

# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p

## Mandy heads CBS/Fox

STEVE MANDY, joint chairman of Virgin Retail, has left the company. Like Virgin chairman Richard Branson's former partner Nik Powell he is leaving records and tapes to concentrate on video, but not — as in Powell's case — on the retail side.

Mandy has joined CBS/Fox Video as managing director, with responsibility for all that company's video activities.

Announcing the appointment CBS/Fox Video International chief operating officer Steve Diener commented: "Mr Mandy's background comprises a history of successful overall management. He, importantly, brings with him an extensive background and understanding of retail sales, marketing and distribution which is essential to meet the challenges and opportunities of the video business in the UK."



STEVE MANDY

## RM/Pickwick joint venture

A NEW racking company has been formed by Record Merchandisers and Pickwick Record Distributors.

Called RM-PRD, its board of directors consists of Hasan Akhtar and David Hammond of RM and Monty Lewis and Stephen Lewis of Pickwick.

Its purpose, according to Hasan Akhtar, is "the continued servicing of the Pickwick Record Distributors accounts, using the facilities of RM's warehouse at Hayes."

Supplies by RM-PRD will take place "on the basis of the existing arrangements between Pickwick and their customers." These include chains such as Tesco, Asda and Argos.

The operation, which is due to start on October 1 — in time for the lucrative final quarter — will be limited to the racking of Pickwick's existing budget lines.

Explaining the move, Pickwick's managing director Monty Lewis said that there were "bound to be some redundancies at Pickwick," but that these would be kept to a minimum and that where possible, staff affected by the move over to RM would be absorbed into other areas of Pickwick's operations.

"In the light of the economic situation," added Lewis, "we have all had to look at our costs. In record racking, margins are very narrow, so it makes sense to share facilities, and also eventually the sales force."

● In two weeks' time, Pickwick will be announcing details of its autumn release schedule which Lewis believes is one of their strongest to date.

### Important feature

"I'd like to ask the industry: since parallel imports have been virtually stopped, have record companies done any better?" — Warren Goldberg (see p26).

## Ames' shops in merger with Virgin

By TERRI ANDERSON

IN A unique retail business deal the 12-strong Ames Records and Tapes chain in North West England has merged with Virgin Retail.

Virgin has bought a majority shareholding in the Ames business, but Philip Ames remains boss of his own shops. He becomes in effect "a minority partner to Richard Branson," he told *MW*.

The merger brings a useful increase in retail market share to Virgin — and the three new shops which Ames will soon open in the Lancashire-Cheshire area will add to this still further, since they are automatically included in the deal.

Ames in turn has received a powerful financial boost, as well as all the benefits of alliance with "a major retail chain."

The Ames shops, and his one in-store franchise at Rackhams in Skipton, will for the immediate future continue to trade under that name. Ames told *MW* that the choice as to whether to change the name of any or all of the shops to Virgin lies with himself.

The Virgin-Ames deal, he added, is the direct result of an offer which Branson made in a *MW* news item, in which, he invited strong, viable independent retailers to consider linking with Virgin — to their mutual benefit, Ames took him up on the offer.

"The record business has changed," he explains. "We could have plodded on as we were, but it would just be a case of plodding, because the recession is holding my business back from expansion."

"The trend in retail is — as it is with manufacturers and distributors — towards there being fewer, and stronger, operators."

"Apart from a minority of very good, very well-placed, indie businesses, I think the independents' day is over. I could never have been satisfied under the restraints that the recession was putting on me."

TO PAGE FOUR

# BUYERS QUEUE UP TO BID FOR UK PUBLISHING FIRM

By NIGEL HUNTER

CAMPBELL CONNELLY, the last remaining major independent British music publishing company, is up for sale, and around 40 prospective purchasers are said to be making bids.

The firm, formed by songwriters Jimmy Campbell and Reg Connelly in 1925 to handle the proceeds of their huge hit *Show Me The Way To Go Home*, is expected to sell for about £6m. Its 18th century Soho Square freehold premises, covered by an architectural protection order, are estimated to be worth almost £2m of the anticipated purchase price.

Campbell Connelly has been managed by two trustee owners and managing director Roy Berry since the death of Reg Connelly in 1963. The trustees are Reginald Munns, who joined CC in 1936 on the financial and administrative side, and Leon Morgan, a partner in the law firm of Davenport, Lyons & Co.



JIMMY CAMPBELL (standing) and Reg Connelly, founders of the publishing company which is now to be sold.

Berry joined the company in 1948.

CC and its 15 subsidiary companies control a treasury of world-famous standard songs, including *Goodnight Sweetheart*, *The Very Thought Of You*, *Take The A Train*, *Pennies From Heaven*, *Sunny*, *We'll Meet Again*, *Big Spender* and *Summertime Blues*.

Among its illustrious roster of songwriters are Ray Noble, Duke Ellington, Johnny Mercer, De Sylva, Brown & Henderson, Vincent Youmans, and Cy Coleman.

The company also has wholly-owned subsidiaries in the US, Australia and France, and partly-owned subsidiaries in other territories. These overseas assets will be included in the sale.

Munns told *MW* that the Campbell Connelly group will be sold as one complete entity and not piecemeal. Nearly 40 interested parties have expressed interest in acquiring the company, and the sale should be completed by Christmas.

It seems inevitable that the company will go to the highest bidder, although Munns said he hoped the firm would remain in British hands. Campbell Connelly has a staff of 20, of whom only MD Roy Berry is under contract.

## Singer sues for £750m

LOS ANGELES: Tony Sheridan, a singer who appeared on the same bills and at the same venues in Hamburg with the Beatles in 1960/61 has filed a £750m lawsuit claiming a record company passed off his records as those of The Beatles.

The suit, filed by his manager, Dirk Summers, is against Polydor International GBH, Philips Slemens Corporation and about 20 other record and licensing companies.

The suit alleges that Polydor and the other companies released, licensed and sold at least 18 songs performed by Sheridan under the name of the Beatles "even though the Beatles did not appear on such records." Among the songs named in the suit are *Skinny Minnie*, *Whole Lot of Shakin' Going On*, *Let's Twist Again* and *Let's Dance*.

Summers claims Sheridan has not received any royalties at all.

## Dealer Tour postponed

THE FOURTH *Music & Video Week* Dealer Tour trade exhibition, due to start in Birmingham on September 14, has been postponed until 1983.

Announcing the postponement, *Music & Video Week* publishing director Peter Wilkinson said: "Naturally we are disappointed at not being able to take the Dealer Tour on the road this year, particularly after the successes of previous years."

"But it seems that the effects of the recession, and other negative influences on sales, make it difficult for sufficient music and video companies to provide the financial support necessary to mount the exhibition."

"However, we are working on plans to enable us to offer a modified version of the Dealer Tour to the companies in 1983."

**Mari Wilson**  
New Single  
JUST WHAT I ALWAYS WANTED

INSIDE:

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## First Bell team steps out



STEPPING OUT purposefully are the seven sales girls who comprise the new independent telephone sales company, First Bell. Left to right: Chris McCabe, Pauline Moruzzi, Pam Hayes, Dot Bradford, Pat Kephals, Angie Dovel and Helen Marsh. For full story, see retailing on page 00.

## Genesis 'reunion' gig set for Milton Keynes

WITH THE autumn tour/concert already looking fat and healthy, comes news of a one-off gig that's certain to be big business.

Essentially, what amounts to a Genesis reunion will take place at The Bowl, Milton Keynes, on October 2 when, together on stage, will be Tony Banks, Phil Collins, Peter Gabriel, Mike Rutherford, Daryl Stuermer and Chester Thompson.

Proceeds from the gig (tickets £9.00 in advance) will go towards Music Arts & Dance, the company which incurred substantial debts in staging the recent WOMAD festival at Shepton Mallet. All artists are giving their services free and further names are to be added to the bill.

● Peter Gabriel (Charisma), Mike Rutherford (WEA) and Phil Collins (Virgin) all have solo albums due for release next month.

## Record Mirror to be relaunched in A4 format on September 11

LONG-ESTABLISHED pop consumer weekly *Record Mirror* is to be relaunched in a new A4 size format on September 11 and will include 16 pages of full-colour on glossy paper.

The paper's editorial policy will continue to reflect the acts and new bands appearing in the charts plus extended coverage of the disco scene. It will remain the only consumer rock weekly carrying the official industry charts used by the BBC and trade paper *Music & Video Week*.

"By re-presenting these features with the emphasis on colour, *Record Mirror* will become the first and only rock weekly to offer the more sophisticated advantages of magazine presentation with the immediacy and topicality of a newspaper," said *RM* editor Eric Fuller.

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## Iron Maiden in T-shirts action

HEAVY METAL band Iron Maiden are again taking legal action to prevent the sale of "poor quality unapproved T-shirts" at this year's Reading Festival (August 27, 28 and 29).

Iron Maiden, who are breaking a six-month tour of the United States especially to headline at Reading, are taking action together with the Michael Schenker Group. They have prepared court proceedings, and representatives of the bands and the Festival organisers have met with local police chiefs in what is described as "a joint effort to stop the trade in inferior and illegal goods". The joint action is based on the Trade Mark and Copyright laws.

After their last UK tour earlier this year, Iron Maiden received many complaints from fans disappointed with pirate goods bought outside the concerts. A band spokesman commented, "Lots of kids were upset when they got inside and saw how much better the official gear was. For Reading, for instance, we're bringing in a lot of specially-made shirts from America."

During their earlier tour, court proceedings were instigated against 16 different persons and firms, goods were seized and one person who did not obey a court order was jailed for contempt.

With an estimated 30,000 young heavy metal fans expected to descend on Reading this weekend, the organisers and artists say they are "determined to give them value for money and to sink the pirates."

## Campaign for Who LP

IT'S HARD, the first album from The Who since *Face Dances* in March 1981, is released on Polydor on September 3. On September 9 and 10, the band play two concerts at the National Exhibition Centre, Birmingham.

The album will be supported by an extensive marketing campaign, including over 500 window displays, in-store displays and flyposting. Full page advertisements will appear in all the music papers, followed up by a series of national paper spaces "on a co-operative basis". Radio ads on Capital, in the weeks following release, will also be on a co-operative basis. Dealer price of the album is £3.25.

## Beggars Banquet takes TV time

BEGGARS BANQUET is moving into television advertising for the first time to promote *The Best Of British Jazz Funk Volume Two* (BEGA 41). A series of spots have been booked on London Weekend TV on the weekend of release, September 3. This will be supported by disco, consumer and trade press advertising and in-store posters.

The album, a follow-up to last year's *Slipstream* — *The Best Of British Jazz Funk*, is a double with a dealer price of £3.39. It features extended dance 12" mixes from Linx, Light Of The World, Morrissey Mullen, Freeez, Beggar And Co, Linda Taylor and others — 14 tracks and artists in all, giving over one hour of continuous dance music.

## PRT to release disco package

PRT THIS week releases a double-album package entitled *Bumper 2 Bumper* on the Calibre label which features the 12 "most outstanding disco singles" from PRT and its licensed labels over the past few months.

All the tracks included are the 12" versions and in some cases they are the US remixed versions such as *Every Way But Loose* by Oneness Of JuJu. The other artists are: Imagination, Roni Griffith, Jesse Green, Touch-down, Illusion, Sinnamon, Decoupage, Search, Fonda Rae, Savana and K.I.D.

PRT is backing up the release with club promotion, in-store displays and press advertising.



FOLLOWING ITS success at the Victoria Palace in London, an album featuring the original cast of *Windy City* (EMC 3420) is rush released through EMI this week. The album features a selection of songs from the musical, including Dennis Waterman (above), Anton Rodgers, Diane Langton and Victor Spinetti. Waterman's recent single, *Shake The City*, is included.

## Stiff mini-album

THIS WEEK sees the release of a mini-album from Pookiesnackenburg, the self-styled kings of busking. Out on their own Hep Note label via Stiff Records, the album is entitled *Pookie Beach Party* and features seven tracks including a remixed version of their first release, *Just One Cornetto*.

## Virgin acquisition

VIRGIN RECORDS has acquired the four back-catalogue albums by Simple Minds. Until now the four records were owned by Ariola, the Scottish group's first record label.

The albums are *Life In A Day* (VM 6), *Reel To Reel Cacophony* (V 2246), *Empires & Dance* (V 2247) and the compilation, *Celebration* (V 2248). All four albums will be available on disc and cassette and have a dealer price of £2.92, except *Life In A Day* which goes out at £2.43. The band's new album, *New Gold Dream*, '81, '82, '83, '84 is due for release shortly.

## Black Slate LP

TOP RANKING Records releases the new Black Slate album, *Six Plus One* (TRY IT 1), on September 10. The first 5,000 albums will contain a special free dub album, *Dub Slate*, and will retail at the recommended price of £4.99. All albums containing the extra LP will be stickered to that effect. The release will be supported with advertising in trade and consumer rock press, and a national poster campaign.



## John Martyn LP

WEA RELEASES the new John Martyn album, *Well Kept Secret*, on August 27. A big campaign will be mounted around the LP, including advertising in *The Sunday Times*, *Guardian*, *Standard*, *Observer*, *Time Out* and the music weeklies. On September 17, Martyn and his band embark on his biggest ever UK tour, some 33 shows in all, and WEA will tie in an in-store campaign in all the tour towns with special posters and streamers.

## WEA promo for Bad Company LP

WEA IS putting a substantial campaign behind the release of the new Bad Company album on Swan Song, entitled *Rough Diamonds*. The campaign will be spearheaded by in-store point-of-sale material, comprising posters alongside the Hipgnosis-designed album sleeve. There will also be nationwide flyposting and advertising in selected rock press.



AFTER A year of what they themselves acknowledge was "persistent and single-minded promotion" Radialchoice achieved a UK breakthrough with their first (and until recently only) signing, Toni Basil — a success which was timely for the label as well as for the artist. Now they have effectively re-exported their LA-born star to her home country, by concluding a licence deal for her with Chrysalis in Los Angeles. The single *Mickey* has been rush released in the US, and the *Word of Mouth* LP will be out there in September. Pictured are (left to right) Simon Lait, Radialchoice MD; Toni Basil; Sal Licata, Chrysalis Records president; Jeff Aldrich, vice-president of artists development and A&R; and Basil's manager, Mark Meinhardt.



## Solo effort by Abba star



IN THE 10th year of the group's existence comes the first solo album from a member of Abba.

On September 3, Epic releases *Something's Going On* (EPC 85966) by Frida, produced by Phil Collins.

The 11 tracks include numbers written by Stephen Bishop, Rod Argent and Bryan Ferry. A single, *There's Something Going On*, has already been released.

Pictured at the studios are: Hans-Gunner Edvinsson (assistant technician), Mo Foster (bass), Peter Robinson (keyboards and arrangement), Jeff Banks (road manager), Daryl Steurmer (guitar), Hugh Padgham (technician), Frida and Phil Collins.

# German levy plans attacked

HAMBURG: Tape manufacturing companies are mounting a strong lobbying campaign to persuade the West German Government not to impose a levy on audio and video software.

Leading the pressure is BASF, Europe's largest blank tape company. It has threatened to dismiss several hundred employees and abandon a scheme to enlarge its Willstadt plant if the levy is introduced, and adds that it will consider building new facilities outside Germany instead.

BASF's solution to the erosion of royalties caused by extensive home-taping is to extend the existing levy on hardware to imported equipment, a move that it claims would raise almost as much revenue

as the proposed software tax.

Herr Lambsdorff, Minister of Economics, has agreed to changes in the law in principle, but has not specified the exact amount or percentage envisaged for a software levy.

BASF and other blank tape manufacturers forecast that such a levy will increase competition from foreign rivals, particularly the Japanese.

CSU political party chief Franz Josef Strauss, in a letter to the German Music Publishers Association, declared: "Intellectual and artistic forces in our country can only be promoted if intellectual property is honoured more fully in the future. This is particularly important with increasing home copying."

## Legal threat to Finnish rentals

HELSINKI: Legislation aimed at countering the threat of record rentals is being expedited here, and should be in force by the end of the year.

TEOSTO, the Finnish copyright collection bureau, is co-operating with eight other music industry organisations in lobbying the Finnish Government for legislative measures to stem the rental practice.

"The results of record rental are showing through in all kinds of ways," commented TEOSTO executive Tarja Koskinen. "Local record companies are reorganising, cutting back on staff, and generally making economies."

Coupled with home-taping and piracy, record rental has made serious inroads on the record market. It is estimated that only 20 per cent of new releases reach a point of profitability.



ANIMAL RECORDS, the label formed by Blondie's guitarist Chris Stein, has been launched here with the release of three singles through Chrysalis.

These are: *Run Like A Villain* by Iggy Pop, *Fire Of Love* by Gun Club and *Secret Spy* by Walter Steding. The latter-mentioned is the first musical artist since the Velvet Underground to be managed by Andy Warhol, pictured above with Steding.

Other artists on the roster include James White And The Blacks, Snooky Tate and The Confessions.

"The aim of Animal," states Stein, "is to bring the wildness back to radio, especially in America. We want to present a mixture of styles without compromising the artists"

The initial singles will be followed in September with album releases by Iggy Pop, Gun Club and James White.

## Channel Four launch date set

CHANNEL FOUR will start broadcasting nationwide on November 2 at 4.45pm. "There has been speculation about the exact day the new national channel would be unveiled," says chairman Edmund Dell. "It so happens that November 2 is already an historic day in broadcasting — it was on this date in 1936 that the BBC launched the world's first public high-definition TV service. We hope it will prove an equally auspicious date for us."

Channel Four will be within reach of 87 per cent of the population. Most transmitters are already putting out a test card. For September, this will be interspersed with 15-minute compilations of upcoming Channel Four programmes. Considerable coverage is being given to all areas of music and the arts.

Apart from Wales, the advertisements will be the only regional differences in an otherwise national channel.

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## Ames merger

FROM PAGE 1

"I feel that now is the time to make a move to expand, because the right shops are available in the right places at the right price — but without this deal with Virgin I would have found it very difficult to take advantage of that at the moment."

Ames shops will for the moment remain a separate outfit in many ways, handling their own accounts (although that may become a centralised function later) and doing their own ordering through Ames' computerised stock control and ordering system — and using his own central warehousing.

But he points out: "Virgin shops can use our warehouse as a one-stop if any of their shops need fast topping up."

He believes that Virgin sees the merger as an opportunity to add a good new slice of retail business — in smaller towns and catering for a much wider range of customers — to contrast with its big city sites which bring in young rock, pop and indie product buyers almost exclusively.

On the question of the possible re-naming of his shops he adds: "Our shops have a particular image and a particular customers profile, and they're both different to Virgin's. So I can't just stick the Virgin name over my doors."

"Where it seems a good idea for an Ames shop to become a Virgin shop that will be done, but only after the shop's image is altered by a refit."

## IDS team set for launch in September

INDEPENDENT DISTRIBUTION Services, the new organisation for independent record labels established by John Howes, Geoff Hannington and David Pick, will open for business on September 6, with its first single release scheduled a week later (13).

The three directors have assembled an initial staff comprising wide experience in the record sales and distribution fields. Sales director is Ray Jenks, who joins from RCA where he was engaged on special projects, preceded by sales executive appointments at Ariola and Polydor.

The IDS financial controller is Paul Manley, another ex-RCA staffer and a former chief accountant at WEA Records. The new company's distribution manager is the veteran Jimmy Hanks, who joins from Wynd Up Records following two years as special accounts manager for Terry Blood and 38 years with EMI Records, the latter six of which were in the capacity of sales manager.

Rod Cunningham will be the IDS administration manager, moving from similar posts at RCA and Polydor, and the credit controller is Bill Mondon, who occupied the same post at Selecta for 20 years. The management information services manager will be Chris Kaye, who has been systems analyst at PRT's Mitcham plant, and label manager is Dave Fagence, ex-Stage One executive.

IDS has also recruited two sales promotion supervisors in the persons of Marion Allen and

## Sony is confident on compact disc

COMPLETE CONFIDENCE in a potentially huge UK market for the compact disc — and an instant, unexpectedly large, target market here for the compact disc player — was the keynote of Sony UK's preview in London last week of its first production model player.

Introducing the CDP-101, Tim Steel, Sony consumer products divisional general manager, revealed that although he could offer about £1½m-worth of these players for sale in the UK as early as next month the commercial launch here will not be until next spring.

The reasons are that Sony and Philips, which have developed the

player together through free exchange of patents, want to launch their models at the same time ("Because we are launching not just a new line in hi-fi, but an entirely new concept"); there is also, at the moment, insufficient software on offer.

He added that Sony's very detailed market research, commissioned to precede the compact player launch, has revealed that the initial market is encouragingly large. Taking into consideration the anticipated launch price of around £400 for the player and £6-7 for the discs, a hard-core target market of some 250,000 homes could be expected to purchase a compact disc player

within the first 12 months or so of the system's introduction.

The research included a test of what musical repertoire the initial player purchasers would want, and Steel was able to say that the hardware manufacturers' attempts to persuade the record companies to put product into compact format are — with at present a few notable exceptions — proving successful.

He agreed that initially most companies wanting compact product will have to go to PolyGram's new Hanover plant for pressing (capacity there is 40,000 units per day, with a compact disc taking about five seconds longer to press than a normal microgroove vinyl LP).

He also admitted that a major stumbling block to making an attractive range of titles available is the fact that the US record companies have rejected the concept of the compact disc. Sony believes, however, that pressure from their big selling artists, who will want their material to be available on compact disc, will fairly soon force a change in attitude. "We want to have about 250 titles available before the players are launched, and so we will have to work hard to motivate the record industry," Steel said.

He revealed that Sony will be aiming to price the players "as high as the market will stand" and so initially they are likely to cost over £500, or even £600 each.

## Jet buys out Portland

THE JET group of companies headed by Don and David Arden has bought out Chas Chandler's Portland Recording Studios and is planning considerable expansion in several areas, notably investment in and development of new British talent and the setting up of a Jet video operation.

"The only way to fight a recession," Don Arden told MW, "is to get in there and fight. While there's still a chart, there's a Top 10 and we aim to be in there."

"We are looking to invest a lot of money in young talent. Alongside our agency, ITB, we will be setting up a whole new department with a joint A&R team searching for talent."

All the Jet companies are now housed at the studios at 35, Portland Place, London W1N 3AG (01-637 2111).

Meanwhile, Chas Chandler who

ran Portland Studios for four years, plans to concentrate on producing and his Cheapskate Records label. "As a producer," Chandler told MW, "it's a good idea to have the freedom to go anywhere to record."

## More double play tapes from WEA

ANOTHER ACKNOWLEDGEMENT of the importance of the growth of the pre-recorded cassette market comes this week from WEA, with the announcement of the release of another dozen double-play cassettes, comprising 24 LP titles.

The first eight, which were launched just over a year ago, have, WEA states, proved very successful. The second batch will comprise nine double-play cassettes, each carrying two catalogue LPs by the same artist — from Yes, Manhattan Transfer, Grover Washington Jr., Doors and Jim Morrison, Gary Numan, Randy Crawford, Van Morrison, Joni Mitchell and Talking Heads. A further three cassettes — featuring the Doobie Brothers, Carly Simon and James Taylor — will be released on September 10.

WEA is backing the releases with an in-store poster campaign.

## Blondie tour cancelled

BLONDIE's UK tour which was due to start on September 1 in Glasgow, has been cancelled.

"Ticket sales have not been as good as we had hoped," commented promoter Mick Cater, "In fact we sold more tickets than most bands would hope to in the UK at the moment, but it wasn't enough to cover the huge costs involved. Blondie had a great show planned, but it would not have been economically viable to go ahead."

"In the current economic climate, people do not have the money to buy concert tickets."

## MCPS import bans

THE FOLLOWING records have been banned by the MCPS as far as imports from North America are concerned: *Get Loose* by Evelyn King (US RCA AFL14337, LP; AFK14337, cassette), blocked at the request of Sunbury Music, and *Signals* by Rush (Canada Anthem ANQ 1-1038 and SRM-1-4063), barred at the request of Heath Levy Music.

## Singles file

Records in seven-inch and 12-inch this week... Towerbell has released *Natasha's The Boom Boom Room* in a limited edition of 10,000 seven-inch picture discs.

A LIMITED edition 12-inch single entitled *Britannia Waives The Rules* which features tracks by three punk bands — *The Exploited*, *Chron-Gen* and *Infra Riot* is released by Secret this week. All the material is previously unreleased and Secret plans further similar releases in the next few months.

THE BEAT'S new single, *Jeanette/March Of The Swivelheads* is released on Go-Feet on September 3. It is produced by Bob Sargeant who has been scoring a hit or two recently with *Haircut One Hundred*. Jeanette will be supported by a comprehensive advertising campaign including ads in *NME*, *Sounds*, *Record Mirror* and *Smash Hits* and there will be flyposting in major cities. The single is a taster for the new Beat album due for release on October 1 when the band will be touring the UK.

WHITE AND Torch, who have been appearing on the David Essex Showcase TV series, release their second single, *Parade* on Chrysalis this week in both, seven-inch and 12-inch formats. They will be recording a session for the Peter Powell Show on August 31 which will go out on Radio 1 a week later... The Compact Organisation (distribution: PolyGram) releases Mari Wilson's new single, *Just What I've Always Wanted*, this week following her two appearances on the aforementioned David Essex series. It's available on both seven-inch and 12-inch.

CANADIAN HEAVY metal band Anvil who played at last weekend's Castle Donington Festival, have a new 4-track 12-inch single out including a previously unreleased track, *Steamin*. Distribution is through Pinnacle... Atco Records (WEA) releases a new live single by *Blackfoot* this week. Entitled *Highway Song*, it features on their upcoming album, *Highway Song — Blackfoot Live*, due for release next month... There It Is is the third single to be culled from *Shalamar's* album, *Friends*, and is available in seven-inch and 12-inch this week.



ABC

DIRE STRAITS release their first new recording for almost two years on August 27 when *Private Investigation/Badges, Posters Stickers and T Shirts* is released on Phonogram. Both songs were composed and produced by Mark Knopfler. A new Dire Straits album is due this autumn... ABC (pictured, above) release a new Phonogram single this week, entitled *All Of My Heart/Overture* which is the overture to their chart topping album *Lexicon Of Love*. The initial quantity of seven-inch singles will include a free glossy colour postcard featuring an individual member of the group, while the initial quantity of the 12-inch will include a free full colour poster of ABC. The quartet kicks off its first major UK tour on November 4 at Scarborough, winding up with two nights at Hammersmith Odeon on November 23 and 24.

DUE TO "enormous feedback from club DJs", EMI is rushing-releasing the American mix of *Light Of The World's Famous Faces*. The 12-inch will be available August 31, the seven-inch following on September 13. The band plans a college tour in the autumn.



MIKE OLDFIELD

MIKE OLDFIELD (above) resumes his world tour next month with nine UK dates scheduled. A new single, *Mistake/Waldberg (The Peak)* is released this week which features Maggie Reilly on vocals... After being a hot 12-inch on import, *Sylvester's Do You Wanna Funk* is being released in the UK on London



Maggie Chinn, who were both formerly with RCA.

● The first release under the aegis of IDS will be Benji by new songstress Kitty on the Japanese LOE label owned by the Fuji Sanyo broadcasting network, and the first label signed to IDS.

Another signing for distribution is Razor Records, set up by Peter Missen and Robin Greatrex, with a debut single and album due in late September or early October by Ipswich-based band The Addicts.

IDS is writing to all record dealers allocating account numbers and setting out the terms and conditions of trading. The IDS telephone sales order desk will operate from September 6 on 01-476 3222.

## Kick Klimbie

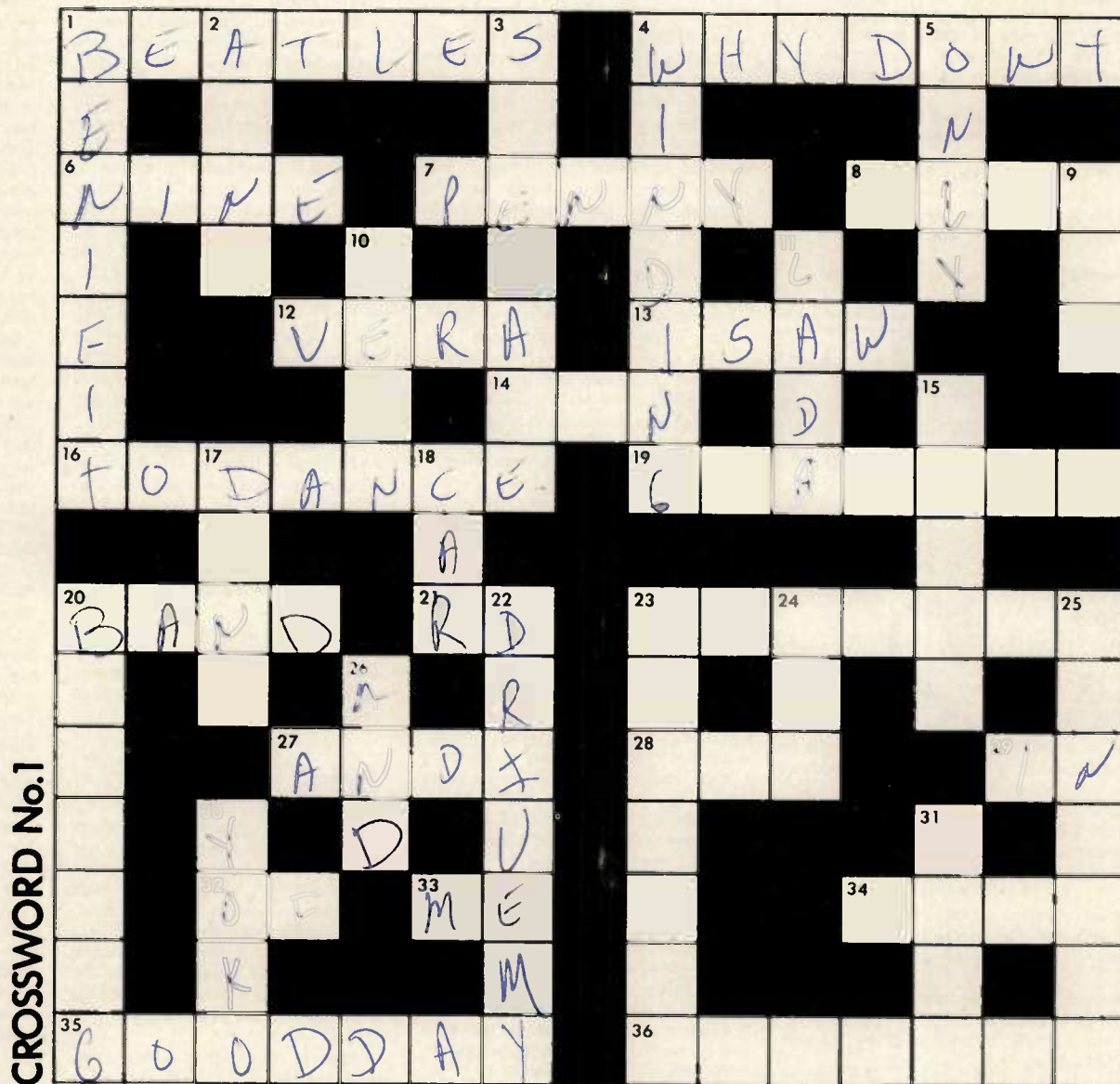
KICK KLIMBIE is to become managing director EMI Austria and not EMI Australia as reported in Music & Video Week, August 21.

## Chrysalis moves

THERE HAVE been a number of internal changes at Chrysalis: Ian Collett is to become sales co-ordinator; Pauline Clark, production co-ordinator; Rita Birrane, marketing administrator; Keith Honnor, assistant product co-ordinator.



# WE CAN WORK IT OUT



## ACROSS

1. The Fab Four!
4. \_\_\_\_\_ We Do It In The Road
6. One After Nine O \_\_\_\_\_
7. Cheap Lane
8. The Sergeant had a \_\_\_\_\_ Band
12. \_\_\_\_\_ Chuck & Dave
13. \_\_\_\_\_ Her Standing There
14. I don't want to be your woman
16. I'm Happy Just \_\_\_\_\_ With You
19. You're \_\_\_\_\_ Lose That Girl
20. Lonely Hearts Club \_\_\_\_\_
21. You might find a monastery down this shortened street.
23. A looney would like to stand on this hill
27. \_\_\_\_\_ Love Her
28. Particularly ancient brown footwear
29. Back \_\_\_\_\_ The U.S.S.R.
32. A Taste \_\_\_\_\_ Honey
33. Love \_\_\_\_\_ Do
34. Lovely yellow peril.
35. Bonjour Sunshine!
36. She Said, Ditto.

## DOWN

1. I'm doing this for Mr. Kite's
2. \_\_\_\_\_ (Go To Him)
3. Female entered an aperture in the bathroom
4. This road's not only lengthy, it's \_\_\_\_\_
5. I'm \_\_\_\_\_ Sleeping
9. Can't purchase affection
10. Mr. Mustard was stingy
11. Ob \_\_\_\_\_
15. I Don't Want To See You \_\_\_\_\_
17. Honey \_\_\_\_\_
18. Drive My Vehicle
20. Shortened Judith
22. \_\_\_\_\_ Car
23. We are a pair?
24. The ultimate
25. Extremely lengthy and bending segment of highway
26. Twist \_\_\_\_\_ Shout
30. Ballad Of John And \_\_\_\_\_
31. \_\_\_\_\_ Pony



## YEAH YEAH YEAH

### IT WAS 20 YEARS AGO

**ABBNEY ROAD** – the book that tells the story of the world's most famous recording studios.

The history from Beecham to Kate Bush; from Elgar to The Beatles.

Written by Brian Southall. Published by Patrick Stephen Ltd. on September 27th 1982 £6.95 net.

**Twenty years of Great Beatles Records & Cassettes.**

**Backed by a National Marketing Campaign.**

**\*MAJOR PRESS ADVERTISING**

**\*IN STORE PROMOTION – Posters/P.O.S./Streamers/Badges/Stickers**

**\*PUBLIC TRANSPORT ADVERTISING**

**STOCK UP NOW TO MEET THE DEMAND!**

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## New telesales team aims to plug market gap

A NEW independent telephone sales operation, First Bell, is now in operation. The directors are Frank Sansom and Guy Rippon, who believe they are filling a gap in the business.

"As well as providing a full service for independent labels, we can also offer a 'top up' service for the bigger companies," says Sansom.

"We have a sales team comprising a team leader and six full-time experienced girls who have worked for Phonodisc as telephone supervisors and telesales girls.

"Each is responsible for 65 dealers — the overall coverage is 390 prime dealers. The maximum number of titles sold to a dealer on one call is three. We specialise in singles as, generally, album sales are best presented in person by field sales forces.

"While we aim to concentrate on pre-selling, we can provide follow-up telephone sales where there is mutual agreement that it is worthwhile.

We will only take on product we believe can be sold, and where there is agreement on realistic targets — this means early involvement in decisions on whether release sheets, and promotional copies should be sent before we start telephone sales."

First Bell is based at 53a Hereford Road, London W2 5BB. Telephone: 01-243 0819.

# Ambitious spending by big retail outlets

IF MAKING money out of the record trade is directly related to the amount of money you put into it, there must be some healthy returns expected in several quarters at present.

Words like investment, expansion, refurbishing, and refitting — all seemed doomed to drop out of the record retailers' vocabulary, but they are currently being bandied about with great enthusiasm in several areas of the business.

The activity seems to be concentrated at the large-scale, high-turnover end. All three major record specialist chains — HMV, Our Price and Virgin (see this week's news pages) — are putting capital into new and/or improved premises; while several multiples — eg Tesco's and Littlewoods — are pursuing fairly ambitious blueprints for giving record departments more impact within their stores.

Latest announcement of a big spend aimed at enticing the record buyer comes from Woolworth's, which is ploughing £1m into redesigning 200 of its 900 record departments.

The smaller indie chains are not inactive however. Following the announcement of expansion plans by Peter Lee, boss of the Oxford-based Music Market shops (MW, August 14), the other Music Market chain — based in Banbury and headed by the man who originally owned all the MM shops, Ian Howard — is set to take its biggest step yet, by opening a large outlet in Swindon.

This was the town named by Our Price boss Gary Nesbitt (when unveiling his £500,000 expansion plans in MW on June 26) as the site of what will be his farthest-flung new branch, when Our Price opens a new shop there as part of a spurt of growth which will take the chain up to 71 shops within an 80-mile radius of London.

Howard believes that he may have performed like an unwitting David by securing the site which the Our Price Goliath had its eye on.

The new Music Market shop will be in the prime Brunel Centre shopping mall. It will comprise two floors, with records and cassettes on the ground floor and video above, of about 2,000 square feet.

Shopfitting there starts on August 31, and the opening, which will be attended by Bucks Fizz, Dollar and (Howard hopes) Human League, is scheduled for September 18.

He will swiftly follow this by opening another shop, in Newbury (also a future Our Price site) on October 9.

This will continue his plan to increase the importance of video in his outlets; the Banbury shop has a prominent, separate, video hire/sale section, but Howard thinks that if he were planning that shop all over again now (he can't, having recently completely refurbished it in the distinctive MM green, white and black livery) he would have given records the ground floor and video the first floor.

Referring to the Andy's chain in East Anglia (featured in MW in the past as having rejected the "super-trendy" approach to record shop atmosphere in favour of a relaxing decor designed not to alarm any age group of customers) Howard revealed that he may soon

emphasise his agreement with Andy's ideas by changing his chain's name.

A move to "something which emphasises that my shops are family leisure centres" is planned. That will incidentally end the confusion between the two separate Music Market chains in the Midlands.

While Music Market prepares to square up to future competition from Our Price in its new sites, HMV is going into Norwich to challenge Andy's on one of that chain's prize bits of turf.

HMV has taken over a large area in the Norwich Top Man/Top Shop. It opened this latest of its expansion ventures on Thursday last week — hard on the heels of the spectacular opening of its big new store in Sheffield.

As well as the usual stock of LPs and singles (plenty of specialist representation and a good selection of back catalogue are promised) HMV Norwich intends to offer a particularly good selection of cassettes — an acknowledgement that they are the growth area in music retail.

Top-selling LP's will be stocked and displayed using HMV's "big wall" technique. Rock T-shirts and own-brand audio care products will all be stocked.

## Sales improved

Woolworth's modernisation plans for its record departments are aiming for the same kind of "shop-within-a-shop" result that other multiples — notably Littlewoods — have already gone for.

The seven-figure investment seems to have been prompted by the status now achieved by records and tapes in the chain's spread of goods.

Sales of recorded music are now second only to confectionery as a contributor to corporate turnover — although this fact was not given much notice in the half year figures just published.

Only DIY was singled out for the general statistics, because investment in expansion of Woolworth's DIY outlets has been so great as to cause a noticeable rise in the company's interest costs.

Unlike Littlewoods, which worked in close consultation with its racking operator, Record Merchandisers, to design and create its new-style record departments, Woolworth's has gone for a new look largely worked out by record buyer Paddy Toomey.

Rows of browsers are being replaced by island sites within the stores; carpeting and a canopy will give the record departments a touch of lush individuality among the rest of the merchandise counters.

Woolworth's has gone ahead with its investment after pilot projects were installed in Grantham and Slough branches early this year. Sales, it is reported, noticeably improved.

The same report of success

comes from Littlewoods — where merchandise controller Richard Mawdsley is ready to reveal that the sales (ie money through the till) are up by about 20 per cent in shops where the record departments have been completely refitted, compared with others which have yet to be re-furnished and/or re-sited.

