

# RECORD BUSINESS

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## Surprise as EMI LRD closes - Kaupé quits

THE LICENSED Repertoire Division of EMI Records will close on February 1. The shock news was broken to staff on Monday afternoon, and managing director Alan Kaupé, who has been responsible for the division since its launch in 1977, has resigned from the company.

The recently-launched Cobra label has been dropped, while Island and Chiswick Records will be handled through EMI GRD. The eight remaining licensed companies - Motown, Stax, Bronze, RAK, MAM, Hurricane, Source and Fantasy - will transfer to Liberty-United Records. Artists signed to Cobra will be released through GRD labels.

Of the total 32 LRD staff, 14 are believed to have been made redundant, including Julian Moore, Cobra marketing manager, Jim Howell, marketing manager, and Cobra a&R chief Tony Squire.

Liberty-United will be taking staff from the LRD to man the transferred labels, although it will be handling all the increased sales with its own sales force with the addition of only one new recruit (from the disbanded EMI Imports team). A small number of staff will be absorbed into the GRD - including a general manager.

Brian Berg's successful EMTV division is to be transferred to the GRD, along with Island and Chiswick, which make their move to Manchester Square as part of an a&R decision.

Leslie Hill, managing director of EMI Music Europe, said: "This step reflects the state of the record industry in Britain, and represents a determined effort by EMI Music to ensure we have two strong repertoire bases in the UK."

"In addition it will allow EMI

Records (UK) further to concentrate its marketing thrust on the development of its UK roster."

The transfer of some operations to Liberty-United and the integration of others to Manchester Square will happen during the last two weeks of January to ensure the new strategies are operating normally by February 1.

Commented Bronze Records chief Gerry Bron: "Obviously we are very disappointed about the closure of LRD because we got along with them very well - it's obviously a result of the current economic climate."

The move is seen by the industry as enabling EMI to clear its decks to concentrate on UK and Capitol repertoire, and has given UA a useful broader creative base from which to work.

Liberty-United's turnover is estimated at around £8m at dealer prices -



WISHBONE ASH, currently celebrating their tenth anniversary, were presented with special platinum discs to mark sales of their records over the ten year association with MCA Records. Pictured with the band are MCA general manager Stuart Watson, manager John Sherry, and MCA International Record Operations president Roy Featherstone.

equal to about a third of LRD's performance. The transfer is therefore seen to reflect Cliff Busby's success in running UA and the confidence that EMI's senior management has in one of its longest-serving employees.

Alan Kaupé will announce his future plans in due course.

## More small co's at MIDEM

CANNES - WITH the organisers claiming a turnout of 1350 firms from 50 countries, including a large measure of new business, Midem is obviously maintaining its prestigious position in the record industry calendar.

However, with the major companies engaged in cost cutting strategies to contend with the recession in record sales, there are signs of a change of emphasis in the type of registrant now participating. It is beginning to look as though the future may bring about a reduced presence from the majors with the event reverting to the small company occasion originally envisaged when Bernard Chevry started 14 years ago.

The UK contingent as ever is making

a sizable contribution to the overall turnout. Last minute bookings meant that about 250 companies are represented including 10 new registrants, of which over 50 have taken stand space, a modest improvement on last year.

Demand for exhibition space hasn't declined and a new level accommodating 100 units has been built linking the Palais des Festivals with the adjacent Malmaison. The talent galas, which in previous years have usually managed to quote some names of international calibre, are not exactly crowd pullers. At the opening evening, the UK's Eddy Grant topped a reggae evening, while other major record corporations, CBS, promising French talent and Polish

WITH RADIO WEE!

Singles chart, 6-7; Album chart, 29; Airplay guide, 26-27; New singles, 14; New albums, 28; Disco, 15; Retailing, 5; Plus Video Special (centre).

## 1979 Year End Report

PINK FLOYD, Dr Hook and Queen helped re-establish EMI as top singles' company in the Christmas run-up - but was it enough to keep EMI above CBS and WEA for 1979?

