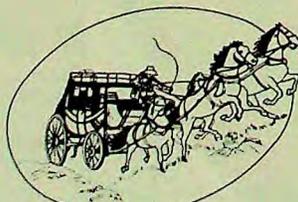
"While records are still the most faithful standard of sound reproduction, the gap between disc and cassette quality is narrowing with advancements in tape formulation and quality control during the mastering stage and high-speed duplication."

Rough Tapes will concentrate its releases in the following areas: cassette only releases of previously unissued material, live tapes which will incorporate bits of interview and background material, special compilations, simultaneous releases of new albums on disc, and cassettes of certain popular back catalogue albums.

# IMPORTANT ANNOUNCEMENT

## NEW PRODUCT AVAILABLE NOW FROM STAGE ONE

- |                          |  |  |
|--------------------------|--|--|
| <b>AU PAIRS</b>          | LP: — 'Playing With A Different Sex'   | 5 Star Reviews in N.M.E., Sounds, Record Mirror, Music Week etc. |
|                          | HUGE NATIONAL PRESS CAMPAIGN   |  |
| <b>EXPLOITED</b>         | 7" SINGLE 'It's Obvious'   |  |
|                          | LP — 'Punks Not Dead' No 20  | BMRB National Chart  |
|                          | 7" Single 'Dogs of War' No 70  | BMRB National Chart  |
|                          | 7" Single 'Barmy Army'   |  |
|                          | 7" Single 'Army Life'  |  |
| <b>MARC BOLAN</b>        | 7" Single 'Sing Me A Song' No 50   | BMRB National Chart —<br>Watch Out for New Releases              |
| <b>POSITIVE NOISE</b>    | LP 'Heart of Darkness'   |  |
|                          | 7" Single 'Charm' — Very Heavy Media Reaction                                      |  |
| <b>GIRLS AT OUR BEST</b> | 7" Single 'Go For Gold' —  |  |
|                          | ONE OF THE U.K.'s NEWEST & MOST EXCITING BANDS                                     |  |
| <b>EMPIRE</b>            | LP 'Expensive Sound'   | } Ex 'GENERATION X' MEMBERS A VERY IMPORTANT NEW ACT             |
|                          | 7" Single 'Hot Seat'   |  |
| <b>PAUL KOSSOFF</b>      | LP 'The Hunter' — The Late Paul Kossoff's most significant recordings featuring: — |  |
|                          | Paul Rodgers, Andy Fraser, Simon Kirke, Tetsu Yamauchi & John Martyn               |  |



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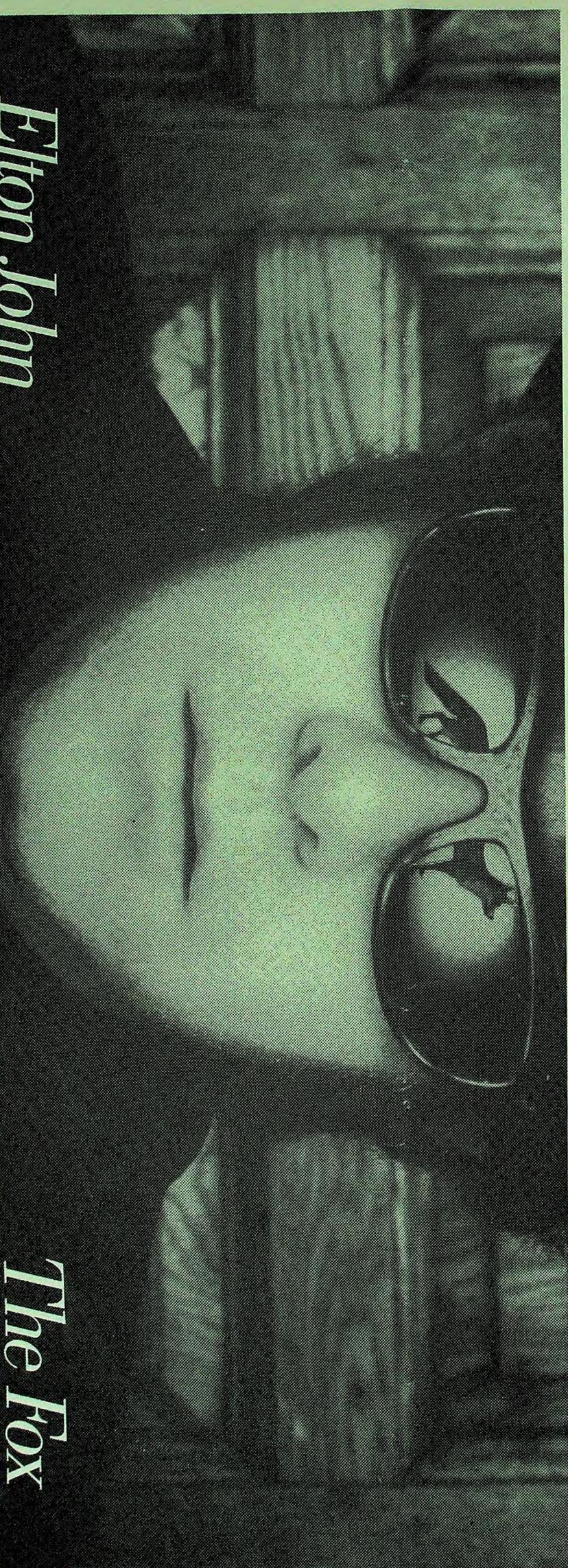
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15	Bill Nelson	Mercury 6359 065
16	JAZZ SINGER Neil Diamond	Capitol East 12120
17	I AM PHOENIX Jude Tzuke	Rocket TRAIN 15
18	ROLL ON Various	Polystar REDTV 1
19	THEMES Various	K-tel NE 1122
20	EAST SIDE STORY Squeeze	A&M AMLH 64854
21	COMPUTER WORLD Kraftwerk	EMI EMC 3370
22	POSITIVE TOUGH The Undertones	Ardeck ARD 103
23	THE DUDE Quincy Jones	A&M AMLK 63721
24	PUNK'S NOT DEAD Exploited	Secret SEC 1
25	STRAY CATS Stray Cats	Arista STRAY 1
41	TAKE MY TIME Sheena Easton	EMI EMC 3354
42	CHI MAI Ennio Morricone	BBC REH 414
43	KILIMANJARO Teardrop Explodes	Mercury 6359035
44	EDDIE OLD BOB DICK & GARRY Tempole Tudor	Stiff SEEZ 31
44	FROM THE TEAROOMS Landscape	RCA Victor RCA LP 5003
46	DOUBLE FANTASY John Lennon	Geffen K99131
47	THE RIVER Bruce Springsteen	CBS 88510
48	GUILTY Barbra Streisand	CBS 86122
49	FAIR WARNING Van Halen	Warner Brothers K 56899
50	GO FOR IT Stiff Little Fingers	Chrysalis CHR 1339
66	<b>NEW</b> NIGHT PEOPLE Classix Nouveaux	Liberty LBG 30325
67	FLESH AND BLOOD Roxxy Music	Polydor POLH 002
68	SUPER TROUPER Alba	Epic EPC 10022
69	SIGNING OFF UB 40	Graduate GRADLP 2
70	BARRY Barry Manilow	Arista DLART 2
71	THIS IS ELVIS PRESLEY Elvis Presley	RCA RCALP 5029
72	TO LOVE AGAIN Diana Ross	Motown STML 12152
73	OFF THE WALL Michael Jackson	Epic EPC 83468
74	NUMBER THE BRAVE Wishbone Ash	MCA MCF 3103
75	VISAGE Visage	Polydor 2490 157