So far, all the record departments have been at least redecorated in the new uniform colours; 20 have been completely refitted with the Littlewoods design of browsers, racks, merchandising fixtures etc. Another 50 are to be refitted in the early part of next year, and the plan is completely to redesign all 100 record departments (only 10 Littlewoods stores do not sell records and tapes).

Mawdsley comments: "We don't spend money lightly. We have spent a lot on record departments this year and will spend more next year; we would not be doing that unless we believed in the record business."

However reassuring the multiples' investment in record departments might be for the music business (although it must inevitably be seen by many small indies as another move pushing them towards the same fate as the corner grocer suffered when supermarkets came to dominate that trade) there appears to be no equivalent enthusiasm for video.

Littlewoods decided against selling or renting software, and does not deal in the hardware, even though it does sell audio hi-fi in a few of its branches.

A pilot scheme for video "did not come up to expectations" and the idea was shelved. Mawdsley feels that video may be one leisure product which will remain the indies' speciality, because small specialist shops are usually more conveniently placed for local customers, and can offer a service which multiples cannot.

Tesco's does not deal in video software at all, either; and even HMV is clearly investing in improving its market share primarily in records and tapes, rather than anticipating that video will soon assume great significance in the chain's turnover.

Our Price expansion plans are pretty much on target, although, as director Mike Isaacs concedes, the search for a site for the Swindon branch is now likely to take longer than originally anticipated.

But to offset that, he can announce another completely new shop added to the plan — in Bournemouth — and "two or three other pretty exciting prospects which will be confirmed in the very near future".

All the new sites opened recently, he reports, are trading successfully, Hemel Hempstead particularly so.

The three Long Player shops in Kent are now operating as Our Price, but until they are refitted and redecorated will continue to use the Long Player name. Crawley, Hounslow and Harlow will be the next to open.



THIS JOLLY event did not happen in a record shop — but there's no reason why record shops should not be involved in such useful promotional events.

Pictured at the finals of the talent contest organised by ABC Music — which has musical instrument shops in Esher, Addlestone and Kingston in Surrey — are the winners, Woking-based group Click, receiving written promise of a day's recording at Rock City Studios, Shepperton, from local lads Maurice and Robin Gibb.

The Bee Gees headed a panel of judges which included Norman Hurricane Smith (producer), ex-Boomtown Rat Gerry Cott, Gibb, ex-Manfred and now MD of Rock City — Colin Pattenden, Chris West, and ABC Music director Mervyn Joseph.

Proceeds from the event — the finals being held at Woking Centre Halls — went to the Royal School for the Blind in Leatherhead.

Pictured here (left to right) are ABC Music chairman Mark Joseph, Maurice Gibb, Robin Gibb, and the Click line-up.

## SHOPTALK

## Where have all the kids gone?

SATURDAYS ARE no more the fervent days of fast selling they once were, and an interesting by-product of high unemployment has been the shattering of styles of buying that were around only four or five years ago.

Anyone who was managing a store at the time, as I was, can vouch that Fridays saw the kids coming in with their wage packets, eager to buy a single or two before going home to Ma.

Saturdays saw Ma come in, along with the more discerning folk out to choose an LP from the racks.

Both those phenomena have gone now: you don't need a PhD to see that the old pattern of buying a single or two on the way home from work was possible when kids had a job to go home from.

When all the arguments about home-taping are done, that sad change is really the most significant. There were plenty of cassette tapes around then, but the single sales held up well enough — and if the kids wanted an LP, they bought it.

This brings us back to fundamentals. Over the past five or six years, LP prices have gone up by about the same percentage that jobs for the young have gone down.

There's only one way to end lean times in the record business: get the kids back to work. By the way, most dealers who can look on the trends since the mid seventies agree that this is a fact . . .

Might be a good time to introduce a really low priced or give-away music magazine available only through dealers, and giving some special sales incentives to the kids\*.

As one dealer in a Midlands town put it: "I hate to see kids leave the shop empty handed. If they cannot afford a single or a tape at the time, I'd love to have something for them to take home as a reminder that music is great."

\*In last week's Trade Journal retail diary feature the benefits of stocking low-priced fanzines in a record shop were pointed out by Mike Davison of Liverpool HMV — who said that they certainly brought young people into the shop and helped the retailer to create a good relationship with these potential customers . . . TA.



# KIM CARNES

## VOYEUR

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SHE HAD BETTE DAVIS EYES



# AIRPLAY ACTION

## Breakers

Records appearing on  
Airplay Action pages  
for first time.

TOP BREAKERS (see opposite page for full details):

AIR SUPPLY—23 stations; DEPECHE MODE—21; SHALAMAR—20;  
JENNIFER HOLLIDAY—14; ROCKERS REVENGE—13; TOKYO CHARM—12.

### OTHERS:

SERGIO MENDES—My Summer Love—A&M AMS 8249 (C) **A** BRMB, Manx, BBC Scotland, Swansea, BBC Ulster **B** Plymouth, Centre **★** DevonAir—Hitpick, Pennine—Hitpick, Tay—Hitpick, Downtown—Hitpick.  
THE MOTELS—Only The Lonely—Capitol CL 263 (E) **A** Trent **B** Luxembourg, Radio 210, Centre, Hallam, Pennine, Piccadilly, NorthSound **★** Severn—Hitpick, Orwell—Hitpick, Tees—Station Pick.

SHAKATAK—Invitations—Polydor POSP 502 (F) **A** Centre, Metro **B** West, Beacon, Mercia, Piccadilly, Clyde, NorthSound **★** DevonAir—Hitpick, Pennine—Pick, CBC—Hitpick.

SIMPLE MINDS—Glittering Prize—Virgin VS 511 (C) **A** CBC **B** West, Centre, Mercia, Piccadilly, Clyde, NorthSound, Tay **★** Radio 210—Hitpick, Trent—Hitpick, Downtown—Hitpick.

ALLAN CLARKE—Someone Else Will—Forever FORE 3 (P) **A** Metro, Moray Firth, Swansea **B** Luxembourg, Severn, Mercia, Piccadilly **★** Radio 210—Hitpick, Centre—Sureshot, Tay—Hitpick.

EVELYN KING—Love Come Down—RCA 249 (R) **A** Severn, BRMB **B** Capital, Radio 210, Plymouth, Centre, Trent, Aire, Clyde, NorthSound.

MIKE OLDFIELD—Mistake—Virgin VS 541 (C) **A** Tees **B** West, Centre, Trent, Pennine, Metro, CBC **★** Severn—Hitpick, Essex—Hitpick, Downtown—Hitpick.

BAMBOO BLUE—Scarlet On A Thursday—Variety BBVY 403 (A) **A** Centre, BBC Scotland, BBC Wales **B** Radio 210, Orwell, Beacon, Aire **★** City—Hitpick.

GARY NUMAN—White Boys And Heroes—Beggars Banquet BEG 81 (W) **B** Luxembourg, Radio 210, Plymouth, Trent, Clyde, NorthSound, Tay **★** Aire—Hitpick.

ABC—All Of My Heart—Neutron/Phonogram NT 104 (F) **A** Luxembourg, Mercia **B** Piccadilly **★** Capital—Climber, DevonAir—Hitpick, NorthSound—Star Single, Downtown—Hitpick.

KIM CARNES—Voyeur—EMI America EA 143 (E) **A** Tees **B** Piccadilly, Clyde, NorthSound **★** Capital—Climber, Pennine—Hitpick.

STANLEY CLARKE—Straight To The Top—Epic EPC A2697 (C) **A** Downtown **B** West, Pennine, Tay **★** Essex—Hitpick, Centre—Sureshot.

CROWN HEIGHTS AFFAIR—Somebody Tell Me What To Do—De-Lite DE 8 (F) **B** Capital, Radio 210, West, Mercia, Clyde, NorthSound.

GEORGE DUKE—I Will Always Be Your Friend—Epic EPC A2661 (C) **A** Plymouth **B** West, Hereward, Trent, Pennine **★** Downtown—Hitpick.

ARETHA FRANKLIN—Jump To It—Arista ARIST 479 (F) **A** BBC Scotland **B** BBC Radio London, West, Trent, Piccadilly, Tay.

GILLAN—Living For The City—Virgin VS 519 (C) **B** Aire, Downtown **★** Luxembourg—Powerplay, West—Hitpick, Essex—Hitpick, Mercia—Hitpick.

ANGIE GOLD—Lucky In Love—Kaleidoscope KRL A2655 (C) **A** Plymouth, Manx, BBC Scotland, BBC Wales, Swansea **B** Centre.

SALLY OLDFIELD—Broken Mona Lisa—Bronze BRO 153 (F) **A** Victory, Metro, Swansea **B** BBC Radio London **★** Pennine—Hitpick, City—Hitpick.

ORANGE JUICE—Two Hearts Together/Hokoyo—Polydor POSP 470 (F) **A** Victory, Downtown **B** Hallam, Tees, NorthSound, West Sound.

## Radio 1

Figures denote actual logged plays in the Monday-Sunday period preceding publication (7am to midnight weekdays, 7am-7.30pm Saturday, 8am-7pm Sunday).

18 (13) DEXYS: Come One Eileen	10 (8) STING: Spread A Little Happiness	6 (6) EXPLAINER: Lorraine
17 (17) HAIRCUT 100: Nobody's Fool	10 (11) TOM TOM CLUB: Under The Boardwalk	6 (NEW) KIM CARNES: Voyeur
17 (15) SURVIVOR: Eye Of The Tiger	10 (16) YAZOO: Don't Go	6 (NEW) OTTAWAN: Hello Rio
16 (10) SOFT CELL: What!	10 (5) UB40: So Here I Am	6 (NEW) SHAKATAK: Invitations
16 (12) TOTO COELO: I Eat Cannibals	9 (6) DEPECHE MODE: Leave In Silence	6 (9) SHAKIN' STEVENS: Give Me Your Heart Tonight
15 (12) KOOL & THE GANG: Big Fun	9 (10) STRANGLERS: Strange Little Girl	6 (5) STEVE MILLER BAND: Keeps Me Wondering Why
13 (10) BOYSTOWN GANG: Can't Take My Eyes Off You	8 (NEW) ABC: All Of My Heart	6 (5) STEVE WINWOOD: Still In The Game
13 (8) DURAN DURAN: Save A Prayer	8 (6) ASSOCIATES: 18 Carat Love Affair	6 (6) SYLVIAN SAKAMOTO: Bamboo Music
12 (—) THE KIDS FROM "FAME": Hi-Fidelity	8 (—) CAPTAIN SENSIBLE: Wot	5 (5) BILLY IDOL: Hot In The City
11 (13) BAD MANNERS: My Girl Lollipop	8 (6) FASHION: Love Shadow	5 (NEW) FRIDA: I Know There's Something Going On
11 (11) FUN BOY THREE: Summertime	7 (NEW) CAVA CAVA: Where's Romeo	5 (NEW) GARY NUMAN: White Boys And Heroes
11 (5) MODERN ROMANCE: Cherry Pink And Apple Blossom White	7 (NEW) GRANDMASTER FLASH: The Message	5 (NEW) GERRY RAFFERTY: Sleepwalking
10 (16) BELLE STARS: Clapping Song	7 (12) HAYSI FANTAYZEE: John Wayne Is Big Leggy	5 (NEW) JENNIFER HOLLIDAY: And I'm Telling You I'm Not Going
10 (9) THE FIRM: Arthur Daley	7 (10) JAPAN: I Second That Emotion	5 (NEW) LIQUID GOLD: Where Did We Go Wrong
10 (11) HOT CHOCOLATE: It Started ...	7 (6) PETE TOWNSHEND: Uniforms	5 (NEW) MARI WILSON: Just What I've Always Wanted
10 (10) IRENE CARA: Fame	7 (NEW) SHALAMAR: There It Is	5 (NEW) ODYSSEY: Magic Touch
10 (15) KID CREOLE: Stool Pigeon	7 (9) TALK TALK: Today	5 (9) PAUL McCARTNEY: Take It Away
10 (16) MADNESS: Driving In My Car	7 (7) WAVELENGTH: Hurry Home	5 (9) SHEENA EASTON: Machinery
10 (6) QUEEN: Back Chat		
10 (—) ROCKERS REVENGE: Walking On Sunshine		

## Radio 2

Based on weekday daytime plays  
Friday to Thursday in the week  
preceding publication.

7 (—) CLIFF RICHARD: The Only Way Out	4 (NEW) BROTHERHOOD OF MAN: Cry Baby Cry
7 (NEW) SHAKIN' STEVENS: Give Me Your Heart Tonight	4 (4) CHICAGO: Hard To Say I'm Sorry
6 (6) SHOWADDYWADDY: Who Put The Bomp (In The Bomp-A-Bomp-A-Bomp)	4 (4) THE DOOLEYS: Will You Or Won't You
5 (—) THE FIRM: Arthur Daley (I's Alright)	4 (NEW) THE KIDS FROM "FAME" featuring VALERIE LANDSBURG: Hi-Fidelity
5 (NEW) BERTIE HIGGINS: Casablanca	4 (4) PRELUDE: Only The Lonely (Know The Way I Feel)
5 (7) STING: Spread A Little Happiness	4 (5) DIANA ROSS: It's Never Too Late
5 (5) 10CC: Run Away	4 (NEW) WAVELENGTH: Hurry Home
4 (4) ELKIE BROOKS: Nights In White Satin	

Radio 1 and Radio 2 guides compiled by Sham Tracking (01-290 0129).  
Previous week's plays in brackets, (—) indicates a re-entry.

## Bubblers

Recent breakers now bubbling  
under the Airplay grid.

BROTHERHOOD OF MAN: Cry Baby Cry  
JACKSON BROWNE: Somebody's Baby  
BUZZZ: Hit The Road Jack  
CHARLENE: It Ain't Easy Comin' Down  
JIMMY CLIFF: Roots Radical  
THOMAS DOLBY: Windpower  
THE DUKES: I'm A Survivor  
JOHN DUMMER/HELEN APRIL: Blue Skies  
DAVE EDMUNDS: From Small Things ...  
GO-GO's: Vacation  
BILLY IDOL: Hot In The City  
KING TRIGGER: The River  
JOHNNY LOGAN: Oriental Eyes  
MOON MARTIN: Aces With You  
NANCY NOVA: No, No, No  
THE PSYCHEDELIC FURS: Love My Way  
THE QUICK: Touch  
B.A. ROBERTSON: Dot Dot Dot  
MIKE RUTHERFORD: Halfway There  
SNIFF 'N' THE TEARS: Hungry Eyes  
CANDI STATON: Count On Me  
SYLVIA/SAPPHIRES: Shopping Around  
JUDIE TZUKE: Late Again  
WONDER DOGS: Ruff Mix

NEW LOOK

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[illegible]



# Jermaine AND Rick

## SINGLED OUT

Jermaine Jackson and Rick James are unquestionably two of America's hottest properties at the moment. Jermaine Jackson's latest single 'Let Me Tickle Your Fancy' is one of the USA's fastest moving singles and is the title track of his latest album.

While Rick 'Mr Biggest and Baddest' James is currently storming the States on a coast-to-coast sell-out tour, and will soon be 'THROWIN' DOWN' the challenge in Europe. Rick James' single 'Hard To Get' and Jermaine Jackson's 'Let Me Tickle Your Fancy' are now available in the UK . . . two extraordinary singles from two extraordinary performers, most definitely destined to be singled out.

**SINGLE HARD TO GET**  
7" TMG 1277 · 12" TMGT 1277



FROM THE ALBUM: **THROWIN' DOWN**  
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**SINGLE LET ME TICKLE YOUR FANCY**  
7" TMG 1276 · 12" TMGT 1276



FROM THE ALBUM: **LET ME TICKLE YOUR FANCY**  
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MUSIC-WEEK

ORDER FORM CHART

● = PLATINUM

(One million sales)

● = GOLD

(500,000 sales)

● = SILVER

(250,000 sales)

## TOP 75 SINGLES

£ sales increase over last week

▲ positions 1-20 50% sales increase over last week, position 21-50 25% sales increase over last week

This Week					Last Week					Wks on Chart					TITLE/Artist (Producer) Publisher					Label number (distributor)				
1	1	9	COME ON EILEEN	Mercury/Phonogram DEXYS 9 (F)	39	19	9	SHY BOY	Bananarama (Jolley/Swain) Red Bus Music	London NANA 2 (F)														
£ 2	2	5	EYE OF THE TIGER	Scotti Brothers SCT A2411 (C)	£ 40	48	2	BACK CHAT	Queen (Queen/Mack) Queen Music/EMI Music	EMI 5325 (E)														
▲ 3	13	2	WHAT!	Some Bizzare/Phonogram BZS 11 (F)	£ 41	56	3	WINDPOWER	Thomas Dolby (Thomas Dolby) Street Music	Venice In Peril VIPS 103 (E)														
▲ 4	6	5	CAN'T TAKE MY EYES OFF YOU	Boystown Gang (Bill Motley) EMI Music	£ 42	51	3	SADDLE UP	David Christie (Robinson/Bolden) Jess Music (Leosong)/MCPS	KR KR 9 (R)														
▲ 5	27	2	SAVE A PRAYER	Duran Duran (Collin Thurston) Triton/Peterman/Carlin	EMI 5327 (E)	£ 43	63	2	RUFF MIX	Wonder Dogs (Thumann) E&S Music	Flip FLIP 001 (C)													
6	3	9	FAME	Irene Cara (Michael Gore) Warner Bros Music	Polydor/RSO 90 (F)	44	22	9	DA DA DA	Trio (Klaus Voorman) EMI Music	Mobile Suit Corporation/Phonogram CORP 5 (F)													
▲ 7	26	3	HI-FIDELITY	RCA 254 (R)	£ 45	67	2	I KNOW THERE'S SOMETHING GOING ON	Frida (Phil Collins) Russell Ballard/Island Music	Epic EPC A2603 (C)														
8	4	7	DON'T GO	Yazoo (Clarke/Miller/Radcliffe) Sonet	Mute YAZ 001 (RT/SP)	46	39	5	MACHINERY	Sheena Easton (Christopher Neil) Dick James Music	EMI 5326 (E)													
£ 9	12	4	I EAT CANNIBALS Part 1	Radialchoice/Virgin TIC 10 (C)	47	NEW	SO HERE I AM	UB40 (UB40/Ray 'Pablo' Falconer) New Claims/ATV	DEP International DEP 5 (SP)															
▲ 10	33	2	NOBODY'S FOOL	Haircut One Hundred (Bob Sargeant) Bryan Morrison Music	Arista CLIP 4 (F)	£ 48	73	2	HARD TO SAY I'M SORRY	Chicago (David Foster) Island/Chappell Music	Full Moon K79301 (W)													
£ 11	16	6	JOHN WAYNE IS BIG LEGGY	Haysi Fantayzee (Tony Visconti) Chrysalis/Carlin	Regard RG 100 (R)	£ 49	74	2	WHY	Carly Simon (Nile Rodgers/Bernard Edwards) Warner Brothers Music	WEA K79300 (W)													
12	5	8	IT STARTED WITH A KISS	Hot Chocolate (Mickie Most) Chocolate/RAK	RAK 344 (E)	50	38	4	BAMBOO HOUSES/BAMBOO MUSIC	Sylvian Sakamoto (Sylvian/Sakamoto/Nye) Virgin/Chadwick Nomis	Virgin VS 510 (C)													
13	7	6	STRANGE LITTLE GIRL	The Stranglers (The Stranglers/Steve Churchyard) Plumshaft/EMI Music	Liberty BP 412 (E)	51	47	4	AFRICAN AND WHITE	China Crisis (Jeremy Lewis) Virgin Music	Inevitable/Virgin INEV 011 (C)													
£ 14	15	4	BIG FUN	De-Lite/Phonogram DE 7 (F)	52	NEW	LEAVE IN SILENCE	Depeche Mode (Daniel Miller/Depeche Mode) Sonet	Mute BONG 1 (RT/SP)															
15	10	5	MY GIRL LOLLIPOP (My Boy Lollipop)	Bad Manners (Roger Lomas) Planetary Nom (London)	Magnet MAG 232 (A)	£ 53	68	2	LOVE SHADOW	Fashion (Zeus B Held) EMI Music	Arista ARIST 483 (F)													
16	11	7	THE CLAPPING SONG	The Belle Stars (Peter Collins) EMI Music	Stiff BUY 155 (C)	54	NEW	LOVE COME DOWN	Evelyn King (Morrie Brown) MCA Music	RCA 249 (R)														
17	9	6	STOOL PIGEON	Zel/Island WIP 6793 (E)	55	46	5	SECRET HEART	Tightfit (Tim Friese-Greene) Zomba Music	Jive JIVE 20 (C)														
18	8	6	DRIVING IN MY CAR	Madness (Langer/Winstanley) Nitty Sounds/Warner Brothers	Stiff BUY 153 (C)	£ 56	62	2	UNIFORMS (CORP D'ESPRIT)	Pete Townshend (Chris Thomas) Eel Pie/Westminster	Atco K11751 (W)													
▲ 19	37	3	WALKING ON SUNSHINE	Rockers Revenge featuring Donnie Calvin (Arthur Baker) Marco/Intersong	London LON 11 (F)	57	54	4	RUN AWAY	10CC (Stewart/Gouldman/Gold) St Annes Music/Sluggo's Songs	Mercury/Phonogram MER 113 (F)													
20	NEW	WHITE BOYS AND HEROES	Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 81 (W)	58	43	5	LOVE MY WAY	The Psychedelic Furs (Todd Rundgren) April Music	CBS A2549 (C)														
£ 21	17	8	HURRY HOME	Wavelength (Christopher Neil) Neon Music	Ariola ARO 281 (A)	59	40	10	ROCK THE CASBAH	The Clash (Mick Jones) Nineden	CBS A2479 (C)													
▲ 22	34	3	CHERRY PINK AND APPLE BLOSSOM WHITE	WEA K19245 (W)	60	57	3	THE RIVER	King Trigger (Steve Lillywhite) Chrysalis Music	Chrysalis CHS 2623 (F)														
£ 23	24	8	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	Donna Summer (Quincy Jones) Carlin/Rondor	Warner Brothers K79302 (W)	61	NEW	GLITTERING PRIZE	Simple Minds (Peter Walsh) EMI Music	Virgin VS 511 (C)														
24	18	5	SUMMERTIME	The Fun Boy Three (The Fun Boy Three) Chappell Music	Chrysalis CHS 2629 (F)	62	42	4	WHEN THE TIGERS BROKE FREE	Pink Floyd (Waters/Gilmour/Guthrie/Kamen) Pink Floyd Music	Harvest HAR 5222 (E)													
25	14	7	ARTHUR DALEY ('e's Alright)	The Firm (Lister/O'Connor) Bark Music	Bark/Stiff HID 1 (C)	63	41	11	ABRACADABRA	The Steve Miller Band (Miller/Mallaber) Heath Levy	Mercury/Phonogram STEVE 3 (F)													
▲ 26	28	6	TODAY	Talk Talk (-) Island Music	EMI 5314 (E)	64	60	2	TWO HEARTS TOGETHER/HOKOYO	Orange Juice (Martin Hayes) Copyright Control	Polydor POSP 470 (F)													
27	21	4	18 CARAT LOVE AFFAIR/LOVE HANGOVER	Associates ASC 3 (W)	65	59	2	WHERE DID WE GO WRONG	Liquid Gold (Steve Glen) Stave & Nickeloden Music/Rak	Polo POLO 23 (C)														
£ 28	58	2	GIVE ME YOUR HEART TONIGHT	Shakin' Stevens (Stuart Colman) Quince Music/Chappell	Epic EPC A2656 (C)	66	45	12	A NIGHT TO REMEMBER	Shalamar (Leon F Sylvers III) Chappell Music	Solar K13162 (W)													
£ 29	35	4	UNDER THE BOARDWALK	Tom Tom Club (Stanley/Weymouth/Frantz) Carlin Music	Island WIP 6762 (E)	67	50	4	ASYLUMS IN JERUSALEM/JACQUES DERRIDA	Scritti Politti (Kidron/Green/Giffin) Copyright Control	Rough Trade RT 111 (RT)													
£ 30	31	3	SPREAD A LITTLE HAPPINESS	Sting (-) Chappell Music	A&M AMS 8242 (C)	£ 68	66	2	YOU'VE GOT ANOTHER THING COMIN'	Judas Priest (Tom Allom) April Music	CBS A2611 (C)													
£ 31	36	3	WOT	Captain Sensible (Tony Mansfield) Rock Music	A&M CAP 2 (C)	69	55	4	IT'S NEVER TOO LATE	Diana Ross (Diana Ross) April Music	Capitol CL 256 (E)													
32	NEW	THE MESSAGE	Grand Master Flash & The Furious Five (Sylvia Inc) Sunbury Music	Sugarhill SHL 117 (A)	70	NEW	PLANET ROCK	Africa Bambaata and The Soul Sonic Force (Arthur Baker) Copyright Control	21/Polydor POSP 497 (F)															
33	23	9	TAKE IT AWAY	Paul McCartney (George Martin) MPL Communications	Parlophone R6056 (E)	71	NEW	BLUE SKIES	John Dummer & Helen April (Andy Arthurs/John Dummer) Francis Day &	Speed SPEED 8 (A)														
34	25	7	THE ONLY WAY OUT	Cliff Richard (Richard/Pruess) Rockfield/Warner Bros	EMI 5318 (E)	72	53	10	NIGHT TRAIN	Visage (Midge Ure/Visage) Metropolis/Warner Bros/Mood/Hot Food/Virgin	Polydor POSP 441 (F)													
35	29	8	TOO LATE	Junior (Bob Carter) Junior M/Samusic/EMI Music	Mercury/Phonogram MER 112 (F)	73	NEW	WHO PUT THE BOMP (IN THE BOMP-A-BOMP-A-BOMP)	Showaddywaddy (Showaddywaddy) EMI Music	RCA 236 (R)														
36	32	10	ME AND MY GIRL (NIGHT-CLUBBING)	David Essex (David Essex) April/Imperial Wizard	Mercury/Phonogram MER 107 (F)	74	52	5	FEEL ME	Blancmange (Mike Howlett) Cherry Red Music	London BLANC 2 (F)													
37	30	8	CHALK DUST - THE UMPIRE STRIKES BACK	The Brat (Kaye/Wilder) Northpond/Consortway/Rocket	Hansa SMASH 1 (A)	75	72	8	POSTMAN PAT	Ken Barrie (Bryan Daly) Post Music	Post Music PP 001 (A)													
38	20	9	I SECOND THAT EMOTION	Japan (John Punter) Jobete Music	Hansa HANSA 12 (A)	Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 750 conventional record outlets.																		

TITLES A-Z (Writers)

Abacadabra (Miller)	63
African And White (Daley/London/Reilly)	51
A Night To Remember (Meyers/Sylvers/Beard)	66
Arthur Daley ('e's Alright) (Lister/O'Connor)	25
Asylums In Jerusalem (Green)	67
Back Chat (Deacon)	40
Bamboo Houses (Sakamoto/ Sylvian)	50
Bamboo Music (Sakamoto/ Sylvian)	50
Big Fun (Bell/Taylor/ Brown/Bell/Kool & The Gang)	14
Blue Skies (Berlin)	71
Can't Take My Eyes Off You (Crowe/Gaudio)	4
Chalk Dust - The Umpire Strikes Back (Foster/ Walling/Klitter)	37
Cherry Pink And Apple Blossom White (Louvigny/ La Rue/Mack)	22
Clapping Song, The (Chase)	16
Come On Eileen (Rowland/ Patterson/Adams/ Billingham)	1
Da Da Da (Remmler/Kralle)	44
Don't Go (Clarke)	8
Driving In My Car (Barson)	18
18 Carat Love Affair (McKenzie/Rankine)	27
Eye Of The Tiger (Sullivan/Peterik)	2
Fame (Gore/Pitchford)	6
Feel Me (Arthur/Luscombe)	74
Give Me Your Heart Tonight (Livsey)	28
Glittering Prize (Simple Minds)	61
Hard To Say I'm Sorry (Cetera/Foster)	48
Hi-Fidelity (Levine)	7
Hokoyo (Collins/Manlyka/ McClymont/Ross/ Cormorant)	64
Hurry Home (Thompson)	21
I Eat Cannibals Part 1 (Blue/Greedy/Nicolson)	9
I Know There's Something Going On (Ballard)	45
I Second That Emotion (Robinson/Cleveland)	38
Is Never Too Late (Hartman)	69
It Started With A Kiss (Brown)	12
Jacques Derrida (Green)	67
John Wayne Is Big Leggy (Caplin/Garner/Healy)	11
Leave In Silence (Gore)	52
Love Come Down (Kashif)	54
Love Hangover (Sawyer/ McLeod)	27
Love Is In Control (Finger On The Trigger) (Jones/Ross/Temperton)	23
Love My Way (Ashton/ Butler/Butler/Ely)	58
Love Shadow (De Harris)	53
Machinery (Downes)	46
Me And My Girl (Night-Clubbing) (Essex)	36
Message, The (Fletcher/ Glover/Robinson/Chase)	32
My Girl Lollipop (My Boy Lollipop) (Levy/Roberts)	16
Night Train (Strange/Ure/ Currie/Egan/Formosa)	72
Nobody's Fool (Hayward)	10
Only Way Out, The (Martinez)	34
Planet Rock (Baker/Robie/ Soul Sonic Force)	70
Postman Pat (Daly)	75
River, The (King Trigger)	60
Rock The Casbah (The Clash)	59
Ruff Mix (Thumann)	43
Run Away (Stewart/ Gouldman/Gold)	57
Saddle Up (Robinson/ Bolden)	42
Save A Prayer (Duran Duran)	5
Secret Heart (Fairweather/Page)	55
Shy Boy (Jolley/Swain)	39
So Here I Am (UB40)	47
Spread A Little Happiness (Ellis/Gray)	30
Stool Pigeon (Darnell)	17
Strange Little Girl (Black/Burnell/Cornwall/ Greenfield/Warmling)	13
Summertime (Gershwin)	24
Take It Away (McCartney)	33
Today (Hollis/Webb/ Brenner/Harris)	26
Too Late (Giscombe/Carter)	35
Two Hearts Together (Collins)	64
Under The Boardwalk (Resnick/Young)	29
Uniforms (Corp. D'Esprit) (Townshend)	56
Walking On Sunshine (Grant)	19
What! (Barnum)	3
When The Tigers Broke Free (Waters)	62
Where Did We Go Wrong (Glen/Burns/Most)	65
White Boys And Heroes (Numan)	20
Who Put The Bomp (In The Bomp-A- Bomp-A-Bomp) (Mann/ Goffin)	73
Why (Edwards/Rodgers)	49
Windpower (Dolby)	41
Wot (Sensible)	31
You've Got Another Thing Comin' (Tipton/ Halford/Downing)	68

## BUBBLING UNDER

The 25 bubbling under titles have no specified position and are listed in alphabetical order. None of these titles have appeared in the Top 75 in the previous four weeks.

AND I'M TELLING YOU I'M NOT GOING, Jennifer  
Holliday, Geffen GEF A2644

ENDLESSLY, John Foxx, Metal Beat/Virgin VS 513

FROM SMALL THINGS BIG THINGS COME, Dave  
Edmunds, Arista ARIST 478

GIVE ME, I Level, Virgin VS 523

HIT THE ROAD JACK, Buzzz, RCA 248

I'M A BELIEVER EP, The Monkees, Arista ARIST 487

IMAGINATION, The B.B.&amp;Q. Band, Capitol CL 257

I WANT YOU BACK IN MY LIFE AGAIN, Alvin  
Stardust, Stiff BUY 152

JUMP TO IT, Aretha Franklin, Arista ARIST 479

KEEPIN' LOVE NEW, Howard Johnson, Funkamerica  
USAF 1221KEEPS ME WONDERING WHY, The Steve Miller  
Band, Mercury/Phonogram STEVE 4

LIVING FOR THE CITY, Gillan, Virgin VS 519

LOVE OR MONEY, Billy Fury, Polydor POSP 488

MR BLUNT, Kissing The Pink, Magnet KTP 1

NO, NO, NO, Nancy Nova, EMI 5328

OUT HERE ON MY OWN, Irene Cara, Polydor/RSO 66

PLATTERAMA MEDLEY, The Platters,  
Mercury/Phonogram MER 111SAD HEARTS, The Four Tops, Casablanca/Phonogram  
CAN 1012TEARS AND RAIN/HUNGER FOR YOUR JUNGLE  
LOVE, Rah Band, KR KR 10THE BOOM BOOM ROOM, Natasha, Towerbell TOW  
25THE HEAVENS ARE CRYING, Blue Rondo A La Turk,  
Diable Noir/Virgin VS 516

THE LOVE IN YOU, Sugarhill Gang, Sugarhill SH 116

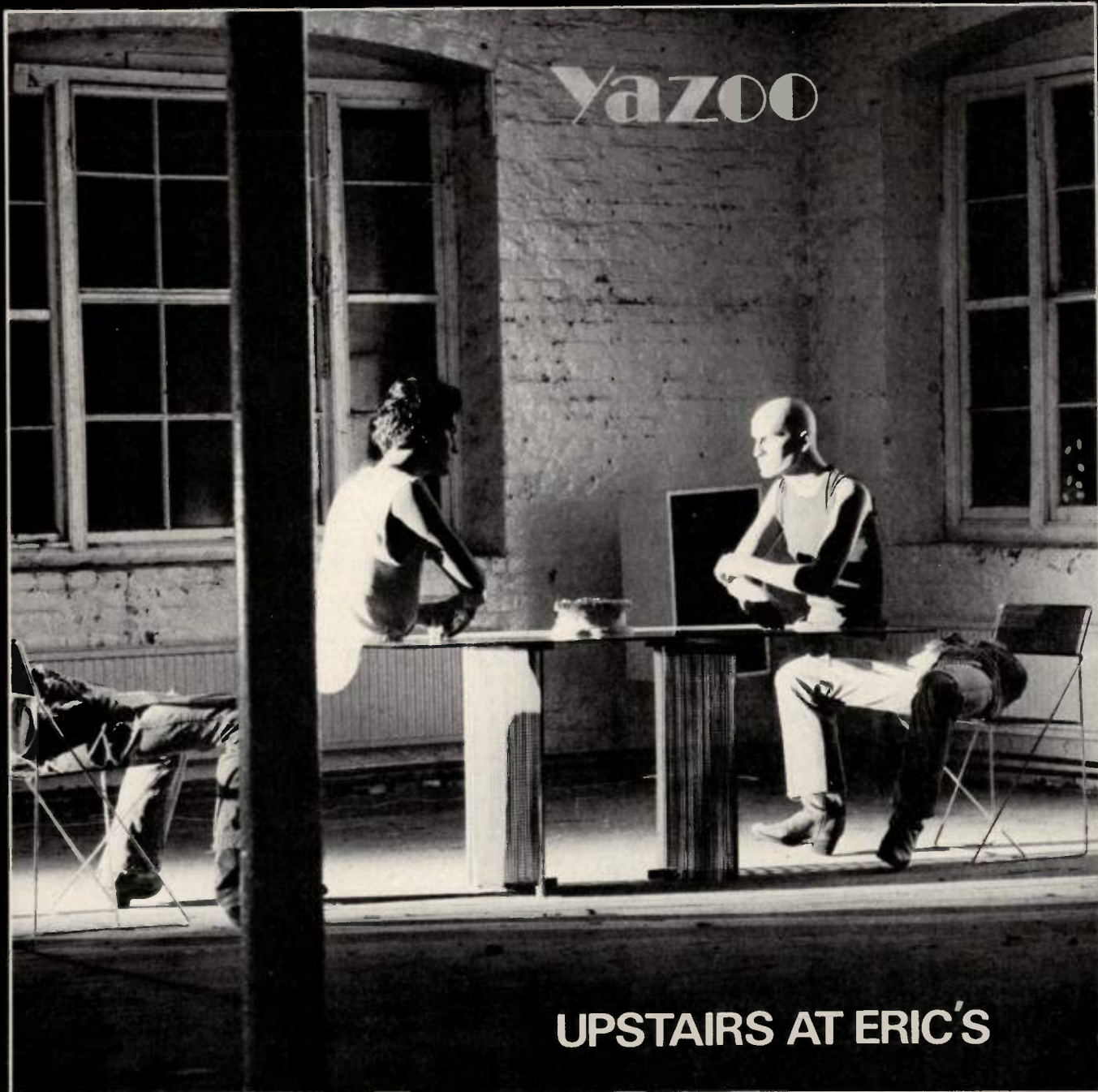
VACATION, Go-Go's, I.R.S./A&amp;M GON 103

WARRIORS, Blitz, No Future OI 16

YOU'RE MY NUMBER ONE, Average White Band,  
RCA 250DISTRIBUTORS CODE  
-SEE  
SINGLE RELEASES  
PAGE



# YAZOO



## UPSTAIRS AT ERICS

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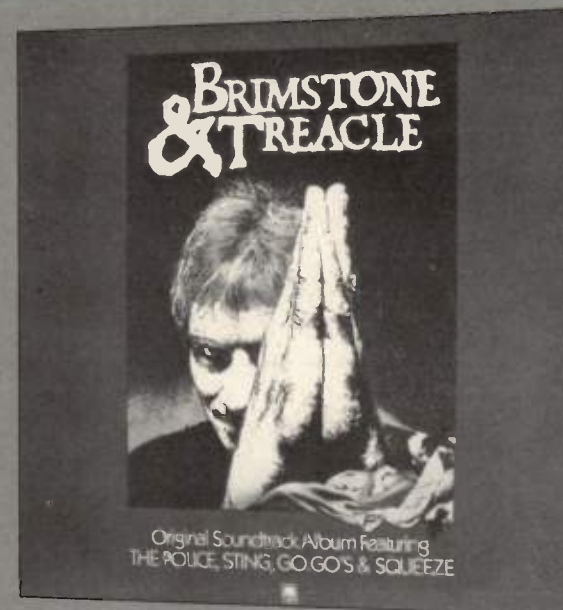


# BRIMSTONE & TREACLE

The Album is Out Next Week

Featuring BRAND NEW Police and Sting material.

Also included are cuts from Squeeze & the Go Go's.