Abba's *Greatest Hits Vol 2* was the clear winner in the Christmas LP market: did it oust Blondie's *Parallel Lines* as the year's top seller? How does disco's market share compare now with the beginning of 1979?

Next week *RB* presents a year end report for 1979 with full details of the top records, companies and labels and their ups and downs across the year.

## Whispers to RCA

THE WHISPERS' *And The Beat Goes On!* - at No. 2 in the Disco Chart and the hottest import since 'Ring My Bell' - has been rush-released and is available now on 12-inch from RCA (Solar SO 12/1), with a 7-inch version (SO 1) due soon.

artists, as well as a jazz gala at which Stan Getz, Buddy Rich and Sarah Vaughan were anticipated.

Most awaited evening event was a European premiere of *The Rose*, the film based loosely on the life of Janis Joplin, which is being tipped to win an Oscar for Bette Midler in her movie debut. Also shown will be *Blue Suede Shoes*, a rock 'n' roll film produced in Britain with a 50s setting.

Among official meetings are a congress of the International Federation of Popular Music Publishers and a discussion on Piracy in Sound Recording with reports from 11 countries, including the UK, represented by Robert Allan and Tony Hoffman.

CORNERSTONE



THE U.S. TOP 5 ALBUM INCLUDING THE HIT SINGLE

BABE

## NEWS

### 100 jobs go at CBS plant

WITH CBS Records' new Aylesbury pressing plant due to be officially opened this summer, the company has revealed that 15 percent of its manufacturing workforce are being made redundant.

Following union negotiations, as far back as 1978, redundancy payments have already been made to between 60 and 70 staff, who all left at Christmas. An additional 30 staff are expected to leave CBS shortly.

John Wheeler, CBS manufacturing managing director, emphasised that the redundancies were not a result of a decline in turnover. The new plant will be installed with automatic, as opposed to manual, presses, and fewer staff are required.

Wheeler added: "There have been no problems with the unions over these redundancies and all staff have received generous redundancy payments."

Limited production has now begun at the new Aylesbury pressing plant, but it is estimated that the full transfer of work from the old Aylesbury factory will not be completed until early summer. An official opening of the new plant is then scheduled.

### TV push for Gem film LP

GEM RECORDS has decided on a heavy tv campaign to promote a GTO film soundtrack LP entitled *The Wanderers* which is released on February 8.

Retailing at £4.49 the album contains 17 big 60s hits like 'Walk Like A Man' by the Four Seasons, 'Wipe Out' by the Surfairs, 'The Wanderer' by Dion and 'Shout' by the Isley Brothers.

The tv campaign kicks off in the Trident area on February 24 followed by a Granada push from March 25. The barrage is likely to go national after that, although no firm details are available. Supporting the tv spots will be a heavy ancillary push including cinema trailers, consumer rock press advertising and store displays.



BILL STONEBRIDGE has been appointed Riva Records md and Dennis Collopy as md of Riva Music by Riva chairman Mike Giff. Stonebridge has been with the Gaff group of companies for more than eight years while Collopy joined two and a half years ago. Collopy (far left) and Stonebridge (far right) are pictured here with Rod Stewart.



BRONZE RECORDS has signed Girls School to a worldwide recording contract. The band's debut single 'Emergency' (BR0 89) is released on February 1 and coincides with a 17 date UK tour supporting Urial Heap. Signing the band is Bronze chief Gerry Bron.

### Bands switch labels in CBS a&r re-shuffle

IN A move aimed at increasing the company's commitment to contemporary UK acts, CBS Records has restructured its A&R department.

Under the overall control of A&R director Muff Winwood, the department has been partially split, with a CBS A&R manager and an EPA A&R manager working with their own product manager and press officer on an initial twelve UK acts each.

Howard Thompson has been appointed CBS A&R manager, working with product manager Andy Murray. Chas de Walle becomes EPA A&R manager, working with new EPA product manager Jamie Rubinstein, previously in the A&R department. Press officers will be Angie Errigo (CBS) and Johnny Black (EPA).