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# Elton John

# The Fox



the phonogram

NEW ALBUM INCLUDING THE SINGLE NOBODY WINS

LP TRAIN 16  
MCSHUNT 16





CHART FOR  
WEEK-ENDING  
MAY 30

ORDER FORM CHART

# TOP 75 ALBUMS

\* = NEW ENTRY  
 \* = PLATINUM LP (300,000 units)  
 ● = GOLD LP (100,000 units)  
 ○ = SILVER LP (50,000 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	3	STARS ON 45 Star Sound	CBS 86132 (C) C: 40-86132	39	56	3	YOU KNOW IT'S ME Barbara Dickson	Epic EPC 84551 (C)
2	2	28	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	40	-	-	THE FOX Elton John	Rocket TRAIN 16 (F)
3	-	-	ANTHEM Toyah	Safari VOOR 1 (SP) C: VOORC 1	41	38	5	TAKE MY TIME Sheena Easton	EMI EMC 3354 (E)
4	4	9	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (C)	42	33	4	CHI MAI Ennio Morricone	BBC REH 414 (A)
5	3	3	WHA'PPEN The Beat	Go-Fet BEAT 3 (F)	43	69	4	KILIMANJARO Teardrop Explodes	Mercury 6359035 (F)
6	14	4	DISCO DAZE & DISCO NITES Various	Ronco RTL 2056 (B)	44	54	4	EDDIE OLD BOB DICK & GARRY Tenpole Tudor	Stiff SEEZ 31 (C) C: ZC31
7	16	2	LONG DISTANCE VOYAGER Moody Blues	Threshold TXS 139 (F) C: KTXC 139	45	62	11	FROM THE TEAROOMS Landscape	RCA RCA LP 5003 (R)
8	11	4	BAD FOR GOOD Jim Steinman	Epic EPC 84361 (C)	46	48	27	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131
9	10	6	HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700	47	35	31	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510
10	5	29	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	48	46	34	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122
11	6	8	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LIZTV 1 (F) C: LIZMC 1	49	53	2	FAIR WARNING Van Halen	Warner Brothers K 66899 (W)
12	9	7	CHARIOTS OF FIRE Vangelis	Polydor POLS 1026 (F)	50	44	6	GO FOR IT Stiff Little Fingers (Doug Bennett)	Chrysalis CHR 1339 (F) C: ZCHR 1339
13	39	3	SECRET COMBINATION Randy Crawford	Warner Brothers K 56904 (W) C: K4-56904	51	29	8	MAKING WAVES Nolans (Ben Ffondini/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023
14	12	31	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	52	28	2	NOW Vic Damone	RCA INTS 5080 (R)
15	7	2	QUIT DREAMING AND GET ON THE BEAM Bill Nelson	Mercury 6359 055 (F) C: MC 7150 055	53	50	9	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296
16	13	27	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	54	59	7	JAZZ FUNK Incognito	Ensign ENVY 504 (R)
17	18	3	I AM PHOENIX Jude Tzuke	Rocket TRAIN 15 (F) C: SHUNT 15	55	70	2	TURN OF THE TIDE Barclay James Harvest	Polydor POLD 5040 (F) C: POLDC 5040
18	8	9	ROLL ON Various	Polystar REDTV 1 (F) C: TRDMC 1	56	55	3	TINSEL TOWN REBELLION Frank Zappa	CBS 88516 (C) C: 40-88516
19	58	2	THEMES Various	K-tel NE 1122 (K) C: CE 2122	57	-	-	STRENGTH THROUGH OI Various	Deram/OI SKIN 1 (F)
20	49	2	EAST SIDE STORY Squeeze	A&M AMLH 64854 (C)	58	27	5	THIS IS ... Ennio Morricone	EMI THIS 33 (E)
21	15	2	COMPUTER WORLD Kraftwerk	EMI EMC 3370 (E) C: TC-EMC 3370	59	47	6	FAITH The Cure	Fiction FIX 6 (F) C: FIXC6
22	22	3	POSITIVE TOUCH The Undertones	Ardeck ARD 103 (E)	60	42	6	HIT 'N' RUN Girlschool (Vic Malle)	Bronze BRON 534 (F) C: BRONC 534
23	21	7	THE DUDE Quincy Jones	A&M AMLK 63721 (C)	61	75	10	NEVER TOO LATE Status Quo (Status Quo/J. Eden)	Vertigo 6302 104 (F) C: 7144 104
24	20	3	PUNK'S NOT DEAD Exploited	Secret SEC 1 (SO)	62	-	-	CAN'T GET ENOUGH Eddy Grant	Ice ICEL 21 (R) C: ICEK 21
25	17	14	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1	63	68	34	ABSOLUTELY Madness (Clanger/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29
26	31	10	SKY 3 Sky	Ariola ASKY 3 (A) C: ZCASK 3	64	43	20	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It RIDE 3 (SP)
27	23	6	CHART BLASTERS '81 Various	K-Tel NE 1118 (K) C: CE 2118	65	4	4	BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
28	25	54	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	66	-	-	NIGHT PEOPLE Classix Nouveaux	Liberty LBG 30325 (E) C: TC-LBG 30325
29	32	15	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	67	51	31	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
30	19	7	COME AND GET IT Whitesnake (Martin Birch)	Liberty LBG 30327 (E) C: TC-LBG 30327	68	-	-	SUPER TROUPER Abba	Epic EPC 10022 (C) C: 40-10022
31	24	12	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331	69	66	38	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
32	52	2	HARD PROMISES Tom Petty & The Heartbreakers	Backstreet MCF 3098 (C) C: MCFC 3098	70	57	24	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2
33	36	15	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40,82419	71	65	4	THIS IS ELVIS PRESLEY Elvis Presley	RCA RCALP 5029 (R)
34	26	15	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 - 56789	72	41	10	TO LOVE AGAIN Diana Ross	Motown STML 12152 (E) C: TC-STML 12152
35	63	2	NIGHTCLUBING Grace Jones	Island ILPS 9624 (E)	73	72	3	OFF THE WALL Michael Jackson	Epic EPC 83468 (C) C: 40-83468
36	37	6	FUTURE SHOCK Gillan (Gillan)	Virgin VK 2196 (C) C: TCV 2196	74	-	-	NUMBER THE BRAVE Wishbone Ash	MCA MCF 3103 (C) C: MCFC 3103
37	34	4	WINELIGHT Grover Washington Jnr.	Elektra K 62262 (W)	75	60	19	VISAGE Visage (Visage/Urs)	Polydor 2490 157 (F) C: 3184 157
38	30	2	TALK TALK TALK Psychadelic Furs	CBS 84892 (C)					

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

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4 SINGLES IN LAST WEEK'S TOP 20- 5 ALBUMS IN LAST WEEK'S CHART

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# NEW SINGLES

# SELECT SINGLES

Artist/A Side/B Side/Label

Cat. No. Dist.