Sting stars in  
Brimstone & Treacle  
a new dramatic film  
on release from  
September 9  
Premiere Sept 8th  
on BBC 1

Includes the smash hit single  
'Spread A  
Little Happiness'



# TOP 100 ALBUMS

**MUSIC  
& VIDEO  
WEEK**

1	1	THE KIDS FROM FAME Various	•	BBC REP 447	34	31	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419	=67	91	ROMANTIC ELVIS/ROCKIN' ELVIS Elvis Presley	RCA RCALP 1000/1001
2	2	TOO-RYE-AY Kevin Rowland And Dexys Midnight Runners	•	Mercury/Phonogram MERS 5	35	43	CHARIOTS OF FIRE Vangelis	•	Polydor POLS 1026	69	61	SKIDIP Eek-A-Mouse	Greensleeves GREL 41
3	5	TROPICAL GANGSTERS Kid Creole & The Coconuts	•	Ze/Island ILPS 7016	36	44	HOT SPACE Queen	•	EMI EMA 797	70	74	THE RISE AND FALL OF ZIGGY STARDUST David Bowie	• RCA INTS 5063
4	3	LOVE AND DANCING The League Unlimited Orchestra	•	Virgin OVED 6	37	19	ASIA Asia	•	Geffen GEF 85577	71	81	SKY 4—FORTHCOMING Sky	• Ariola ASKY 4
5	8	LOVE SONGS Commodores	•	K-tel NE 1171	38	28	DARE Human League	•	Virgin V 2192	72	73	A FLOCK OF SEAGULLS A Flock Of Seagulls	Jive HOP 201
6	7	THE LEXICON OF LOVE ABC	•	Neutron/Phonogram NTRS 1	39	36	SULK The Associates	•	Associates ASCL 1	73	72	JJ Junior	Mercury/Phonogram MERS 3
7	4	FAME Original Soundtrack—Various	•	Polydor/RSO 2479 253	40	24	LOVE SONGS Barbra Streisand	•	CBS 10031	74	63	FIVE MILES OUT Mike Oldfield	• Virgin V2222
8	15	RIO Duran Duran	•	EMI EMC 3411	41	62	THE EAGLE HAS LANDED Saxon	•	Carrere CAL 137	75	78	VACATION Go-Go's	I.R.S./A&M SP 70031
9	9	COMPLETE MADNESS Madness	•	Stiff HIT-TV 1	42	60	PEARLS Elkie Brooks	•	A&M ELK 1981	76	—	ARCHITECTURE & MORALITY Orchestral Manoeuvres In The Dark	• Virgin DID 12
10	6	TALKING BACK TO THE NIGHT Steve Winwood	•	Island ILPS 9777	43	32	I WANT CANDY Bow Wow Wow	•	EMI EMC 3416	77	82	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel	• CBS 10029
11	11	AVALON Roxy Music	•	EG (Polydor) EGHP 50	44	40	IMPERIAL BEDROOM Elvis Costello & The Attractions	•	F.Beat XXLP 17	=77	84	DURAN DURAN Duran Duran	• EMI EMC 3372
12	39	EYE OF THE TIGER Survivor	•	Scotti Brothers SCT 85845	45	37	COMBAT ROCK The Clash	•	CBS FMLN 2	79	92	ALL FOR A SONG Barbara Dickson	• Epic EPC 10030
13	NEW	THE CAGE Tygers Of Pan Tang	•	MCA MCF 3150	46	57	NON-STOP EROTIC CABARET Soft Cell	•	Some Bizzare/Phonogram BZ LP 2	80	8	HAPPY TOGETHER Odyssey	RCA RCALP 6036



## PUBLISHING

Edited  
by  
NIGEL HUNTERNews in  
brief...Humphrey  
to Virgin

MARTIN HUMPHREY has been appointed general manager of Virgin Music (Publishers), reporting to MD Richard Griffiths.

Humphrey will be responsible for the daily administration of the company as well as working with Kevin Eade and Danny Goodwin in the acquisition and development of new signings.

He worked previously with Panache Music and Island Music.

THE MUSIC Publishers Association has disclosed that sales of the Queen's Silver Jubilee Song Book have enabled the association to present a cheque for £5,376 as a donation to the Jubilee Trust.

Stocks of the Song Book are now exhausted, and the MPA paid tribute to Music Sales and Dick James Music for "their invaluable help in this project".

MARTIN COSTELLO has left Video Music to form a new publishing company, Bayswater Music, in partnership with Iain McNay of Cherry Red Records & Music.

Bayswater Music is based at 53 Kensington Gardens Square, London W2 4BA (01-727 0359).

Couche sets up  
service for users

MARTIN COUCHE is launching the Music Clearance Organisation (MCO), a professional negotiating and administration service for the benefit of music users in terms of synchronisation fees and clearance of rights.

Couche, a former MCPS staffer and a specialist in synchronisation rights, has formed MCO as a successor to Associated Music Services (AMS), which he set up earlier this year, because he has discovered that music users are the main people needing expert advice.

Working with Couche at MCO are Chris Plumley and Norman Gordon Pilkington, both with film production backgrounds, Mike Plumley, experienced in recording and publishing, and Paul Rodrigues, an expert in publishing.

Couche himself spent nine of his 11 years at MCPS exclusively dealing with synchronisation rights on behalf of publishers and record companies, and for four years ran

the MCPS licensing operation, during which he introduced the first Guideline Schedule.

The MCO will relieve producers and agencies of the burden of music negotiations, and aim to keep fees down to "more reasonable levels". It will undertake all identification of titles, bargaining over licence terms and paperwork.

On bigger projects, the MCO will provide personnel to work closely alongside production teams, ensuring that correct music clearances are secured before the final editing.

The Music Clearance Organisation is based at 9 Macklin Street, London W.C.2 (01-405 7753 or 01-404 0969).

Debut chart  
entry for E&S

E&S MUSIC, the publishing company headed by Ellis Rich and Simon Cowell, is celebrating its first A-side chart entry in the canine shape of Ruff Mix by Wonder Dog.

A follow-up single is being planned for the doggy diva by Flip Records, and there will be a Christmas album to look forward to under the title of Wonder Dog And Friends.

Away from the kennels, E&S Music has set a sub-publishing deal for France with Allo Music.



JOHNNY LOGAN (centre) celebrates his exclusive worldwide songwriting agreement with April Music in the company of April Music creative manager Lucien Grainge (left) and managing director James Ware.

## Studio starts song contest

HORIZON, The Coventry recording studio, is organising a contest for songwriters in conjunction with the *Birmingham Evening Mail*.

The first prize in the contest will be £1,000 worth of studio time, plus the help of professional session musicians to make a master tape of the winning song.

Acting as judges will be Buster Bloodvessel of Bad Manners, ex-Specials member Horace Panter, producer Roger Lomas, Horizon managing director Dave Lester, and a representative of the *Birmingham Evening Mail*.

Entry details and further information are available from Terry Upton of Horizon Studios (0203 21000) or Andy Peet of the *Birmingham Evening Mail* (021 236 3366).

## First deals for Aura Music

AURA MUSIC, the newly-formed publishing subsidiary of Aura Records, has set its initial sub-publishing agreements for overseas territories.

Aura Music will be represented in the Benelux countries by Warner Bros. Music, in Scandinavia by Air Music Scandinavia, and in Germany, Austria and Switzerland by George Gluck Music.

Albums by Lee Fardon and Placebo are among the first copyrights to be released in the territories concerned.

## BROADCASTING

March start  
planned for  
Marcher

MARCHER SOUND, a new ILR station for North East Wales and Cheshire will start broadcasting on St David's Day, March 1, 1983.

The station will be heard on 238 MW (1260 KHz) and 95.4 VHF by a potential audience of 500,000 in what the board chairman, Lord Evans of Claughton, describes as one of the most diversified broadcasting areas in the UK — a mixture of English and Welsh languages, agriculture and industry, and town and country.

The directors, who range from the Duke of Westminster, to three redundant steel workers who invested their redundancy pay in the venture, are considering broadcasting on split transmitters — one in Welsh for their minority but important Welsh speaking audience, subject to IBA approval.

Programme controller will be Ivor Godfrey-Davies, currently deputy news editor at Radio City. His first brief from the directors is to mirror the aims and aspirations of listeners as well as providing popular programmes, some presumably music, for all tastes.

Non-commercial cable  
radio growing in the US

FOLLOWING OUR recent report on how some American all-music radio stations increased their audience by dropping commercials, comes the introduction in the US of commercial-free cable radio offering four stereo music formats and one comedy format.

In November, John Doremus Inc. and Satellite Syndicated Systems (SSS) will inaugurate five formats, of which the music ones are country, big band, Fifties and Sixties hits and Broadway/Hollywood tunes, in markets that have been wired for cable.

The service will be delivered by SSS via audio subcarriers of the same satellite system which delivers Ted Turner's WTBS Superstation to

Paul Jones starts  
six-part series

PAUL JONES launches a new six-part series on BBC Radio Four this month called Paul Jones On Music.

Jones will explore the background of popular music, jazz, classical, rock and technopop by talking to those involved in each category.

The next programme, on September 31, features Tony Russell on pop festivals, a discussion with Adrian Farmer of Nimbus Records and music critic Andrew Keener on how classical music should be recorded.

more than 20 m homes, and through the subscribers FM radio set.

Doremus is the largest syndicator of in-flight airline music, with its "Music in the Air" and these first four music formats have been well-tested in that medium. They expect to expand to 15 to 35 more formats, starting with classical, AOR and street music as demand increases and more satellite transponder time becomes available.

Subscribers are expected to pay between \$5 and \$10 a month depending on the number of formats chosen. There will be no talk to interrupt the music, but subscribers will receive a programme identifying the music and whatever albums are

played to aid potential purchasers.

The challenge of this to all-music radio stations is obvious. Doremus admits that the service's greatest attraction is its lack of commercials but believes it will cause radio to become better, by becoming more personalised and more local. The "beautiful music" format on radio could be hardest hit.

The matter of performance rights payments is being negotiated. If the service is deemed to be broadcasting, then the local station supplying the service will pay. If it is considered to be background/foreground music as is "Music in the Air", then Doremus will work out arrangements with each group.

## Radio Wyvern set to go

RADIO WYVERN is scheduled to start broadcasting to its potential half a million listeners in the county of Hereford and Worcester on October 4, subject to IBA approval.

The station's music policy will be Top 40 with plenty of MOR material, plus classical, country and western and big band shows.

Head of music Sammy Southall reports a good response from record companies, despite — or perhaps because of — the recession in the record industry.

A few days before Wyvern's launch, Central Television will screen a 40-minute documentary on how Wyvern came into being. Central's cameramen recorded every step from the time MD John Manley and technical director Rob Yarnold moved into the offices in Worcester and began building the new studios and interviewing and hiring staff.

DJs were the most sought after jobs — with more than 580 applicants.

LRA meeting  
— the line-up

THE LOCAL Radio Association will discuss The Changing Face Of National Radio Sales and Launching a Local Radio Station at its next meeting on September 28 at the Regent Crest Hotel in Carburton Street, London SW1.

Secretary Mark Elwes has lined up Eddie Blackwell, chief executive of Essex Radio, to talk on setting up an ILR station.

John Thompson, director of radio at the IBA, will talk and answer members' questions and the luncheon speaker will be Luke Rittner, director of the Association for Business Sponsorship of the Arts.

At 2.30 pm Tony Logie, chief executive of Independent Radio Sales and David Goode, sales director of Broadcast Marketing Services, describe the new developments in national radio sales.

## News in brief...

RADIO TEES is making a series of 30-minute programmes called The Complete Songwriter which examines how songs are written, recorded and published.

The programmes will be available under the ILR Programme Sharing arrangements.

CAPITAL RADIO, in association with Chiltern Radio, has five two-and-a-half hour programmes of this year's Jazz Festival at Knebworth Park available for the ILR programme sharing plan.





PICTURED ABOVE are Hot Club, the latest signing to Mickie Most's Rak label. The band comprises Glen Matlock (bass) formerly with The Sex Pistols and Rich Kids; Steve Allen (vocals) formerly with Deaf School and The Original Mirrors; James Stevenson (lead guitar) ex Chelsea and Generation X and Calvin Hayes (drums) who has worked with Kim Wilde. Their debut single, produced by M. Most, is entitled *The Dirt That She Walks In Is Sacred Ground To Me* (RAK 346).

# Barclaycard goes into the talent-spotting business

THE BANKING world is not only encouraging house-buyers, but also casting more than a furtive glance towards the music business. Changed days, it would seem. Seven figure sums are not unusually high figures these days for City institutions to put forward for new business ventures in the once highly dubious record business.

While it is welcome news that these financial angels are prepared to put their — or their investors' money — into the business, it is also welcome news that more and more of these established institutions are realising the potential benefits of investing on the creative side.

## Costa behind Euro hit

PRODUCER AND arranger Don Costa who has worked with likes of Frank Sinatra, Vic Damone, Sammy Davis Jr, and Donny Osmond is the man behind one of Europe's most surprising hits — (Out Here) On My Own (RCA) by one Nikka Costa who happens to be his 10-year-old daughter. It has already made the number one spot in Italy, France, Spain, Belgium and Brazil. It's unlikely to do the same here, though stranger things have happened.

The latest to come to our attention is Barclaycard who, in association with Nene College Northampton, is organising and sponsoring a national competition — Barclaycard Composer Of The Year Competition — to stimulate "musical creativity."

Seymour Fortescue, chief executive of Barclaycard, announcing this sponsorship, said: "The major aim of the competition is to discover new British talent, particularly among the young, though entry will be open to everybody aged 16 and over. Entries may come from popular to classical, from folk to jazz and from varying levels of experience."

The first prize will be £1,000,

second prize £500 and there will also be two special commendation prizes of £250 each. The winning entry will be published by EMI Music and a recorded tape "will be produced for commercial evaluation".

The composition must be new, unpublished and not previously performed in public. It can be written for any solo instrument with piano accompaniment optional, and must not exceed 10 minutes.

A number of the best compositions will be featured in a television programme produced by Anglia TV.

Entry forms obtainable from David Gravelle, Dept SA, Barclaycard, Northampton, NN1 1SG.



CURRENTLY RECORDING in Rockfield Studios, and in the charts with *My Boy Lollipop*, *Bad Manners* have a new manager in the form of Andy Cowan-Martin, pictured with *Buster Bloodvessel*.

## Birmingham gigs back Who album

THE WHO have completed work on their new album which will be released by Polydor around the time of their only scheduled UK dates this year at Birmingham's National Exhibition Centre on September 9 and 10. In late September the band starts a big US tour which runs through until Christmas.

## Hoskins single

BOB HOSKINS (The Long Good Friday, Pennies From Heaven, etc) has recorded his first single and Allied Artistes Management would like to hear from any interested record companies.

Contact: Allied Artistes Management. Tel: (01) 636 1174.

## Covers wanted

MARAN STEELE Music has "a small but high quality" catalogue of songs comprising MOR, pop

## Talent tips

and country material. It is seeking sub-publishers able to secure covers in all European territories except Germany, Austria and Switzerland.

M&M is also keen to hear good demos of unpublished songs, with a stamped addressed envelope.

CONTACT: Hunter Steele, Maran Steele Music, Granhams Road, Great Shelford, Cambridge CB2 5JY. Tel: (0223) 842728.

## Doll By Doll active

THE BREAKDOWN in relations between Doll By Doll and Magnet Records has been resolved. A single, *Under My Thumb*, was released last week, and a new album, *Grand Passion*, is set for September release.

Reviewed by  
TONY JASPER

## SELECT SINGLES

### CHART CERTS:

ABC

All Of My Heart (Neutron NT(X)104, PolyGram).

RUSH

New World Man (Mercury RUSH 8(12), PolyGram).

DIRE STRAITS

Private Investigations (Vertigo DSTR 1(01-10") PolyGram).

DAVID ESSEX

No Substitutes (Mercury MER 118, PolyGram).

TYGERS OF PAN TANG

Paris By Air MCA, MCA(P) 790, CBS).

### Rock Pick:

JOE WALSH

Rocky Mountain Way (MCA(TP) 787, CBS).

HAWKWIND

Silver Machine (RCA 267, RCA).

### Re-Issue Picks:

SEE Rock Pick, Old Gold new re-issues, Dakota Backtrackin' singles.

### Disco Pick:

I LEVEL

Give Me (Virgin VS 523, CBS).

INDEX

The Love You've Been Fakin' (Excaliber EXCL 521, PRT).

DIANA ROSS

It's Never Too Late (Capitol (12)CL256, EMI).

### Calypso/Soul Pick:

EXPLAINER

Lorraine (Sunburst EXP 1, Stiff/CBS).

### Indie Pick:

FAITH GLOBAL

Earth Report (Survival SUR 124, Pinnacle).

FOREIGN PRESS

Climbing (Music International 12M10016, Pinnacle).

### PERFECT ZEBRAS

Touching My Heart Again (Focus FOS 2(12), Indies).

YAZOO Etc

Goodbye 70s Etc. S/Phonograph SPH1, IKF).

SEX GANG CHILDREN

Beasts (Illuminated ILL 1112, IKF).

DESTRUCTORS

The Religion (EP), (Carnage/Benelux KILL 2, Rough Trade).

THE NIGHTINGALES

Which Hi-Fi Etcetera (Cherry Red (12)CHERRY 44, Cherry Red).

### Futurist Pick:

AIRSTRIPE ONE

Social Fools (Polydor AIR(X) 1, PolyGram).

### Current Dance Pick:

RIP RIG AND PANIC

Storm The Reality (Virgin VS 533 (12) CBS).

Personal Pick:

NICO & THE INVISIBLE GIRLS

Procession (Illuminated 1/2REC1, IKF).

ERAZERHEAD

Teenager In Love (Flicknife FLS 210, Pinnacle).

### Others:

SIMPLE MINDS

Glittering Prize (Virgin VS511(12) CBS).

Flashes, glimpses of hit song amidst rather dull passages, sometimes incoherent vocals. Lively feel with production aiding.

NIKKA COSTA

(Out Here) On My Own (RCA 185, RCA). Lady of early years reflects on "me" and "life", one of those slow-building US ballads which stars of old like Lesley Gore would indulge in. Massive hit in Europe. Predictable Don Costa string arrangement.

KIM CARNES

Voyeur (EMI America EA 143, EMI). Pacey lyric important cut, lady's gravel tones cope well but no-one around her lends creativity to give any mid-late lift.

DEPECHE MODE

Leave In Silence (Mute 7BONG 1, Rough Trade/Spartan). Group following, recent chart mean doubtless latter again but disappointing cut, vocal lines down scale dull with arrangement saving some interest.

J GEILS BAND

Love Stinks (EMI America EA 141, EMI). On intro sounds ready for Joan Jett, slowish pronounced rock with cute voice on title line. Needs hard working from promo people.

JAKKO

Straining Our Eyes (Chiswick DICE 7, PRT). Bright opening, with some catchy musical lines but repetition doesn't grab nor all vocal overdubs, or very late sax for final "up".

MEN AT WORK

Who Can't Be Now (Epic EPC A2392, CBS). Mid-pacer which

keeps pretty much in same musical box-conception from beginning to end. Like many records hardly bad but lacking grabbing power.

KATE & ANNA McGARRIGLE

Move Over Moon (Polydor POSP 492, PolyGram). Being fan doesn't mean I see hit fortune smiling, has rolling jumpy feel, usual quaint intelligent vocal arrangement.

INGO BOINGO

Private Life (A&M AMS 8244, CBS). Off Nothing To Fear (AMLH 64903), has energy but no sticking line, danceable somewhat manic edge and goes out somewhat better than early promise.

KENNY BALL

Claptrap (Mont MM 101, Spartan). Multi-talented sweet sounding trad run-through of old standards with outside chart chance.

CHER

I Paralyse (CBS A2609, CBS). Lady does best with lack lustre song for second CBS single which is title of new album.

DANCECLASS

You Talk My Head Off (A&M AMS 8243, CBS). Early repetition of chorus suggests weak verse which is true enough.

JENNIFER HOLLIDAY

And I'm Telling You I'm Not Going (Geffen GEF A2644, CBS). Show-styled song up register demanding vocal ability which it gets but actual song seems just another.

ANN TURNER

Your Life (Centridge CENT 1, PRT). Powerful punchy vocal lady with fairly strident tune which is OK.

PAUL BRADY

Crazy Dreams (Polydor POSP 498, PolyGram). Smooth undemanding cut which flows and has similarity with earlyish Van Morrison song material.

SNIFF 'N' THE TEARS

Hungry Eyes (Chiswick DICE 10, PRT). Off Ride Blue Divide, rolls along pleasingly and doubtless if Dire Straits immediate sales forthcoming for obvious similarity.

JOE JACKSON

Breaking Us In Two (A&M AMS 8247, CBS). Changing styles Joe with cut off Night And Day (AMLH 64906) in 33rpm territory in slowish tempo and ballad style.

HOT CLUB

The Dirt That She Walks In Is Sacred Ground To Me (RAK 346, EMI). Relies on slightly hypnotic build up and repetition of main line with weakness in immediacy at beginning.

PHARAOH PHLYNN

House Of The Rising Sun (Cottage Industries HBF1/PAML8261, Indies). Interesting but not too ear-catching arrangement of old familiar song made popular by Animals, Joan Baez, etc, given synthesizer treatment, pace changes.

For swifter review, send your singles  
direct to:  
TONY JASPER at 29 Harvard Court,  
Honeybourne Rd., London NW6 1HL.



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# NICOLE

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Contest winner

Single CBS A2647



**MUSIC  
& VIDEO  
WEEK**

# TOP 75 SINGLES

**MUSIC  
& VIDEO  
WEEK**

<b>1</b>	<b>1</b>	<b>COME ON EILEEN</b> Dexys Midnight Runners & The Emerald Express	Mercury/Phonogram DEXYS 9
<b>2</b>	<b>2</b>	<b>EYE OF THE TIGER</b> Survivor	Scotti Brothers SCT A2411
<b>3</b>	<b>13</b>	<b>WHAT!</b> Soft Cell	Some Bizzare/Phonogram BZS 11
<b>4</b>	<b>6</b>	<b>CAN'T TAKE MY EYES OFF YOU</b> Boystown Gang	ERC ERC 101
<b>5</b>	<b>27</b>	<b>SAVE A PRAYER</b> Duran Duran	EMI 5327
<b>6</b>	<b>3</b>	<b>FAME</b> Irene Cara	Polydor/RSO 90
<b>7</b>	<b>26</b>	<b>HI-FIDELITY</b> The Kids From "Fame" featuring Valerie Landsburg	RCA 254
<b>8</b>	<b>4</b>	<b>DON'T GO</b> Yazoo	Mute YAZ 001
<b>9</b>	<b>12</b>	<b>I EAT CANNIBALS Part 1</b> Toto Coelo	Radialchoice/Virgin TIC 10
<b>10</b>	<b>33</b>	<b>NOBODY'S FOOL</b> Haircut One Hundred	Arista CLIP 4
<b>11</b>	<b>16</b>	<b>JOHN WAYNE IS BIG LEGGY</b> Haysi Fantayzee	Regard RG 100
<b>12</b>	<b>5</b>	<b>IT STARTED WITH A KISS</b> Hot Chocolate	RAK 344
<b>13</b>	<b>7</b>	<b>STRANGE LITTLE GIRL</b> The Stranglers	Liberty BP 412
<b>14</b>	<b>15</b>	<b>BIG FUN</b> Kool & The Gang	De-Lite/Phonogram DE 7
<b>15</b>	<b>10</b>	<b>MY GIRL LOLLIPOP (My Boy Lollipop)</b> Bad Manners	Magnet MAG 232
<b>16</b>	<b>11</b>	<b>THE CLAPPING SONG</b> The Belle Stars	Stiff BUY 155
<b>17</b>	<b>9</b>	<b>STOOL PIGEON</b> Kid Creole And The Coconuts	Ze/Island WIP 6793
<b>18</b>	<b>8</b>	<b>DRIVING IN MY CAR</b> The Police	Arista ARIST 483

<b>26</b>	<b>28</b>	<b>TODAY</b> Talk Talk	EMI 5314
<b>27</b>	<b>21</b>	<b>18 CARAT LOVE AFFAIR/LOVE HANGOVER</b> The Associates	Associates ASC 3
<b>28</b>	<b>58</b>	<b>GIVE ME YOUR HEART TONIGHT</b> Shakin' Stevens	Epic EPC A2656
<b>29</b>	<b>35</b>	<b>UNDER THE BOARDWALK</b> Tom Tom Club	Island WIP 6762
<b>30</b>	<b>31</b>	<b>SPREAD A LITTLE HAPPINESS</b> Sting	A&M AMS 8242
<b>31</b>	<b>36</b>	<b>WOT</b> Captain Sensible	A&M CAP 2
<b>32</b>	<b>NEW</b>	<b>THE MESSAGE</b> Grand Master Flash & The Furious Five	Sugarhill SHL 117
<b>33</b>	<b>23</b>	<b>TAKE IT AWAY</b> Paul McCartney	Parlophone R6056
<b>34</b>	<b>25</b>	<b>THE ONLY WAY OUT</b> Cliff Richard	EMI 5318
<b>35</b>	<b>29</b>	<b>TOO LATE</b> Junior	Mercury/Phonogram MER 112
<b>36</b>	<b>32</b>	<b>ME AND MY GIRL (NIGHT-CLUBBING)</b> David Essex	Mercury/Phonogram MER 107
<b>37</b>	<b>30</b>	<b>CHALK DUST—THE UMPIRE STRIKES BACK</b> The Brat	Hansa SMASH 1
<b>38</b>	<b>20</b>	<b>I SECOND THAT EMOTION</b> Japan	Hansa HANSA 12
<b>39</b>	<b>19</b>	<b>SHY BOY</b> Bananarama	London NANA 2
<b>40</b>	<b>48</b>	<b>BACK CHAT</b> Queen	EMI 5325
<b>41</b>	<b>56</b>	<b>WINDPOWER</b> Thomas Dolby	Venice In Peril VIPS 103
<b>42</b>	<b>51</b>	<b>SADDLE UP</b> David Christie	KR KR 9
<b>43</b>	<b>63</b>	<b>RUFF MIX</b> The Beat	Mercury/Phonogram MER 113

<b>51</b>	<b>47</b>	<b>AFRICAN AND WHITE</b> China Crisis	Inevitable/Virgin INEV 011
<b>52</b>	<b>NEW</b>	<b>LEAVE IN SILENCE</b> Depeche Mode	Mute BONG 1
<b>53</b>	<b>68</b>	<b>LOVE SHADOW</b> Fashion	Arista ARIST 483
<b>54</b>	<b>NEW</b>	<b>LOVE COME DOWN</b> Evelyn King	RCA 249
<b>55</b>	<b>46</b>	<b>SECRET HEART</b> Tightfit	Jive JIVE 20
<b>56</b>	<b>62</b>	<b>UNIFORMS (CORP D'ESPRIT)</b> Pete Townshend	Atco K11751
<b>57</b>	<b>54</b>	<b>RUN AWAY</b> 10CC	Mercury/Phonogram MER 113
<b>58</b>	<b>43</b>	<b>LOVE MY WAY</b> The Psychedelic Furs	CBS A2549
<b>59</b>	<b>40</b>	<b>ROCK THE CASBAH</b> The Clash	CBS A2479
<b>60</b>	<b>57</b>	<b>THE RIVER</b> King Trigger	Chrysalis CHS 2623
<b>61</b>	<b>NEW</b>	<b>GLITTERING PRIZE</b> Simple Minds	Virgin VS 511
<b>62</b>	<b>42</b>	<b>WHEN THE TIGERS BROKE FREE</b> Pink Floyd	Harvest HAR 5222
<b>63</b>	<b>41</b>	<b>ABRACADABRA</b> The Steve Miller Band	Mercury/Phonogram STEVE 3
<b>64</b>	<b>60</b>	<b>TWO HEARTS TOGETHER/HOKOYO</b> Orange Juice	Polydor POSP 470
<b>65</b>	<b>59</b>	<b>WHERE DID WE GO WRONG</b> Liquid Gold	Polo POLO 23
<b>66</b>	<b>45</b>	<b>A NIGHT TO REMEMBER</b> Shalamar	Solar K13162
<b>67</b>	<b>50</b>	<b>ASYLUMS IN JERUSALEM/JACQUES DERRIDA</b> Scritti Politti	Rough Trade RT 111
<b>68</b>	<b>69</b>	<b>YOU'VE GOT ANOTHER THING COMIN'</b> The Police	Arista ARIST 483



# VIDEO EXTRA

published by MUSIC &amp; VIDEO WEEK

## Duplication plant launched

A NEW large video duplication plant is being set up in Wimbledon by Fraser Peacock Associates Video and will start production in September.

The aim is to provide "duplication for pre-recorded video cassettes to the highest standard possible", says a spokesman for the company which is part of the Granada Group.

The background of the company is based in the production of audio cassettes and it is headed by David Tuckman and George Peacock.

The general manager is Howard Barrow, previously general manager of PRT, while the sales manager is Andrew Morrice, former general sales manager of the business systems division of Granada TV Rental. Joining the company as a technical consultant is Martin Morcom, former Sony UK production manager, and Peter West, former production manager at Rascal, is appointed as a production consultant.

## VCL modifies distribution

VCL VIDEO has struck a deal with three wholesalers — S Gold and Sons, Terry Blood and Centre Video — in a bid to rationalise the distribution of its extensive catalogue.

The background to the new arrangement is explained by VCL's John Pointon in an interview featured in the special S Gold and Sons advertorial in the centre of this issue.

# CBS/Fox's price and rental moves shake lease camp

MAJOR CHANGES in CBS/Fox Video's price structure and rental policy represent a significant move towards lower prices and a dramatic shift away from leasing that is bound to alarm other software distributors with lease-based policies.

A new price list will come into effect on September 1 to coincide with the release of seven new titles headed by Quest For Fire and this list will effectively lift rental restrictions on all existing titles.

The shift towards an "unrestricted" catalogue (Fox rejects the term "surcharge") has been signalled by a similar move in the US. However, the introduction of a low-price category for well-known feature films appears to anticipate UK dealer price resistance which has already been recognised among dealers in the US.

The four dealer price categories will be: Category S — £35 (excluding VAT); A — £30; B — £25; and C — £20.

In introducing the cheaper priced categories, CBS/Fox marketing controller Jim Howell acknowledges that there are many titles among the 150-strong catalogue which have passed their rental peak. Yet he feels that they remain films which any

serious video library would wish to stock — comprising lesser known and classic film titles, plus shorter length programmes, and has adapted the previous two-tier structure to reflect more accurately the rental potential of each title.

"At the same time we have recognised the fundamental wish of UK independent retailers to decide for themselves whether the product should be sold or hired," Howell adds.

"We are effectively conducting a price experiment, particularly with the £20 category which is a savage reduction in price. We will look closely at the figures to see what would happen if we were to reduce the price of blockbuster new releases."

Howell regards this move as a dramatic step and predicts: "By cutting those prices I believe we will make a lot of other distributors think about their own price levels."

"We also hope to encourage the dealer not to forget about these lower priced titles."

CBS/Fox refuses to totally abandon the policy of leasing new product and there will be a further limited release of lease titles before Christmas.

Current lease items — including Chariots Of Fire, History Of The World and Star Wars — will be

offered for sale at the end of the lease period on September 30 and all dealers will be given the option of purchasing these cassettes or of returning them. The titles will subsequently become part of the general catalogue.

The company regards Quest For Fire as "the most current" film it has released so far and it is supported among the September titles by The St Valentine's Day Massacre, The Royal Flash, Justine, 99 And 44/100 per cent Dead, The Games and How To Marry A Millionaire.

Howell reckons there will be 10 to 12 top of the range £35 titles available by the end of the year.

The company has also added 11 titles to its catalogue as a result of the recent link with CBS.

## Apocalypse Now heads CIC releases

THE SPECTACULAR Apocalypse Now spearheads CIC Video's October releases and four of the six titles will slot into the company's new price category of £35.50.

As well as the Francis Ford Coppola movie starring Martin Sheen and Marlon Brando the October batch also includes Smokey And The Bandit II, Nighthawks, Same Time Next Year, My Bloody Valentine and Catch 22. CIC is confident this represents the strongest selection of new releases since the company started its UK operation.

All six titles will be sold in to the trade during September and the two titles in the lower price category of £31.50 are Catch 22 and Same Time Next Year.

The release of Apocalypse Now, which tells the story of an American army colonel operating behind enemy lines who has apparently gone insane, is the first CIC title to have a stereo soundtrack.

## IDS to distribute Skyline label

NEW DISTRIBUTION company Independent Distribution Services has taken on new label Skyline Video as its first entry into video software distribution. IDS was set up primarily to act as an independent record distributor but is seeking video clients.

Skyline is being launched at the Video Software Show at Heathrow and sales manager Adrian Rose will be available at the show in Room 1070 to discuss direct accounts. Rose, formerly managing director of Virgin's Caroline Exports, will normally be based at IDS's east London headquarters.

Initial product from Skyline will be available from October 15 and the first four releases are headed by Blood Bride, with a dealer price set at £35. The other three feature Marty Feldman in Sex With A Smile, House On The Edge Of The Park and Killer Cop, starring Lee Van Cleef. The three will each have a dealer price of £30.

## Special promo for Kenny Everett title



PICTURED ON a set of The New Kenny Everett Naughty Video are (left to right) Videospace director David Willoughby, the programme's producer/director Ray Cameron, Everett, and Video Space director Tony Halse.

In the next Vidcom Special Video Extra . . .

THORN EMI is set to launch a new TV promotion bonanza to back its autumn releases. Full details next month.

LONGMAN VIDEO, headed by Jan Maulden, is the latest entrant into the software distribution arena. Full details next month.

PLUS . . . A complete guide to the Vidcom festival in Cannes (October 16 issue).

THE NEW Kenny Everett Naughty Video is being launched by VideoSpace with a special £1,000 "treasure hunt" promotion, which involves clues as to the whereabouts of the cash being threaded through the programme.

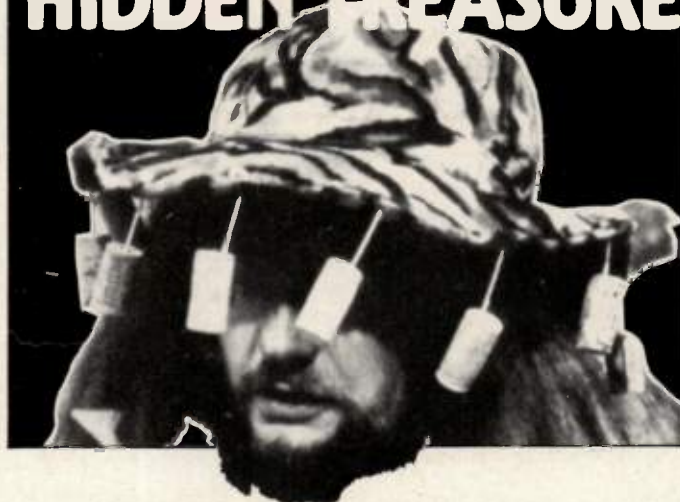
The latest Everett release is one of three new comedy tapes being showcased at the Video Software Show at Heathrow — the other two are The Secret Policeman's Other Ball, the video version of the Amnesty International concert, and Polyester, claimed to be the first "odorama" release on video.

Polyester comes with special scratch'n'sniff cards and will be backed by a special trade incentive, with a weekend in Paris as the prize. The film will also be the subject of a poster campaign.

In addition Derek And Clive Get The Horn will be relaunched by VideoSpace in "2-D" and free 2-D glasses, plus a special VideoSpace dealer factsheet written by Peter Cook, will be available.

As well as its own titles VideoSpace will be promoting four new releases from Brent Walker — Goodbye Pork Pie, two supernatural tales entitled Ruby and Satan's Salve, plus the story of Bruce Lee.

## THE FIRST VIDEO WITH CLUES TO HIDDEN TREASURE



## The 'Gold Rush' begins September 1st...

SEE PAGE 7 IN THE GOLD ADVERTORIAL

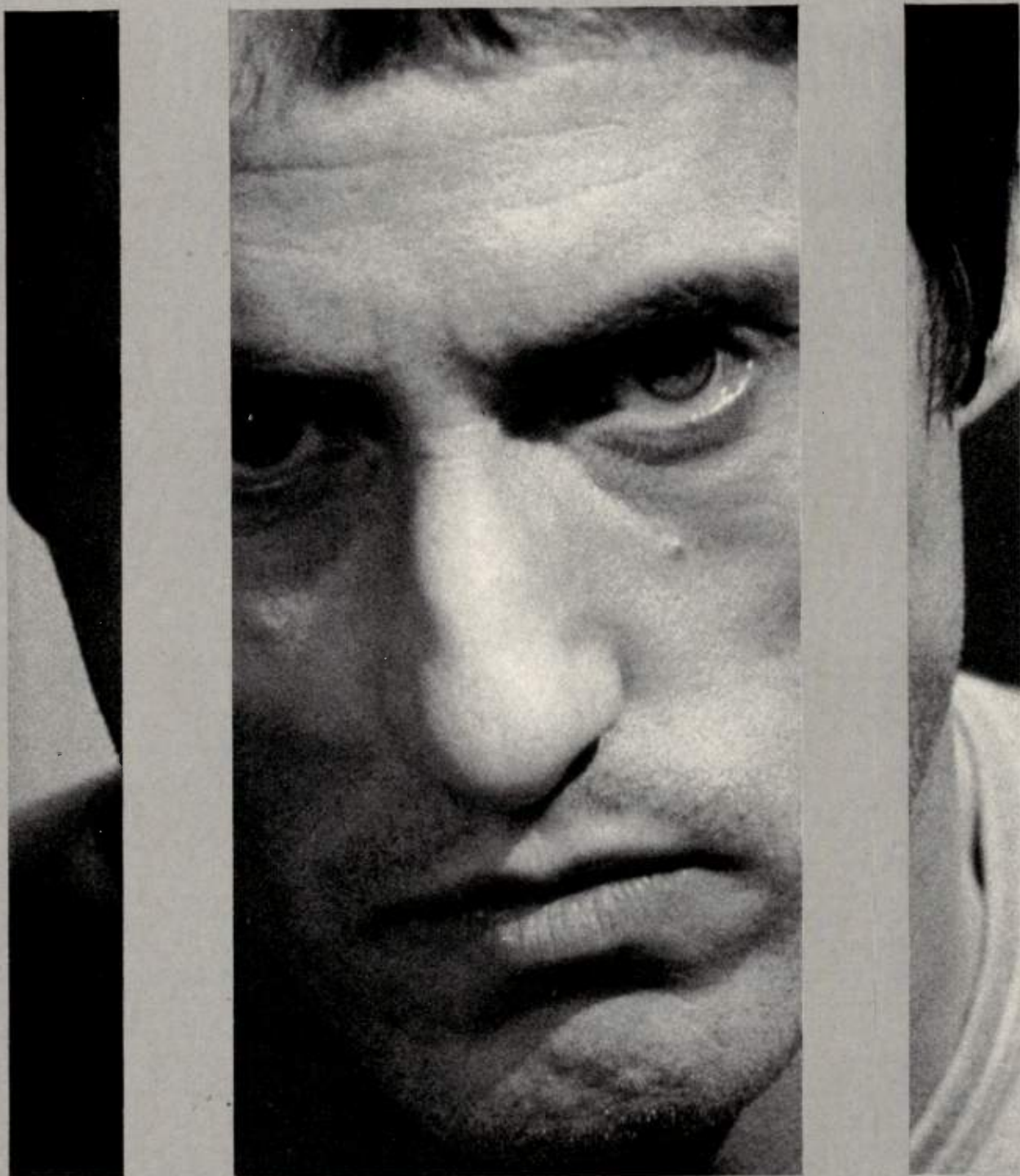
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## INSIDE

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# NOW HE'S OUT (ON VIDEO)



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## Expansion at Home Video Stores

AN EXPANSION of Home Video Stores — the retail arm of Home Video Holdings — is predicted following the appointment of Steve Jackson as managing director.

Jackson was previously involved in the development of Lewisham Video Centre and more recently was video software manager of hi-fi and video retail chain Hawley Nu Sound.

He immediately takes over the running of the two existing London stores — Queensway and Beauchamp Place — and will be responsible for the expansion of the retail operation. Jackson has already begun investigating potential sites, initially in the South East, and despite recent suggestions in the trade of a fall-off in demand for software, he is confident about the potential of a chain of Home Video Stores.

# Granada boosts its video activity

GRANADA WILL be stepping up its involvement in video software following the appointment of Bryan Lowe to co-ordinate future video projects and there is the possibility of Coronation Street being packaged for home video.

Lowe has joined Granada Television International — the subsidiary responsible for distribution of Granada TV programmes on video — from Thames TV where his posts included manager of current affairs and manager of sports and outside broadcasts.

Lowe recognises the growth of video and says: "Granada will grow with it. Rather than following the field we shall be taking initiatives, using our corporate television base to foster the growth of video."