The restructuring has involved the

### Charmdale set for closure

FOLLOWING WEEKS of speculation, Charmdale Records, the Acton wholesaler, has officially ceased trading. However its export company, Heathrow Records, stays in business.

Director, Terry Windsor, blamed closure on the running battle with record companies over non-EEC imports. Over the last few months Charmdale has been involved in a series of High Court cases with CBS Records.

Windsor commented: "Record company propaganda, in the form of mass mail-outs to our customers threatening legal action, has cut our sales volume to a trickle. With the high overheads of a large operation to support, we found we could no longer meet our commitments."

A company spokesman said that most of Charmdale's 45 staff had been made redundant, although some have been absorbed into Heathrow Records. No decision has been made on Charmdale's remaining stock.

### Bootleg pressing plant discovered by BPI men

FOLLOWING A BPI raid on a tiny pressing plant at a disused Northumberland airfield a series of promises to cease bootlegging were given in the High Court last Friday.

The factory - M&C Pressings Ltd of The Manse, near Wooler - is the first bootleg manufacturing plant to be found in the UK. In the past it had been thought the material came in from the USA or Europe.

M&C and its directors Marjorie and Roland Counsell, County Recording Service and director John Martin of Binfield Berkshire - who cut laqueers - and Gedmal Galvanic of Leicester who supplied metalwork and stampers were all sued by David Bowie and

RCA, and all gave undertakings to stop dealing with bootleg material.

The BPI is also seeking Anthony Derrick Marsh of Deroy Sound Services who is believed to have left the country and to be living in either Florida or the Bahamas.

When the BPI's investigators visited M&C Pressings, they found hand pressing equipment capable of making either 12-inch or 7-inch records.

Amongst the bootleg product pressed by M&C were illicit LPs by Bob Dylan, David Bowie and The Buzzcocks.

The BPI believes it has smashed the manufacturing arm of the 'Operation Moonbeam' distribution network that was cracked last Summer. Albums seized during those raids were traced to M&C by scientific investigator John Fasnidge.

### Indie status for Youngblood

YOUNG BLOOD RECORDS has been re-launched as an independent label by producer and music publisher Jan Olofsson, of Olofsson Music. Initially, distribution will be through Selecta.

First releases will be announced during February, and the label is currently looking for new offices. In the meantime, the company is located at 6, Heath Close, London W5. Telephone: (01) 997 6266.

In the past, Young Blood has had success with such artists as Mac and Katie Kissoon, Don Fardon and Python Lee Jackson. Certain Young Blood back catalogue may be reactivated. The label is now looking for licensing deals outside the UK.

### Court delays Elvis single

WEA RECORDS has won an injunction preventing release of Elvis Costello's planned new single 'Can't Stand Up For Falling Down' until at least next month.

After a three and a half hour private High Court hearing, Mr Justice Mustill granted a temporary order to Radarscope Records which is suing Costello, Riviera Global Productions, Jake Riviera, Andrew Lauder and CBS, claiming that if the record is released it will be in breach of agreements with the company.

After the hearing, a CBS spokesman said the band is to continue until the hearing of preliminary legal points next month.

A WEA spokesman said: "WEA hopes it will be able to resolve the differences with Elvis Costello and Jake Rivietta."

transfer of certain acts between CBS and Epic in a bid to maintain continuity. After *The Fire* move from CBS to Epic, the Photos also move from CBS to Epic, and Bruce Woolley and Psychedelic Furs move from Epic to CBS.

Winwood told *Record Business*: "We feel we have some very strong acts which should break during 1980, so we wanted to ensure that we had tight units to work on these acts, and follow through their development. Basically we have formed little three-man record companies within the CBS structure."

WITH the signing of an agreement in the US with RCA Records, CBS has finally moved into the videodisc market.

The licensing deal between the two companies will see CBS manufacturing and distributing videodiscs using the RCA Selecta Vision system. However the deal is not exclusive and CBS can adopt other videodisc systems in the future.