MAY 29, 1981

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A FLOCK OF SEAGULLS IT'S NOT ME/Factory Music (Cocteau)	COQ 3	I	
ALVIN LEE BAND TAKE THE MONEY/No More Lonely Nights (Avatar)	AAA 109	SP	
ARCHIE BELL AND THE DRELLS HERE I GO AGAIN/Tighten Up (Old Gold)	OG 9096	G	
ASSOCIATION NEVER MY LOVE/Windy (Old Gold)	G 9095	G	
BROWN, Laverne I GOT THE WILL/You Got Your Finger... (Big Beat)	SW 68	P	
BUCKS FIZZ PIECE OF THE ACTION/Took It To The Limit (RCA)	RCA 88	R	
BRYANT, Leon JUST THE WAY YOU LIKE/Something More (De-Lite)	DE 3/DEX 3	F	
BRUNNING BAND, John 1991/Syndrum Syndrome (Technical)	TECS 1	SO	
CAMPI, Ray/Snappers CATERPILLAR/The Crossing (Rollercoaster)	PFE 003	P	
CATCH TIME TO MYSELF/I'm Interested In You (EMI)	EMI 5183	E	
CHANNEL, Bruce HEY BABY/iba (Old Gold)	OG 9099	G	
CLARKE/DUKE I JUST WANT TO LOVE YOU/Never Judge A Cover By It's Book (Epic)	EPCA 1311	C	
DAVIDSON, Jim IT'S MUCH TOO LATE FOR THAT/Too Risky (Scratch)	SDR 004	R	
DAY, Doris SECRET LOVE/Whatever Will Be Will Be (Old Gold)	OG 9091	G	
DEAD KENNEDYS TOO DRUNK TO FUCK/The Prey (Cherry)	CHERRY 24	P	
DIF JUIZ HUREMICS PARTS 1 To 4 (4AD)	BAD 109	I	
DOONICAN, Val QUIET MOVEMENTS/Let's Take The Long Way Round The World (RCA)	RCA 87	R	
DONKEYS LET'S FLOAT/Watched By Everyone (MCA)	MCA 721	P	
DONNER, Ral THE DAY THE BEAT STOPPED/Various (Thunder/Rollercoaster)	TD 7801	C	
DRIFTERS SATURDAY NIGHT AT THE MOVIES/At The Club (Old Gold)	OG 9102	G	
DOUG AND THE SLUGS TOO BAD/China Town Calculation (RCA)	RCA 78	R	
FAB FOOD NEVER ALONE/Holly Day (Smile)	SRO 21	SP	
FASCINATORS BLUE MOVIES/Monochrome Moan (Penthouse)	PENT 9	P	
FIRST CLASS BEACH BABY/Bobby Dazzler (Old Gold)	OG 9097	G	
FRANKLIN, Aretha I SAY A LITTLE PRAYER/Respect (Old Gold)	OG 9103	G	
GIDEA PARK BEACH BOY GOLD/Various (Stone)	SON 2162	I	
GOOMBAY DANCE BAND SUN OF JAMAICA/Island Of Dreams (Epic)	EPCA 1273	C	
GRASSHOPPERS TEARDROPS FALL LIKE RAIN/Teen Queen (Polydor)	POSP 278	F	
HARPERS BIZARRE FEELING GROOVY/Anything Goes (Old Gold)	OG 9094	G	
HARRISON, Noel WINDMILLS OF YOUR MIND/Leith On The Beach (Old Gold)	OG 9090	L	
HEATWAVE POSING TIL CLOSING/Where Did I Go Wrong (GTO)	GT 294	C	
HI INERGY I JUST WANNA DANCE WITH YOU/Take My Life (Motown)	TMG 1234	E	
INCOGNITO INCOGNITO/Shine One (Ensign)	ENYT 211	R	
JAM FUNERAL PYRE/Disguises (Polydor)	POSP 257	F	
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KING, B. B. BIM-BAM/Shake Holler And Run (Ace)	NS 69	P	
KING, Ben E SPANISH HARLEM/Stand By Me (Old Gold)	OG 9101	G	
KING, Jonathan EVERYONE'S GONE TO THE MOON/Summer's Coming (Old Gold)	OG 9104	G	
LAST MAN IN EUROPE A CERTAIN BRIDGE/iba (Cocteau)	COQ 2	I	
LELD NO SAVING GRACE/I'm The Suicide (MAM)	MAMS 210	A	
LEONARD, Deke BIG HUNK OF LOVE/Marlene (United Artists)	BP 400	E	
LOVERDE IKO IKO/San Francisco Serenade (EMI)	EMI 5180	E	
LYNN, Vera COLOURS OF MY LIFE/Daybreak (Pye)	7P 217	A	
MANSFIELD-ALLMAN, Ingrid STOP WASTING YOUR TIME/Sister Slow (Polydor)	POSP 277	F	
MOBSTER PERFECT MAN/Trinidad (Ensign)	ENYT 209	R	
MITCHELL, Guy ROCKABILLY/Knee Deep In Blues (Old Gold)	OG 9092	G	
MODERN JAZZ IVORY TOWERS/I'm In Reverse (Magnet)	MAG 201	A	
MTUME YOU CAN'T WAIT FOR LOVE/Everything Good To Me (Epic)	EPCA 1025	C	
PAUL AND PAULA HEY! PAULA/iba (Old Gold)	OG 9099	G	
PIGBAG PAPA'S GOT A BRAND NEW PIGBAG/iba (Y)	Y10	RT	
PLAYERS ASSOCIATION GET ON UP NOW/Let Your Body Go (Van Guard)	VSI/VSL 5020	A	
RAINBOW CAN'T HAPPEN HERE/Jealous Lover (Polydor)	POSP 251	F	
ROMEO, Max WET DREAM/She's But A Little Girl (Old Gold)	OG 9100	G	
ROSS, Diana CRYIN' MY HEART OUT FOR YOU/To Love Again (Motown)	TMG 1233	E	
SECOND IMAGE PINPOINT THE FEELING/Cool Breeze (Polydor)	POSP 263	F	
SECTOR 27 MARTIN'S GONE/Christopher Calling (Fontana)	FEC 30	F	
SHAG LOOP DI LOVE/Lay It Down (Old Gold)	OG 9098	G	
SHOWADDYWADDY MULTIPLICATION/I Wish (Arista)	ARIST 416	F	
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SKA-DOWS YES YES YES/Twice (Cheapskate)	CHEAP 25	R	
SLADE KNUCK SANDWICH NANCY/I'm Mad (Cheapskate)	CHEAP 24	R	
SOHO DYNAMOS NEON JUNGLE/Jungle Rumble (Better Boogie Discs)	BOOG 1	I	
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TCHAIKOVSKY, Bram BREAKING DOWN THE WALLS OF HEARTACHE/Egyptian Mummies (Arista)	ARIST 413	F	
10cc LES NOUVEAUX RICHE/Hate To Eat Alone (Mercury)	TEN 10	F	
THOMPSON, Hayden KANSAS CITY/Various (Rollercoaster)	EP 105	P	
TYGERS OF PAN TANG DON'T STOP BY/Slave To Freedom (MCA)	MCA 723	C	
TYGERS OF PAN TANG DON'T STOP BY/Raised On Rock (MCA)	MCA 722	C	
WHISPERS I CAN MAKE IT/Say You (Solar)	SO 19	R	
WILLIAMS, Esther I'LL BE YOUR PLEASURE/Make It With You (RCA)	RCA 78	R	
WILLIAMS, Maurice/ZODIACS STAY/iba (Old Gold)	OG 9093	G	
WISHBONE ASH GET READY/Kicks On The Street (MCA)	MCA 726	C	
YOUNG, Ray LOVE SWEETER THAN FRUIT/Pure Fantasy (EMI)	EMI 5185	E	