Outlining the potential for exploitation of Granada material, he says: "It is still early days but Coronation Street is a possibility and we are also looking at our music titles."

Already on release from Granada are the Brideshead Revisited series and Battle For The Falklands, the latter being distributed by Thorn EMI.

## WHV toughens conditions

WARNER HOME Video has taken a significant step in the fight against piracy by revising its standard conditions of trading.

By introducing a new Clause 15, dealing with "infringing products", WHV is confident that it can now terminate any account if there is "reasonable belief" that the dealer has been handling any kind of pirate or counterfeit material, whether it be WHV copyright or that of any other company.

Commenting on the move, Warner Home Video's chief executive Ed Byrnes says: "While

we will, of course, continue to press home actions against any dealer found to be infringing Warner Home Video's copyright, it is now also possible for us to act against dealers who are handling other types of infringing materials."

## Walton deal

WALTON VIDEO has sealed a distribution agreement with Entertainment Film Distributors for the new Entertainment In Video label which will be launched at the Video Software Show.

## BBC appoints wholesalers

BBC VIDEO product is being made more widely available to the trade following a decision to appoint a certain number of wholesalers.

In the past BBC product has only been supplied to 3M-appointed stockists and 3M will continue to handle manufacture and distribution.

The appointed wholesalers include S Gold and Sons, PMA, Wynd-Up, Tanmark, Lightning Records, Video Fayre, Darbyshires, Hamilton Brookes, Videobook (suppliers to the book trade), Chivers and Combridge Jackson (both suppliers to libraries).

This new distribution move coincides with the launch by BBC Video of a new Matinee series of classic films. The first 10 releases in this series include Cary Grant and Doris Day in *That Touch Of Mink*, *Intrigue* starring George Raft, Kevin McCarthy and Dana Wynter in *Invasion Of The Body Snatchers* and John Steinbeck's *The Red Pony*, with Robert Mitchum and Myrna Loy.

## Andre Blay joins Embassy

ANDRE BLAY has joined Embassy Communications as chairman and chief executive of new division Embassy Home Entertainment to concentrate on the acquisition, production and distribution of entertainment programmes on video cassette and disc worldwide.

Also joining the company as part of the purchase of the Andre Blay Corporation are Al Eicher, senior vice president for acquisitions and production, plus senior vice president Europe, Alan Kaupe, who will base the new unit's European operation at the Embassy Communications' international offices in London.

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TUCK THIS END IN



## NEWS



THE FACE pictured above should become a familiar one in coming months for it belongs to journalist and broadcaster Pat Stoddart who will host television's first series covering the home video market.

First announced in Video Extra (February 20) the 13-week series — entitled *The Video Age* — starts transmission on the ITV network from November 10. The 12.30pm screening time may limit the programme's impact but at least video dealers ought to be able to watch it in their shops.

"This will be the first time that television has taken a long look at video," says Stoddart. "We will be doing critical reviews of films and television programmes being distributed on video tape and disc and also looking at the latest recorders and cameras and giving tips on how to get the most out of them."

A star guest will be featured each week and the programmes will also examine topical issues such as video piracy.

## Triple-standard Hitachi VCR

THE LATEST addition to the Hitachi range of video hardware is a new triple-standard VHS recorder which has been designed to record and play back TV transmissions not only on the PAL system but also on SECAM AND NTSC (pictured left).

There is also a multi-standard 20-inch colour TV receiver (CMT 2060) compatible with this VT-8040EM recorder. RRP is set at £732.

# Ex-Arcade MD Towns to head new HVH label

UNDER AN intriguing arrangement former Arcade Video managing director Jocelyn Towns is launching a new label under the umbrella of Home Video Holdings, but with distribution through VideoSpace.

The new label — Film Town Video — will operate within the structure of Home Video Holdings and be based at the same Great Windmill Street premises as Home Video Productions but, as chief executive, Towns will be entirely responsible for the acquisition and creation of video titles and their distribution.

Towns renews the distribution link with VideoSpace which was established at Arcade and the distribution company will also handle duplication and packaging for FilmTown.

She aims to release 10-12 titles a year, at two-monthly intervals, and will initially release a few titles already acquired by Home Video.

"Horried" by the haphazard release of video product, much of which never realises its full commercial potential, Towns intends to "concentrate on exploiting individual titles which will be chosen specifically for their appeal to the home rental market".



JOCELYN TOWNS

## Palace blank tape scheme expanded

PALACE VIDEO has followed up its "Send Us Your Blank Tape" scheme for Gary Numan's Micro Music title by extending the idea to several feature films.

Under the scheme consumers send Palace Video a blank tape on which the title is duplicated for a charge of £13.50 including post and packing. The scheme runs for an experimental period up to October.

Titles available under the scheme include *Pink Flamingoes*, *Eraserhead*, *Mephisto*, *The Enigma Of Kasper Hauser*, *Strozak*, *Aguirre Wrath Of God*, and new August releases *Cocaine Fiends/Multiple Maniacs* and *Female Trouble*.

Meanwhile Palace Video is releasing a series of films directed by Rainer Werner Fassbinder, who died recently. Woolley is keen to reject allegations of "exploitation". Says Woolley: "Fassbinder's death was a tragic loss to the film industry but it has not altered or influenced our release dates."

Fear Eats The Soul and The Bitter Tears Of Petra Von Kant are out this month while Satan's Brew comes out in September and Fox And His Friends in October.

## New prospects of Intervision-HVH merger

THE PROSPECT of a merger between Intervision and Home Video Holdings has increased following the conclusion of a distribution agreement whereby Intervision will undertake the UK video distribution of seven feature film titles acquired by Home Video Holdings.

A statement announcing the deal confirms that "discussions are taking place on further joint trading activities which could lead to full scale merger negotiations. It should be stressed that these discussions are at an early stage".

A merger would be a logical step for the two companies for they have complementary profiles and the same City firm has handled share flotations for both companies. The City firm — Hill Woollgar — is also represented on both boards.

The first film to be released under the new agreement will be *Virus*, starring Glenn Ford, Robert Vaughn, George Kennedy, Olivia Hussey and Chuck Connors.

## Video Form to open direct accounts at show

VIDEO FORM Pictures is offering retailers the opportunity to open direct accounts at the Video Software Show at Heathrow, while not affecting its distribution service through wholesalers.

And to back this offer the company is offering any dealer taking 10 items on an initial order, including a maximum of two from the children's range, one free tape of the dealer's choice, which could include recent releases such as *World War Three*, *The Bunker or Embryo*.

The offer applies only at the Heathrow show and includes all releases up to September 6, taking in *A Man Called Intrepid* and *Enola Gay*.

To improve Video Form's servicing of retail accounts the company intends to put a sales force on the road in the New Year.



## SLEEPING DOGS BITE DEEP INTO CUSTOMER'S POCKETS.

'Sleeping Dogs' is a bit misleading in terms of the effect it's having on the general public.

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## News in brief...

THE LONDON Multi-Media Market says it has exceeded its target with more than 300 companies from 43 countries registered to attend at the Tower Hotel in London from September 13 to 17, the five-day market reckons to be the first trade fair to bring together the worlds of feature films, broadcast television, pay and cable TV and satellite, as well as home video. Surrounding the fair there is also a full programme taking in receptions, galas and screenings. To aid the smooth running of the market experienced international trade fair coordinators Doris Weitzel and Regina Frederick have joined London market director Karol Kulik.

CONSUMER VIDEO magazine *Popular Video* is launching a quarterly supplement this autumn entitled *Computers And Games*, designed to introduce home computers to the layman.

THE LATEST duplication contract for VCL Facilities comes from Palace Video and VCL will handle complete processing of the company's latest releases from film print to final cassette.

## Film distributor moves into video

THE LATEST 8mm film distributor to become involved in video is KTC, headed by Arthur Richardson.

The North London company's Climax International label will feature films previously available on 8mm and, explaining the switch in emphasis after 20 years involvement in films, Richardson comments: "The film market is slowly dying — video has pinched the 8mm market."

The first two releases are *Small Town Girls* and *Heavenly Pleasure*, available at £29.95, with no restrictions, through wholesalers.

## Villain helps win members



When Darth Vader dropped in on *Geordie Records* of Newcastle, the response was, needless to say, out of this world.

The arch-villain of CBS/Fox Video's *Star Wars* has been touring the country to promote the video release and *Geordie Records* proprietor Ken Ashmore says: "It was incredible. Between my three shops we had over 10,000 visitors and the shopping precinct had to be closed at one point."

"Since his visit we've been signing up members at the rate of 25 to 30 a day in each outlet more than at any time since we opened."

In praising Ashmore's initiative, CBS/Fox marketing executive Steve Hampson says: "We are pleased to help dealers with promotion, particularly when dealing with someone like Ken Ashmore."

## LATEST

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## FEATURES

# How the Gilbert and Sullivan gamble paid off

WHEN EARLIER this year leisure group Brent Walker announced plans to film 12 Gilbert & Sullivan operas for television and video, there were those who had doubts about the commercial prospects of such an unlikely enterprise, writes *Chris White*.

Not so executive producer and financier George Walker or Emmy award winning producer Judith De Paul who were the main champions of the project.

And with five of the operettas — The Gondoliers, Iolanthe, The Pirates Of Penzance, HMS Pinafore and The Mikado — already available on video, and proving to be strong sellers at retail level, Walker and De Paul have no doubts that their gamble has paid off.

Certainly the project had a list of

plus factors — a line-up of "name performers" including Vincent Price, William Conrad, Frankie Howard, Joel Grey, Keith Michell and Alfred Marks . . . names not perhaps immediately associated with G&S but likely to attract consumer attention.

And stars from the world of opera, including Norma Burrowes, Kate Flowers, John Fryatt and Ryland Davies, have added to the prestige.

Added to that was the production talent of Judith De Paul who has won four Emmy awards in the US, for her NBC series Live From Studio 8H — including two for her as producer.

Her credits also include producing a TV tribute to Toscanini with Zubin Mehta and the New York Philharmonic Orchestra, and An Evening Of Jerome Robbins' Ballets

with the New York City Ballet.

The world of the arts is no stranger to De Paul, who was a soprano soloist with the Metropolitan Opera in New York for nine years.

The remaining seven Gilbert & Sullivan operas are currently in production at Shepperton.

De Paul comments: "From the start the series was conceived specifically with television and video in mind, and a major collaborative effort has been made to find new approaches to the productions without sacrificing their traditional qualities."

"What we have tried to do is take the most brilliant aspects of each of the Gilbert & Sullivan works, and create its own nest, its own visual and thematic environment."

She also points out: "Each of the



KEITH MICHELL as the Major General in *The Pirates Of Penzance*.

operas is produced to the same standards, with its own stage producer, choreographer and camera director. The performances are recorded live, although we have used a pre-recorded chorus in order to employ a combination of chorus and dancers."

The remaining seven operas in production are *Patience*, *The Yeoman Of The Guard*, *Princess Ida*, *Ruddigore*, *The Sorcerer*, *Cox And Box* and *Trial By Jury*. And De Paul

has no doubts that they will succeed.

"People forget just what a huge following there is for the works of Gilbert & Sullivan — their operas appeal across the board."

"When the whole project was first mooted George Walker did some research into the market and discovered that just about everyone was at least aware of Gilbert & Sullivan's music, even if they weren't die-hard fans of it."

A frightened young man stumbles through the night into a mysterious deserted mansion.

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Each track is vividly brought to life in a series of staggering video images: the spitefully vicious '*Heart in the right place*', the violence of '*Fascist faces*', the tranquillity of '*Carla Etude*', the disturbing '*Heels of the wind*', and more.

Ten superb songs make this specially recorded, west coast videogram, the ultimate Elton John experience.



Other new releases from Rank include '*Wolf Lake*' starring Rod Steiger, '*Tilt*' with Brooke Shields, '*Seven*', '*When You Comin'* Back Red Ryder' and the superb 1948 version of '*Caesar and Cleopatra*'

For more information contact your Rank Video Area Manager Rank Video Library, P.O. Box 70, Great West Road, Brentford, Middlesex TW8 9HR Telephone: 01-568 9222

## Molinare provided Stones spectacle

PROVIDING PICTURES for the world's largest television set may seem something of an achievement but for Molinare it is all part of what it sees as the naturally increasing sophistication of the facilities service it provides, writes *David Dalton*.

Molinare has always been quick to see the potential of new techniques — such as chroma-key in the past — and use of the 20-foot by 30-foot Mitsubishi Diamondvision screen, combined with Molinare's expertise in covering live rock and pop concerts, enabled the company to provide Rolling Stones fans with an added visual spectacular for the recent outdoor concerts at Wembley and Leeds.

Designed to give good reproduction in daylight the screen was mounted 70 feet above ground level and in providing distant fans in the huge crowd with close-ups of the on-stage action, it is Molinare's hope that this might be a more regular feature of large outdoor concerts in the future.

When witnessing the Leeds presentation — supposed to be a secret for the fans, as at Wembley — I was at first disturbed by the nature of the images it displayed but after getting used to the "colour dot" effect produced by the thousands of individual computer-linked light bulbs was very impressed by the clear accurate

portrayal of the events on stage.

The Wembley concert represented the first time the screen had been used for a live concert but other applications of the equipment are seen to be on-site display and advertising for all sorts of products.

Using a 19-strong crew, with three fixed position cameras and one roving lightweight camera, Molinare was able to produce not only visual close-ups for the fans but also an additional fund of video material to add to the wealth of Stones' footage already firmly locked in the Stones' organisation's vaults for future exploitation.

Part of Molinare's expansion has involved the recent appointment of Olav Wyper as marketing director and Anne Newcombe as director of post-production. Each has particular skills to add to the Molinare team — Wyper has a long background in record company administration and band management, while Newcombe has spent 19 years in film and television, the last 12 of which were concentrated on video production.

Their appointments come at a time when the company is planning the launch of a significantly upgraded complex to augment the existing facilities which should ensure Molinare's reputation of keeping up with — if not staying ahead of — new developments.



THE MITSUBISHI screen used by Molinare at the Stones' Leeds concert.



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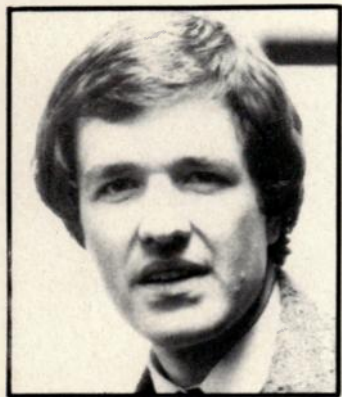
## FEATURE

# Verdict on LaserVision

THE CYNICS who have continually forecast the failure of the video disc will have been surprised to learn that Philips is launching its LaserVision system on a national basis.

However, their pessimism seems to be largely borne out by the early reaction to the product's limited launch in London and the home counties, according to research carried out by *Video Extra*.

Most dealers, although sympathetic to the product, report disappointing sales after an initial flurry of interest, and attribute this mainly to the fact that unlike cassette systems the LaserVision system cannot be used to record, it



IAN GRAY: "With piracy rife, it's in everyone's interest to make the disc work."

can only play back pre-recorded discs.

"The first thing people ask is 'Does it record?' because they've been conditioned by VCRs," says Zulfi Khambati of REW Audio Visual in London's Tottenham Court Road.

REW has sold about 13 players and an average of four discs for each machine — very respectable figures when many outlets have shifted only one or two units.

Khambati's reply to those customers who are put off by the lack of a recording facility is to ask: "Does your record player record?"

He sees a big future in music programmes on disc and 50 per cent of his sales have been in music-related titles.

"Tape is nowhere in comparison with the disc sound quality, even with noise reduction features," he maintains. "Music is going to help the system a great deal. But it needs backing by the record labels."

At Rediffusion in Regent Street customer enquiries "dried up altogether" after the launch, says Len Onyett, who sees price as a major stumbling block. "Because it doesn't record it is seen as 'half a VCR', so people feel it should be half the price," he says.

"Of course, companies have to charge a lot for new products to start off with, but lay people are not concerned with companies recovering their initial capital, are they?"

Like many dealers he sees LaserVision as "a good product which deserves to get off the ground", and regards the slow sales as "not an abnormal reaction" to a new product.

Many dealers are worried by the poor availability of video discs. This is blamed partly on the conservatism of video companies, but there have also been problems in obtaining supplies of advertised discs.

"The biggest single problem to begin with was that the stuff just wasn't available," says Pete Stone of Kensington's Video Palace store, who reckons he is selling two dozen

LaserVision is to go national from October, with Philips aiming to build dealership up to 1,000 outlets, and a renewed advertising assault can be expected.

Yet how successful has the new video disc system been so far and what are the prospects for its future penetration? Some cynics feel they have seen their prophecies fulfilled by what they see as a disastrous opening few months for sales, while others feel it is much too early to properly assess the impact of such a new product.

Does LaserVision really have a future or is Philips merely soldiering on in an attempt to justify an investment of more £100m?

To assess the disc system's performance SIMON STEELE has polled a number of key LaserVision stockists. Philips' Jimmy Dunkley also provides his own assessment, while mixed reports have emerged from Pioneer in Japan.

discs a week.

"Philips sent one copy of each disc to dealers free so we had stock to begin with, but then we weren't able to re-order. There's still a few we haven't had through yet," says Stone.

He also says enthusiastic customers are frustrated that titles aren't being made available faster.

Robin Wells, who handles video at HMV's prestigious Oxford Street store, says he is "very disappointed" with the availability of advertised software, and refers to "playing tennis" with suppliers, finding the video companies blaming Philips's Blackburn pressing plant for the delays and vice versa.

Philips's policy of selling both players and discs together has also run into problems.

The John Lewis store in Oxford Street has refused point blank to deal in software, while Harrods has split the two, selling players (12 so far) through the TV and radio department and discs through the record department.

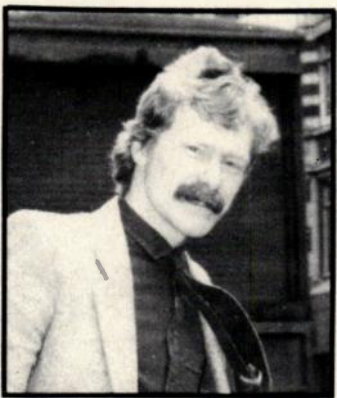
HMV Oxford Street, primarily a record store, which has sold about 10 players, and 250 discs has announced its intention to concentrate on discs in the future, with hardware sales "a nice add-on", according to general manager Chris Rimmer.

Meanwhile, natural software outlets such as record shops are in danger of missing the video disc boat while cautious hardware stores are tempted to stock just a few discs since software is an alien product line to them.

Nevertheless Philips is sticking to its "software-with-hardware" policy for the nationwide launch.

Individual software distributors, not Philips, are supplying the discs so any dealer could stock them, yet Philips' system of nominating outlets for the machines has operated in favour of the hardware suppliers becoming the natural software stockists.

Dealers note that the disc's main strengths of price and quality have left an impression — but not enough to tempt the "window-shoppers" to part with their money, despite the huge advertising campaign.



PETE STONE: "Enthusiastic customers are frustrated that titles aren't being made available faster."

Players are selling for the recommended prices of £449 for the standard VP 600 and £499 for the VP 700 with remote control.

Discs vary from about £16 to £18 for single discs, to about £22 for double-disc programmes such as *Chariots of Fire*.

"These prices will help the outright sales market in video, which will make it less worthwhile for pirates," says HMV's marketing director Ian Gray.

"And with more titles coming out on disc only, piracy will be more easily apparent. With piracy so rife, it's in everyone's interests to make the disc work."

One dealer reported a software anomaly whereby *The Blues Brothers* was advertised, packaged and sold as a stereo title, only to be returned by the irate customer who complained that the title was in mono.

A play on the stores machine confirmed the fact.

Philips has since explained that the original tape submitted by the supplier — CIC — turned out to be in mono, although it should have been a stereo title. It was too late to change the packaging and advertising by then, but this will be corrected in the future, according to Philips.

On the hardware reliability front, reports have been favourable — a few dealers reported the odd faulty machine.

"One went back but generally it's been very good," says REW's Khambati. "All the remote control machines have been no problem. We've had a machine on demonstration all the time ever since the launch, from 9.30am to 6.00pm every day and we've had no trouble."

Several dealers complain that feature films are not in the one-hour "active play" format which allows features like still frame and slow motion. This facility is restricted to sport, some music, special interest and children's programmes, while films are on the two-hour "long play" discs.

However it is recognised that active play feature films would be more expensive.

Despite the disc system's several advantages over tape systems sales seem to be largely restricted to what one dealer called "the Joneses" — those who like to be first with a new product whatever the price, and the "video nuts" — enthusiasts who have been waiting a long time to get their hands on a player.

Derwents of Kensington report "a tremendous amount of enquiries" from the general public, but only one sale, while Tele Tape Video of Golden Square in central London similarly finds "a lot of people checking it out", but the shop has so far been unsuccessful on sales.

However it is the general market, rather than the hobbyist sector, which Philips is going to have to attack if its massive investment in the system is going to have any hope of paying off.

**JIMMY DUNKLEY, divisional director, Philips Audio & LaserVision:**

"We've done our own research on retail outlets and in general we've had positive support from retailers, who have shown confidence in the quality of the product."

"We've been hammering in the importance of presentation and display to them very hard. When you've got an innovative product there's a learning curve at the sharp end for both the retailer and the consumer."

"As regards disc availability, we've delivered nearly 100,000 albums and over 100 titles are now physically available."

"At the beginning we told dealers we would have 60 to start with, but that more would be released during the few weeks after the launch."

"We had a problem in August and the factory shut down so we couldn't supply the whole 120 titles."

"Dealers order from the companies, not us, and for the dealer it's a matter of building up communications with the programme makers. Many of these relationships are new ones with many retailers not previously dealing with the software suppliers. And retailers have had to make tough decisions about which titles to stock."

"I acknowledge that there have been problems, but these will improve with time. There is now ample supply of the titles which are available."

"As far as sales are concerned, we had an instantaneous response to the launch and the flow of customers is encouraging. The trend since the launch has improved — July was better than June, so the trend should improve progressively when we go nationwide."

"Research has shown that we achieved more than a 70 per cent awareness among males after the launch, which is also encouraging."

"However we're selling a brand new idea, and the customer is torn between LaserVision and VCRs, hi-fi and other consumer products, and money is hard to come by... the customer needs time to decide."

"You can't expect him to say immediately 'Right, I'll have it.' So we're not disheartened by the sales figures."

"I've always said that it will be a slow burner... until it catches fire!"

"In general the indie retailers, where the proprietor is also the manager, have been doing better than most. The rental companies have started slowly, but we expect these to move forward aggressively when we go nationwide."

"We delayed the launch because the albums were not available, but now we have ample albums to cover the nationwide launch. The supply is so good we've been able to do the launch in two phases instead of the planned three."

"We've had no problem with retailing interest nationwide, with a number of dealers enquiring when they can start."

"The catalogue will rise by 100 to over 200 titles by the autumn and we expect to have a couple of new programme owners in soon."

"We also plan to co-finance special interest programmes to encourage their growth, and a LaserVision launch in Germany in the autumn is expected."

"I'm not prepared to quote sales figures except to say we're encouraged by the trend, not discouraged. We have no problems getting players or albums and no software suppliers have backed off — it's just that it'll take time for the consumer to make up his mind."

"And the situation in the US is not as bad as people make out — they're doing terrific business in discs."

"About five discs have been sold for each player here, over about 25 working days, but over a 12-month period it could be 25-30 discs per player if the US experience is repeated."

"We recognise that it's tough but we're not wavering. We'll have spent £3m on the launch by the time we finish this year, with an investment in the whole project of £100m from start to finish so far."

"When and how big it'll take off is difficult to predict, but certainly we have a golden opportunity in the UK to make it uneconomic for a second disc system."

## Pioneer confident of Japanese prospects

**TOKYO:** Despite reports that the video disc market has failed to live up to expectations, the Pioneer Electronic Corporation is confidently estimating that it will consistently gain popularity over the next two or three years and has launched a heavy promotional drive to boost sales.

The company is sure that sales of its LD-1000 player will increase to 3,000 units a month by year end, rising to 5,000 units next year.

Sales projections for the LD-1000 were 5,000 a month following its launch, together with 70 software titles, in October 1981. Although this target was reached in the first month, subsequent sales have averaged between only 2,000 — 3,000 units.

Now Pioneer hopes that other electronic companies will enter the video disc market, thus boosting interest in the system.

The promotional drive is being co-ordinated by a 136-strong sales team. Demonstrations are being held in hotels with the co-operation of dealers, before audiences of between 150-250 potential customers.

Although the main outlet for Pioneer's software is now concentrated on audio-video hardware retailers, the company is now negotiating with the Shinseido Company — the country's largest record chain, with almost 150 stores — as a potential product outlet.



# LIGHTNING CONSOLIDATES VIDEO DISTRIBUTION SERVICE

Lightning have strengthened their position as the UK's leading cash and carry video wholesalers with an expanded range of products and services.

This is confirmed by the growing number of customers benefiting from Lightning's **TOTAL** service.

## To the video trade

Full details of our service are outlined in this newsletter, so why not contact us now as we all prepare for the busy sales build up to Xmas. Our telephone sales girls eagerly await your call.

## PRICES DOWN!!!

Lightning are delighted to announce **reductions** in trade prices of Intellivision's master console by £20 to £129.98 and the Game and Watch range of hand held video games by £2.76 to £11.23 each.

## Home Computers Now Available From Lightning

In addition to being main wholesalers to the video and record trade for their game cartridges and console, agreement has been reached for Lightning to supply video dealers with the exciting Atari home computer system (see back page). With popularity rapidly increasing in home computers this competitively priced system is an ideal additional line for the active video retailer. Send for full details now or see us on our stand at the video software show.



## THE GREAT GAME & WATCH RANGE

Heavily promoted and heavily in demand



### SNOOPY TENNIS

(Ref 41-15) £11.23 + VAT (SRP £19.95)

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(ref 41-3) £11.23 + VAT (SRP £19.95)

The Game & Watch bandwagon continues to roll. Each new game is a sensation. And none more so than Snoopy Tennis and Fire. The *genuine* all-year-round best seller.

## LIGHTNING APPOINTED BBC VIDEO WHOLESALE

The full range of BBC video tapes are now available from Lightning. Best sellers include 'The Royal Wedding' (BBC 5013 — £35.76); 'Great Railway Journeys' (BBC 1008 — £33.86); and 'Children's Favourites' (BBC 9000 — £27.99). Tapes are available in both formats (VHS (V) and Beta (B)) with 'Children's Favourites' also available on video disc (VL).

Many exciting programmes are scheduled for future release and we are pleased to be appointed wholesalers for this prestigious range.

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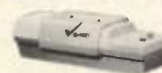
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A less expensive Vid-test is now available from Lightning utilising a wall-bracket instead of a stand (see inside).

Vid-Test has already proved itself to be an essential item for all video retailers.



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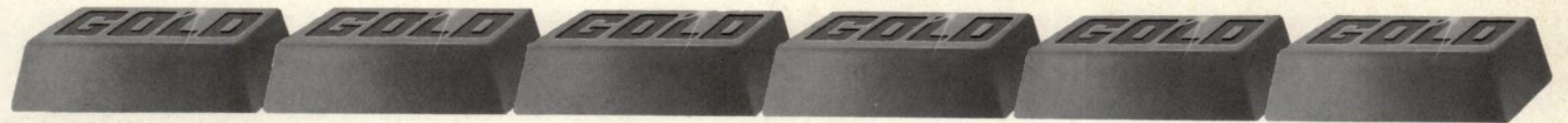
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**THE BROTHERS**, Barrie (seated) and Tony Gold, have built S Gold and Sons into arguably the largest and most successful video software wholesaler. They are pictured hard at work as usual.

# Golds are first in efficiency and experience

IT IS no idle boast when leading video wholesalers S Gold and Sons maintain: "Everything in our warehouse can be in your shop tomorrow".

That is the message for dealers at the Video Software Show at Heathrow and it is backed up by Golds' 24-hour delivery service via Courier Express. And just to prove how efficient the service is a telephone link has been set up so that any order taken at the show before 4.30pm will be delivered and next day.

Golds are able to provide such an efficient service because they are able to offer more experience, more titles, more tapes, more service, in fact, more of everything that adds up to a software distribution service which is second to none.

The S Gold and Sons stand at the Heathrow Penta is W16 located in the Wessex Ballroom and as well as participating in the show as exhibitors, the company is taking part in the seminar on retail management, presenting a paper representing the wholesaler's point of view. National sales manager Bert Hamilton and members of his sales team will be available at the show to take orders and provide information on the Gold service.

Soon after the Software Show Golds itself will hold

its first ever sales conference at the Kenneth More Theatre in Ilford. The conference is yet a further step in the constant effort to improve the wholesaling operation and a guest speaker from a software distribution company, as well as all sales reps, will be invited.

While S Gold and Sons already have an excellent team of sales reps, the company is looking to increase the number to provide even more comprehensive coverage — both for the retail customers and for the labels it distributes.

## New premises

As well as new reps, Golds are actively looking for new, larger premises near their current Leytonstone headquarters to cater for expansion. Yet any expansion will take place in a controlled way and both customers and suppliers can rest assured that control of the wholesaler's future will remain firmly in the hands of Barrie and Tony Gold — under whose personal direction S Gold and Sons has performed so impressively.

## VCL PICKS GOLDS FOR 'SPECIAL SERVICE'

THIS AUTUMN marks an important deal in the development of S Gold and Sons whereby the company becomes one of three wholesalers to effectively provide a special service on the VCL Video catalogue.

VCL's John Pointon explains: "We deal with more than 20 wholesalers and are looking at certain companies to provide the mainstay of our distribution."

"We have witnessed the initial stocking of product in the shops and it is part of VCL's growth to adopt a more professional attitude to the distribution of our catalogue in the UK."

"We have closely watched the market for a number of months and have been impressed with the market penetration and genuine copy depth — not only of our product, but also of competitive product."

## Full range

"VCL has a very wide ranging catalogue of more than 260 titles and in their way the wholesalers will be taking some of the responsibility off our hands, helping to increase our place in the market. We can be confident that this combined salesforce will be making our titles known to the dealer and will make available point of sale material to help increase public awareness of our wealth of titles."

Commenting on the deal, S Gold and Sons managing director Barrie Gold says: "It is a very significant step — one that I think other companies will follow."

"I believe that there are far too many wholesalers and far too many doing just a new release service, whereas what VCL needs are wholesalers providing an all round wholesaling operation. When a company has lots of back catalogue, it's not possible to survive just on new releases."

"S Gold and Sons will be providing a full range of VCL product. We sell a lot of VCL back catalogue — in fact, sometimes in greater quantities than new releases."

"VCL is also probably as worried as others that it wants to be sure it is dealing with wholesalers who will be in a position to pay."

"I think it might be a little early in what it is trying to do, but in the long run it is certainly the right thing and I don't think it needs more than three wholesalers."



**SALES REPRESENTATIVE** Don Gosnell is the winner of CIC Video's recent Double Take competition for wholesalers' reps, providing tangible evidence of the S Gold and Sons sales team's selling ability.

Golds enjoy a challenge and the rep for Leicestershire, Cambridgeshire, Suffolk and Norfolk won his prize — a holiday for two in Hollywood — for selling in the greatest quantity of Double Take packages of CIC product.

Gosnell is pictured (above, third from the left) being congratulated on his win by CIC Video managing director Laurie Hall. Also pictured are S Gold and Sons managing director Barrie Gold (far right) and the company's sales manager Bert Hamilton.



**FOR CUSTOMERS** who cannot wait even for Golds' 24-hour delivery service, there is always the facility for dealers to come to the Leytonstone warehouse (above) and pick their own product.

## COURT VICTORY

S GOLD and Sons won what they regarded as an important victory in a recent court case in which they appealed against a magistrate's destruction order on more than 80 titles seized by the police.

The wholesaler based its case on the fact that the magistrate's court had issued the destruction order without even viewing the tapes. The stipendiary magistrate hearing the appeal agreed with this line of reasoning which resulted in his having to spend two weeks watching the small screen.

In the end the stipendiary magistrate confirmed the destruction order on only one tape, with another two conceded by Golds because of time delays in confirming the British Board of Film Censors' certificate.



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*AS VIDEO wholesalers Golds have been very selective about exclusive distribution deals and agreement was reached with Magnum Video earlier this year. Pictured celebrating the deal in appropriate style are (left to right) Barrie Gold, Magnum's Simon Thornton-James and Bert Hamilton.*

#### FROM OPPOSITE

beginnings of Barrie and Tony Gold's retail experience, learning the trade at their father, Sidney's Ilford grocery shop. That changed to the newsagency, confectionery and tobacco business in the early Sixties and was soon followed by expansion into a second shop in Leytonstone, East London, which now forms part of the wholesaling headquarters.

Record retailing became a part of the business with the pop boom of the mid-Sixties and progressed quite naturally to include the wholesaling of records as demand from local traders grew.

The wholesale side of the company gradually took over during the Seventies as Golds became more expert, took on a wider range of record labels and gained enquiries from more customers further afield.

The Leytonstone premises expanded in 1978 when the acquisition of the shop next door provided the present 2,500 square foot warehouses and increased office accommodation.

#### Potential

The advent of video was a happy coincidence with the decline of the record industry which squeezed wholesalers' margins and volumes and Barrie Gold can thank his curiosity for the company's early involvement in what was viewed as a highly speculative entertainment medium.

He bought a VCR himself and was so struck with the potential that he decided to gamble on video, offering what few titles were available at the end of 1979 to customers who showed an interest.

An acquisition at least as valuable as the computer was the relationship formed with Bert Hamilton who got to know the Gold brothers by trying to sell them World of Video 2000 product. The Golds were impressed with his knowledge of the specialist video retail market and offered him the chance to act as their sales manager with the brief to expand as rapidly as possible the list of accounts.


Before Hamilton introduced his contacts most sales were going through record shops who were making the switch to video.

As more software distributors came on to the market the

TO PAGE SEVEN

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FROM PAGE FIVE

## From speculation to sophistication

Golds' reputation for being prompt and reliable payers stood them in good stead when they wanted to increase stocks of what were expensive items compared to records.

Like many successful businesses there were times when cash flow threatened to drain out faster than it was flowing in, but they survived and the software companies recognised the valuable contribution Golds were making in satisfying the growing demand by giving some favourable terms.

Autumn 1980 was another milestone in the company's progress as a few blockbusters started making their bow on video, enticing many sceptics into getting the hardware.

S Gold and Sons has never been a company to try to run before it could walk and it was not until the beginning of last year that it was acknowledged that video was taking over from records and that a major reorganisation of the warehouse was necessary. Now a quick glance into the warehouse would quickly reveal that S Gold and Sons' impressive stock of pre-recorded cassettes, blank tapes and accessories are firmly there to stay.



THE INTRODUCTION of a computer was an important step in the company's expansion and pictured inspecting the records is MD Barrie Gold.



AS RECORD buyer Stuart Persky (above) has a large hand in keeping Golds' record distribution arm ticking over.

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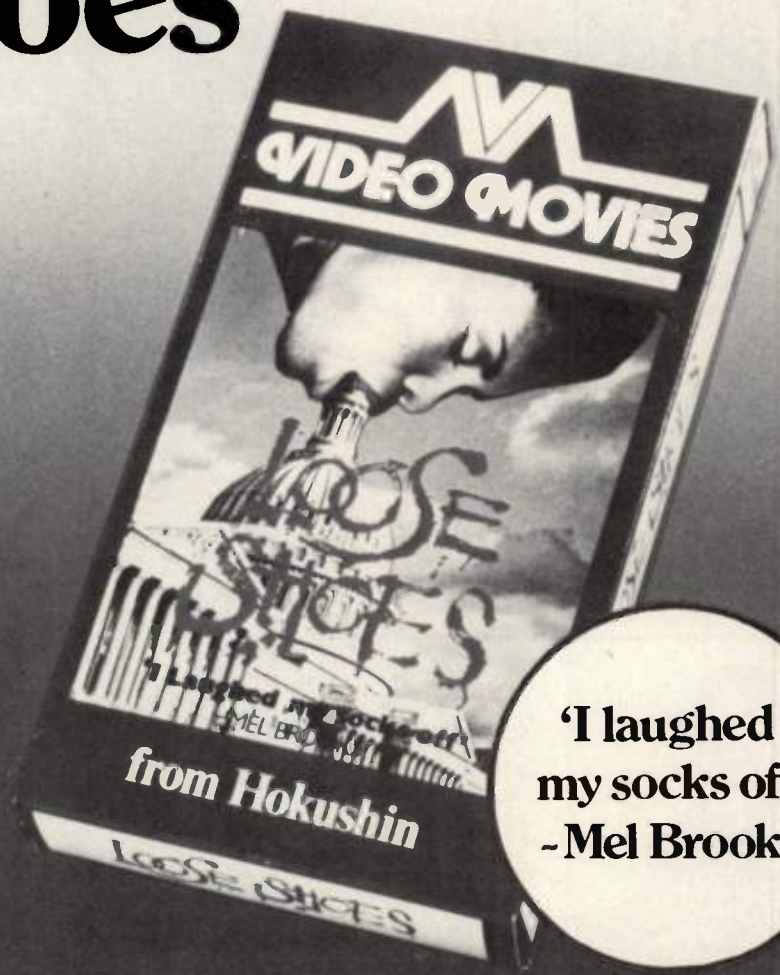
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S GOLD AND SONS ADVERTORIAL 7



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# Facing the future in a fast changing industry



*As head of one of the leading video wholesalers BARRIE GOLD (above) is in a strong position to comment on the current state of the trade and here he also describes how S Gold and Sons plan to continue to adapt to the ever changing face of the industry.*



HELPING TO keep the wheels oiled at S Gold and Sons are administrative secretary Brenda Sales and computer clerk Don Davies (above).

ANY VISITOR to Barrie Gold's office could not fail to wonder at the amount of paperwork cluttering up his desk, providing an indication of how busy the S Gold and Sons managing director has become.

On top of the pile is likely to be a computer print-out which he regularly studies as intently as if he were looking to see if his Premium Bond number has come up. The use of the computer is just one example of the way in which Golds have adapted to the fast-changing conditions in this relatively new industry.

One use he would like to put it to, with the co-operation of the distributors, is for the administration of pre-release deliveries of stock. At the moment distributors are very reluctant to deliver product before the official release date, but Gold says: "If they sent us stock well before release, the computer would enable us to guarantee that we wouldn't send it out before the due date. It would certainly help us to plan ahead."

Although he is aware of latest advances in the business, it is in the nature of the company not to rush into things and Golds built up a steady video trade before making the necessary heavy investment in computer technology.

That same caution applies to the acquisition of stock and, as many suppliers have discovered the hard way, Gold is not impressed by minimum order stipulations.

"We're not out to impress anyone with our buying power," he explains. "Buying power comes from regular re-orders of successful product."

"There are so many software companies it would be impossible to give big orders for all new product to each one. I monitored my phone calls one day recently and worked out that I received calls from 37 different software companies."

Having said that, Golds are well known for their extensive range and depth of stock — a feat achieved purely by sensible buying policies. And this happy situation allows Barrie Gold to boast: "If a tape is available for sale to a wholesaler, and from a recognised distributor, we'll stock it — provided, of course, we think we can sell it."

## Back catalogue

"With 20 or 30 new releases a week it has become a flavour of the month business and so we're not interested in older stuff generally. Nevertheless, we do provide a back catalogue service which is very important to the distributors, particularly those with larger ranges."

"If we haven't got a title, we make sure we get it — and before anyone else."