As the first videodiscs are not expected to hit the US market until the beginning of 1981.

### Buckler to top CBS press post

KIT BUCKLER, head of publicity at Ariola Records for the last four months and head of press at A&M Records for the previous four years, has been appointed CBS Records' head press officer, effective from early February. He replaces Ellie Smith, who left CBS before Christmas to become managing director of Sire Records UK.

NIGEL DICK has been appointed *Stiff Records* press officer, replacing Andy Afonso who has joined CBS. Keith Smith, formerly with *Island* and *Berkley*, takes over from Dick as production manager. Tony Rounce has been appointed production assistant, reporting to Smith and Paul Conroy.



# MULLINGS

OUR LADS have not been forgotten in this year's list of nominations for the American Grammy awards – **Dire Straits** are in line for Best New Artist and Best Rock Group Vocal while **Rod Stewart** is shortlisted for Best Rock Performance and Best Pop Vocal Performance (where's the difference?) and Best Disco Recording. Nice to see **Joe Jackson** also nominated for the Best Rock Vocal with 'Is She Really Going Out With Him', **Supertramp** for Best Group Vocal with *Breakfast in America* and **Chieftains 7** for the Best Ethnic Recording . . . with most companies still smarting from the shocks of 1979, **CBS** last week claimed an impressive 27 album awards (eight platinum) and 17 singles – the highest by the UK company in its 15 year history . . . worth noting that **Buggles** 'Video Killed The Radio Star' gave **Island** its first territorial million-seller – France; worldwide the record has passed the 3.5 million mark . . . after agreeing to deputise for ailing **Tony Barrow** on the Midem pr team, **Phil Symes** found his services required in Japan by a higher authority (well, PMC actually) and was in turn replaced by onetime A&M pressguy **Mike Ledgerwood** . . .

**FAREWELL TO Superpop**, the teenybop music paper launched by **Walsh Thompson** – next week's issue is the last and the staff are out in the cold . . . with **Little Bo Bitch's** 'Take It Easy' showing signs of providing **Cobra** with a belated hit, much sympathy that *a&e* chief **Tony Squires** was not given longer to prove himself instead of becoming an EMILRD casualty . . . but there will be general approval to see **Cliff Busby** at UA emerging as a strong man – a reward for loyalty despite some tough times at EMI . . . and will those rumours linking **Alan Kaupe** with the top job at RCA once again do the rounds – assuming that is that RCA is seriously looking . . . another pending EMI departure is that of **Phil Lloyd**, manager of the Imports Division who goes at the end of the month after nine years with the company and will initially sign on for three months at college to study the Bible before hopefully securing a new post towards the end of the year . . .

**LAST WEEK** the *Evening Standard* was asking 'The Final Curtain For Sir Ted?' and predicting that he will be announcing losses upwards of £5 million . . . according to *Billboard*, Playgram's newly appointed president **Kurt Kinkle** was in London on January 11 to sign the deal, but no confirmation was forthcoming from a company spokesperson . . . seems there are contracts out on BPI investigators **Tony Hoffman** and **Deryk Cumberland** following recent successes – and not to make their recording debuts either . . .

**AFTER TEN** years in Tilty Street, **Larry Page** says the Arab takeover of surrounding property is too much and is moving out to 29 Ruston Mews, W11 (221 7179) . . . recently confined to hospital with broken leg caused by a charging dog, **Alma Warren** Leeds Music promotion lady . . . among those who responded to their Mullings New Years Honours was **Virgin's** Man Of The Year **Richard Branson** who cabled: 'My head was so big when I was born that my mum had to have a caesarian. What do you think you have done to it now?' . . . video preview of **Lene Lovich** BBC TV Arena spot, 40 minutes long, proved pretty insubstantial – more footage could have been devoted to live work or shots of the Stiff men working on the general ballyhoo . . . The Alley, a watering hole off New Bond Street, becoming the new in-place for receptions – **Pye** popped in there last week to toast a new female duo **The Lips** who, 'tis being claimed, are very big in the USSR . . .