A Certain Bridge	L
Beach Baby	F
Beach Boy Gold	G
Bim Bam	K
Big Hunk Of Love	L
Blue Moves	F
Breaking Down The Walls Of Heartache	T
Boogie Woogie Country Girl	S
Can't Happen Here	R
Colours Of My Life	L
Cryin' My Heart Out For You	R
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Funeral Pyre	P
Get A Job	S
Get On Up Now	P
Get Ready	W
Here I Go Again	A
Hey Baby	C
Hey Paula	D
Huremics	D
I Can Make It	W
I Got The Will	B
I Just Wanna Dance With You	H
I Just Want To Love You	C
It's Not Me	F
I Sav A Little Prayer	F
It's Not Me	A
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Spanish Harlem	K
Stop Wasting Your Time	M
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Time To Myself	7
The Day The Beat Stopped	D
Too Bad	D
Too Drunk To Fuck	D
Wet Dream	R
Windmills Of Your Mind	H
Yes Yes Yes	S

## CHART CERTS:

### SLADE

Knuckle Sandwich Nancy (Cheapskate 24, RCA).

### STOUXSIE AND THE BANSHEES

Spellbound (Polydor POSP 273, PolyGram).

### JON & VANGELIS

The Friends Of Mr Carlo (Polydor POSP 258, PolyGram).

### HOT CHOCOLATE

You'll Never Be So Wrong (RAK 331, EMI).

### UB 40

Don't Slow Down (7 DEP 1, Spartan).

### ODYSSEY

Going Back To My Roots (RCA 85, RCA).

### ELAINE PAIGE

Memory (Polydor POSP 279, PolyGram).



## OTHERS:

### THE ROYALS

Lady Di (Rimington JPR1, Indie). Early release wishes in Eurovision sing-a-long style, for lady-to-be-wed orchestra seems unduly excited while there's unflattering bounce in vocals.

### GEORGE HARRISON

All Those Years Ago (Dark Horse K17807, WEA). With remaining Beatles helping out, a basic sound resembling Beatle years, sales can be expected. Pleasant easy-riding mid-tempo cut.

### PHIL COLLINS

If Leaving Me Is Easy (Virgin VS423, Virgin). Wrap-around pic-poster bag gives sales impetus. Slow moving atmospheric number off Face Value (V2185), reflective in lyric, sympathetic enveloping sound. Chart place if his Genesis fans make immediate buy.

### THE BUREAU

Let Him Have It (WEA K18753, WEA). Funky sax, brass driven, punchy vocalised, in market for Southside Johnny, Parker, Springstein fans. Pic bag.

### EARTH WIND & FIRE

You (CBS A1204, CBS). Many hit but spasmodic in so doing group immaculately perform album-sounding cut which shows some fire near end but fade-out comes too soon.

### MAGAZINE 60

Intro 1960 (Barclay 45 CEANT, Barclay). Another compilation titled selection of discos, this culled from Sixties charts.

### SECOND IMAGE

(Get Your Finger Out) Pinpoint The Feeling. (Polydor POSPX 263). Brash shrill disco which employs all familiar ingredients including handclaps and whistles. Its basic fare should tempt many.

### ROX

DDDDDDANCE (Epic EPCA1212, CBS). Hard rock chords prepare way for breathy vocal, throat gymnastics and state of world lyric.

### 39 LYON STREET

Kites (RSO RS078, PolyGram). Latter-day Association disciples play psychedelics, pitch the vocals and harmonies up-scale, establish a not unattractive new-day version. Pic bag.

### DEBRA LAWS

On My Own (Elektra K12529, WEA). Off Very Special (K52281). Instantly likeable straight-forward rhythmic soft riding disco cut with some sharpness after mid-way with good sax, Vocals cope well.

### PEDESTRIANS

Commuter Fantasy (Metropolis MET 1, Red Bus). Like drum switching of channels, lurking synthesizer and pounding chord riff, with lead vocals right side of distance, but maybe pushing forward of backing track with its basics utilised at beginning could have given better commercial edge.

### CAN

I Want More (Virgin V5422, Virgin). Commercial synthesizer computer music with vocals after mid-way even if keeping same note. Has a bright and chirpy air for most part.

### BILLY WAILER

Dancing Shoes (Island 12WIP 6685, EMI). Chugging slow-medium tempo, clear cut vocals, gets important lift 2.11 in with soft pervasive sax and just that extra attractive bounce in vocals as line is picked up.

### THE WHISPERS

I Can Make It Better (Solar SOT 12" 19, RCA). Strong disco shouter with easy pick-up, solid music lines, little tune variation, reliance on lowering/heightening temperature.