"We certainly have no intention of disposing of small profit lines, which is why we continue with records. Even Thorn EMI product, which provides the lowest possible margin, we continue to stock to maintain the full range of product."

The slump in the record industry contributed to the company's decision to make a major switch to video, yet Gold confirms that there will always be a record arm of S Gold and Sons — for purely business not sentimental reasons. The record distribution side is more the domain of record buyer Stuart Persky, while Barrie and Tony Gold concentrate more on video.

"Our record side is improving now, running at 25 per cent up on last year," Barrie Gold reports. "There are actually a few video dealers moving into records that we have been able to cater for."

There is also another kind of disc that Gold has considered carefully — the video disc — and he says that the company will move into the video disc market with Philips' LaserVision product of the eight video software owners from September 1.

"If the video disc is going to be successful, we're going to be there," he adds.

It is certain that one scheme S Gold and Sons will certainly *not* get involved in is leasing and Barrie Gold remains one of its fiercest opponents.

"I don't think leasing is in the interests of the dealer or

TO PAGE 19

# THE BIG MOVERS

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# The way we work

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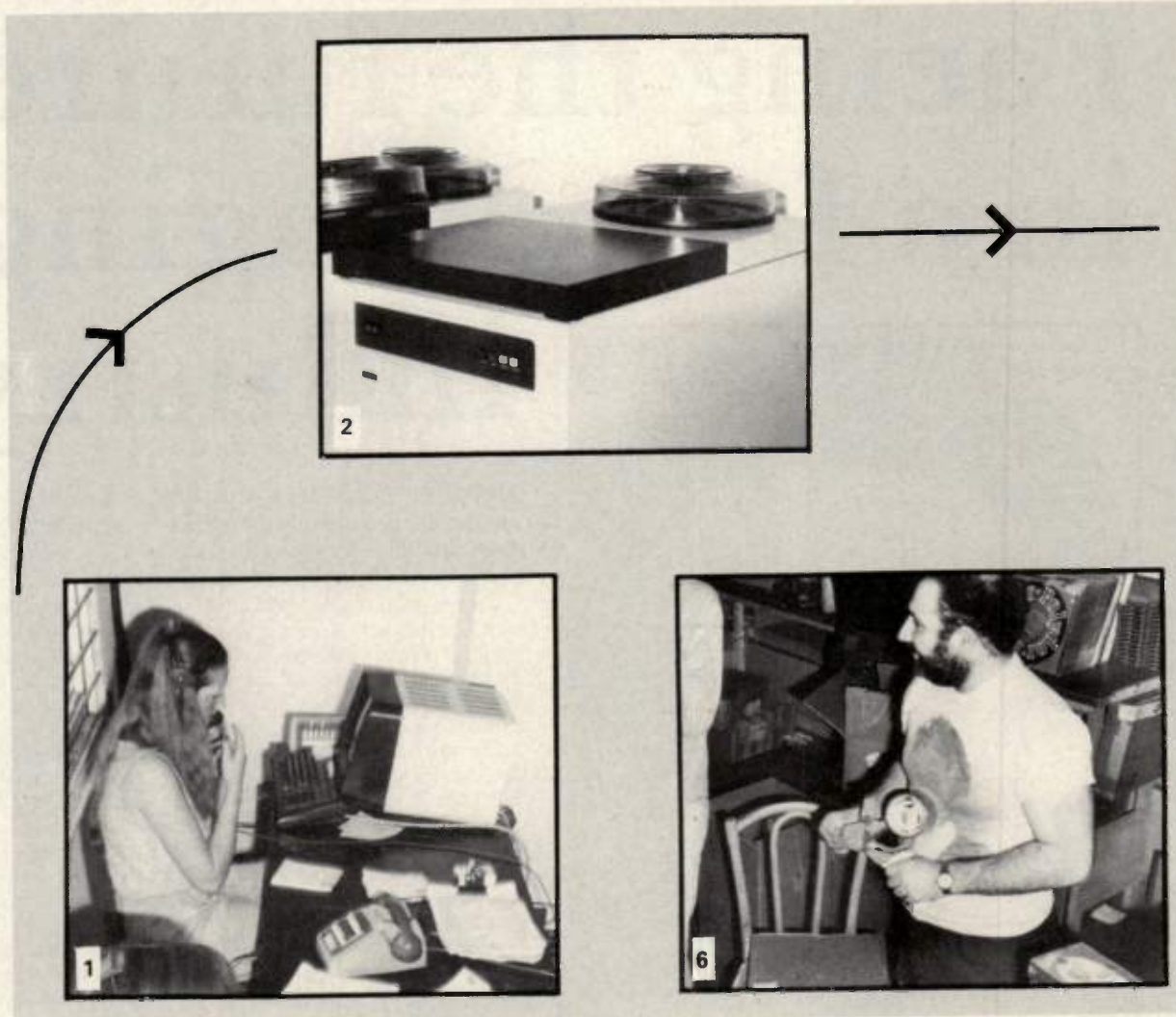
At first sight it might appear that there is no system and that chaos reigns, but anyone coming away from S Gold and Sons' Leytonstone warehouse would leave suitably impressed with how smoothly everything runs and at how everything gets done — and accurately!

If the company has sacrificed appearances for efficiency, then it is the retail customer who benefits, for the system was set up with the dealer's needs prominently in mind.

That philosophy is evident to any telephone caller because there is no fencing first with a busy switchboard. Reflecting the desire to maintain strong sales contacts, all calls go through to the telephone sales department in the first instance (1). If there are calls for other departments, an internal telephone system is used to alert the relevant person that an incoming call is waiting on a particular line.

This is Golds' way of giving important sales enquiries priority.

That attitude is carried through into the telephone sales team's response when activity hots up. If all the computer screens are being used, the customer's telephone number is taken and one of the tele-sales girls will call back at the earliest opportunity to take the order.



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The order is placed directly on to the computer and the sales girls are also able to give customers plenty of information about new releases and stock availability.

The computer — a £60,000 investment which has revolutionised the business — takes over (2).

As the order is processed in tele sales, it is simultaneously printed out on an order sheet in the warehouse, so that it can be immediately attended to by the warehouse staff (3). Four copies of the order are printed out to cover all customer invoice, accounts and stock records requirements.

For ease of picking orders stock locations in the warehouse are detailed on the order and numbered in the warehouse so that a complete stranger could pick up an order sheet and go straight to the right racks and complete the order (4). Yet, of course, the warehouse staff at Golds know the stock so well — even though the turnover is so high — that they could almost pick the orders blindfolded.

Just in case someone were to try it blindfolded there is a mandatory double check on all orders after they have been picked but before they are packed (5).

"Mistakes cost us money and time, so we don't make mistakes," says Tony Gold, who is in charge of the warehouse and distribution. "It is cheaper to do it right first time than to do it wrong," he adds simply.

The final stage is the packing of product for despatch via Courier Express which provides a flexible enough service to make more than the usual one call a day if the need arises (6).

There is just one thing allowed to interrupt this smooth process — if a delivery of stock arrives, everyone in the warehouse "downs tools" to get the new stock in as quickly as possible and the whole process slips into gear once more.

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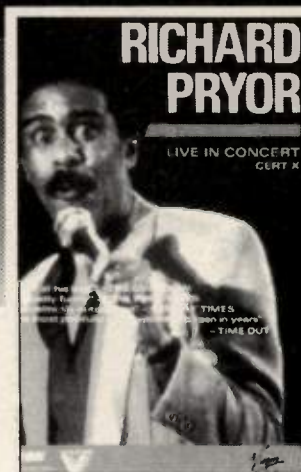
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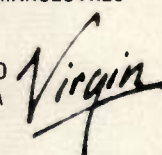
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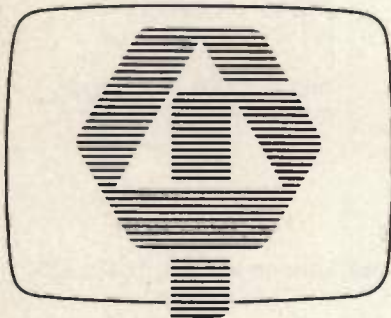
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# Steady expansion — the key to Golds' sales success



**BERT HAMILTON**, S Gold and Sons national sales manager. As well as a busy career in video he also finds time for an active life in local affairs as a local councillor and former mayor.

BERT HAMILTON'S sales philosophy is: "The customer wants his order today but will grudgingly accept it tomorrow."

That attitude has fashioned S Gold and Sons' whole approach to wholesaling video cassettes and means that the dealer's needs are always placed paramount.

The sales team — headed by Hamilton — has been an important factor in the company's success, yet Hamilton reckons: "We can improve even more on the service we're offering. We want to get some more reps in particular areas and we're still in a period of expansion."

"The aim is to provide a full nationwide service with reps because geographically we can cover the whole country, say from Dorking to Durham, with a next-day delivery service."

Golds' reps are retained on a commission basis and as such are free agents, though they are not allowed to sell video software for anyone else.

"The loyalty of reps is shown by the fact that when they come to us, they are paid well, they stay and have no idea of going anywhere else," says Hamilton.

To maintain that loyalty and keep the sales team fully informed the company is holding its first sales conference this autumn, though each rep already receives a weekly mail shot of information sales material.

"As I am on the ground as a salesman myself, as well as being sales manager, I know what they want and need and I can provide them with the weapons to sell," explains Hamilton.

Hamilton has been acting as sales manager for S Gold and Sons for two years but his involvement with the video industry goes back further than that.

After selling a line of budget audio cassettes, he joined Ray Linton who now runs the Victor Video distribution operation. In those early days there was more or less only VCL and Intervision on

the market and it was a matter of trudging round film companies trying to get rights to films.

Hamilton picked up most of his knowledge and contacts as sales manager for Video Warehouse, which later changed its name to World Of Video 2000, but by July, 1980, he decided it was time to strike out on his own. He formed Astrovideo and within a few months was providing a consultancy service as sales manager for Golds.

## Measured progress

"After getting the operation off the ground, we took on the first rep at the turn of the year, then in the middle of 1981 took on the next two," recalls Hamilton. "In the autumn of last year we engaged a few more and by February of this year we were for the first time feeling our strength and felt able to participate in the Video Software Show at that time."

"We had enough reps on the ground to cover the event but still couldn't take anybody from the Leytonstone premises because we were too busy and the operation is run on a tight rein."

That is one of the main differences, Hamilton feels, between S Gold and Sons and other wholesalers in that progress has been measured and expansion steady.

"We haven't splashed out on the extravagance of a lavish brand new warehouse or taken excessive advertising."

"The company has done what it can afford and handled what it can cope with and that policy will continue to pay off for our customers and suppliers."

## GOLDS' SALES TEAM

THE MEMBERS of S Gold and Sons' expanding sales team are:

**Bert Hamilton** (national sales manager) — covering the West End and most of central and east London, plus Essex.

**John Clark** — South London, extending as far as the M26, M20 and A247.

**Ray Brown** — Devon and Cornwall.

**Don Gosnell** — Leicestershire, Cambridgeshire, Norfolk and Suffolk.

**John Clemens** — Northamptonshire, Bedfordshire and Hertfordshire.

**Warren Leven** — North London and Middlesex.

**Michael Evans** — South Wales.

**Eddie Harris** — East Sussex and Kent.

**David McCance** — Dorset, Hampshire and Wiltshire.

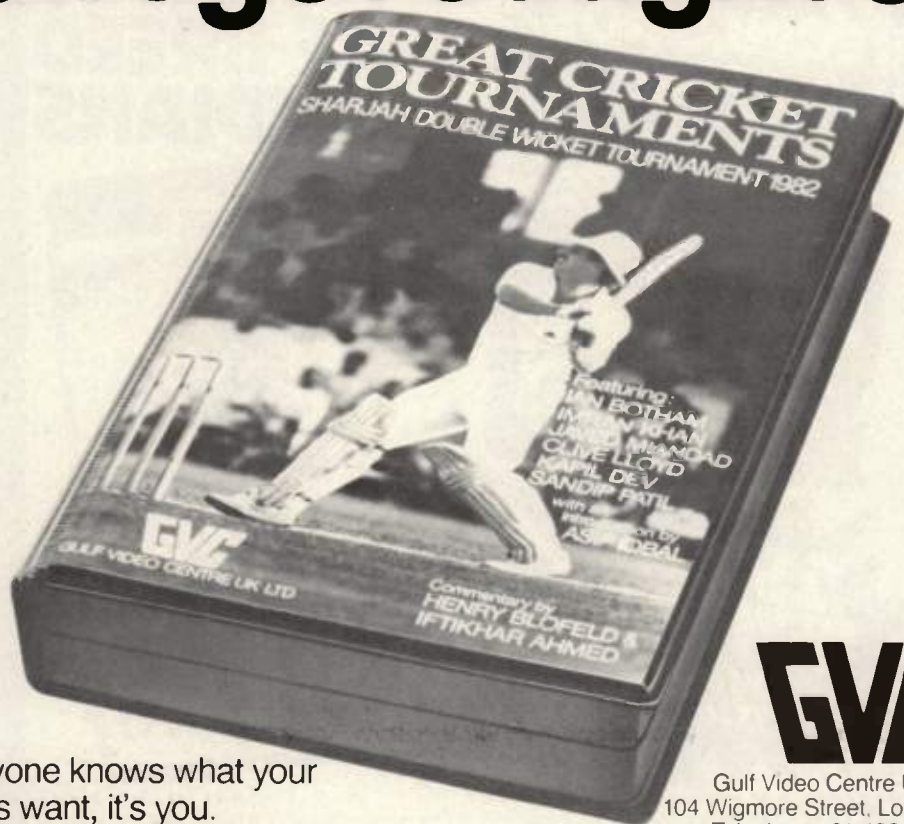
**Trevor Smith** — Lancashire.

**Tom Dune** — West Midlands and Warwickshire.

**Colin Reed** — in tandem with Bert Hamilton, covering the West End and most of central and east London, plus Essex.

**Eddie Tarwinski** — Scotland.

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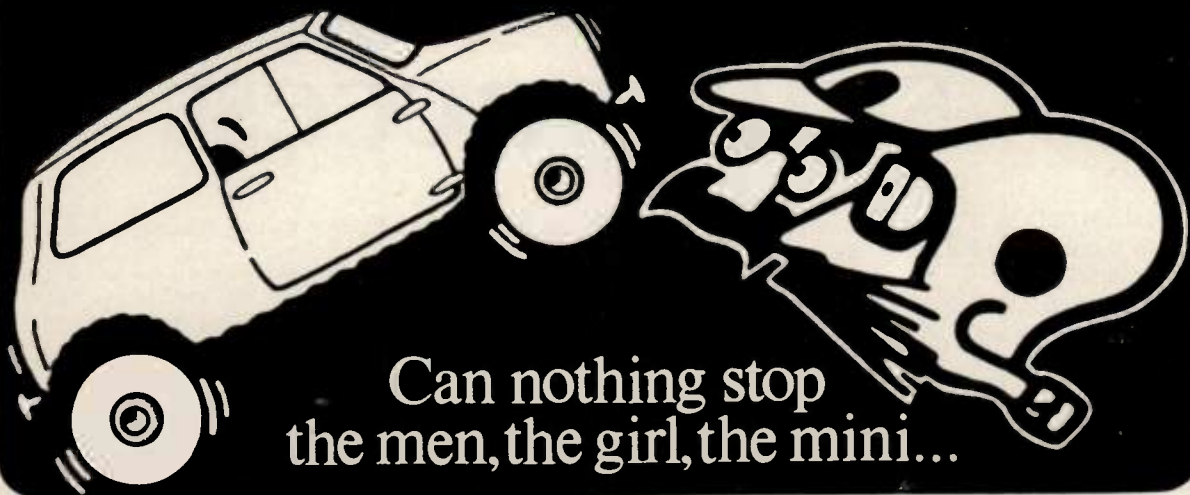
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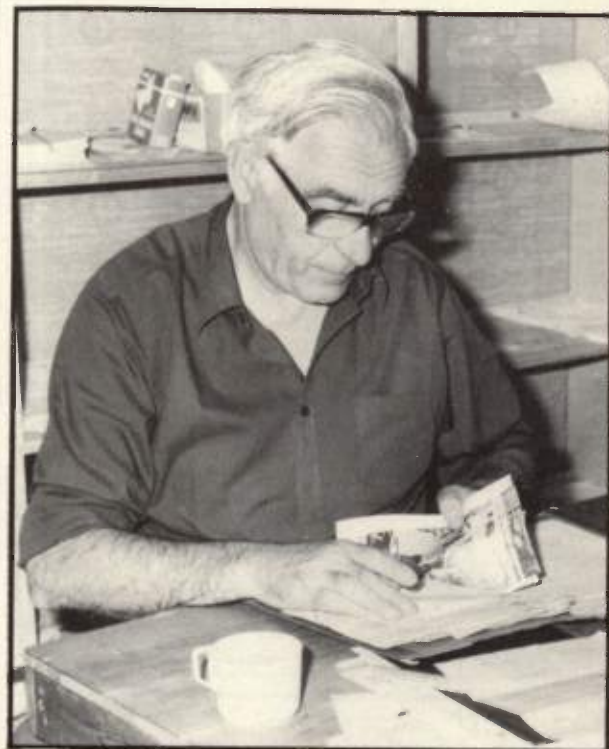


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## Why Golds play 'hard but fair' on finance



VIC BURGESS: 'We have to keep on top all the time.'

ASK ANYONE in the video industry and they will confirm that S Gold and Sons has a reputation for paying its bills on time.

Yet this rule of prompt payment also extends to the wholesaler's customers in order to maintain the necessary cash flow. "We're hard on money — very hard, but fair," says Tony Gold, outlining the Gold philosophy.

Keeping a tight grip on credit control is the responsibility of Vic Burgess (above) who has been with the company for four years.

"We have to keep on top all the time," he confirms. "We provide a 24-hour service and have all the latest titles, so it is vital that we have the money flowing in consistently in order that we can continue to provide that level of service."

The whole credit control process begins when a retailer applies for account facilities.

"The application comes in accompanied by two trade references from companies the retailer has dealt with on a regular basis," explains Burgess.

"Payment is due within seven days of invoice, according to the individual customer's credit limit."

"The moment payment falls behind the account is put on 'stop' and a chasing letter goes out. If payment is then not made, a second chaser goes out. If the account is still not settled, the matter is put in the hands of a collecting agency to obtain recovery of the outstanding amount."

One of the benefits of the computer system at Golds is that a reminder about any accounts on "stop" can be put through the computer for easy access to all staff.

"Any account that goes on 'stop' immediately becomes a cash customer and remains that way until the account is settled," says Burgess. "If it gets to the stage of a collecting agency being brought in, then the customer is never accepted back on a credit basis."

This strict interpretation of credit control procedures may seem hard but it provides the cornerstone of the first class service the company is able to provide.

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# Salutes for the Golds success story

As a video software wholesaler S Gold and Sons is a valued part of the distribution network for many software companies. But do not merely rely on their word for it — read for yourself what the industry thinks, in the words of some of its leading personalities.

**MIKE GOLEMBO, marketing manager of Polygram Video:**

"We are pleased to be associated with the professionalism which S Gold and Sons has shown consistently since the inception of video. We congratulate them on being so successful and we hope we will maintain the same happy and fruitful relationship in the future."

**WALTER WOYDA, managing director of Precision Video:**

"We've worked with S Gold and Sons for some considerable time and I'm pleased to say they have always shown good co-operation and liaison in helping to make our titles successful. The company is efficiently run and is a good, tight outfit."

**LAURIE HALL, managing director of CIC Video UK:**

"We helped to introduce Golds to video,

so maybe we could claim some of the credit for the company's success. Seriously though, from that early introduction they have built up a thriving business and are to be congratulated doing so well.

"You never hear anything but good about Golds and Barrie runs a thoroughly professional operation. They stock across the board, but sensibly, and provide a first class customer service."

**JOHN POINTON, head of sales of VCL:**

"The market penetration and genuine copy depth of S Gold and Sons is certainly impressive and Barrie's achievements are highly thought of in the industry."

**JOHN PARRY, general manager of Iver Film Services:**

"They must be one of the leading national UK video distributors and provide an excellent delivery service. The association between our two companies has certainly proved to be mutually beneficial."

"I feel that the direct involvement in the business of the Gold family has been an important factor in enabling them to provide such a personal service."



*WHILE IT prizes the blockbuster movie titles provided by several of the major video distributors, S Gold and Sons has always championed the independent distribution companies which often manage to make up for their lack of big film studio muscle with a determined marketing and promotional push for individual titles. Pictured (top) lending their support to the official opening last year of VPD's (Wembley premises are (left to right) Tony Gold, VPD's MD Brian Payne, Barrie and Barbara Gold. Barrie is also pictured supporting an Electric Video release launch with that company's MD Adam Cole, plus one of the programme's stars.*

*electric*

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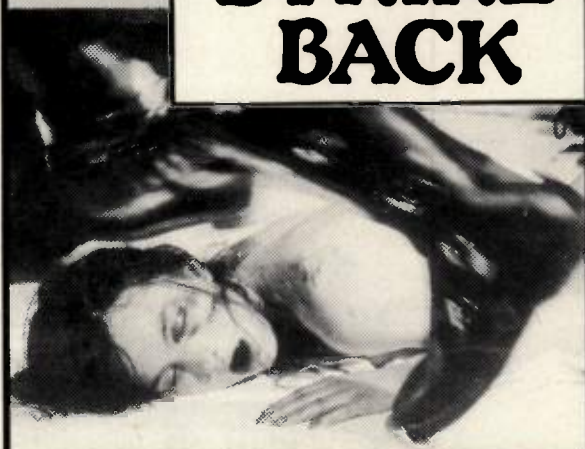
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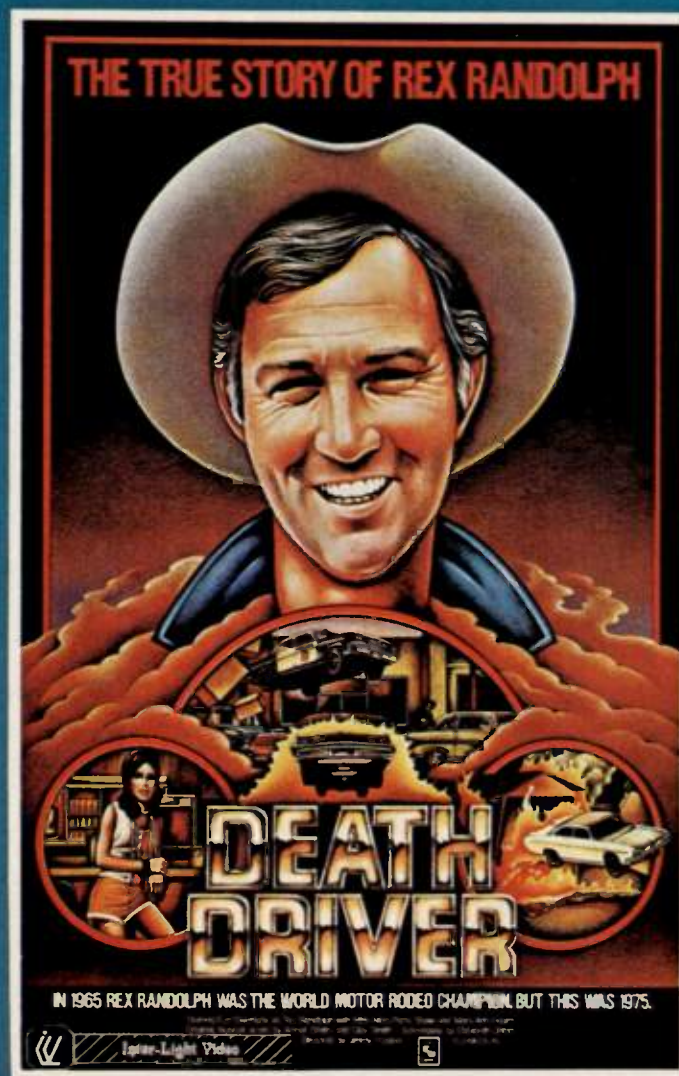
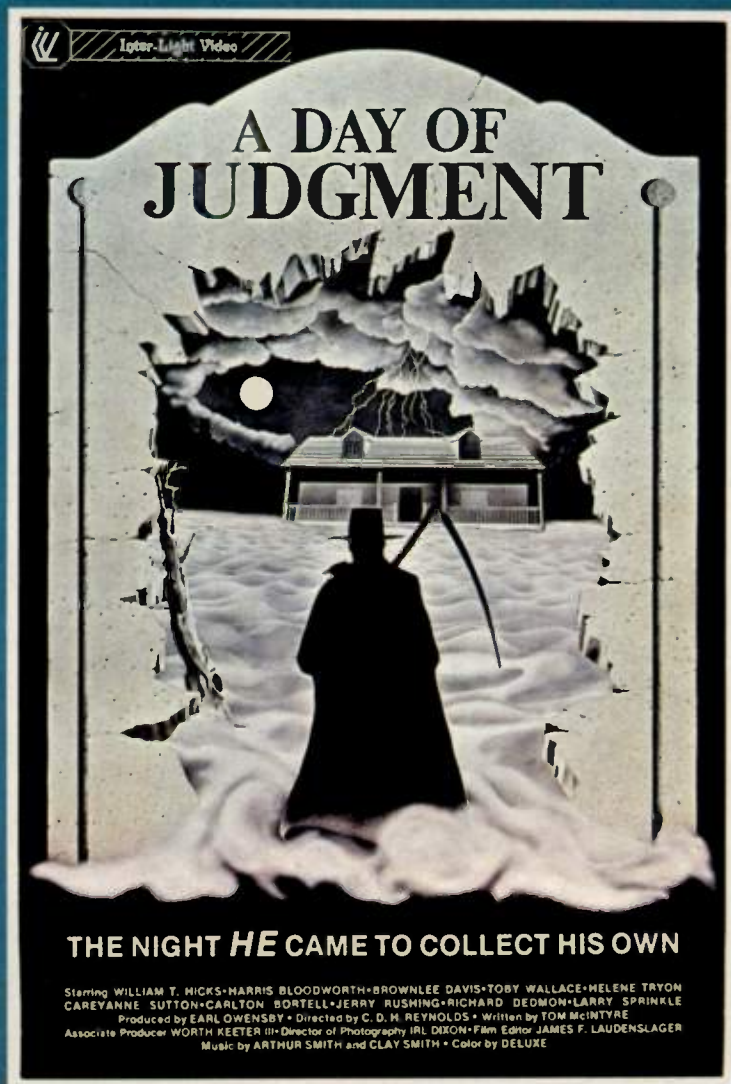
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FROM PAGE NINE

## Facing the future...

the trade as a whole," he reasons. "At the end of a lease the tape doesn't actually belong to the customer and there are many other reasons why this company will never take in any leasing schemes."

Golds can also rest easy in the knowledge that they have done very well without any leasing product, with the video wholesaling company having "exceeded all expectations".

The buoyancy of its own position helps Barrie Gold to be optimistic about the prospects for the business this autumn after a slow summer during which some rationalisation has taken place.

"Trade will pick up in September, but not quite to the boom levels of last year and it is up to the software companies to regularise the situation," he says. "There are many wholesalers just passing on new releases and the distributors must decide to restrict who they will supply."

Barrie Gold would also like to see further regulation on the content of videograms and looks forward to certification, so that it will be seen to legitimise a business which is looked upon as shady, when it is not.

He notes that there has already been a shift in demand away from the terror movie with the advent of the popular "weepie", though he feels there are still further programme categories to be exploited.

"Companies such as Guild and Fletcher have recognised the potential for children's programmes, though I'm still waiting for special interest programmes to take off," he says. Specialist programming has the biggest growth to come, while music is definitely on the increase."

A good guide to what is selling to the trade is provided by Golds' weekly Top 50 video chart which is instantly compiled at the end of trading each Saturday using the computer.

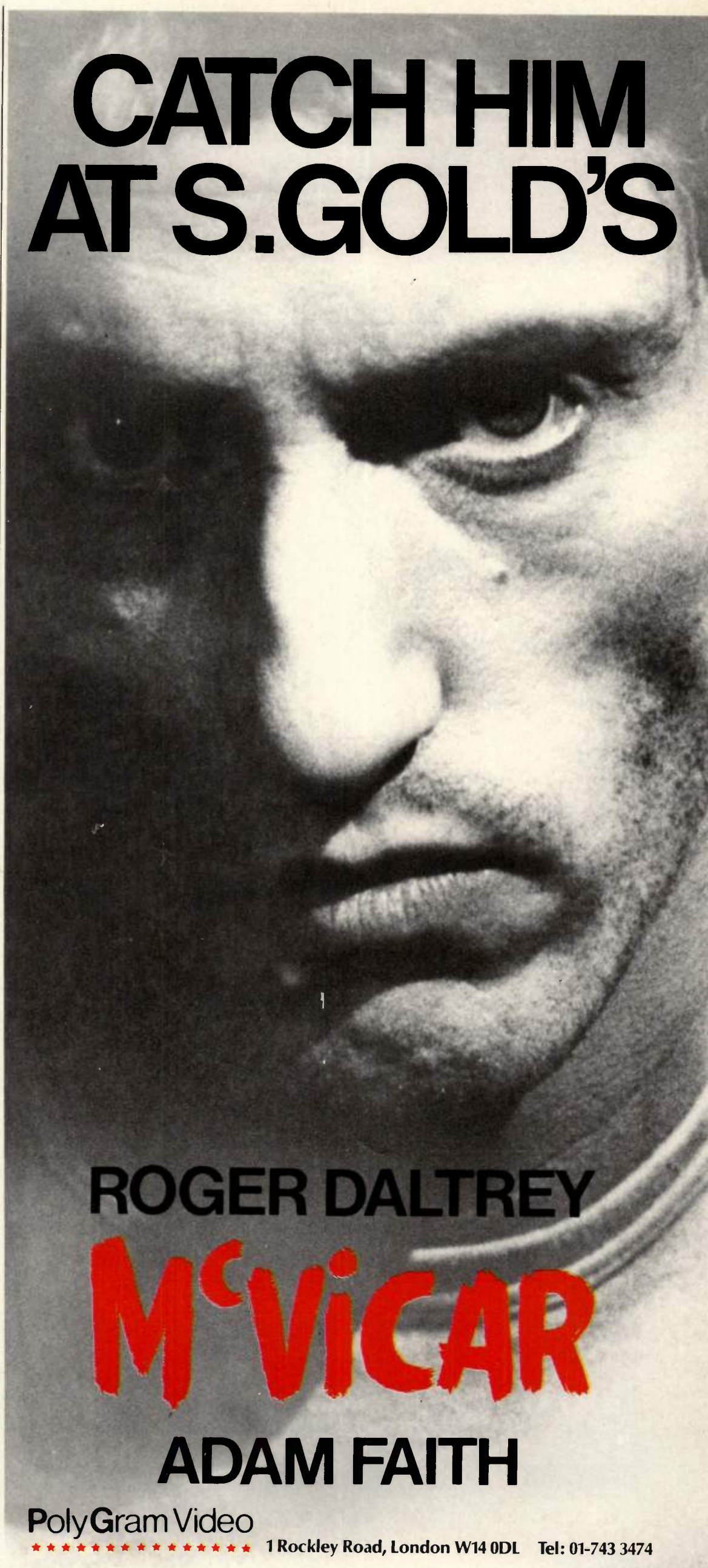
To make sure the chart is not lopsided sales of any exclusively distributed titles to other wholesalers are deducted, a fact borne out by the knowledge that out of 10 exclusive tapes, not one has topped the Golds' chart.

Apart from the many aspects of the S Gold and Sons service which attract retail customers, it is inevitably often simply price that proves to be the most important factor and on that topic Barrie Gold makes this simple declaration: "We sell at the distributor's price — or at least the price they sell at."

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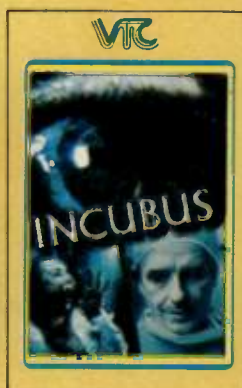


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	Computer Code	Dealer price ex. VAT
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<b>BLANK TAPES</b>		
SONY L250 (1 Hour)	SONY L250	4.25
SONY L370 (1 Hr 35 Mins.)	SONY L370	4.75
SONY L500 (2 Hours)	SONY L500	4.99
SONY L750 (3 Hours)	SONY L750	6.49
SONY L830 (3 Hrs. 35 Mins.)	SONY L830	7.99
<b>HEAD CLEANERS</b>		
BIB (Wet System)	VE24	6.37
SONY	SONY L25CL	6.70
<b>MASTERBAGS</b>		
WHITE PRINTED (Boxed 200)	WBETAMAS	0.10
<b>VHS SYSTEM</b>		
<b>BLANK TAPES</b>		
AKAI (2 Hours)	AKAIE 120	5.90
RCA (3 Hours)	RCVCK250	6.45
TDK (2 Hours)	TDKE120	5.90
TDK (3 Hours)	TDKE180	6.45
THORN (1 Hour)	THORNE60	4.75
THORN (2 Hours)	THORNE120	5.90
THORN (3 Hours)	THORNE180	6.45
THORN (4 Hours)	THORNE240	10.99
<b>HEADCLEANERS</b>		
BIB (Wet System)	VE22	6.37
TDK	VHSCLEAN	6.75
<b>MASTERBAGS</b>		
WHITE PRINTED (Boxed 250)	VVHSMAS	0.10
<b>DELUXE FLOCK LINED CASES</b>		
BROWN	VHSLIBFLOBR	0.99
NAVY BLUE	VHSLIBFLORB	0.99
ROYAL BLUE	VHSLIBFLORB	0.99
RED	VHSLIBFLOR	0.99
<b>V2000 SYSTEM</b>		
<b>BLANK TAPES</b>		
BASF VCC240 (4 Hours)	BFVCC240	7.90
BASF VCC360 (6 Hours)	BFVCC360	11.85
BASF VCC480 (8 Hours)	BFVCC480	15.95
<b>UNIVERSAL LIBRARY CASES</b>		
Black case with pvc outer	UNIP	0.45
<b>CATALOGUES</b>		
Lightning Video Catalogue	LVCAT	0.25
Catalogue Supplement	LVCATSUP	0.15
<b>POSTERS</b>		
VIDEO BLANK	VIDPOSTBL	0.50
VIDEO CLUB	VIDPOSTDIS	0.50
<b>VID-TEST</b>		
VID-TEST KIT	VIDBKT	39.95
VID-TEST INK	VIDINK	1.00
VID-TEST PEN	VIDPEN	1.00
VID-TEST Replacement Lamp	VIDLAMP	5.25
<b>LIGHTNING LAMINATOR (Ideal for Video Club Membership cards)</b>		
LAMINATOR	LAMINATOR	135.00
POUCH — Credit Card Size (per 500)	POUCHCARD	21.00
POUCH — Luggage Tag Size (per 500)	POUCHTAG	44.00

## TOP TWENTY VIDEO — TAPES

TITLE	VHS	BETA	Dealer Price ex. VAT
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2 ON GOLDEN POND	VITC3107	BITC3107	36.00
3 STAR WARS	113060	113060	48.50
4 AMERICAN WEREWOLF	7904042	7904044	32.50
5 COMPLETE MADNESS	VHSTIFF1	BTSTIFF1	13.99
6 TOM & JERRY NO. 2	UMV10146	UMB10146	26.50
7 LAST HOUSE ON THE LEFT	R1013	BR1013	30.00
8 ESCAPE TO VICTORY	GH1447	BGH1447	34.95
9 GODFATHER II (2 tapes)	VHC2025	BEC2025	37.50
10 DEATH HUNT	112450	112440	30.00
11 BOYS IN COMPANY C	78000740	78100740	32.00
12 TIME TO DIE	VIPC044	BIPC044	29.95
13 EMMANUELLE — 2	TVA9007022	TXA9007022	36.00
14 LAST MOMENTS	VX009	UMB10004	27.79
15 BEN HUR	UMV10004	UMB10004	36.00
16 BIG BANANA FEET	BWO11	BWO11	27.79
17 AIRPORT 80 — CONCORDE	VHA1-23	BEA1023	30.50
18 SHAFT	UMV10149	UMB10149	26.50
19 DRESSED TO KILL	GH1674	BGH1674	34.95
20 TELEFON	UMV10127	UMB10127	29.50

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## SELECTED NEW RELEASES

TITLE	VHS	BETA	Dealer Price Ex. VAT
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2 CONVOY BUSTERS	VA179	VB179	26.00
3 LONG LIVE YOUR DEATH	VA186	VB186	26.00
4 HOT BUBBLEGUM	RK1037C	BRK1037C	32.00
5 DEATH DRIVER	ILV110	BILV110	28.50
6 BELOW THE BELT	IOV080	BIOV080	26.50
7 INFERNO IN PARADISE	IOV079	BIOV079	26.50
8 TOYTOWN — 5	IOV082	BIOV082	26.50
9 CAINS CUT THROATS	VTCV1024	VTCB1024	32.95
10 GOOD GUYS WEAR BLACK	VTCV1027	VTCB1027	34.95
11 CAESAR & CLEOPATRA	RK0094C	BRK0094C	32.00
12 BROTHERS	7904472	7904474	28.00
13 SPIRITS OF BRUCE LEE	7904502	7904504	28.00
14 VICTIM	7904552	7904524	28.00
15 10 RILLINGTON PLACE	CVT10039	CVT10039	30.00
16 ELECTRIC BLUE 009	EB009	BEB009	22.50
17 ICE STATION ZEBRA	UMV10180	UMB10180	29.50
18 CALIFORNIA DOLLS	UMV10112	UMB10112	32.50
19 RYAN'S DAUGHTER	UMV10163	UMB10163	29.50
20 RICH AND FAMOUS	UMV10111	UMB10111	35.00

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Titles are — 'Stampede' (PAGO11 — SRP £18.95, Trade £12.26 + VAT) and 'Grand Prix' (PAXO14 — SRP £24.95, Trade £16.27 + VAT).  
Autumn releases due in shortly include 'Bridge' (PAX006) and 'Ice Hockey' (PAX012).  
All Activision games are compatible with the Atari system.

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2 (—)	Tom & Jerry II	MGM/UA (CBS)
3 (—)	The Royal Wedding	Thames (E)
4 (5)	Ben Hur	MGM/UA (CBS)
5 (9)	My Fair Lady	MGM/UA (CBS)
6 (—)	Escape To Victory	Guild Home (S)
7 (—)	Botham's Ashes	BBC (3M)
8 (—)	Fame	MGM/UA (CBS)
9 (—)	The Ten Commandments	CIC (CBS)
10 (—)	On Golden Pond	Precision (A)

## HMV (Music)

1 (1)	Complete Madness	Stiff Films (S)
2 (2)	Transglobal Unity Express	Spectrum (PG)
3 (—)	Gary Numan's Micromusic	Palace (VCL)
4 (—)	Queen Greatest Flix	Thorn EMI (E)
5 (5)	Siouxsie and The Banshees	Spectrum (PG)
6 (4)	The Best Of Blondie	Chrysalis (CBS)
7 (8)	Videostars	Thorn EMI (E)
8 (—)	The Jacksons In Concert	VCL (S)
9 (10)	Physical — Olivia Newton-John	Thorn EMI (E)
10 (—)	Swan Lake — The Royal Ballet	Thorn EMI (E)

## TERRY BLOOD

1 (—)	Deception	Vipco (S)
2 (—)	Battle For The Falklands	ITN/Granada (E)
3 (—)	Fame	MGM/UA (CBS)
4 (—)	On Golden Pond	Precision (A)
5 (—)	Avalanche Express	CBS/Fox (S)
6 (—)	Fear Is The Key	Thorn EMI (E)
7 (—)	Last Moments	Arcade (V)
8 (—)	Street Killers	Astra (S)
9 (—)	The Amazing Spider-Man	Guild Home (S)
10 (—)	Cannibal Apocalypse	Replay (VPD)

## CARNABY WYND UP

1 (—)	Battle For The Falklands	ITN/Granada (E)
2 (—)	Fame	MGM/UA (CBS)
3 (—)	On Golden Pond	Precision (A)
4 (—)	The Amazing Spider-Man	Guild Home (S)
5 (—)	The Champ	MGM/UA (CBS)
6 (—)	World Cup Espana '82	Thames (E)
7 (—)	Star Wars	CBS/Fox (S)
8 (—)	Captain America	Guild Home (S)
9 (—)	The Texas Chainsaw Massacre	Iver Film (I)
10 (—)	Death Hunt	CBS/Fox (S)

## S GOLD & SONS

1 (—)	Battle For The Falklands	ITN/Granada (E)
2 (7)	Complete Madness	Stiff Films (S)
3 (—)	Fame	MGM/UA (CBS)
4 (—)	On Golden Pond	Precision (A)
5 (—)	Deception	Vipco (S)
6 (—)	Last Moments	Arcade (V)
7 (—)	The Amazing Spider-Man	Guild Home (S)
8 (—)	Cannibal Apocalypse	Replay (VPD)
9 (—)	Inferno	CBS/Fox (S)
10 (—)	Captain America	Guild Home (S)

## LIGHTNING

1 (2)	Complete Madness	Stiff Films (S)
2 (3)	Fame	MGM/UA (CBS)
3 (—)	The Amazing Spider-Man	Guild Home (S)
4 (—)	On Golden Pond	Precision (A)
5 (—)	Deception	Vipco (S)
6 (—)	Battle For The Falklands	ITN/Granada (E)
7 (—)	Julia	CBS/Fox (S)
8 (—)	Last Moments	VideoSpace (S)
9 (—)	A Time To Die	Vipco (S)
10 (—)	Fitzcarraldo	Palace (C)

## VIDEO AT HOME

1 (3)	Stir Crazy	RCA/Columbia (S)
2 (1)	Mad Max	Warner Home (S)
3 (7)	Every Which Way But Loose	Warner Home (S)
4 (2)	Chariots Of Fire	CBS/Fox (S)
5 (8)	Any Which Way You Can	Warner Home (S)
6 (—)	Rocky	Warner Home (S)
7 (—)	Rocky II	MGM/UA (CBS)
8 (4)	Midnight Express	RCA/Columbia (S)
9 (6)	Superman II	Warner Home (S)
10 (5)	Friday The 13th	Warner Home (S)

## GLOBAL

1 (—)	On Golden Pond	Precision (A)
2 (—)	Embryo	Videoform (S)
3 (3)	American Werewolf In London	Spectrum (PG)
4 (—)	Scheherazade	TCZ (I)
5 (—)	Captain America	Guild Home (S)
6 (—)	Nuclear Countdown	VCL (S)
7 (—)	Falling In Love Again	Iver Film (I)
8 (—)	The Amazing Spider-Man	Guild Home (S)
9 (2)	Star Wars	CBS/Fox (S)
10 (—)	Sub-Mariner	Guild Home (S)

## CENTRE

1 (—)	Deception	Vipco (S)
2 (—)	Battle For The Falklands	ITN/Granada (E)
3 (—)	Fear Is The Key	Thorn EMI (E)
4 (—)	The Fifth Floor	Centre (S)
5 (—)	Street Killers	Astra (S)
6 (—)	Raging Moon	Thorn EMI (E)
7 (—)	Cannibal Apocalypse	Replay (VPD)
8 (—)	Shades Of Blue II	Astra (S)
9 (—)	Avalanche Express	CBS/Fox (S)
10 (—)	Not On Your Telly	Centre (S)

## SOLOMON & PERES

1 (—)	Battle For The Falklands	ITN/Granada (E)
2 (—)	Deception	Vipco (S)
3 (—)	On Golden Pond	Precision (A)
4 (—)	Cannibal Holocaust	Go Video (S)
5 (—)	The Beast In Heat	JVI (S)
6 (—)	Fright	Thorn EMI (E)
7 (—)	Captain America	Guild Home (S)
8 (—)	Embryo	Videoform (S)
9 (—)	Avalanche Express	CBS/Fox (S)
10 (—)	A Time To Die	Vipco (S)

## WARNERS (Rental Only)

1 (—)	Excalibur
2 (—)	Altered States
3 (—)	The Devils
4 (—)	The Eyes Of A Stranger
5 (—)	A Change Of Season
6 (—)	The Goodbye Girl
7 (—)	The Towering Inferno
8 (—)	Chain Reaction
9 (6)	Rocky
10 (—)	Summer Of '42

• Charts refer to transactions during the week ended August 14. The key to the distributors' code is on page 12. Figures in brackets refer to positions in the last Video Extra.



In our releases this month you'll find all the glittering stars of the big screen.

Sean Connery and Brigitte Bardot star together in the off-beat Western 'Shalako'.

Peter Sellers plays 'Hoffman'. This film established him as a remarkable straight actor as well as an exceptional comedian. The result is both moving and dramatic.

Gustav von Wangenheim and Max Schreck star in 'Nosferatu'. Count Dracula made his first screen appearance in this 1922 classic and it has always been one of his most memorable.

'And Then There Were None' has its own fair share of stars. Oliver Reed, Elke Sommer and Richard Attenborough make this adaptation of '10 Little Indians' a gripping, tense thriller.

The second in the Percy trilogy is 'Percy's Progress' and we promise you this one is just as saucy as the last.

There's a treat for football fans this month with the complete 'Manchester United Story'.

Star of Clacks Farm—Arthur Billitt demonstrates how to protect flowers from Jack Frost. But there's no saving the reservoir trout from Jack Charlton.

We continue the series of 'World at War' with parts 23 and 24. Follow the plight of the caribou in 'Migrants of the Arctic' and take a look at the crazy world of Paddington Bear in his '8th Anywhen T.V. Show'.

We have stars of the rock world: 'Maze—Live in New Orleans' and 'Billy Squier—Live in the Dark'.

This month also sees the introduction of our new classical music video collection with 'Rostropovich—Dvořák's Cello Concerto' and one of the world's great orchestras demonstrating its versatility in 'The Royal Philharmonic Orchestra plays Queen'. Order now from EMI Records or an appointed wholesaler.

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## NEW RELEASES

A — PRT  
C — Centre  
E — EMI  
IV — Intervention  
I — Indies  
S — Self  
V — VideoSpace  
PG — PolyGram

Title	Label	Catalogue No(s) VHS/Beta/V2000	Dealer Price £	RRP £	Dist.
AIRPLANE!	CIC	VHE/BEE/CRE 2029	35.50	—	CBS
ALFREDO ALFREDO	Fletcher	V 187	—	—	S
A MAN CALLED INTREPID	Videoform	MGS 6	—	—	S
AND THEN THERE WERE NONE	Thorn EMI	TVB 90 0764 2/TXB 90 0764 4	33.26	—	E
ANGEL CITY	Video Unlimited	—	—	—	S
ANGEL ON MY SHOULDER	Videoform	MGD 3	—	—	S
ANONYMOUS AVENGER	Fletcher	V 189	—	—	S
APOCALYPSE NOW	CIC	VHE/BEE/CRE 2030	35.50	—	CBS
BATTLE FOR THE FALKLANDS	ITN/Granada	TVC 90 1005 2/TXC 90 1005 4	31.96	—	E
BEHIND COVENT WALLS	Canon	—	—	—	VPD
BELOW THE BELT	VPD	—	—	—	S
BEST OF BENNY HILL — Vol 1 (V2000)	Thames	TPB 90 6203 3	33.26	—	E
BITTER TEARS OF PETRA VON KANT, The	Palace	—	—	—	C/I
BLACKBEARD'S GHOST	Rank	06200	—	—	S
BLACK SUNDAY	Videoform	HVM/BVM/PVM 1026	—	—	CBS
BLOOD BEACH	VPD	—	—	—	S
LENNY BRUCE WITHOUT TEARS	Hikon	—	—	—	S
CAESAR AND CLEOPATRA	Rank	0094	—	—	S
CAPTAIN PUGWASH	RPTA	—	22.22	31.95	V
CATCH 22	CIC	VHA/BEA 2031	31.50	—	CBS
CAT FROM OUTER SPACE, The	Rank	09700	—	—	S
COCAINE FIELDS/MULTIPLE MANIACS	Palace	—	—	—	C/I
COMPLETE DINNER PARTY, The	Precision	VOPV/BOPV 2561	22.50	30.99	A
CRAZED	Derann	—	—	—	S
CYCLES SOUTH	VPD	—	—	—	S
DANCE OF LOVE (LA RONDE)	Precision	VHPV/BHPV 2569	—	—	A
DEEP RED	Fletcher	V 188	—	—	S
DEVIL AND LEROY BASSETT, The	Precision	VBOPV/BBOPV 2567	—	—	A
DIAL RAT	Hikon	—	—	—	S
DOUBLE AGENT 73	Replay	—	—	—	VPD
DRIBBLE	Video Unlimited	—	—	—	S
EDWARD AND MRS SIMPSON — COMPLETE STORY (V2000)	Thames	TPA 90 0929 3	44.02	—	E
EMILY	VideoSpace	—	—	—	S
ENJOY BETTER GOLF — 2: TIPS	Michael Barratt	CVV 6040782	9.75	—	S
FROM THE MASTERS	Videoform	MGS 5	—	—	S
ENOLA GAY	Wot Productions	WOT 001	—	—	S
EUROPEAN BODY BUILDING CHAMPIONS	—	—	—	—	S
KENNY EVERETT VIDEO SHOW — VOL 1 (V2000)	Thames	TPB 90 6207 3	33.26	—	E
FALKLANDS — TASK FORCE SOUTH	BBC Video	—	—	37.95	3M
FAMILY VIEW — VOL 1 (V2000)	Thames	TPB 90 08413	33.26	—	E
FEAR EATS THE SOUL	Palace	—	—	—	C/I
FIEND	Video Unlimited	—	—	—	S
FIFTH FLOOR, The	Centre	GS 717	28.50	—	S
FIND A PLACE TO DIE	Derann	—	—	—	S
FIREBIRD 2015 AD	Videoform	MGD 2	—	—	S
FRANKENSTEIN ISLAND	Derann	—	—	—	S
FUN AND FANCY FREE	Rank	10100	—	—	S
GAMES, The	CBS/Fox	—	—	—	S
GARDENING CALENDAR: OCTOBER TO DECEMBER	Thorn EMI	TVE 90 0763 2/TXE 90 0763 4	22.24	—	E
GETTING EVEN	Temple	—	—	—	S
GINGER IN THE MORNING	Precision	VBOPV/BBPPV 2566	—	—	A
GIRL WHO WOULDN'T SAY NO, The	VCL	P260D	—	—	S
GODCHILDREN, The	Video Unlimited	—	—	—	S
GO FISHING WITH JACK CHARLTON: RESERVOIR TROUT FISHING	Thorn EMI	TVE 90 0845 2/TXF 90 0845 4	17.98	—	E
GOIN' ALL THE WAY	Spectrum	791 539 2/791 539 4/791 539 5	—	—	PG
GNOME MOBILE, The	Rank	09500	—	—	S
GRADUATES OF MALIBU HIGH, The	Home Video Prods	—	—	—	CBS
GREAT GUNDOWN, The	VCL	P245D	—	—	S
GUITAR COURSE	Precision	VOPV/BOPV 2560	22.50	30.99	A
GUYANA TRAGEDY	Spectrum	791 517 2/791 517 4	—	—	PG
HEARSE, The	VPD	—	—	—	S
HELL NIGHT	VPD	—	—	—	S
HOFFMAN	Thorn EMI	TVB 90 0273 2/TXB 90 0273 4	33.26	—	E
HOW TO MARRY A MILLIONAIRE	CBS/Fox	1023	—	—	S
I DRINK YOUR BLOOD	VPD	—	—	—	S
INFERNO IN PARADISE	VPD	—	—	—	S
ELTON JOHN: THE FOX	Rank	7012	—	—	S
JUSTINE	CBS/Fox	1155	—	—	S


## NEW RELEASES

Title	Label	Catalogue No(s) VHS/Beta/V2000	Dealer Price £	RRP £	Dist.
KEEP IT UP JACK	Replay	—	—	—	VPD
LACE-MAKER, The	VCL	P215D	—	—	S
LAST MOMENTS	Arcade	—	—	—	V
McVICAR	Spectrum	790 479 2/790 479 4/790 479 5	—	—	PG
MAD TAPE 1	Wot Productions	WOT 003	—	—	S
MALIBU HOT SUMMER	Derann	FDV 302	—	—	S
MANAOS	Derann	—	—	—	S
MANCHESTER UNITED STORY, The	Thorn EMI	TVE 90 1014 2/TXE 90 1014 4	22.24	—	E
MARDI GRAS MASSACRE	Derann	FGS 900	—	—	S
MARRIAGE OF MARIA BRAUN, The	VCL	P261D	—	—	S
MAZE — HAPPY FEELIN'S — LIVE	—	—	—	—	S
IN NEW ORLEANS	EMI Music	TVE 90 0900 2/TXE 90 0900 4	22.24	—	S
MURDER IN TEXAS	Spectrum	791 516 2/791 516 4	—	—	PG
MUSCLE BOUND FOR GLORY	Wot Productions	WOT 002	—	—	S
MY BLOODY VALENTINE	CIC	VHE/BEE 2036	35.50	—	CBS
NAKED CIVIL SERVANT, The (V2000)	Thames	TPB 90 6206 3	33.26	—	E
NAZARETH LIVE	VCL	Z254G	—	—	S
NIGHTHAWKS	CIC	VHE/BEE/CRE 1031	35.50	—	CBS
99 AND 44/100% DEAD	CBS/Fox	1158	—	—	S
NOSFERATU: A SYMPHONY OF HORROR	Thorn EMI	TVC 90 0830 2/TXC 90 0830 4	31.96	—	E
ON GOLDEN POND	Precision	VITC/BITC/CRITC 3107	35.00	47.50	A
OTHELLO	Home Video Prods	—	—	—	CBS
PADDINGTON'S 8TH ANYWHEN TV SHOW	Thorn EMI	TVF 90 0762 2/TXF 90 0762 4	17.98	—	E
PAINTING FOR PLEASURE	Precision	VOPV/BOPV 2565	22.50	30.99	A
PERCY'S PROGRESS	Thorn EMI	TVB 90 0766 2/TXB 90 0766 4	33.26	—	E
POPEYE	Rank	09300	—	—	S
PUMPING UP	Wot Productions	WOT 004	—	—	S
QUEST FOR FIRE	CBS/Fox	1148	—	—	S
ROCK, ROCK, ROCK!	Derann	BGS 203	—	—	S
ROSTROPOVICH — DVORAK CELLO CONCERTO, SAINT-SAENS CELLO CONCERTO	EMI Music	TVE 90 0747 2/TXE 90 0747 4	22.24	—	S
ROYAL FLASH	CBS/Fox	1175	—	—	S
THE ROYAL PHILHARMONIC ORCHESTRA PLAYS QUEEN	EMI Music	TVE 90 0839 2/TXE 90 0839 4	22.24	—	S
ROYAL WEDDING, The (V2000)	Thames	TPB 90 6218 3	33.26	—	E
SADIST, The	Hikon	—	—	—	S
ST VALENTINES DAY MASSACRE, The	CBS/Fox	1153	—	—	S
SAME TIME NEXT YEAR	CIC	VHA/BEA 1034	31.50	—	CBS
SEVEN	Rank	0103	—	—	S
SEVEN MAGNIFICENT GLADIATORS, The	Home Video Prods	—	—	—	CBS
SEXTETTE	VPD	—	—	—	S
SHALAKO	Thorn EMI	TVC 90 0020 2/TXC 90 0020 4	31.96	—	E
SILENT PARTNER, The	IPC	FF3	—	—	S
SMOKEY AND THE BANDIT II	CIC	VHE/BEE/CRE 1033	35.50	—	CBS
SPIDERBABY	Hikon	—	—	—	S
SQUIER, BILLY — LIVE IN THE DARK	EMI Music	TVE 90 0932 2/TXE 90 0932 4	22.24	—	S
SUMMER NIGHT FEVER	Precision	VHPV/BHPV 2568	—	—	A
SURVIVAL — MIGRANTS OF THE ARCTIC	Thorn EMI	TVE 90 0831 2/TXE 90 0831 4	22.24	—	E
SWAN LAKE (V2000)	Thames	TPB 90 6204 3	33.26	—	E
TIFFANY JONES	Derann	—	—	—	S
TILT	Rank	0102	—	—	S
TOYTOWN SERIES — Number 5	VPD	—	—	—	S
UNSEEN, The	VPD	—	—	—	S
VERY LIKE A WHALE	Precision	VITC/BITC 2113	30.00	47.50	A
WHEN YOU COMIN' BACK, RED RYDER	Rank	0104	—	—	S
WOLF LAKE	Rank	0103	—	—	S
WORLD AT WAR, The PARTS 1-4 (V2000)	Thames	TPA 90 0930 3	44.02	—	E
WORLD AT WAR, The PARTS 5-8 (V2000)	Thames	TPA 90 0931 3	44.02	—	E
WORLD AT WAR, The PARTS 23 & 24	Thames	TVB 90 0832 2/TXB 90 0832 4	33.26	—	E
WORLD OF MORCAMBE AND WISE — VOL 1, The (V2000)	Thames	TPB 90 0507 3	33.26	—	E
YOGA FOR HEALTH	Precision	VOPV/BOPV 2564	22.50	30.99	A



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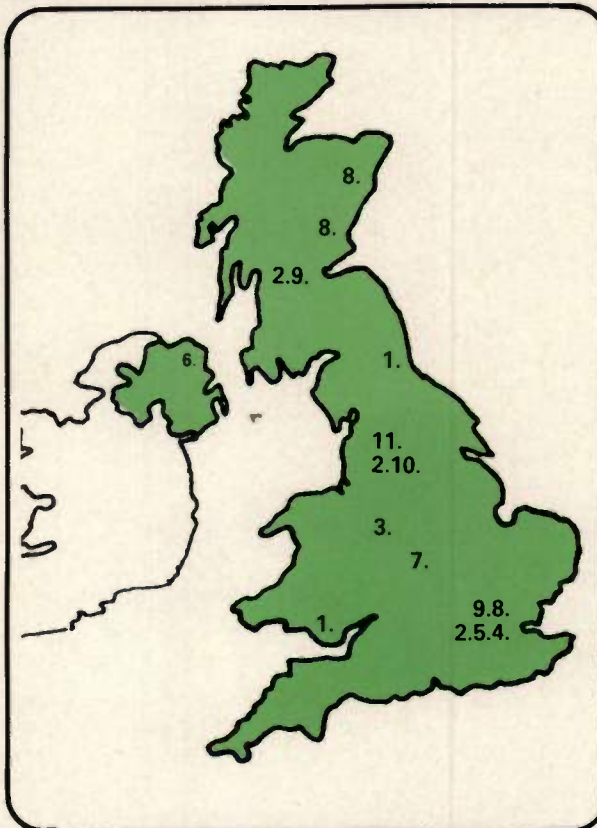
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**NOBODY SHOULD** take the isolationist view that the UK is the only country suffering from video piracy and counterfeiting.

It is an international problem, yet there is no uniformity in the way piracy is dealt with in different countries, as can be seen from the comparison we provide here.

# First Dutch pirates found guilty — but pay no fines

**AMSTERDAM:** The first lawsuit against video piracy initiated by the Dutch Association of Video Distributors (NVVD) has ended with a verdict of guilty against two Amsterdam dealers accused of renting and selling pirated software over the last two years.

Accused were Jan Drenth, owner of Marnix Video, and Willem De Jager, owner of two Amsterdam outlets known as Sloterpas Video, and of shops in the nearby cities of Zaandam and Alkmaar. According to a NVVD spokesman, up to 90 per cent of all the video cassettes rented or sold in their stores were pirated.

However, Drenth and De Jager face neither fines nor prison sentences. The ruling of public prosecutor B J Asscher in the Court

of Justice in Holland was that all pirated cassettes be returned to the companies owning the original rights.

If the two retailers continue to trade in the confiscated titles, they will be liable to fines of £235 for each video cassette rented or sold.

This outcome is seen as the softest of punishments, but observers note that video in Holland is still very much in its infancy. There is optimism that the case will at least discourage other retailers from following suit.

The action was initiated by the NVVD, formed only six months ago, in conjunction with the Motion Picture Export Association of America, itself acting on behalf of some 51 companies, including Walt Disney, Warner Bros, Columbia, Thorn EMI and a number of Dutch

film and video producers.

In a police raid on July 14, 672 titles were seized from De Jager's outlets and 360 from Drenth's shop, several thousand tapes in all.

Both accused told the court they could not understand why it was they who were prosecuted. "In our opinion it would have been better to start a lawsuit against the people responsible for pirating the video cassettes," they said.

But a NVVD spokesman says more actions against video retailers who deal in pirated product can be expected before the end of this year.

According to industry estimates, somewhere between 35 per cent and 70 per cent of all video cassettes on the Dutch market have been pirated.

"Video piracy has to be stopped," says the NVVD, "before it kills the whole Dutch video business."

## Pirate penalties across Europe

**BELGIUM:** For copyright violations there is a maximum fine of 80,000 francs (£975). For counterfeiting there may be up to two years' imprisonment, with the same maximum fine.

**DENMARK:** For copyright, maximum imprisonment is for three months, plus a fine which depends on the offender's income and circumstances. There may also be compensation to the injured party. For counterfeiting, maximum imprisonment is for one year.

**FRANCE:** Counterfeiting is not distinguished from other forms of piracy. The maximum fine for a first offender is 30,000 francs (£2,500). Imprisonment may be for up to two years, and business establishments may be closed.

**FEDERAL REPUBLIC OF GERMANY:** For copyright violations maximum imprisonment is for one year, with a maximum fine depending on the offender's income. Counterfeiting may be considered as fraud, subject to a fine and imprisonment up to five years.

**GREECE:** Copyright violations are subject to a maximum fine of 10,000 drachmas (£85) and up to three months imprisonment.

**IRELAND:** The maximum fine for first copyright offences is 5 punt (£4) per copy up to a maximum of 100 punt (£80) per transaction.

**ITALY:** For copyright violations penalties include a fine with possible imprisonment of up to one year. For counterfeiting maximum imprisonment is also one year.

**LUXEMBOURG:** For copyright offences the maximum fine is 20,000 francs (£245). For counterfeiting the fine may be 200,000 francs (£2,450), with imprisonment for up to two years.

**NETHERLANDS:** The maximum fine for making infringing copies is 25,000 guilders (£5,320), with up to six months' imprisonment. For knowingly dealing in pirate copies the maximum fine is 10,000 guilders (£2,130).

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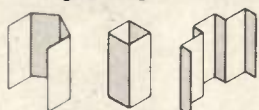
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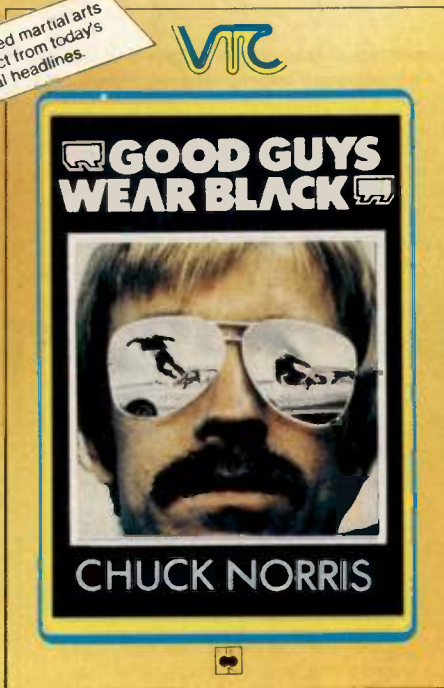


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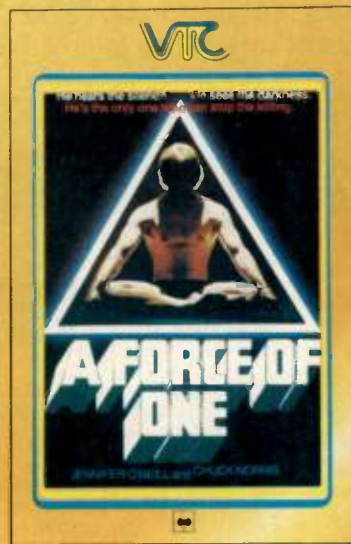
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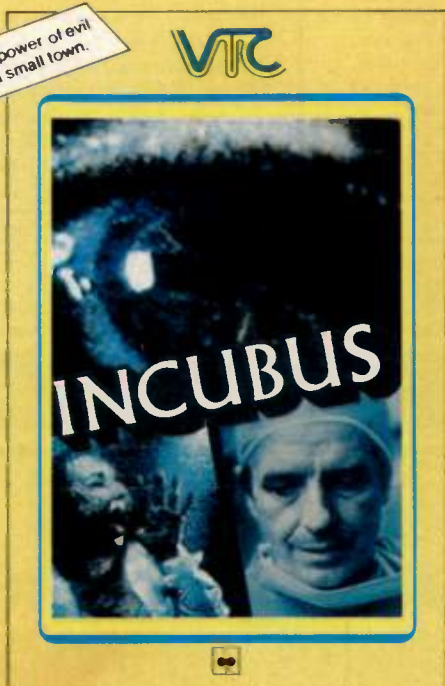
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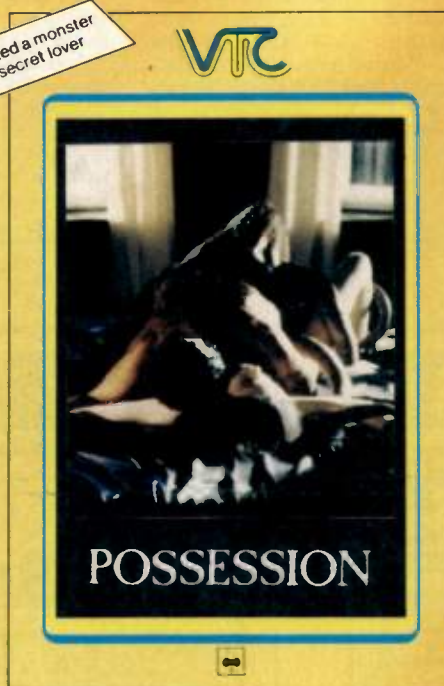
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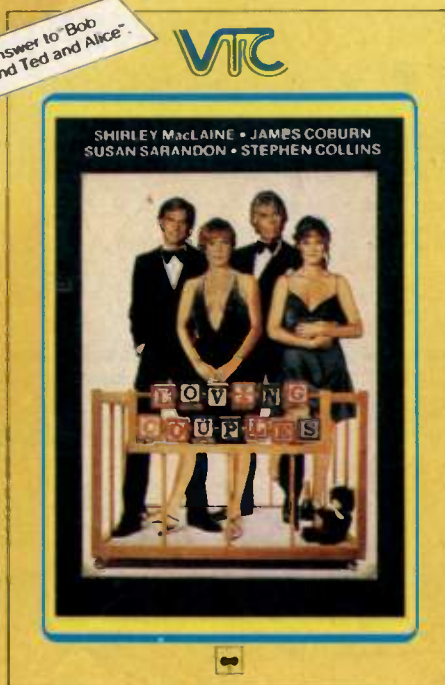
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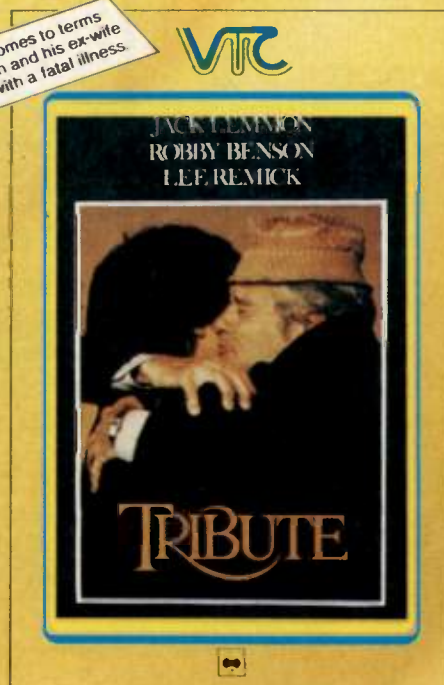
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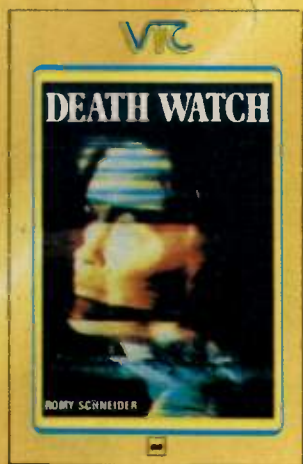


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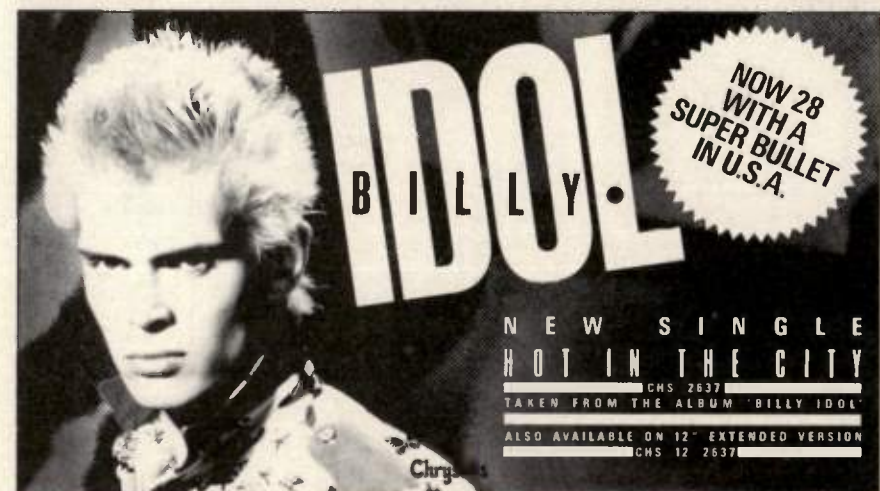
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 KEEPS ME WONDERING WHY, The Steve Miller Band, Mercury/Phonogram STEVE 4  
 LIVING FOR THE CITY, Gillan, Virgin VS 519  
 LOVE OR MONEY, Billy Fury, Polydor POSP 488  
 MR BLUNT, Kissing The Pink, Magnet KTP 1  
 NO, NO, NO, Nancy Nova, EMI 5328  
 OUT HERE ON MY OWN, Irene Cara, Polydor/RSO 66  
 PLATTERAMA MEDLEY, The Platters, Mercury/Phonogram MER 111  
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There is nothing like a set of "Complete Works" to underline a musician's standing, and organist Jennifer Bate could have found no better a medium than Olivier Messiaen — particularly with the composer's personal support. Very few of Messiaen's own recordings are available in the UK, so Bate's versions, on Unicorn, which were completed last week, will be top choice for some years to come...

## Biggest organ project yet for Jennifer Bate

THE GOTHIC splendour of Beauvais Cathedral is at its quietest between the hours of 1am and 4am — only then does the building cease to reverberate to the traffic that surrounds it.

It is, therefore, not the most convenient place in which to record some of the finest organ music written this century, even if some of the louder movements can be taped around midnight.

But the cathedral has the French organ that the English organist Jennifer Bate felt was most suitable for the largest recording project she has ever undertaken — the complete organ works of Olivier Messiaen.

Fortunately, Bate is not only known for her gargantuan appetite for work, but also for her ability to record accurately and fast. Her first recordings with which she made her name were a couple of discs for John Boyden's Enigma on the Albert Hall organ — the major Liszt works, and on another disc Schumann and Elgar's Sonata.

She recorded them all in one long day at the Albert Hall, and was vastly amused when she read in a review that her playing had matured by the time the second record came out. "It is surprising how one can develop in 10 minutes," she commented dryly.

### Landmark

The Liszt record is still doing well, having been released on ASV, but her main attention now is with Unicorn-Kanchana Records, the company which has invested in the Messiaen project.

Bate points out that although she does learn music fast, she has been preparing for this for some years.

Since 1975, when the composer first heard Bate play his music, and was extremely complimentary, she has wanted to record the works which stand as a landmark in the 20th century organ repertoire.

Only the composer, and a German organist, have recorded the complete works, and her success with the other records encouraged her to attempt a more substantial project — covering six volumes, including a double LP.

But the demise of Enigma brought to a halt recording plans, and it was only after the personal involvement of the president of the National Federation of Gramophone Societies that John Goldsmith of Unicorn was introduced to Bate.

Suddenly, by the quirks of fortune which are so common in the record



JENNIFER BATES: "Messiaen has been a terrific inspiration to me."

world, all the plans which seemed about to go down the drain were alive again.

The huge Reubke Sonata and some Bach, and another record devoted to showpieces displaying the Albert Hall organ were recorded. They demonstrated Bate's tenacity and her love for the Albert Hall organ — which she feels is one of the finest in the world.

"It is such a musical instrument — it has an enormous palette of colour and it all blends so beautifully: there is not an ugly sound in it," she remarked. Recording the Showpieces was a sheer delight for Bate and it has paid off.

For the success of those two records for Unicorn, and a letter of support from Messiaen himself to the company, persuaded Goldsmith and his partner Nigel Brandt to go ahead with the complete Messiaen.

"Messiaen's organ music is the finest there is. There is a deep core of sincerity in his music because the religion, the music and the philosophy of the man is intermixed in such a balanced way," remarked Miss Bate.

"And the longer you know the music, the more compelling it becomes — he is a completely individual voice. He has been a terrific inspiration to me."

### Enthusiastic

Last week, the last recordings — the Livre d'Orgue — were completed, and no doubt they will receive the same enthusiastic reviews which met the first three volumes released earlier this year. The composer himself has continued to be impressed by the releases and has said so in no uncertain fashion — in public.

So when the complete set is finally out — remaining discs should all be released during 1983 — the reputation of Jennifer Bate will be assured. She is, however, already looking ahead to other projects.

### Crucial

While at Beauvais there was time to spare, and so she recorded the complete organ works of Cesar Franck — which will eventually surface on three records. The organ in the Cathedral, she explained, was perfect for French music.

The choice of the correct music for the instrument is a crucial part of the organist's life, and that is one reason why Bate's repertoire is huge. She has played on every conceivable kind of organ, from the huge, well-maintained Albert Hall affairs, to the tiny one-manual intimate instruments.

She has played everywhere from Iceland to South America, to tiny villages in Italy which have not had organ recitals for years.

Her love for the Tropics has taken her on numerous occasions to the Far East and many times has she played on instruments which were on the verge of collapse.

Often, she would coax them into a last display, making them act like a brilliant Roman candle; more than once they have broken down in the middle, requiring her to keep the audience amused with organ stories while rapid repairs were made.

For 10 months of the year she concertises, and enjoys every moment of it. The daughter of the organist H A Bates, she lives in the predictable order of Muswell Hill in North London, but is most at home amid the unpredictable confusion of a nightmarish tour.

Though a natural organist, she studied music at university and then worked in an administrative capacity for the London School of Economics without realising her potential as an international performer, and it was only when the LSE closed down due to the political troubles that she started to practice seriously.

Even now, there are relatively few organists able to make a career from just playing, but at the beginning of the Seventies the number was even smaller — and included only two or three women organists.

"As an organist you must be able to coax music out of impossible situations," remarked Bate, and that is what she has done. Now 38, with recordings, Prom performances that are widely remembered, regular appearances at established festivals, and a reputation that is world wide, she is as busy as she could imagine.

## Reviews

### New Parsifal faces stiff competition

*Parsifal*, Wagner, Jordan, Monte Carlo Philharmonic Orchestra, varied soloists, Erato NUM 750105. Digital. 5 LPs.

I sat for an afternoon and evening listening to this set and at the end of it I was as profoundly moved as one should be by Wagner's last great work.

The opera here retains its elusive power to sustain interest over a span of time that would normally exhaust the gramophone listener. How much this was due to the fact that it is some time since I listened to *Parsifal*, and how much because of the performance is difficult to say.

First of all, Armin Jordan enjoys the breadth of Wagner's canvas — one never feels that he is hurrying the pace along. Secondly, without undue patriotism, the English singers are truly outstanding. Yvonne Minton as Kundry and especially Robert Lloyd as Gurnemanz still a singer not as well known as he deserves — are in superb voice. Lloyd is weary but patient and kind Gurnemanz is unforgettable, and Wolfgang Schöne's Amfortas has, also, character.

Only Reiner Goldberg as Parsifal does not quite stand with the others — he is a good Wagner tenor, but not yet great.

I think English dealers will have a job selling this set with competition from the recently published Karajan set. Even though Jordan's version may be equally good in many musical respects the market cannot take two such releases within a short space of time.

Having said that, the story may change when the Syberberg film, for which the Jordan version was used as a soundtrack, is released in this country. The controversy could then dramatically affect sales — if the film does get a distributor, every newspaper in the country will carry a story on its involvement of Nazi images and its surrealism. But until then...

*Brandenburg Concertos Nos 1, 2, 4*. Concentus Musicus Wien, Harnoncourt. Digital. Telefunken 6.42823.

This is an interesting release for a number of reasons. First of all, it shows how far Baroque performance has come in 15 years, for it was 1967 when Harnoncourt's first recording of these concertos came out. Secondly, it is a digital release with the extra benefit of Direct Metal Mastering, and thirdly, the set is divided into 1, 2, 4 and then a companion record with others, whereas most of the other sets divided into two discs have a different order. To deal with the performance: there is still a great division of opinion in the Baroque world in the authentic performance of Bach. Harnoncourt tends to take a middle road, using original instruments with little or no vibrato, but not going so far with the Baroque phrasing as, for instance, Hogwood or Pinnock. So this set may please people moving towards authenticity from the ECO's and Academy of St Martin's of this world. The sound is excellent and the pressing superb. I don't think the individual ordering will affect sales — I imagine that most people persuaded by Harnoncourt will invest in both discs.

*Italian Madrigals*, Schutz. Capella Lipsiensis, Dietrich Knothe. Philips 9502 061.

This is Schutz's Opus 1, a collection of 16 madrigals in the Italian style, the fruit of his studies with Giovanni Gabrieli. Expressive, entertaining, they deserve to have a wider public. It is also a good example of Philips' Living Baroque series — new and praiseworthy performance at mid-price with distinct yet attractive packaging.

*Music for Harpsichord*, Soler. Rafael Puyana. Mercury SRI 75131.

The harpsichordist Rafael Puyana was much feted in the 1960's and early 1970's, but is heard more rarely in this country now and, regrettably, he rarely records. If I remember correctly, it was this record, when originally released, which introduced these crazy but exciting works by Soler to the general public, though they had always been known by the harpsichord clique. The Fandango is rightly well known for it is an entertaining work — sheer delight from beginning to end — but it is not a one-work record. Listen to the D major Sonata (modelled on Scarlatti) which follows.

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### Telarc distribution

THE OFFICIAL distributors for Sheffield Lab and Telarc records as well as Mobile Fidelity Sound Lab recordings are Tek Marketing, Burrell Road, St Ives, Huntingdon, Cambs. (phone St Ives 62225). This follows the closure earlier this year of Unicorn Distribution.