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

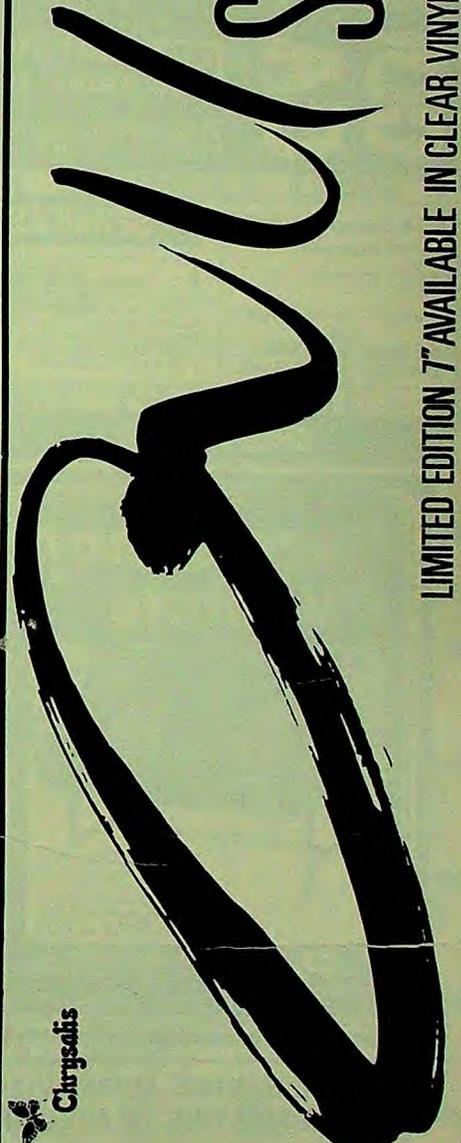
12" singles brackets
Total releases 72

# NEW ALBUMS

May 29, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
AIR SUPPLY	THE ONE THAT YOU LOVE	Arista	SPART 1169	3.05	F
BAFFO BANFI BARCLAY JAMES HARVEST	GALAXY MY DEAR TURN OF THE TIDE	Red Polydor	VPA 123 POLD 5040	2.95	Projection F
BULLY WEE BAND	THE MADMEN OF GOTHAM	Jigsaw	POLDC 5040 SAW 1	2.32	SP
CYRILLE, Andrew	SPECIAL PEOPLE	Soulnote	SN 1012	2.95	Projection
DILLINGER DIXON, Bill	BADDER THAN THEM BILL DIXON IN ITALY VOL. 2	A&M Soulnote	AMLH 68258 SN 1011	— 2.95	— Projection C
ECHO & The Bunnymen	HEAVEN UP HERE	Korova	KODE 3	—	W
FATBACK FORD, Gerry FRANCIS, Connie	TASTY JAM ON THE ROAD 25TH ANNIVERSARY ALBUM	Spring Big R MGM	2391 512 BRA 1010 2315 426	— — —	— — — F P/L/H F
GREEN ICE	ORIGINAL SOUNDTRACK	Polydor	POLS 1031 POLSC 1031	—	F
GUY, Buddy/Junior Wells/ Bill Wyman	DRINKIN' TNT & SMOKIN' DYNAMITE	Red Lightnin'	RL 0034	2.43	Projection
HERRING, Judy	MORNING STAR	Herald	HRS 5373	3.13	New Music
JAMES, Etta JARRE, Jean Michael	GOOD ROCKIN' MAMA MAGNETIC FIELDS	Ace Polydor	10CH 33 POLS 1033	2.35	P F
JOBIM, Antonio Carlos	THE COMPOSER OF DESAFINADO PLAYS . . .	Verve	POLSC 1033 2304 502	—	F
LEWIS, Erv. LIGHT OF THE WORLD	LONG WINDING ROAD THE BEST OF LIGHT OF THE WORLD REMIXED	Herald Mercury	HRS 5738 6359 062 7150 062	3.13 3.04 3.14	New Music F
LITTLEFIELD, Little Willie	LITTLE WILLIE LITTLEFIELD VOL. 2	Ace	10CH 34	2.35	P
LOCKIE, Ken	THE IMPOSSIBLE	Virgin	V 2187	—	C
MEAZZA, Max MODELS	SHAVING THE CAR ALPHABRAVOCHARLIEDELTA- ECHOFOXTROTGOLF	Appaloosa A&M	AP 018 AMS 68529	2.95 —	Projection C
NELSON, Jimmy "Mr. T-99"	JIMMY NELSON "MR. T-99"	Ace	10CH 35	2.35	P
101 CLUB	CLUB SANDWICH VOL. 4	101 Club	2478 145	—	F
PASSAGE	FOR ALL & NONE	Day & Night	PMAMP 2300	—	C
ROARING JELLY ROONEY, Jim	THE ROAR BRAND NEW TENNESSEE WALTZ	Topic Appaloosa	12TS 420 AP 012	2.75 2.95	Projection Projection
SHAKATAK	DRIVING HARD	Polydor	POLS 1030 POLSC 1030	—	F
SHOTGUN SMITH, Jimmy	TENNESSEE ROCKIN' THE UNPREDICTABLE JIMMY SMITH	Magnum Force Verve	MFLP 002 2304 481	— —	P F
STETCHER, Jody/Krishna Bhatt	RASA	Claddagh	CCF 2	2.90	Projection
TCHAIKOVSKY, Bram	FUN LAND	Arista	SPART 1164	3.05	
VARIOUS	EAR & FOOT REFRESHMENT (DISCO COMPILATION)	MCA	MCF 3111 MCFC 3111	3.04	C
VARIOUS	MODERN ROCKABILLY	Ace	10CH 32	2.35	P
VARIOUS	YOUNG LOVE	MCA	MCL 1503 MCLC 1503	1.82	C

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PRT RECORDS LTD,  
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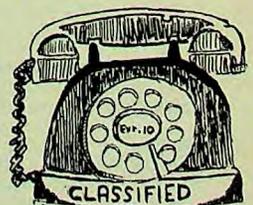
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Young, efficient, fast. Driving licence preferred. Trainee manager status. Up to £3,000 p.a.

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P512 Emerson, Lake & Palmer — Fanfare to the Common Man  
P330 Led Zeppelin — Fool in the rain  
P1129 Motorhead/Girlschool — St. Valentines E.P.  
P1103 Pretenders — Precious  
P929 Donna Summer/Barbra Streisand — No More Tears  
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## American Commentary



### CBS drops list prices . . . Sony predicts bumper 1981 ... Elektra/Asylum gets Solar

NEW YORK: CBS is the first major US label to abolish list pricing on all product, with unrestrained enthusiasm on the move from PolyGram suggesting that the latter company expects to follow suit. PolyGram was the first of the UK groups to eliminate the old pricing structure.

CBS has also followed WEA's lead in raising wholesale album prices by 3.75 per cent for all but its Midline, Masterworks, Odyssey, Nu-Disk and "exposed" sampler recordings. Singles will rise by seven per cent, and product orders will no longer be fulfilled on a daily basis. Shipments will now go out on Tuesdays, Thursdays and Fridays only.

Given that the US is a predominantly discount orientated market, list pricing has been something of a fiction all along. Many retailers, in fact, have expressed the belief that list prices have merely confused matters.

The system's usefulness, they contend, is mostly a case of bookkeeping at the dealers' end. Dealers, whose computerised inventory systems are indeed set up based on list price, say they will simply apply a list code to CBS product after the June 1 changeover.

The degree to which others can be expected to follow the CBS move is apparently tied directly to the number of artists under contract to any given company, whose royalties are based on wholesale rather than list price. According to representatives of PolyGram, however, even that has not proved a very great problem in those markets where the company has adopted the system.

THE AUDIO Engineering Society convention in Los Angeles was a case of lots of sellers and few buyers for the new digital technology.

The consensus emerging from the show was that digital in its non-compromised form (ie digitally recorded, mastered and played back) is where the future lies. But the soft record and tape market, the high cost of the new machinery, and the weak studio scene are keeping many from forging ahead.

A newsy note from the AES convention is that Sony and Studer agreed on uniform standards for multi-track digital recording, with Sony unveiling a \$150,000 (£72,115) 24-track machine which the company says will be ready for sale this autumn.

Matsushita promised a \$7,000 (£3,365) digital four-track machine, and Dr Martin Polon conducted a two-hour seminar on the impact of high level sound on the body, warning that unless concert and club venues take responsibility for sane decibel levels, the Government may at some point attempt to regulate same. This sounds like a perfect excuse for a conservative administration to take on rock 'n' roll.

### By IRA MAYER

SONY PREDICTED 1981 will be its first billion dollar year at its annual national convention in Palm Springs, and introduced several new lines including its first portable VCR, the long-awaited "Profeel" component audio/video series, and several new models of its Walkman portable cassette decks.

The company anticipates industry-wide sales of VCRs to reach 1.3 million units this year, with its Betapak portable machine to account for a third of all VTR sales over the next few years.

DICK GRIFFEY'S successful Solar Records soul label has switched marketing and distribution affiliation from RCA to Elektra/Asylum.

Negotiations have been going on for some time, with RCA wooing the label, but, in Griffey's view, failing to deliver the crossover hits he felt The Whispers and Shalamar, in particular, should have achieved.

Griffey also cited the desire to get into film and video — areas of growth he believes E/A is better suited to handle than RCA.

In interviews, Griffey has been outspoken in his criticism of RCA, but a full-page advertisement in the trade publications offers somewhat cosmetic "admiration, appreciation, respect and love" (Griffey must have taken copywriting lessons from Yoko Ono) with a rare public swipe at the parent corporation.

PUBLIC IMAGE Limited picked up a 60-year-old drummer in a record store the night before their Ritz gig, and then performed from behind a giant video screen, hoping to intersperse video clips over the live music.

More than 1,000 disgruntled fans, who didn't understand what was going on and who were taunted by John Lydon, began throwing beer bottles at the screen. Several people standing near the stage were injured, and the group's second night at the usually imperturbable venue was cancelled.

Ironically, PIL's Keith Levine had attended a Warner Bros marketing meeting the week before, confounding some participants with his questions and comments, but generally winning over that normally impassive gathering.

SHORTS: The Diana Ross/RCA deal is expected to be broadened to encompass international territories as well as the US and Canada. . . a federal judge ruled that Elton John's MCA contract expired on March 25, thus dismissing MCA's attempt to prevent the release of the artist's first LP on Geffen. According to court papers, John received a non-refundable but recoupable \$2,300,000 (£1,105,769) advance for the LP from Geffen. . . MCA's record and music publishing arms posted revenues of almost \$43 million (£20,673,076) for the first quarter of 1981, with profits of \$6,800,000 (£3,269,230). The company netted a mere \$277,000 (£133,174) on similar revenues during the same period last year.

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

## BROADCASTING

### JICRAR figures are disappointing

THE LATEST audience research figures, commissioned by Independent Local Radio, paint a disappointing picture for the network, to add to the depressed state of advertising.

Although the JICRAR survey, carried out this spring, shows that more people than ever before listen to ILR, the increase amounts to only 100,000 listeners despite the inclusion of three more stations in this survey. The network weekly audience has increased from 14,300,000 last autumn to 14,400,000.

The new stations to be included are 2CR, Severn Sound and DevonAir, while Peterborough-based Hereward chose not to participate in the research. While it

### Dave Cash set to join Radio West

CAPITAL DJ Dave Cash is to leave the station to join Bristol-based ILR Radio West as programme controller. It is understood that the short list for this prized position included three programme controllers and a former ILR chief executive.

Cash will join the station, which will be broadcasting to 1,000,000 people in the Bristol area from the autumn, in the summer but he will continue his Cash Country Saturday show on Capital until September.

appears that Hereward have decided to time their own research to fit their own particular needs, the defection sets a dangerous precedent and could be followed by a further split in ILR ranks — a situation which will be closely monitored by the advertising fraternity, already generally disenchanted with JICRAR.

The latest figures show average hours tuned to ILR per listener per week are down from 13.8 hours last autumn to 13.7 hours, still ahead of its nearest rival — now Radio Two — at 11.4 hours. ILR also appears ahead in its share of total listening — down from 34 per cent to 31.5 per cent — in front of Radio One with 23.6 per cent and Radio Two with 22.9 per cent.

Weekly reach for the network, representing the percentage of the population covered by ILR tuning in at least once during the week, stands at 49 per cent.

While the figures do not appear encouraging, and the statistics for individual stations are expected to cast several blemishes on the network, Richard Tillet, marketing executive at the Association of Independent Radio Contractors, comments: "After a period of fast expansion in which a substantial audience for Independent Local Radio was built up, we are delighted to remain clear brand leaders and that we have consolidated our position in terms of average hours tuned per listener."

Edited by  
DAVID DALTON



PETER SARSTEDT, whose *Where Do You Go To (My Lovely)* hit the number one spot in March 1969, finally received his gold disc, to mark one million unit sales of the record, during Tony Blackburn's Radio London programme. It is 11 years since the single's success, and the disc handed over by Blackburn finally sets the record straight. Coincidentally, *Where Do You Go To* has just been re-issued — as the B-side to Sarstedt's current EMI single, *English Girls*.

### Five applications for Preston contract

THE IBA has received five applications for the contract to operate an ILR service in the Preston and Blackpool area: they are from Radio Fylde, 4 Winckley Square, Preston PR1 2AA, Red Rose Radio, Cloughton Hall, Lancaster LA2 9LA; Ribble Radio, Home Slack Works, Blackpool Road, Preston PR1 6UR; Tower Radio, 31 Breck Road, Poulton-Le-Fylde; and Town and Tower Radio, 13 Winckley Square, Preston PR1 2DP. The proposed station has a predicted population coverage of 870,000 on VHF and 820,000 on medium wave during daytime.

Edited by  
NIGEL HUNTER

## PUBLISHING

### Brothers Gibb top awards

THE 25TH Ivor Novello Awards, organised by the British Academy of Songwriters, Composers and Authors and sponsored by the Performing Right Society, took place last Tuesday (19) at London's Grosvenor House Hotel.