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53	50	<b>MAKIN' MOVIES</b> Dire Straits	Vertigo/Phonogram 6359 034
54	35	<b>SHANGO</b> Santana	CBS 85914
=54	41	<b>RUMOURS</b> Fleetwood Mac	Warner Brothers K 56344
56	67	<b>NIGHT AND DAY</b> Joe Jackson	A&M AMLH 64906
57	46	<b>ESCAPE</b> Journey	CBS 85138
58	38	<b>ARE YOU READY</b> Bucks Fizz	RCA RCALP 8000
59	49	<b>QUEEN GREATEST HITS</b> Queen	EMI EMTV 30
60	53	<b>BODY TALK</b> Imagination	R&B RBLP 1001
61	59	<b>WINDSONG</b> Randy Crawford	Warner Brothers K57011
62	56	<b>THE NUMBER OF THE BEAST</b> Iron Maiden	EMI EMC 3400
63	48	<b>ORIGINAL MUSIQUARIUM I</b> Stevie Wonder	Motown TMSP 6012
64	74	<b>WAR OF THE WORLDS</b> Jeff Wayne's Musical Version	CBS 96000
65	58	<b>STAGE-STRUCK</b> David Essex	Mercury/Phonogram MERS 4
66	68	<b>SOWETO</b> Various	Rough Trade ROUGH 37
67	<b>NEW</b>	<b>KEEP IN SHAPE SYSTEM</b> Arlene Phillips	Ferroway SUP 01

81	90	<b>FOUR SYMBOLS</b> Led Zeppelin	Atlantic K50008
82	42	<b>SCREAMING FOR VENGEANCE</b> Judas Priest	CBS 85941
83	96	<b>4</b> Foreigner	Atlantic K 50796
84	85	<b>SHAPE UP &amp; DANCE WITH ANGELA RIPPON (Vol 2)</b> Angela Rippon	Lifestyle LEG 2
85	—	<b>THE GOLDEN AGE OF WIRELESS</b> Thomas Dolby	Venice In Peril VIP 1001
86	88	<b>NOT SATISFIED</b> Aswad	CBS 85666
87	69	<b>SHAPE UP &amp; DANCE WITH FELICITY KENDAL (Vol 1)</b> Felicity Kendal	Lifestyle LEG 1
88	79	<b>ROLLED GOLD</b> The Rolling Stones	Decca ROST 1/2
89	65	<b>THE CONCERTS IN CHINA</b> Jean-Michel Jarre	Polydor PODV 3
90	33	<b>WORLD RADIO</b> Leo Sayer	Chrysalis CDL 1345
91	80	<b>GOOD TROUBLE</b> REO Speedwagon	Epic EPC 85789
92	47	<b>THE UNEXPECTED GUEST</b> Demon	Carrere CAL 139
93	54	<b>STILL OUT OF ORDER</b> Infa-Riot	Secret SEC 7
94	87	<b>PENTHOUSE &amp; PAVEMENT</b> Heaven 17	Virgin V2208
95	77	<b>1982</b> Status Quo	Vertigo/Phonogram 6302 189
96	95	<b>THE GIFT</b> The Jam	Polydor POLD 5055
97	71	<b>THE SINGLES</b> Roy Wood	Speed SPEED 1000
98	76	<b>TROOPS OF TOMORROW</b> Exploited	Secret SEC 8
99	—	<b>DARK SIDE OF THE MOON</b> Pink Floyd	Harvest SHVL 804
100	55	<b>BARRY LIVE IN BRITAIN</b> Barry Manilow	Arista ARTV 4

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Week-ending, August 28, 1982

**NEW**

NEW ENTRY

— 1 —

RE-ENTRY

●


PLATINUM LP  
(300,000 units as of Jan '79)

●

GOLD LP  
(100,000 units as of Jan '79)

●

SILVER LP  
(60,000 units as of Jan '79)



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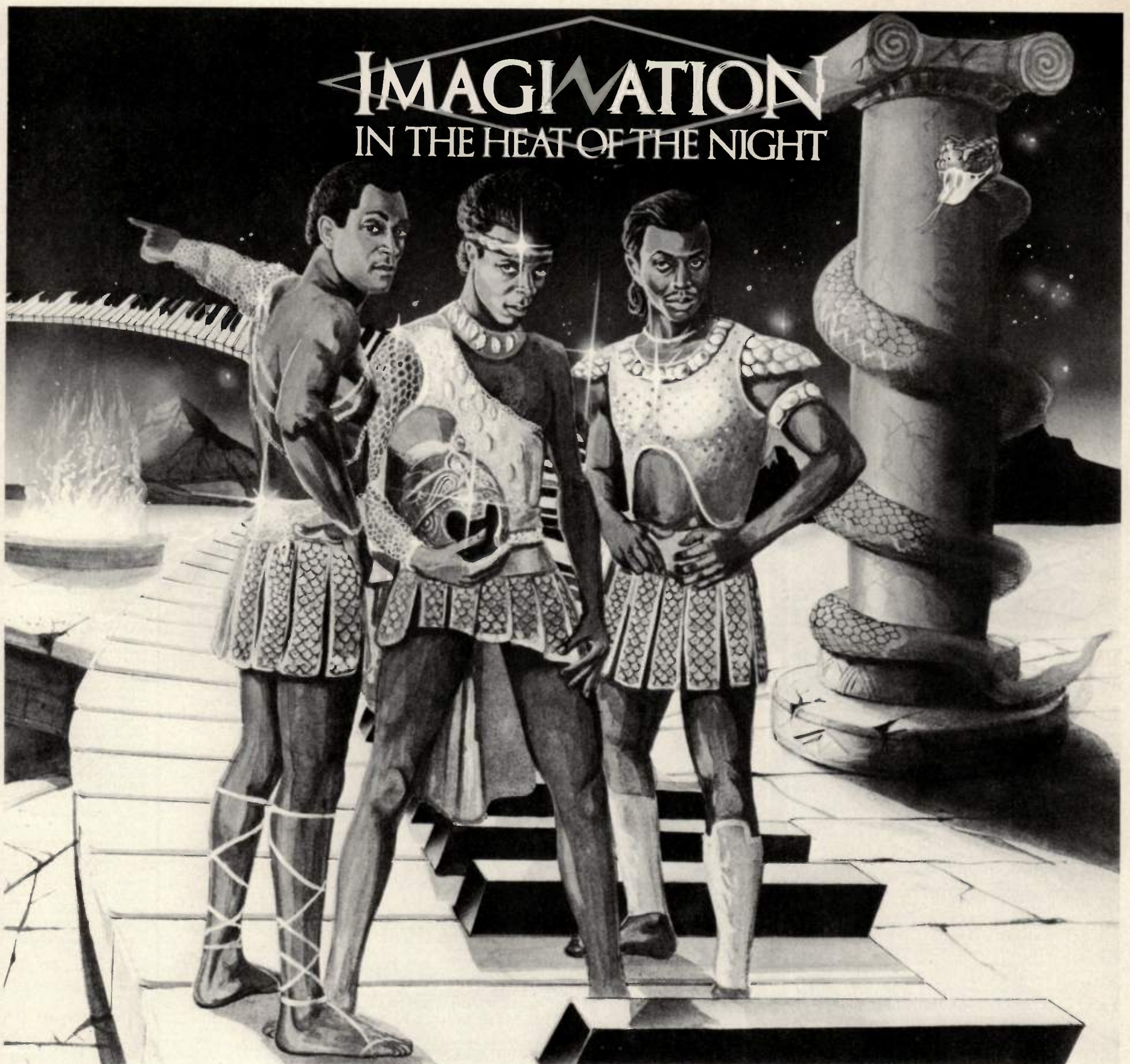
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### NATIONAL TOUR

September

11th Ipswich Gaumont (2 shows)  
12th Southampton Top Rank  
13th Margate Winter Gardens  
14th Brighton Centre  
15th Reading Hexagon Theatre  
16th Coventry Apollo Theatre  
17th Liverpool Empire

18th  
19th  
20th  
21st  
23rd  
24th  
25th  
26th

Manchester Apollo  
Bristol Colston Hall  
Swansea Top Rank  
Derby Assembly Rooms  
Edinburgh Play House  
Newcastle City Hall  
Birmingham Odeon  
Oxford New Theatre

27th  
29th  
30th  
October  
1st  
2nd  
3rd  
4th

Bournemouth Winter Gardens  
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CHART FOR  
WEEK-ENDING  
AUGUST 28

## ORDER FORM CHART

## TOP 100 ALBUMS

— = NEW ENTRY  
— 1 = RE-ENTRY  
● = PLATINUM LP  
(300,000 units as of Jan '79)  
● = GOLD LP  
(100,000 units as of Jan '79)  
● = SILVER LP  
(50,000 units as of Jan '79)

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
1	1	6	THE KIDS FROM FAME Various (Barry Fasman)	BBC REP 447 (A) C: ZCH 447
2	2	4	TOO-RYE-AY Kevin Rowland And Dexys Midnight Runners (Langer/Winstanley/Rowland)	Mercury/Phonogram MERS 5 (F) C: MERSC 5
3	5	17	TROPICAL GANGSTERS Kid Creole & The Coconuts (August Darnell)	Zell Island ILPS 7016 (E) C: ICT 7016
4	3	7	LOVE AND DANCING The League Unlimited Orchestra (Martin Rushent)	Virgin OVED 6 (C) C: OVEDC 6
5	8	3	LOVE SONGS Commodores (James Anthony Carmichael/Commodores)	K-tel NE 1171 (K) C: CE 2171
6	7	9	THE LEXICON OF LOVE ABC (Trevor Horn)	Neutron/Phonogram NTRS 1 (F) C: NTRSC 1
7	4	9	FAME Original Soundtrack—Various (Michael Gore)	Polydor/RSO 2479 253 (F) C: 3216 265
8	15	15	RIO Duran Duran (Colin Thurston)	EMI EMC 3411 (E) C: TC-EMC 3411
9	9	18	COMPLETE MADNESS Madness (Langer/Winstanley)	Stiff HIT-TV 1 (C) C: ZHIT-TV1
10	6	3	TALKING BACK TO THE NIGHT Steve Winwood (Steve Winwood)	Island ILPS 9777 (E) C: ICT 9777
11	11	13	AVALON Roxy Music (Rhett Davies/Roxy Music)	EG (Polydor) EGHP 50 (F) C: EGHP 50
12	39	2	EYE OF THE TIGER Survivor (Frankie Sullivan/Jim Peterik)	Scotti Brothers SCT 85845 (C) C: 40/85845
13			THE CAGE Tygers of Pan Tang (Peter Collins)	MCA MCF 3150 (C) C: MCFC 3150
14	13	5	DONNA SUMMER Donna Summer (Quincy Jones)	Warners Brothers K99163 (W) C: K4 99163
15			ROUGH DIAMONDS Bad Company (Bad Company)	SwanSong SSK 59419 (W) C: SK4 59419
16	10	8	MIRAGE Fleetwood Mac (Buckingham/Dashut/Caillat/Fleetwood Mac)	Warner Brothers K56952 (W) C: K4 56952
17	16	3	THE JIMI HENDRIX CONCERTS Jimi Hendrix (Alan Douglas)	CBS 88592 (C) C: 40/88592
18	21	5	CAN'T STOP THE CLASSICS Louis Clark/The Royal Philharmonic Orchestra (Jarrett/Reedman)	K-tel ONE 1173 (K) C: OCE 2173
19	12	24	THE CONCERT IN CENTRAL PARK Simon and Garfunkel (Simon/Garfunkel/Ramone/Halee)	Geffen GEF 96008 (C) C: 40/96008
20	17	3	CITY BABY ATTACKED BY RATS Charge G.B.H. (Mike Stone)	Clay CLAY LP4 (P) C: None
21	14	11	ABRACADABRA The Steve Miller Band (Miller/Mallaber)	Mercury/Phonogram 6302 204 (F) C: 7144 204
22	18	17	TUG OF WAR Paul McCartney (George Martin)	Parlophone PCTC 259 (E) C: TC-PCTC 259
23			THE SINGLES ALBUM UB40 (Bob Lamb)	Graduate GRADLSP 3 (Self/SP) C: GRADCS 3
24	25	9	FABRIQUE Fashion (Zeus B Held)	Arista SPART 1185 (F) C: TCART 1185
25	22	8	PICTURES AT ELEVEN Robert Plant (Robert Plant)	SwanSong SSK 59418 (W) C: SK4 59418
26			CHRIST THE ALBUM Crass (Crass)	Crass BOLLOX 202 (RT/I) C: None
27	34	6	THE PARTY'S OVER Talk Talk (—)	EMI EMC 3413 (E) C: TC-EMC 3413
28	27	10	NON-STOP ECSTATIC DANCING Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZX 1012 (F) C: BZM 1012
29	20	12	STILL LIFE (AMERICAN CONCERT 1981) The Rolling Stones (The Glimmer Twins)	Rolling Stones/CUN 39115 (E) C: TC-CUN 39115
30	20	16	NIGHT BIRDS Shakatak (Nigel Wright)	Polydor POLS 1059 (F) C: POLSC 1059
31	23	6	A CONCERT FOR THE PEOPLE (BERLIN) Barclay James Harvest (Harvest/Lawrence/Southerington)	Polydor POLD 5052 (F) C: POLDC 5052
32	26	6	ASSEMBLAGE Japan (Singer/Moroder/Punter)	Hansa HANLP 1 (A) C: ZCHANLP 1
33	29	23	FRIENDS Shalamar (Leon F Sylvers III)	Solar K52345 (W) C: K452345
34	31	190	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40/82419
35	43	23	CHARIOTS OF FIRE Vangelis (Vangelis)	Polydor POLS 1026 (F) C: POLSC 1026
36	44	16	HOT SPACE Queen (Queen/Mack)	EMI EMA 797 (E) C: TC-EMA 797
37	19	20	ASIA Asia (Mike Stone)	Geffen GEF 85577 (C) C: 40/85577
38	28	44	DARE Human League (Martin Rushent/Human League)	Virgin V 2192 (C) C: TCV 2192
39	36	15	SULK The Associates (Mike Hedges/Associates)	Associates ASCL 1 (W) C: ASCL 1
40	24	33	LOVE SONGS Barbra Streisand (Various)	CBS 10031 (C) C: 40-10031
41	62	2	THE EAGLE HAS LANDED Saxon (Saxon)	Carrere CAL 137 (R) C: CAC 137
42	60	41	PEARLS Elkie Brooks (Gus Dudgeon)	A&M ELK 1981 (C) C: CLK 1981
43	32	4	I WANT CANDY Bow Wow Wow (Laguna/Tarney/McLaren)	EMI EMC 3416 (E) C: TC-EMC 3416
44	40	8	IMPERIAL BEDROOM Elvis Costello & The Attractions (Geoff Emerick)	F.Beat XXLP 17 (W) C: XXC 17
45	37	15	COMBAT ROCK The Clash (The Clash/Glyn Johns)	CBS FMLN 2 (C) C: FMLN 40/2
46	57	38	NON-STOP EROTIC CABARET Soft Cell (Mike Thorne)	Some Bizzare/Phonogram BZ LP 2 (F) C: BZ MC 2
47	45	26	PELICAN WEST Haircut One Hundred (Bob Sargeant)	Arista HCC 100 (F) C: TCHC 100
48	64	39	TIN DRUM Japan (Steve Nye)	Virgin V 2209 (C) C: TCV 2209
49			SOUL DAZE/SOUL NITES Various (Various)	Ronco RTL 2080 (B) C: 4C/RTL 2080
50	66	6	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC SHDW 411
51	52	11	THE CHANGELING Toyah (Steve Lillywhite)	Safari VOOR 9 (SP) C: VOORC 9

This Week	Last Week	Wks on Chart	TITLE/Artist (Producer)	Label number (Distributor) C: Cassette
52	51	12	THREE SIDES LIVE Genesis (Genesis)	Charisma/Phonogram GE 2002 (F) C: GEMC 2002
53	50	7	MAKIN' MOVIES Dire Straits (Irvine/Knopfler)	Vertigo/Phonogram 6359 034 (F) C: 7150 034
54	35	3	SHANGO Santana (Szymczyk/Ryan/Santana/Rolie)	CBS 85914 (C) C: 40/85914
= 54	41		RUMOURS Fleetwood Mac (Fleetwood Mac/Dashut/Caillat)	Warner Bros. K 56344 (W) C: 456344
56	67	9	NIGHT AND DAY John Jackson (Kershnerbaum/Jackson)	A&M AML 64906 (C) C: CAM 64906
57	46	2	ESCAPE Journey (Stone/Elsen)	CBS 85138 (C) C: 40/85138
58	38	17	ARE YOU READY Bucks Fizz (Andy Hill)	RCA RCLP 8000 (R) C: RCLP 8000
59	49	12	QUEEN GREATEST HITS Queen (Various)	EMI EMTV 30 (E) C: TC EMTV 30
60	53	44	BODY TALK Imagination (Tony Swain & Steve Jolley)	R&B RBLP 1001 (A) C: ZCRB 1001
61	59	12	WINDSONG Randy Crawford (Tommy Lipuma)	Warner Brothers K57011 (W) C: K4 57011
62	56	20	THE NUMBER OF THE BEAST Iron Maiden (Martin Birch)	EMI EMC 3400 (E) C: TC-EMC 3400
63	48	15	ORIGINAL MUSIQUARIUM I Stevie Wonder (Stevie Wonder)	Motown TMSP 6012 (R) C: CTMSP 6012
64	74	4	WAR OF THE WORLDS Jeff Wayne's Musical Version (Jeff Wayne)	CBS 96000 (C) C: 40/96000
65	58	11	STAGE-STRUCK David Essex (David Essex)	Mercury/Phonogram MERS 4 (F) C: MERSC 4
66	68	3	BOVETO Various (Wilbur Dlamini)	Rough Trade ROUGH 37 (RT) C: None
67			KEEP IN SHAPE SYSTEM Arlene Phillips (Nigel Wright)	Ferroway SUP 01 (A) C: ZC SUP 01
= 67	91	2	ROMANTIC ELVIS/ROCKIN' ELVIS Elvis Presley (Various)	RCA RCLP 1000/1001 (R) C: RCLP 1000/1001
69	61	3	SKIDIP Eek-A-Mouse (Linval Thompson)	Greensleeves GREL 41 (JS/SP) C: None
70	74	5	THE RISE AND FALL OF ZIGGY STARDUST David Bowie (David Bowie/Ken Scott)	RCA INTS 5063 (R) C: INTK 5063
71	81	22	SKY 4—FORTHCOMING Sky (Sky/Clark/Bendall)	Ariola SKY 4 (A) C: ZCASK 4
72	73	20	A FLOCK OF SEAGULLS A Flock Of Seagulls (Mike Howlett)	Jive HOP 201 (C) C: HOPC 201
73	72	13	J1 Junior (Bob Carter)	Mercury/Phonogram MERS 3 (F) C: MERSC 3
74	63	23	FIVE MILES OUT Mike Oldfield (Mike Oldfield)	Virgin V2222 (C) C: TCV 2222
75	78	2	VACATION Go-Go's (Richard Gottferrer)	I.R.S./A&M SP 70031 (C) C: CS 70031
76			ARCHITECTURE & MORALITY Orchestral Manoeuvres In The Dark (Malnwarding/OMD/Howlett)	Virgin DID 12 (C) C: DIDC 12
77	82	7	THE SIMON AND GARFUNKEL COLLECTION Simon and Garfunkel (Simon/Garfunkel/Halee)	CBS 10029 (C) C: 40/10029
= 77	84	14	DURAN DURAN Duran Duran (Colin Thurston)	EMI EMC 3372 (E) C: TC-EMC 3372
79	92	30	ALL FOR A SONG Barbara Dickson (Mike Batt)	Epic EPC 10030 (C) C: 40 10030
80	8	10	HAPPY TOGETHER Odyssey (Jimmy Douglass)	RCA RCLP 6036 (R) C: RCLP 6036
81	90	3	FOUR SYMBOLS Led Zeppelin (Jimmy Page)	Atlantic K50008 (W) C: K4 50008
82	42	7	SCREAMING FOR VENGEANCE Judas Priest (Tom Allom)	CBS 85941 (C) C: 40/85941
83	96	39	4 Foreigner (Robert John Lange)	Atlantic K 50796 (W) C: K450796
84	85	20	SHAPE UP & DANCE/A. RIPPON (Vol Two) Angela Rippon (R. Simon)	Lifestyle LEG 2 (C) C: LEGC 2
85			THE GOLDEN AGE OF WIRELESS Thomas Dolby (Thomas Dolby)	Venice In Peril VIP 1001 (E) C: TC-VIP 1001
86	88	6	NOT SATISFIED Aswad (Aswad/Michael Campbell)	CBS 85666 (C) C: 40/85666
87	69	11	SHAPE UP & DANCE/F. KENDAL (Vol One) Felicity Kendal (Martin Levan)	Lifestyle LEG 1 (C) C: LEGC 1
88	79	4	ROLLED GOLD The Rolling Stones (Various)	Decca ROST 1/2 (F) C: KZR 26
89	65	16	THE CONCERTS IN CHINA Jean-Michel Jarre (Francis Dreyfus)	Polydor PODV 3 (F) C: PODVC 3
90	33	4	WORLD RADIO Leo Sayer (Arif Mardin)	Chrysalis CDL 1345 (F) C: ZCDL 1345
91	80	7	GOOD TROUBLE REO Speedwagon (Cronin/Richrath/Beamish/Gratzer)	Epic EPC 85789 (C) C: 40/85789
92	47	3	THE UNEXPECTED GUEST Demon (Pete Hinton)	Carrere CAL 139 (R) C: CAC 139
93	54	4	STILL OUT OF ORDER Infa-Riot (Infa-Riot/Tim Thompson)	Secret SEC 7 (C) C: TSEC 7
94	87	2	PENTHOUSE & PAVEMENT Heaven 17 (BEF)	Virgin V2208 (C) C: TCV 2208
95	77	19	1982 Status Quo (Status Quo)	Vertigo/Phonogram 6302 189 (F) C: 7144 189
96	95	24	THE GIFT The Jam (Peter Wilson)	Polydor POLD 5055 (F) C: POLDC 5055
97	71	6	THE SINGLES Roy Wood (Various)	Speed SPEED 1000 (A) C: ZCSPE 1000
98	76	11	TROOPS OF TOMORROW Exploited (Tony Spith/Exploited)	Secret SEC 8 (C) C: TSEC 8
99			DARK SIDE OF THE MOON Pink Floyd (Pink Floyd)	Harvest SHVL 804 (E) C: TC-SHVL 804
100	55	18	BARRY LIVE IN BRITAIN Barry Manilow (Barry Manilow)	Arista ARTV 4 (F) C: ARTVC 4

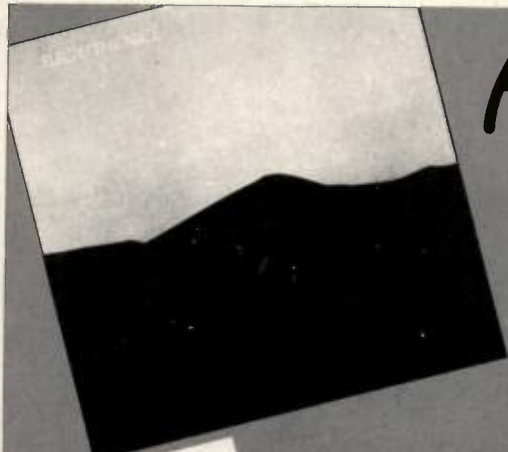
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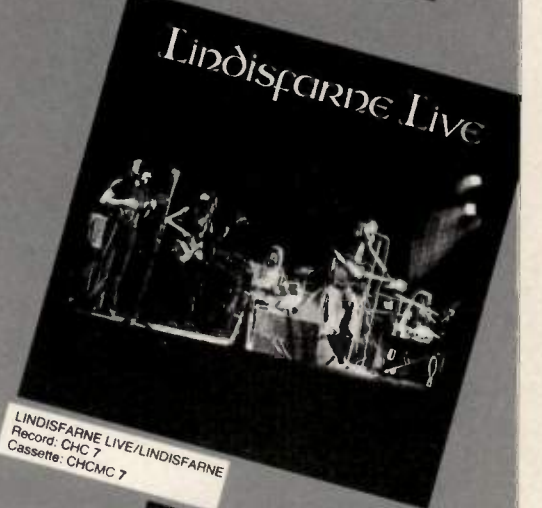
THE HOUSE ON THE HILL/AUDIENCE  
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THE LEAST WE CAN DO IS WAVE TO EACH OTHER/  
VAN DER GRAAF GENERATOR  
Record: CHC 5  
Cassette: CHCMC 5



SYMPATHY/RARE BIRD  
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Cassette: CHCMC 6



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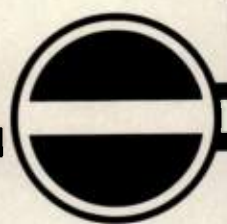
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7 DEP5



12 DEP5

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ANVIL STEAMIN/Tease Me, Please Me/Jackhammer/Stop Me **Attic MET 12001** 12" only Pic Bag (P)  
AQUIZIM SHEILA/Time Of My Life **Ariwa ARI 1007** 12" only (JS)  
ARTERY THE CLOWN/The Clown **Red Flame RF 704** Pic Bag (RT)  
BALL & HIS JAZZMEN, Kenny CLAPTRAP (PART ONE)(Part Two) **Mont Music MM 101** (SP)  
BAMBOO BLUE SCARLET ON A THURSDAY/Hat Culture **Variety BBVY 403** Pic Bag (A)  
BIG VIEW AUGUST GRASS/tba **Point Records PT 01** (I)  
BLACKFOOT HIGHWAY SONG/Rollin' And Tumblin'/Fly Away **Atco K11760** Pic Bag (W)  
BOLLOCK BROTHERS ROCK AND ROLL 2001/Slow Removal Of Vincent Van Gogh's Right Ear **Charly BOLL 3** 12" Pic Bag (SP)  
BONE, Richard THE BEAT IS ELITE (EP) **Survival SUR 123** 12" (SO)  
BOOGIE MAN, The CHANTILLY LACE/Boppin' Shoes **Polydor POSP 463** (F)  
BREMNER, Billy MEEK POWER/Yes Please **Demon D1014** (W)  
BROWN, Dennis HALFWAY UP, HALFWAY DOWN/Weep And Moan **A&M AMS 8250** Pic Bag; **AMXS 8250** 12" Pic Bag (C)  
BROWN, Sharon LOVE DON'T HURT PEOPLE/Unexpected **Virgin VS 535** VS 535-12" 12" Pic Bag (C)  
CALIFORNIA, Randy ALL ALONG THE WATCHTOWER/KILLER WEEK/Radio Man/Easy Love/Break Out **Beggars Banquet BEG 82T** 12" only Pic Bag (W)  
CAPTAIN BEEFHEART LIGHT REFLECTED OFF THE OCEANS OF THE MOON (4-track 12") **Virgin VS 534** 12" only (C)  
CARNES, Kim VOYEUR/Thrill Of The Grill **EMI America EA 143** Pic Bag (E)  
CASTAWAYS DREAM MAKER/Reprise **Virgin VS 540** Pic Bag (C)  
CHARLES, Evan ASK YOURSELF/FLOWERS OF ENGLAND (Double A-side) **Naive NAV 2** Pic Bag (SP)  
CHERI COME AND GET THESE MEMORIES/Starstruck **21 Records/Polydor POSP 508** Pic Bag (F)  
CHERI COME AND GET THESE MEMORIES (EXTENDED VERSION)/Starstruck **21 Records/Polydor POSPX 508** 12" Pic Bag (F)  
CHOIRGIRLS I SHOULD HAVE KISSED HIM THEN/It's In His Kiss **BK BKRS 100** (A)  
CIMARONS BIG GIRLS DON'T CRY/How Can I Prove Myself To You **Safari SAFE 49** Pic Bag; **SAFELS 49** 12" Pic Bag (SP)  
COLAHS, The HESITATION/Le Bomp **Epic EPC A2642** Pic Bag (C)  
DANA YOU NEVER GAVE ME YOUR LOVE/Marathon **Creole CR 40** (C)  
DIRE STRAITS PRIVATE INVESTIGATIONS/Badges, Posters, Stickers, T Shirts **Vertigo DSTR 1** Pic Bag; **DSTR 101** 10" Pic Bag (F)  
DOWNES, Julia PLAYING FOR TIME/Romantic **Naive NAV 1** Pic Bag (SP)  
ELLIS ORRALL, Robert TELL ME IF IT HURTS/I'm A Bargain, You're No Steal **Why-F WHY 9** (R)  
ENID, The THEN THERE WERE NONE/Letter From America **RAK 349** Pic Bag (E)  
ESSEX, David NO SUBSTITUTES/She's My World **Mercury MER 118** Pic Bag (F)  
EUROPEANS THE ANIMAL SONG/Someone's Changing **A&M AMS 8245** Pic Bag (C)  
EUROPEANS THE ANIMAL SONG/Someone's Changing/Animal Song **A&M AMSX 8245** 12" Pic Bag (C)  
FARMERS BOYS I THINK I NEED HELP/Squit **Backs NCH 001** (BK)  
GALAXY HEAD OVER HEELS/(Instrumental) **Ensign ENY 229** Pic Bag; **ENYT 229** 12" Pic Bag (R)  
GEDDES AXE SHARPEN YOUR WITS/Rock And Roll Is The Way **Steel City AXE 1** Pic Bag (P)  
GLITTER, Gary BE MY BABY/Is This What Dreams Are Made For **Bell BELL 1503** Pic Bag (F)  
JAMES, Keith ON THE REBOUND/Go For It **Paro PARO S1** Pic Bag (SP)  
JAMES, Stewart ONLY WHEN I LAUGH/Kypros **Radioactive RAD 506** (A)  
JETT, Joan & The Blackhearts DO YOU WANNA TOUCH ME (OH YEAH)/Jezabell **Epic EPC A2674** Pic Bag (C)  
JOSE AND THE KAZOO BAND KAZOO KAZOO/tba **Baby KAZOO 1**; **KAZOO 112** 12" (A)  
JOURNEY WHO'S CRYING NOW/Don't Stop Believing **CBS A2725** Pic Bag (C)  
LAVVI EBBEL ALBU METH 12" (EP) **Parsley PP021** (RT/SP)  
LEVY, Marcy CLOSE TO HER/Waiting For You **Epic EPC A2076** (C)  
MARIE, Karena RUNAWAY/Don't Tell Me It's Love **Cask CASK 001** (Self)  
MAXIMUM JOY IN THE AIR (EXTENDED VERSION)/Simmer Till Done **Y Records 12Y26** 12" Pic Bag (SP)  
MENDES, Sergio MY SUMMER LOVE/Life In The Movies **A&M AMS 8249** (C)  
METRO, Peter IN THE ARMY/Major General **Dynamite DN 003** 10" only (JS)  
MIGHTIER THAN KONG HEY GIRL DON'T BOTHER ME/She Said "Look, But Don't Touch" **Neon APE 1** Pic Bag (N)  
MOBILES, The PARTNERS IN FICTION/Snow Man **Rialto RIA 10** 10" Pic Bag (P)  
MURPHY, Michael WHAT'S FOREVER FOR?/Crystal **Liberty UP 656** Pic Bag (E)  
MURRAY, Anne HEY BABY/Songs For The Mira **Capitol CL 262** Pic Bag (E)  
MUSICAL YOUTH PASS THE DUTCHIE/Give Love A Change **MCA YOU 1** Pic Bag (C)  
MUSICAL YOUTH PASS THE DUTCHIE/Dub/Give Love A Chance **MCA YOUT 1** 12" Pic Bag (C)  
NAKED EYES THERE'S ALWAYS SOMETHING TO REMIND ME/Pitstop **EMI 5334** Pic Bag; **12EMI 5334** 12" Pic Bag (E)  
ODYSSEY MAGIC TOUCH/Happy People **RCA 275** Pic Bag; **RCAT 275** 12" Pic Bag (R)  
OK JIVE ANYWAY/Poor Little Genie **Epic/Frenzy EPC A2735** Pic Bag (C)  
OSBORNE, Johnny CAN'T LEAVE JAH/Be Wise **Black Joy BH H23** 12" only (JS)  
OSIBISA MOVE YOUR BODY/Sunshine Day ('82 Version) **Magnet MAG 235** (A)  
OSIBISA MOVE YOUR BODY (POWER MIX)/Sunshine Day ('82 Version) **Magnet 12MAG 235** 12" Pic Bag (A)  
PALMER, Trudi ANYTHING CAN HAPPEN (1-sided disc) **Thunder Bay Records TBR 015** (P)  
PALMER, Trudi THE WHEEL OF LIFE (1-sided disc) **Thunder Bay Records TBR 016** (P)  
PALMER, Trudi FOOL WITH A BOTTLE (1-sided disc) **Thunder Bay Records TBR 017** (P)  
PANAMA IF YOU'RE LEAVING NOW/All Night Long **Jive JIVE 21** (C)  
PANDORA MARIANNE/Gael's Song **Oscar OSC 1** (P)  
PARKS, Clarence TAKES A MIRACLE/(Version) **Roller RR 01** 10" only (JS)  
PASSION DON'T STOP MY LOVE/(Instrumental) **Prelude PRL A2704**; **PRL A13 2704** 12" (C)  
PEARL, Leslie IF THE LOVE FITS, WEAR IT/Anything But Yes Is Still A No **RCA 261** (R)  
POINTER SISTERS AMERICAN MUSIC/I Want To Do It With You **Planet RPS 101** Pic Bag (R)  
PRAYING MANTIS TELL ME THE NIGHTMARE'S WRONG/TURN THE TABLES/A Question Of Time **Jet JET 7026** Pic Bag (C)  
PREVIN, Lovely THE WASTED LOVE/tba **Secret SHH 135** Pic Bag; **SHH 135** 12" 12" Pic Bag (C)  
RAMOCON, Phil TAKE A TRIP/Dub **Island 12WIP 6806** 12" only Pic Bag (C)  
RANKING BOGART SCHOOL MAN SKANK/Schoolboy Dub **Real Wax RW 101** 10" only (JS)  
REAL THING SEEN TO SMILE/Look Up (To The Sky) **EMI 5337** Pic Bag; **12EMI 5337** 12" (E)  
ROBINSON, Smokey CRUISIN'/The Only Game In Town **Motown TMGT 1274** 12" Pic Bag (R)  
RODS, The TOO HOT TO STOP/Power Lover (Live) **Arista ARIST 484** Pic Bag (F)  
RODS, The TOO HOT TO STOP/POWER LOVER/Rockin' 'n' Rollin'/Too Hot To Stop **Arista ARIST 12484** 12" Pic Bag (F)  
ROT, Jan COUNTING SHEEP/For Eliza **WEA K19160** Pic Bag (W)  
RUSH NEW WORLD MAN/Vital Signs **Mercury/Phonogram RUSH 8** Pic Bag (F)  
RUSH NEW WORLD MAN/Vital Sign (Live)/Freewill **Mercury/Phonogram 12RUSH 812** 12" Pic Bag (F)  
RYAN, Ron AH YOU GOT YOUR EARS ON/Goodnight Little One **Buffalo BUFF 1004** (SP)  
SCHENKER GROUP, Michael DANCER/Girl From Uptown **Chrysalis CHS 2636** Pic Bag; **CHSP 2636** 7" Pic Disc; **CHS12 2636** 12" (F)  
SHAKATAK INVITATIONS/In Shadows/Polydor **POSP 502** Pic Bag (F)  
SHAKATAK INVITATIONS/In Shadows/Invitations (Version) **Polydor POSPX 502** 12" Pic Bag (F)  
SHALAMAR THERE IT IS/Don't Wanna Be The Last To Know **Solar K13194** Pic Bag; **K13194T** 12" Pic Bag (W)  
SMART, Leroy SWEET LADY/My Lady **Musicworks MW 011** 12" only (JS)  
SPIDER ROCK 'N' ROLL WILL LAST/Did Ya Like It Baby? **Ensign/RCA 268** Pic Bag plus free single AMAZIN' GRACE MEDLEY (Part 1)/(Part 2) **RCAD 268** Pic Bag (R)  
SPINSTAR NO I CAN'T STAND IT/Peace And Love/Suffering Still **KR KRT 12** 12" only Pic Bag (R)  
STIFF LITTLE FINGERS BITS OF KIDS/Stands To Reason **Chrysalis CHS 2637** Pic Bag; **CHS12 2637** 12" Pic Bag (F)  
STOCKHOLM MONSTERS HAPPY EVER AFTER/Soft Babies **Factory FAC 58** Pic Bag (I/P)  
SWANS WAY THEME FROM THE BALCONY/Vibration Hoist **Exit International EXIT 2** Pic Bag; **12EXIT 2** 12" Pic Bag (SP)  
SYREETA CAN'T SHAKE YOUR LOVE/Wish Upon A Star **Motown TMG 1275** Pic Bag (R)  
SYREETA CAN'T SHAKE YOUR LOVE/(Instrumental) **Motown TMGT 1275** 12" Pic Bag (R)  
TELEX L'AMOUR TOUJOURS/Cloches Et Sifflets **Interdisc IN 2** Pic Bag (C)  
TELEX L'AMOUR TOUJOURS/Cloches Et Sifflets/The Man With The Answer **Interdisc IN 2-12** 12" Pic Bag (C)  
TIK AND TOK (LONG HOT) SUMMER IN THE CITY/Crisis **Survival SUR 12007** 12" Pic Bag (P)  
TOTO ROSANNA/It's A Feeling **CBS A2079** Pic Bag (C)  
TOTO COELO I EAT CANNIBALS PART 1 (EX VERSION)/Part 2 (EX VERSION) **Radialchoice/Virgin TIC 10-12** 12" Pic Bag (C)  
TURBO CHARGED FOR GLORY/Race For The Dawn **Turbo CUS 1261** (N)  
24 HOURS SHIPWRECKED/Rescued **Charisma CB 401** Pic Bag (F)  
24 HOURS SHIPWRECKED/(Instrumental) **Charisma CB 40112** 12" Pic Bag (F)  
TYGERS OF PANG TANG, The PARIS BY AIR/Love's A Lie **MCA 790** Pic Bag (with free earring); **MCAP 790** Pic Disc (C)  
VEGA NOSTRADAMUS/China Town **Red Bus RBUS 72** Pic Bag (A)  
VEGA NOSTRADAMUS/CHINA TOWN/China Town/Nostadamus (Instrumental) **Red Bus RBUSL 72** 12" Pic Bag (A)  
VETOS, The IT'S ONLY NOW/Guardians **RCA 234** Pic Bag (R)  
VIA VAGABONDS WHO LIKES JAZZ/Jazz **Stiff BUY 157** Pic Bag (C)  
WALLIS, Julie SUNARISE/Some Kinda Fool **Speed SPEED 9** (A)  
WHITE AND TORCH PARADE/Man To Man **Chrysalis CHS 2641** Pic Bag (F)  
WOOLFE, Jerri STILL LIFE/Holiday In The Sun **Polydor POSP 489** (F)  
ZU ZU SHARKS BIG BOYS/Spies **Polydor POSP 493** (F)

Ah You Got Your	Light Reflected Off The	
Ears On	Oceans Of The Moon	C
Albu Meth	L (Long Hot) Summer In	L
All Along The	The City	T
Watchtower	C Love Don't Hurt People	B
All Of My Heart	A Magic Touch	O
American Music	P Manana	P
Animal Song, The	E Meek Power	O
Anything Can Happen	P Move Your Body	O
Anyway	D My Summer Love	M
Ask Yourself	C New World Man	R
August Grass	B No I Can't Stand It	S
Beat Is Elite, The	G Nostadamus	V
Be My Baby	G No Substitutes	E
Big Boys	Z On The Rebound	J
Big Girls Don't Cry	C Only When I Laugh	J
Bits Of Kids	S Parade	W
Can't Leave Jah	D Paris By Air	T
Can't Shake Your Love	S Pass The Outch	M
Chantilly Lace	B Partners In Fiction	M
Charged For Glory	T Playing For Time	O
Claptrap Part 1	B Private Investigations	O
Close To Her	L Rock And Roll 2001	B
Clown, The	A Rock And Roll Will	
Come And Get These	Last Forever	S
Memories	C Rosanna	T
Counting Sheep	R Runaway	M
Crusin'	R Scarlet On A Thursday	B
Dancer	S School Man Skank	R
Don't Stop My Love	P Sean To Smile	R
Do You Wanna Touch Me	G Sharpen Your Wits	G
(Oh Yeah)	J Sheila	A
Dream Maker	C Shipwrecked	T
Fool With A Bottle	P Steamin'	A
Groove Your Blues Away	A Strife	J
Halfway Up, Halfway Down	B Sunarise	W
Happy Ever After	S Sweet Lady	S
Head Over Heels	G Take A Trip	R
Hesitation	C Takes A Miracle	P
Hey Baby	M Tell Me If It Hurts	E
Hey Girl Don't	Tell Me The Nightmare's	
Bother Me	M Wrong	P
Highway Song	B Theme From The	
If The Love Fits	Balcony	S
Wear It	P Then There Were None	E
In The Air	M There It Is	S
In The Army	M There's Always Something	
Invitations	S There To Remind Me	N
I Think I Need Help	F Too Hot To Stop	R
I Should Have Kissed	Voyeur	C
Him Then	C Wasted Love	P
It's Only Now	V What's Forever For	M
I Eat Cannibals	Wheel Of Life	P
Part 1	T Who Likes Jazz	V
If You're Leaving Now	P Who's Crying Now	J
Kazoo Kazoo	J You Never Gave Me	
L'Amour Toujours	T Your Love	O

## Distributor Codes

A — PRT 01-640 3344  
B — Ronco 01-876 8682  
BK — Backs 0603 26221  
BM — BiBi Magnetics 021-622 2377  
BMD — Black Music Distributors  
01-951 3177  
C — CBS 01-960 2155  
CON — Conifer 08954 40450  
CS — Cassion 01-485 8704  
D — Arcade 01-485 5622  
E — EMI 01-561 8722  
F — PolyGram 01-590 6044  
FP — Faulty 01-727 0734  
G — Lightning 01-969 8344  
H — HR Taylor 021-622 2377  
I — Cartel (Backs, Rough  
Trade) and  
Fast Product — 031 661 5811  
Probe — 051 236 6591  
Red Rhino — 0904 36499  
Revolver — 0272 299105  
IKF — 02514 20053  
ILA — Independent Record Labels  
Association 01-637 2111  
J — Jungle 01-359 9161  
JS — Jetstar 01-961 5818  
K — K-tel 01-992 8000  
L — Lugtons 01-348 9122  
M — MSD — 01-602 3483  
MB — Menace Breakers 01-381 1391  
MK — 041-333 9553  
MW — Making Waves 01-262 7377  
N — Neon 0785 41311  
P — Pinnacle 0689 73146  
PK — Pickwick 01-200 7000  
PR — President 01-839 4672  
PRO — Projection 0702 72281  
R — RCA 021-525 3000  
RT — Rough Trade 01-221 7355  
SO — Stage One 0428 4001  
SP — Spartan 01-903 8223  
T — Trojan 01-961 4565  
TOL The Other Labels 01-624 1843  
W — WEA 01-998 5929  
WU — Wynd Up 061-798 9252  
X — Clyde Factors 041-221 9844  
Y — Relay 01-579 6125

Total releases: 110

August 27, 1982



# NEW ALBUMS

Artist Title Label Cat No/Cassette No Dealer Price (Distributor)

**ĀPŌLLO 100 TELSTAR** MFP MFP 5574/TC-MFP 5574 £1.37 (E)  
**ART ENSEMBLE OF CHICAGO** MESSAGE TO OUR FOLKS Affinity AFF 77/- £3.18 (SP)  
**AU PAIRS** SENSE AND SENSUALITY Kamera KAM 010/- £3.04 (SO)

**BEEFHART, Captain** UNCONDITIONALLY GUARANTEED Fame FA 3034/TC-FA 3034 £1.82 (E)  
**BISHOP, Stephen** CARELESS Fame FA 3033/TC-FA 3033 £1.82 (E)  
**BRADY, Paul** HARD STATION 21 Records/Polydor POLS 1072/POLSC 1072 £3.05 (F)  
**BUSKERS, The** LIFE OF A MAN Rubber RUB 007/- (SP)

**CALE, John** MUSIC FOR A NEW SOCIETY Island ILPS 7019/ICT 7019 £3.25/£2.75 (E)  
**CAMEL CAMEL** Fame FA 3054/TC-FA 3054 £1.82 (E)  
**CARNES, Kim** ST VINCENTS COURT Fame FA 3038/TC-FA 3038 £1.82 (E)  
**CARTLAND, Barbara** BARBARA CARTLAND'S ALBUM OF LOVE SONGS Multi-Media MT 103/MONMT 103 (H)  
**CHERRY, Don** ORIENT (Double) Affinity AFFD 82/- £3.76 (SP)  
**CRAWFORD, Randy** RAW SILK/NOW WE MAY BEGIN Warner Brothers K4 66114 (cassette only) £3.20 (W)  
**CRAYTON, Pee Wee** PEACE OF MIND Charly CFM 601/- £2.32 (SP)

**DEXYS MIDNIGHT RUNNERS** SEARCHING FOR THE YOUNG SOUL REBELS Fame FA 3032/TC-FA 3032 £1.82 (E)  
**DOONICAN, Val** RELAX WITH VAL DOONICAN MFP MFP 5575/TC-MFP 5575 £1.37 (E)  
**DOORS, The and Jim Morrison** SOFT PARADE/AMERICAN PRAYER Elektra K4 62040 (cassette only) £3.20 (W)  
**DURY, Ian & The Blockheads** GREATEST HITS Fame FA 3031/TC-FA 3031 £1.82 (E)

**EMERSON, Billy 'The Kid'** CRAZY 'BOUT AUTOMOBILES Charly CFM 602/- £2.32 (SP)

**FOX, Bob & Stu Luckley** WISH WE NEVER HAD PARTED Black Crow CRO 204/- (SP)

**GONG ANGELS EGG** Charly CR 30219/- £2.78 (SP)

**HILL, Vince** THE VERY BEST OF VINCE HILL MFP MFP 5576/TC-MFP 5576 £1.37 (E)  
**HOLLY, Buddy** 20 LOVE SONGS MFP MFP 5570/MFP 5570 £1.37 (E)

**JACKSON, Ronald Shannon & The Decoding Society** MAN DANCE Antilles AN 1008/- £3.25 (E)  
**JAPAN** QUIET LIFE Fame FA 3037/TC-FA 3037 £1.82 (E)  
**JETS, The** THE JETS Fame FA 3036/TC-FA 3036 £1.82 (E)

**KNACK, The** GET THE KNACK Fame FA 3039/TC-FA 3039 £1.82 (E)

**LAMBERT, Franz** TOP HITS NO 3 Teldec AS6 25044/CT4 25044 £3.19/£3.50 (F)  
**LIPTON, Sidney & His Grosvenor House Orchestra** JUST DANCE Recollection RFL 22/- £1.80 (F)  
**LOVE, Geoff & His Orchestra** TAP DANCIN' TIME Multi-Media MMLP 108/MMTTC 108 (H)  
**LOVE, Geoff** SING ALONG BANJO PARTY VOL 2 MFP MFP 5569/TC-MFP 5569 £1.37 (E)

**MacGREGOR, Freddie** LOVE AT FIRST SIGHT Joe Dibbs JGML 6066/- £3.65 (JS)  
**MAINES BROTHERS** HUB CITY MOAN Country Roads DBWLP 1008/- £3.14 (SO)  
**MANHATTAN TRANSFER** MANHATTAN TRANSFER/PASTICHE Atlantic K4 60167 (cassette only) £3.20 (W)  
**MARTYN, John** WELL KEPT SECRET WEA K99255/K4 99255 £3.20 (W)  
**MILLS BROTHERS** SWING IS THE THING Decca MOR 535/KMORC 535 £2.03/£2.09 (F)  
**MINOTT, Sugar** MORE SUGAR Studio One PSOLP 0999/- £3.65 (JS)  
**MITCHELL, Joni** BLUE/CLOUDS Asylum K4 64046 (cassette only) £3.20 (W)  
**MONRO, Matt** THE VERY BEST OF MATT MONRO MFP MFP 5568/TC-MFP 5568 £1.37 (E)  
**MORRISON, Van** MOON DANCE/HIS BAND AND THE STREET CHOIR Warner Brothers K4 66116 (cassette only) £3.20 (W)

**NATIONAL THEATRE ORIGINAL CAST** HIAWATHA Multi-Media MMTLP 104/TCMMTLP 104 (H)  
**NUMAN, Gary** REPLICAS/PLEASURE PRINCIPLE Beggars Banquet BEGD 1 (cassette only) £3.20 (W)

**ORCHESTRAL MAKASSY** AGWAYA Virgin V2236/TC V2236 £3.20 (C)

**PERTWEE, Jon & Una Stubbs** WORZEL GUMMIDGE Multi-Media MMTLP 111/TCMMTLP 111 (H)  
**PHILLIPS, Arlene** KEEP IN SHAPE SYSTEM Ferroway SUP 01/ZC SUP 01 £3.34 (A)

**QUEEN** QUEEN Fame FA 3040/TC-FA 3040 £1.82 (E)

**REDMAN, Dewey** TARIK Affinity AFF 42/- £3.18 (SP)

**SHEPP, Archie** POEM FOR MALCOLM Affinity AFF 78/- £3.18 (SP)  
**SPARKS** NO 1 IN HEAVEN Fame FA 3035/TC-FA 3035 £1.82 (E)  
**STEVENS, John** ALBERT AYLER Affinity AFF 81/- £3.18 (SP)  
**STUTZ BEAR CATS** STUTZ BEAR CATS Multi-Media MMTLP 112/TCMMTLP 112 (H)  
**SWANN, Donald & Frank Topping** SWAN WITH TOPPING Multi-Media MMTLP 110/TCMMTLP 110 (H)

**TALKING HEADS** TALKING HEADS 1977/MORE SONGS ABOUT BUILDINGS Sire SRC 23591 (cassette only) £3.20 (W)  
**TAYLOR, Cecil** STUDENT STUDIES (Double) Affinity AFFD 74/- £3.76 (SP)

**USTINOV, Peter** THE OLD MAN OF LOCHNAGAR Multi-Media MMT 109/TCMMT 109 (H)

**VALLI, Frankie & The Four Seasons** THE BEST OF FRANKIE VALLI & THE FOUR SEASONS K-tel NE 1177/CE 2177 (K)  
**VANITY 6** VANITY 6 Warner Brothers K57023/- £3.20 (W)  
**VARIOUS** COUNTRY ROCK Warwick WW 5120/- (M)  
**VARIOUS** COUNTRY SCENE MFP MFP 5571/TC-MFP 5571 £1.37 (E)  
**VARIOUS** DECCA ORIGINALS VOL 1 Rococco TAB 46/KTBC 46 £2.03/£2.09 (F)  
**VARIOUS** DISCO COMPILATION Pickwick TMS 3512/TMC 3512 (H)  
**VARIOUS** SAVILE'S TIME TRAVELS-1961 MFP MFP 5573/TC-MFP 5573 £1.37 (E)  
**VARIOUS** SOUL PASSION Pickwick CN 2055/CN4 2055 (H)  
**VARIOUS** 20 GOLDEN VOCAL CHARTBUSTERS MFP MFP 5567/TC-MFP 5567 £1.37 (E)  
**VARIOUS** YOUR HUNDRED FAVOURITE HYMNS VOL 1 MFP MFP 5572/TC-MFP 5572 £1.37 (E)

**WALSH, Joe** YOU CAN'T ARGUE WITH A SICK MIND Fame FA 3051/TC-FA 3051 £1.82 (E)  
**WASHINGTON Jr, Grover** WINELIGHT/PARADISE Elektra K4 62039 (cassette only) £3.20 (W)  
**WEBB ORCHESTRA, Roger & Singers** NURSERY RHYMES Multi-Media MMTLP 106/TCMMTLP 106 (H)  
**WISHBONE ASH** CLASSIC ASH Fame FA 3053/TC-FA 3053 £1.82 (E)  
**WOODS, Phil** CHROMATIC BANANA Affinity AFF 84/- £3.18 (SP)  
**WOOSH, Jah** SING AND CHANT September SEP 002/- £2.80 (JS)

**YAZOO** UPSTAIRS AT ERIC'S Mute STUMM 7/- £2.89 (SP)  
**YES** CLOSE TO THE EDGE/FRAGILE Atlantic K4 60166 (cassette only) £3.20 (W)



ARTISTS WITH new releases this week, from the top: John Martyn, John Cale, Tina Turner from The Au Pairs and Ian Dury.

Distributor codes: see singles releases page

Total releases: 73

August 27, 1982

ON SALE THURSDAY ONLY 35p

THE RECORD



## FEATURE

# Warrens: aftermath of the BPI's victory

by TERRI ANDERSON

THE LEFT-HAND side of the spacious North London warehouse premises into which Warrens Records moved not so long ago looks rather bare.

That section of the building was to have housed the ever-moving stock of the high-turnover import company, Simons Records. But there are no imports to stock or shift, and Simons is now a very small part of the Warrens group.

The reason for what was obviously a dramatic change of plan on the part of the company, which originally moved premises with expansion in mind, is well-known. Simons and Warrens settled their long court battle with the BPI over their business in non-EEC parallel imports and in March they agreed to pay £250,000 damages.

Five months later it seems fair to ask: What happens to an import company which in effect "loses" £¼m — and at the same time has to stop importing?

Warrens/Simons boss Warren Goldberg stresses that there is no further quibble or delay as far as that heavy payment is concerned — it is being paid. The total cost to Warrens will, in fact, be £270,000; 80 per cent of this sum must be paid by the end of this year, and the remainder by the end of 1983.

It would have been possible, he points out, to have come to an agreement which would have meant washing his hands of the fate of all those customers who had bought the parallels from him and leaving them open to individual actions for damages by the BPI. He opted for a deal which gave his customers indemnity.

And business goes on, but it has to move as smartly as possible in other directions. Goldberg, who takes business very personally ("After all, I gave it my own name"), and his partner Paul Feldman are concentrating on filling those warehouse premises with product for their UK wholesale/one-stop business — without any imports, not even EEC ones because "even though they are completely legal, they would be politically difficult for us to handle."

Goldberg is a quick thinker, but he concedes that he had more time to think about an importless future than might appear from the timing of the settlement with the BPI.

"I foresaw over a year ago that our import business could be stopped," he explains, "and I had to think of alternatives. Fortunately we have been able to build up Video Form, and my idea for the software exchange scheme has proved extremely popular with dealers — so that was a success just when we needed it. On the video side we are now also making progress in acquiring titles for our own video label, and that too is proving a successful move."

But it was the record and tape side of the business which was hit; which has to pay the damages and rebuild itself. Goldberg is confident that it will do that.

"I am here to make money, and I believe I can make money in the record business — because I know it. I am into the bargain business in records now; special offers are a very important side of my wholesale operation."

"A lot of extra business can be done in the record shops with special offers (which the dealers can buy very cheaply, and sell cheaply



WARREN GOLDBERG

without cutting their normal margins); and I don't think such product diverts sales from the full price records or anything else."

Dealing with established UK suppliers, buying overstocks, keeping in close touch with what jobbers have (legitimately) to offer — these are Goldberg's new sources of supply, to take turnover and profit back to where they were before the enforced collapse of the import side.

Examples of what Warrens is looking for, and finding, in the way of stock are — the Teledisc Manilow album (now available through the trade), various Pickwick overstocks which carry a trade price as low as 99p in many cases, big name LPs now well past their peak but still solid catalogue prospects such as Darts Greatest Hits, or the Grease 2LP, or Stevie Wonder's Secret Life of Plants (that goes out for £1.25, and Goldberg candidly opines: "If someone can't sell that for £2.50 they shouldn't be in record retailing at all...").

Such bargains were always a part of the Warrens wholesale operation but, Goldberg reflects with some comforting hindsight, were meeting competition from the ever-more-successful Simons by the time the imports arm found itself under fire from the BPI.

"We had reached a point where we were competing with ourselves."



THE WHOLESALE/one-stop operation, which is concentrating on "bargains".



WARRENS RECORDS' North London warehouse, where video is filling the gap left by the running down of the imports business.

As it is, many of our special offers can be bought now as cheap EEC imports — but I think dealers will prefer a UK source when they weigh the small price advantage of imports against longer delivery times, settlement discount, loss of five percent returns and other possible problems."

"Dealers have only so much to spend; our special offers have been much more successful since our parallel imports (and everyone else's) stopped."

Looking back at the events of the past three-and-a-half years Goldberg comments: "I don't knock the record companies for their view on imports. I just think they should have been more tolerant towards dealers who have to make a profit in order to survive, and towards wholesalers who supply them."

"There is no moral difference between parallel imports from Holland, for example, and those from Portugal; and when Portugal joins the EEC there will be no legal difference either."

"I'd like to ask the industry: Since parallel imports have been virtually stopped, have the record companies done any better? Has there been any beneficial effect on their turnover?"

As he examines his present position in business — Video Form a growing, autonomous company within the group; Simons now "very much in the background because it has lost most of its reason for being there"; the need to build up the UK wholesale/one-stop business quickly to make full use of all that warehouse space and a well-staffed telesales and (manual) accounting department; the continuing payments against the £270,000 damages — Goldberg faces the question: Was it all worth the trouble in the end?

He has clearly given that a lot of private thought, balancing the run of undoubtedly fat years against the undoubtedly painful consequences of the court's interpretation of copyright law.

"If someone had told me when I started the import side that I would make what I made, for that certain number of years, and would then have to face the court battle and pay this sum of damages... I think I would probably still have done it."

ONE MAN'S export is always another man's import. The record industry, like all others, is at heart fiercely territorial. Every territory approves of exports, but at best merely tolerates imports.

While sterling was at a low ebb in recent years the UK industry was happy to earn by exporting, but when the tide turned its attitude to parallel imports hardened dramatically... and parallels are under discussion at the BPI again at the moment, with prior indications being that an even tougher line may be taken in future.

Recently it has become clear that the UK must accept that it is likely to meet the same kind of opposition to its exports abroad as it is putting up to imports here.

MW looks at the question from the UK exporters' point of view, and talks to a former parallel importer who had to stop.

## CBS cases sent shudders through US buyers

By NIGEL HUNTER

THE REPORTS in *Billboard* of court cases in America between CBS Records and various companies have sent waves of apprehension through the import trade there, and also caused concern among UK export organisations trading across the Atlantic.

The reports have been strong on colour but largely wrong in emphasis, and UK exporters are anxious to allay fears among their American associates.

One case in particular involved Important Records, a US importing firm partially owned by UK exporter Windsong. CBS complained that Important had brought in discs by Santana, Blue Oyster Cult and Journey, infringing its copyright by importing foreign pressings of product which it owns, although none of the product in question has been released by CBS in the US in that particular form.

Windsong's Steve Mason told *MW* that the case has been settled out of court, with no precedent created and CBS has not even claimed legal expenses, leave alone damages.

"I think CBS thought we were engaged in parallel importing there involving hundreds of thousands of records. There's another case going on in the US which certainly does concern a great number of parallel imports."

### Agreement

"When CBS realised how small the quantities were in our case — just 200 pieces of the Santana greatest hits compilation, for instance — we reached an agreement out of court. The fact that no damages or costs were claimed speaks for itself."

Mason emphasised that Windsong is not and never has been engaged in parallel importing in the US or anywhere else. It only handles product which won't be released by the company to whom it belongs in the various territories, and Windsong consults and collaborates fully with record companies before shipping out records.

Glen Fidell of Pacific echoed this policy, and explained that, being a

subsidiary of Jem Records in the US such consideration and consultation are imperative.

"Jem is also engaged in distribution in the US; so politically it is very necessary that we act in conjunction with the record companies. If anything looks questionable, we check it out first with whoever's concerned."

Peter Lassman of Lasgo Exports regrets the wrong impression and unnecessary alarm caused among American importers by the melodramatic treatment of the CBS-Important case.

### Threaten

"Import companies there have worked very hard to set up their businesses, and they get very frightened by events like this which seemingly threaten their operations."

"Lasgo is not in the business of selling parallel imports, and we've always made that totally clear."

Far from threatening their existence, the case should strengthen the prospects of American importers who do not indulge in parallel importing. Lassman mentioned the value of these companies to small independent labels which otherwise would have no hope of injecting their product into the US market. Fidell instanced the EMI act Vice Squad, which was touring America for two months, backed at all the venues by product which Jem had bought direct from EMI here for sale.

Mason added a final touch of reassurance by pointing out that Important buys considerable quantities of its import stock direct from EMI, WEA and others in London with their full approval and co-operation.

Acts which have derived breakthroughs in the US by the import of their product include Human League, Anti Pasti, Exploited and A Flock Of Seagulls. Providing the record companies concerned are consulted beforehand UK exporters and US importers have nothing to fear from their own activities, but those risking parallel importing are now prime targets for legal action.

**'Import companies have worked very hard to set up their businesses and get very frightened by events which seemingly threaten their operations.'**

— Peter Lassman



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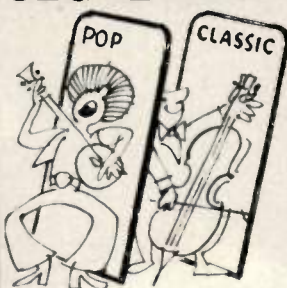
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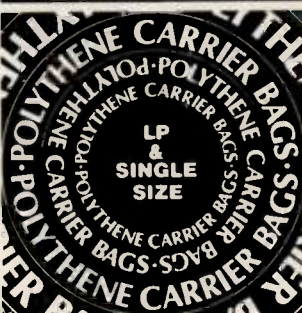


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## American Commentary



### Fun and games

From IRA MAYER

NEW YORK: It's a fad that's pretty well assured of crossing the Atlantic as soon as the cartridge manufacturers can gear up sufficient production. Atari and Intellivision have already begun to infiltrate the UK, and their large-scale participation at Vidcom will symbolise their commitment to bringing games-mania to the Continent as well.

So far, there are some 18 other companies, including Britain-based Thorn EMI, involved in software production. Most of them are creating Atari-compatible games for the simple reason that Atari holds an estimated 70 per cent of the US home video games market, with other major film studios, cartoon character licensors and toy companies readying to join the fray.

The Warner-owned company won't have as much of a lead in Europe, where competing systems will be marketed at about the same time as Atari's, but WEA's manufacturing, distribution and promotion strength should help it maintain a strong lead all over. In the US, some 16 per cent of all television homes are expected to have video game units before the end of the year.

That would bring the overall games market to more than \$2b for 1982 — or better than half the size of the US record industry, and two-thirds the size of the cinema movie business. Almost all of that growth has been over a two-year period, despite the fact that the Philips-owned Odyssey game system was introduced more than a decade ago.

Perhaps most significant, however, is the fact that record and video cassette distributors here admit that the high-priced games represent, in the short time they've been available, anywhere from 15 to 35 per cent of their business. Many say that games are, in fact, compensating for slow cassette and/or record sales, on which there is very little mark-up even during the best of times.

Several key wholesalers have gone bankrupt and/or merged in recent months, and their healthier brethren say that games and other home video accessories are what have kept them solvent. They stress the necessity of cherry-picking the hit titles just as a dealer would for the top 40 hits, and many worry that games are a mere fad that will die out just as suddenly as it exploded on the scene.

Those in the latter group are wary of overstocking, especially in view of a recent Atari statement to the effect that it would lower prices on its machines next year "in order to broaden the market", and that it would come out with a relatively low-priced baseball game cartridge to test the low end of the business. Still others see games as a foot in the door for *entree* of the personal computer hardware and software, which is where they see their future two to five years down the road ahead.

IT'S BEEN a slow-building process since NARM first endeavoured to create a wing for video retailers about a year ago, but the first Video Software Dealers Association (VSDA) convention is underway as this appears.

Topics sure to generate hot debate include the studio-authorised rental programmes (and, especially, how they've been continually modified), store rental plans, and the effects of the fall-out between giant record distributor Noel Gimbél (of Sound-Video Unlimited) and Arthur Morowitz (of Video Shack).

VSDA executive VP Barry Locke says membership is about 250 strong, representing more than 800 retail outlets or about 10 per cent of all US video speciality stores.

## LP REVIEWS

### TOP 10

YAZOO

Upstairs At Eric's. Mute STUMM 7. (Rough Trade & Spartan).

### TOP 50



MANOWAR

MANOWAR

Battle Hymns. Liberty (EMI) LBG 30349. Powerful debut, in fact this is well over the top heavy metal with liberal doses of all the musical clichés associated with this rock genre. If they can reproduce this atmosphere on stage it must be quite a show. Orson Welles is the narrator on the outstanding cut, *Dark Avenger*.

JOHN MARTYN

Well Kept Secret. WEA International K99255. Producer: Sandy Robertson. The unique style of this superb guitarist/singer/songwriter is heard to best advantage on this, his second LP for the label (although his history includes 10 LPs for Island), possibly because he is surrounded by a settled group of musicians with whom he has toured and recorded for some time (Alan Thompson, Danny Cummings, Jeff Allen and Jim Prime) plus sidemen of the calibre of Lee Kosmin (harmony vocals), Mel Collins and Ronnie Scott (sax) and Pete Wingfield on keyboards. The nine new Martyn compositions are strong enough to deserve that backing and it should — with an upcoming UK tour and strong marketing campaign planned — do even better than *Glorious Fool*.

UB40

The Singles Album. Graduate GRADLSP 3. Producers: artists and Bob Lamb. A release which has not gained the band's approval but will surely be welcomed by the public — although it will have to fight for its share of the fans' cash against the new LP (with holographic sleeve) on their own Dep International label — out on September 13. This one, however, has a head start. Tracks include Food For Thought, King, Dream A Lie, Little By Little and the 12-inch version of The Earth Dies Screaming (co-produced by the band and Ray Pablo Falconer).

### General

DON HENLEY

I Can't Stand Still. WEA K52365. First solo album from founder member of the Eagles is rather a mixed bag, sounding generally like a rather tired Eagles, though it does have a couple of high spots, most notably the Paddy Moloney-composed La Eile.

ORCHESTRA MAKASSY

Agwaya. Virgin V2236. Refreshing and happy-sounding music — like most of the music coming out of Africa at present (a sharp contrast to the depressed state of much of the continent). Tanzanian-based, the band are one of the biggest-selling bands in troubled Kenya. Their music is a combination of several different African forms, using mainly Kiswahili and Zairian rhythms, blended with several other musical styles. There must be many such talented outfits in Africa, and it's good to see UK companies such as Island and Virgin releasing the material here.

MICHAEL McDONALD

If That's What It Takes. WEA K57018. Debut solo album from singer/keyboard player with the Doobie Brothers, sounds not very different from them in fact, probably because McDonald has such a distinctive and appealing voice. Top line session players complete a classy album that deserves to sell well.

KENNY ROGERS

Love Will Turn You Around. Liberty (EMI) LBG 30350. He sells more than a few records in the US and elsewhere, but on the album front Rogers has never made a big sales impact in the UK. This latest offering is a tightly self-produced collection of 10 songs in the MOR/country mould — all very neat and tidy, but lacking any real spark or character.

### Indies

MITCH RYDER

Smart Ass. Safari LONG 6. Distributor: Spartan. His last single to be commercially released in the UK was Sock It To Me in 1968, and none of his solo albums have been available here except as imports. This leaves Ryder with everything to do if he's going to break here — and it's very hard to imagine this LP doing it for him. It is clever, competent and individualistic rock-based material, but will need far more exposure than it's likely to get.

CARAVAN

Back To Front. Kingdom KVS 5011. Producers: artists. Distributors: Pinnacle and selves. With the original line-up of Pye Hastings, Richard Coughlan and David and Richard Sinclair this group — whose sheer durability is rather more impressive than its commercial success — has come up with some excellent new cuts, but every phrase of the music and twist of the lyrics is instantly recognisable as solid, 22-carat Caravan. Worth in-store promo.



MONOCHROME SET

THE MONOCHROME SET

Eligible Bachelors. Cherry Red BRED 34. Producer: Tim Hart. This is a fine rock/pop album that shows up well the band's many talents. Among the many bands to emerge in recent years, they have established their own very recognisable and very enjoyable sound. Deserves to sell well.

Album review ratings outside Top 10 and Top 50: — \*\*\* good, \*\* fair, \* poor sales predicted in own specialist market. Star rating under General heading indicates sales potential in general pop/rock market, with \*\*\* rating indicating entry into lower half of chart only.

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## MUSIC & VIDEO WEEK

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## DIARY

### 10 years ago

EMI STARTS a round of prices increases with pop LPs going up to £2.25 (RRP) and singles to 50p ... MfP test market a seven-inch classical single with eight minutes of music retailing at 49p ... Tom Parkinson quits MfP to become director and general manager of PolyGram's Music Rendezvous budget label ... CBS-Columbia holds a massive international convention in London and president Clive Davis says the UK company must develop more UK talent ... Matthew Ricketts, chairman of Chappell and a former founder of the Gramophone Company, dies at the age of 91 ... A national dock strike and the "floating" pound cause economic repercussions in the music industry ... The Robert Stigwood Group launches own RSO label.

### 20 years ago

VISITORS TO the Radio Show at Earls Court see demonstrations of television programmes being relayed by space satellite ... Tom Grantham appointed sales manager at Pye Records with Roy O'Dwyer as assistant sales manager ... A High Court judge decides that Anthony Newley's hit Why was not pirated from In A Little Spanish Town, in an unsuccessful action brought by Francis Day & Hunter against Why publisher Gerry Bron of Debmam Music ... EMI press officer Brian Mulligan weds Evelyn Mathews, a member of the EMI educational department ... Formerly issued in the UK on HMV, the United Artists label gets its own label identity ... The Cameo-Parkway label, surprises the industry by switching UK distribution from EMI to Pye.



# OPINION

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

## Beat price-cutting with service—and survive!

J ROWLEY of Hayes says I missed the point in my earlier letter on the subject of "service versus price" but in his reply (*Music & Video Week*, August 7) he too has missed the point of my argument.

I was not "knocking a retailer facing cut-throat competition". We all face that competition whether we are in a large town or in a country area where shoppers make regular trips to the larger shopping centres.

Unless a business has a sufficiently high turnover, or is afforded additional supplier's discounts, or sells more profitable goods as well (like the multiples), there is no way that it can, or should, try to compete with cut-throat discounters — that is the road to bankruptcy.

The smaller specialist retailer cannot attract customers by loss-leading on certain titles because most record buyers' requirements are too specific. However, he can attract customers by giving a full and knowledgeable catalogue service on the thousands of items not generally stocked or discounted.

The record industry majors have geared themselves to volume sales and outlets and this has created a vacuum evidenced by the increasing independent label scene and the continued survival of the specialist retailers that really try. The "volume" market has funnelled sales into very few titles — 250 titles account for 50 per cent of all album sales according to the Hilton-Price Review. The net result has been that the majors have suffered a decline in sales far greater than can be

attributed to the recession.

The message is, Mr Rowley, that the many truly independent record retailers that still survive do so through the service that they give to their customers. Indeed, there is some evidence that the record buying public is becoming increasingly irritated by the "take it or leave it" and "don't know" attitudes in some record outlets.

Furthermore, we get many city dwellers on holiday in this area; complaints about our (full) prices are rare but we are often complimented on "service" and we often retain our transient customers on mail order long after they have gone home! That is how we compete. Service can and does match price.

URSULA J BURROWS, Pop Inn, Harvey Street, Watton, Thetford, Norfolk.

## Treat this complaint with contempt

I TRUST that my effective and hard working sales team, and the distributed labels that make up the Pinnacle family, will treat the complaint from Mr Dave Parker, regarding his difficulty in obtaining a copy of an Ace Records album (*Music & Video Week*, August 14), with the contempt it deserves.

UK record dealers are well aware that Pinnacle has not operated a minimum order surcharge now for the past two years. Also, the record in question could have been listed on an invoice as "out of stock"

prior to the initial quantity arriving at Pinnacle. However, it has not been out of stock since.

It seems to me that this dealer was not interested in actually placing the order for the record with the distributor. If the order had been placed the record would have been despatched and there would have been no surcharge.

One of the problems we face is that some labels notify the trade press of new releases before their records are pressed and ready for distribution. This often causes frustration with dealers as they have every right to expect that

once a record appears in the new release listings that it is available from the distributor.

Unfortunately this is not always so and we have tried very hard to encourage labels not to notify the trade papers of the release until stock is ready to sell.

Dave Parker suggests that after 50 days he had still not obtained the LP. It is difficult to pass comment without knowing which dealer he approached, but it sounds to me as if he should have tried another outlet.

TONY BERRY, managing director, Pinnacle Records.

# PERFORMANCE

## David Essex

WHEN MEL Bush brought his current five week David Essex tour into Blackpool, the recently dark Winter Gardens Pavilion was reopened and packed to SRO capacity.

Few of the fans were under 19 or 20. Many wore gear to get noticed in but proved to be a relatively docile lot, surprisingly undemonstrative in the circumstances. Essex had to remind them: "It's not my fault the weather's lousy!" And then persuade them: "Do you want to dance or don't you?" Only then were seated ranks broken and front-of-stage aisles filled with swaying hand-clappers.

An Essex stage presentation draws upon 18 years' experience of theatre, film, small-screen and recording studio work. This craftsman builds the atmosphere of his act steadily, deliberately, giving off emotions which range from cool to carefree, striking a mime artist's eccentric poses, moving about in struts and using long-held statuesque stances to theatrical effect.

An early segment of the Essex programme included tracks from his Mercury album. Stage-struck. The old Sam & Dave number You Don't Know Like I Know (segued with Twist And Shout) worked very well as did familiar Essex best-sellers ranging all the way from Rock On to Night Clubbing via Gonna Make You A Star, Oh What A Circus and Silver Dream Machine. He's still better at the belters than the ballads and his act reflects it.

Stage-struck? David Essex? Not him! But it looks as if this tour could halt the decline of album sales and

keep the LP in the charts for a fourth month.

TONY BARROW

## Castle Donington

A DEAFENING and spectacular firework display right on the dot of the agreed closing time of 10.30pm heralded the end of the third successful Castle Donington "Monsters Of Rock" festival.

And while the crowd didn't quite match up to last year's record figure of 65,000 (when AC/DC topped the bill), a strong line-up, headlined by the seemingly everlasting Status Quo, attracted 40,000 odd heavy metal and hard rock fans from all over the country.

Anvil, who kicked off, first came to the attention of heavy metal fans last year with their Hard'n'Heavy album and seem destined for bigger things. In between the standard posturing they showcased tracks from their new Metal On Metal album (Attic Records), like the aptly named Jackhammer and Heatsink, and for an opening act they were warmly received.

Only Veteran Mick Box remains from the original Uriah Heep line up. And they wasted no time at all in showing that they're a revitalised outfit probably higher placed in the HM ladder than this billing suggests.

There was a good reaction to songs from the recent Abominog album (Bronze) like Sell Your Soul and Too Scared To Run, but the best applause was for the old Heep classics like Gypsy and July Morning.

Hawkwind who followed weren't quite as lucky. Possibly even more veteran than Uriah Heep, they traded on past glories with Motorhead and Silver Machine

(recently re-released for the upteenth time), but their brand of sonic heavy metal was voted a big miss by the crowd, and missiles began to fly through the air.

Saxon pounded out with the loudest sound of the day so far. Saxon have already played two outdoor festivals this year, and are set for a massive tour starting in mid-September, but due to their late appearance they had time only for the well-known And The Band Played On, 747, Strangers In The Night, Wheels Of Steel and a taster for the new album The Eagle Has Landed (Carrere), all to a muted response.

It was a different story for Gillan, fresh back from a sell-out tour of The Far East, and ready and eager for a massive British tour which will take them up to Christmas.

Theirs was a powerful performance, fully justifying their decision to opt for the Donington gig rather than play Reading five years in a row. Living For The City and What's The Matter, both from the upcoming Magic album (Virgin) were loudly received, and the inclusion of the classic Deep Purple track Black Night was a welcome surprise to everyone.

With darkness falling and a chill setting in it was up to Status Quo to keep the show rolling... and true to their reputation as one of the most enduring of the UK's crop of hard rockers they pulled out all the stops. And while the first few numbers, starting with the timeless Caroline, suffered because of a break-up in the massive PA, they were firing on all cylinders by the time they moved into their climatic showpiece of 4500 Times, Don't Waste My Time and Roadhouse Blues. JAMES MCGREGOR

# DOOLEY

AS THE Government's consultative period on the copyright Green Paper draws to an end on August 31, the MRS will be the last industry body to make its submissions; but despite the almost unanimous music industry plea for a blank tape royalty of some sort, isn't it true that boffins beaver away for a US major record company are still hopeful of finding a spoiler signal to stop home-taping completely? ... Among the Campbell Connelly assets at 37 Soho Square (see P1) is the piano upon which the founders Jimmy Campbell and Reg Connelly composed the founding hit, Show Me The Way To Go Home ... The Lygon Arms, (Broadway Worcs, that is, not NY), likely to be re-named Liggers' Arms this week as it accommodates EMI International's annual conference at which overseas delegates likely to complain bitterly about the late, or non-delivery of promised albums from top acts, and non-appearance of artists to support releases ... Litigation seems to be the name of the game these days with Rod Stewart now counter-suing Billy Gaff with a \$70m suit alleging breach of contract, and Roy Orbison claiming \$50m from manager Wesley Rose for allegedly cheating him of several million dollars over the past 24 years ... Some wild guesses being made around the business about Steve Mandy's salary as CBS-Fox video MD, with figures like \$100,000 a year being bandied.

HAVING ASKED the public, through market research, which artists it would like to hear on the compact disc, Sony embarrassed to admit that a large number were American CBS artists — and of course CBS has announced implacable opposition to the new configuration, possibly because it has yet to get its own CX noise reduction hardware and encoded albums on the market in Europe ... Feelings expressed in the trade now and then that the UK's biggest rack jobber should not be owned by the record industry might become a lot stronger now that Record Merchandisers is effectively (through its deal with Pickwick) the UK's only rack jobber ... Garry Pownall quitting Thorn EMI Video's production division to pursue an independent career in video publishing ... American enthusiasm for the "hooked on" formula continues unabated with RCA now providing Hooked On Broadway by the Luther Henderson Orchestra and Hooked On Swing by the Larry Elgart Orchestra ... Hollies manager Robin Britten marrying soon in the Isle of Wight ... Mr and Mrs Music Tony Hatch and Jackie Trent emigrating to Australia this autumn ... Who'll pick up UK release for current US country chart topper I'm Gonna Hire A Wino To Decorate Our Home? ... The APRS is looking for videos which have their sound recorded and/or synched at member studios to play on the association's stand at the Professional Video Show at Wembley in November to punch home the message that you need good sound to accompany the visuals.

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