The silver jubilee occasion represented awards for 1980, which were decided by a panel of judges comprising *Music & Video Week* features and retailing editor Terri Anderson, Phil Coulter, Tony Myatt, Johnny Pearson, Eddie Pumer, David Symonds and chairman Brian Willey.

The best song musically and lyrically was *Woman In Love*,

written by Barry and Robin Gibb, and published by Brothers Gibb; the best pop song was *Stop The Cavalry*, written by Jona Lewie and published by Street Music.

The best theme from a TV or radio production was the Minder theme, *I Could Be So Good For You*, written by Gerard Kenny and Pat Waterman, and published by D & J Arlon Enterprises and Chappell Music.

The best film song, theme or score was *Xanadu*, written by Jeff Lynne and published by Jet Music/April Blackwood Music. The outstanding British lyric was *Take That Look Off Your Face*, written by Don Black and published by The Really Useful Co./Dick James Music.

The international hit of the year

was *Another Brick In The Wall*, written by Roger Waters and published by Pink Floyd Music Publishers; the most performed work was *Together We Are Beautiful*, written by Ken Leray and published by Brampton Music, and the best selling A side was *There's No One Quite Like Grandma*, written by Gordon Lorenz, published by EMI Music Publishing and released on record by MIP. The last two categories were self-selecting, using certified figures.

The award for outstanding services to British music went to Sir William Walton, and a special award for outstanding contributions to British music went to the late John Lennon. Songwriter of the year was Sting of Police.

### Dick James Music gets MSS rights

DICK JAMES Music has acquired the sub-publishing rights for Muscle Shoals Bound Publishing for the UK and Eire, following negotiations initiated at Midem between Stephen James and David Ions of DJM and Jimmy Johnson and Diane Butler of MSS.

The latter's catalogue includes songs recorded by Jackson Highway, Joe Simon, Bob Seger, Delbot McClinton, Billy Crash Craddock, Millie Jackson, Joan Baez, and the hit *Torn Between Two Lovers* by Mary MacGregor.

## News in brief...

BOOSEY & Hawkes, the music publisher and instrument manufacturer, is hoping for a return to profit this year, based on its target performance for the first quarter.

Factors which might spoil the hope are the continuing low level of demand in the UK, fluctuation in currency rates, and B&H's proposed acquisition of the New York-based Buffet Crampon International company, for which it has offered £3.3 million for a 67 per cent stake at present held by three banks and an American institution.

THE MUSIC Publishers Association is holding a private party to celebrate its centenary at Shakespeare's Tavern, Blackfriars Lane, London, on June 11.

The celebration will begin at 7.15pm when guests will be welcomed by the actors and players to a reception of cider or sack and entertainment. Sack, incidentally, is a drink in this instance — not more redundancies.

Tickets, £11.50 each all inclusive, are obtainable from Janice Cable, MPA, 103 Kingsway, London WC2B 6QX.

# OPINION

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

## Should we profit from porn?

IT'S SAD to see *Music & Video Week* promoting video porn in articles and advertising. Such euphemisms as "alternative" and "adult" viewing imply respectability and lull us into forgetting that this stuff is known to have a serious effect on family relationships and behaviour patterns.

While it is difficult to prove in law that pornography is a direct cause of sex crimes, there is ample international evidence of a link between the two.

It is surely up to all of us in the

video business to think twice before giving further support to the porn merchants who, like drug peddlers, care only about lining their own pockets.

Perhaps we could start by dissuading some video wholesalers from mixing porn titles with standard material in their dealer packs.

**RICHARD MORGAN, A to Z Records, Tarring Road, Worthing.**

● Mr Morgan's argument is a worthy one and he has touched on a

matter which will concern many record dealers getting into video. It is *Music & Video Week's* function to inform the trade of product available — it is for the individual dealer to decide whether he wishes to stock it. We suggest you send back un-asked-for titles, or change your wholesaler. And we believe that, although porn seemed to dominate video in its early days, there is now a much wider range of material available and porn will soon become a minority sales item. — Editor.

# PERFORMANCE

## XTC

AFTER THEIR much publicised jaunt around Venezuela, XTC must have been looking forward to playing to a home crowd.

The two support bands contributed a lot to the good natured atmosphere at the Hammersmith Odeon. Last Touch made a lot of friends with their bouncy, short set, and The Members, augmented by a brass section, got better and better climaxing their set with a new single which sounds tailor-made for the charts.

Opening with Real To Real, XTC breezed through lots of songs from Black Sea and Drums And Wires at an almost alarming pace. Onstage Andy Partridge tends to let his exuberance get in the way of his performance and his witty lyrics are often lost in slur and theatrics.

But the band did slow down and concentrate on the new numbers they introduced; numbers which will obviously have to be listened to several times before clicking. And the majestic There Is No Language was given the treatment it deserved, making it a classic, spine-chilling masterpiece.

XTC obviously like to feel they're giving their loyal fans their money's worth, maybe if they spent a bit more time at home they'd see it reflected in their sales.

DANNY VAN EMDEN

## Japan

JAPAN'S GIG at the Hammersmith Odeon was a disappointment because their technology-saturated music does not make ideal concert

material. The group lack the soul and energy to create a memorable occasion.

However they are well established as recording artists and their current Virgin single, The Art Of Parties, is climbing the chart. They are basically a DJ's band — slow, dour, monotonous even, but masters of the disco beat.

Visually, too, they get full marks for effort. Bassist Mick Karn's Frankenstein-type make-up and weird, clock-work soldier movements make an ideal focal point, easily upstaging lead singer David Sylvian whose attempts at atmospheric vocals were often sadly defeated by the piercing synthesiser and cymbal-dominated percussion.

This may be the sound of the Eighties, but it is also sounding the death knell for the established rock 'n' roll values of spontaneous excitement and "having a good time".

SIMON STEELE

## Gordon Lightfoot

PERHAPS IT was the Royal Albert Hall's acoustics, perhaps he had a cold, perhaps it was a combination of the two. Whatever, Gordon Lightfoot's London concert was not over impressive.

However, The Canadian had a reasonable backing band on board and showcased a number of new songs, the subject matter of which varied from the weather to the problems of wiring on his sailboat. The nautical connection was maintained with Ghosts Of Cape Horn. All harmless enough, but never in danger of rising above the

average. A few lightweight rock 'n' roll numbers failed to lift the proceedings.

Lightfoot lacks charisma on stage, though remains a major draw. But on record he has cut some classics. Early Morning Rain, If You Could Read My Mind and Wreck Of The Antoinette and a just released Greatest Hits album on WEA should sell well.

JIM EVANS

## Bruce Cockburn

A CAPABLE Canadian singer with a neat line in modern day protest songs, it seemed at first, but he proved to have much more to his act than that by the end of this showcase gig at The Venue.

His set was split in two and this was definitely a performance of two halves. In the first he was singing songs with titles like Creation Dream, Fascist, Justice and All Quiet On The Inner City Front, yet he did not seem to have enough fire in the belly to really match those evocative titles and warm the audience.

In the second half the skilful backing band seemed to move up a notch in pace and power, while Cockburn sang with more assurance and conviction, gradually winning over the audience.

He has a string of awards and hit albums to his credit in Canada but his last LP, Humans, released through RCA in the UK in November, did not break any records here, yet with more UK appearances timed to coincide with future releases he could easily establish a following.

DAVID DALTON

# DOOLEY

RESULTS FROM Chrysalis' dealer survey (see p1), with its penetrating questions about the service dealers get from all distribution, sales and promotion companies should make interesting reading — particularly for PolyGram which has a year left on its distribution contract with Chrysalis... With Gem Records MD David Simone seemingly poised to join Arista/Ariola, speculation about future of the label persists... BASCA'S Ivor Novello Awards won universal plaudits for the smoothness of presentation, as well as the quality of the food, and truly deserves TV attention, as Tim Rice pointedly suggested... Rice was in top form, drily thanking all those who had congratulated him on Cats... Sting, the Novello Songwriters of the Year, was equally amusing and in no danger of ever believing all the adulatory publicity surrounding his art, thanking his lyric writer, "My son, who is four years old".

WEA TOP brass turned out in force for New York reception to welcome Charles Levison to the company last week... One promotion idea we hope doesn't catch on here — Boardwalk Records' Neil Bogart reportedly taking Carole Bayer Sager and Burt Bacharach into US industry people's homes to perform new album, Sometimes Late At Night, live in your lounge... Loss of the Solar label to Elektra/Asylum will be a blow to RCA's market share... Peter Knight Jr marrying Kaleidoscope label manager Sue Crockatt on Saturday... First news of this year's sales conferences — CBS meeting at Bournemouth Carlton Hotel in September... Promo People company has added extra line — 953 1247... Cherry Red's Iain McNay has offered promo men Howard Marks and Ray Stock £500 for each Radio One play they achieve for new Dead Kennedy's single, Too Drunk To Fuck (oops, sorry, not supposed to print that)... Trevor Lyttleton chuffed to have one of his songs, Sing Sing A Happy Song, recorded in Cantonese by Francis Yipp for EMI's S.E. Asia company.

HANSA UK's David Croker not amused when a potential signing brought in their demo tape for him to listen to and it turned out to be a home-taping of a Hansa Japan album... Polo-playing publisher Harold Spencer made a director of Interworld Music... A daughter Emily to promoter Andrew Miller and wife Anna... Eric Hall's Limo Records has signed Atak, alias twins Tim and Keith Attack of Child... Ultimate praise for Our Price radio commercials by Campaign reviewer: "I was even moved to buy a record from them"... Meanwhile, Ian MacTavish delighted that his Commercial Breaks jingle company has won a Clio international advertising award for its Virgin Retail radio Campaign... CB radio enthusiasts tuning in around Manchester Square may well get a call from the "Video Star", airwave call-sign of Capitol label manager Martin Wyn Griffith... Charles Alexander elected president of the International Jazz Federation... According to Barclay Records, Elton John wants a hit in France so he picked a Jean-Paul Dreau song, Le Veux Tendresse, first recorded by the label's Janick Prevost, as his new single.

There will be no ladder published during the summer months, but look out for details of the 1981 *Music & Video Week Squash Knock-Out Competition* to be announced shortly.

## Squash ladder

NAME:	COMPANY:	TEL. NO. POSITION					
Robert Lennon	Bronze	267 4499	1	Pete Smith	Konk Studios	340 4757	22
Oliver Smallman	O/S Productions	493 9701	2	Ray Davidson	CBS	969 3277	23
Richard Botwood	Marsteller	584 7050	3	Sid Reza	Lighting	969 7155	24
Chris Cooke	H Goldsmith	487 5303	4	Terry Windsor	Tabak	747 0366	25
Nigel Mason	K-Tel	992 8000	5	Ray Ellis	Leosong	580 7118	26
Mike Edwards	EMI	486 4488	6	Mark Rye	Bob the Dog	398 6413	27
Keith Yershon	Lightning	969 7155	7	Stephen Spiro	Smister	493 8366	28
James Fleming	BBC Records	580 4468	8	Grand Goodchild	Sunbury	437 2468	29
Simon Draper	Virgin	727 8070	9	Nigel Dick	Stiff	289 6221	30
Stuart Taylor	Taylormade	439 7855	10	Dave Symondson	Cream	221 5155	31
Jeremy Lascelles	Virgin	727 8070	11	Johi Hall	Rocket	258 3585	32
Paul Henry	Island	741 1511	12	Chris Bennett	Tinsley Robor	278 2916	33
Mark Harrison	Harrison Prom.	997 9650	13	Phil Cooper	Island	741 1511	34
Adrian Curvitz	A/G Music	550 3526	14	Allen James	Rime Ent/	486 9695	35
Bill Groves	A&M	736 3311	15	Peter Cornish	Island	741 1511	36
Reg Chamberlain	MJM Records	949 1076	16	Dave Most	RAK	586 2012	37
Nick Flemming	Arista	491 3870	17	Eddy Levy	Health Levy	439 7731	38
Alan Sizer	Polydor	499 8686	18	Mike Isaacs	Our Price	937 1655	39
Andrew Heath	Heatwave	439 7855	19	Ron Liverage	Cavalcade	493 9681	40
David Wills	Campbell Hooper	734 7431	20	Andy Trotter	EMI	486 4488	41
Jonathan Morris	CBS	734 8181	21	Rod Duncombe	Grasshopper	381 3467	42
				Bob England	Polydor	794 6702	43
				Geoff Heath	Health Levy	439 7731	44
				Graham Pauncefort	CRD	958 7695	45

Phone results through to Robert Leman on 267 4499.

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Bavarian Radio Symphony  
Dietrich/Altenhorn



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Alkjasse/Richter etc.



CC 7514 Brahms/Symphony No. 1  
Berlin Philharmonic/Bohm



CC 7515 Bach/Guitar  
Yepes



CC 7516 Mussorgsky/Pictures at an  
Exhibition - Rachmaninov/Preludes  
Firkusny/Richter



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Covent Garden/Moré



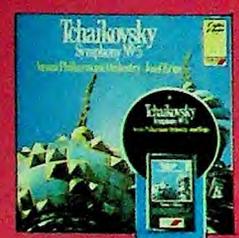
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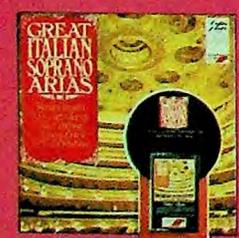
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CC 7534 Monteverdi/English Chamber  
Orchestra/Leppard



CC 7535 Bach/Brandenburgs 1, 2 & 6  
Stuttgart Soloists/Couroud