**JOHN SHEARLAW**, *Record Mirror* news editor, arrived at the *Tu Was* tv show recording for a feature assignment, found himself led into a cage where buckets of water were hurled at him by **Elvis Costello** – all of which was broadcast live . . . **Ted Francis**, director of the forthcoming British World Songfest in Brighton used to be a dj for Overseas Rediffusion and later hosted the *Bulova Watch* Lifelines show which was broadcast by some of the private stations . . .



# BOB DYLAN

The new single  
'Gotta Serve Somebody'

Taken from his hit album 'Slow Train Coming'

Bob Dylan  
Single:  
'Gotta Serve Somebody'  
CBS 8134



Album:  
'Slow Train Coming'  
CBS 86085

Order from CBS Order Desk Tel: 01 960 2155. CBS Distribution Centre, Barby Road, London W10

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**Dealer  
Viewpoint  
by Martin  
Anscombe**

**Let dealers  
sell the  
licenses**

THE MACHINATIONS of the performance and copyright licensing authorities never cease to amaze me. There are DJ's and DJ's, there are discos and discos, but I doubt whether many of the small outfits will even know about licensing requirements, let alone fork out the proposed £25 a year fee.

For the professional DJ this fee is very little. It may represent only 25p or 30p a session for one who does three or four gigs a week. However there are many small private enterprises and amateur outfits who may operate only occasionally where this sum may represent a considerable outlay per session.

Furthermore, most regular DJ's play in already licensed premises with perhaps only one or two private functions for which they will consider it uneconomic to buy the annual licence. Much the same situations apply to the MCPS licensing requirements on home-tapers.

I have made suggestions in print before about possible solutions to these problems and have written to the BPI, PRS and MCPS about it - without any response. Surely it's high time that the BPI grasp the nettle properly, and, on behalf of the PRS and MCPS, developed an entirely new approach to the licensing of public performances and copying of recording artists material.

To my mind, the only sensible approach is to make licenses simpler to obtain and more readily available - i.e. from record shops. We retailers read all about the licensing "going-ons" in the trade press. If the amateur DJ or regular home-taper has a twinge of conscience,

can he readily acquire details of how to apply for a licence? Not Want a TV licence? You go to the Post Office. Want a disco or homeing taping licence? Then why not go to a record shop?

Most retailers give DJ's some form of discount so nothing could be more simple than to see their PRS licence (or sell them one) when making discount considerations. Similarly, the dealer could proffer an MCPS licence application form when selling blank tape: the message would soon get through.

The range of licences should, in my view, be extended. For DJ's yes an annual licence of £25 is fine as far as it goes, but how about a casual licence, say at £1 valid for a week? This could cover the casual operator as well as the pro who does the occasional outside job. For home-tapers, an annual licence (£8 in prospect I believe) may be off-putting for the occasional user, so why not offer an occasional licence at say 25p, again, valid for a week?

All this, if properly set up and administered by one central agency, could be operated so simply through the retailer, and would undoubtedly result in a considerable increase in revenue for the PRS and MCPS.

There seems no reason, either, why "public places" licences should not also be available through music retail outlets. There are any number of clubs, pubs, small hotels, cafes and what-have-you that do not have PRS licences: indeed I know one place that tapes all its



THE WORLD'S largest record - the Fabulous Poodles' *Think Pink*, released on Pye's Blueprint label on February 8. The disc is, in fact, a mere 12-inch, but the first 10,000 copies come in a 24-inch square giant sleeve. Pye secretaries Ros Marks (left) and Clare Smith do their bit.

"muzak" from the radio with no MCPS licence to boot.

Furthermore, I believe that the question of performance licences for retailers should be reviewed. Shops selling records fall into one, or more, of several categories: 1: Those playing continuous "muzak"; 2: General playing of current material; 3: Promotional use of audio and/or visual compilations; 4: On request, demonstration of specific discs either in booths or publicly (the latter usually due to sheer lack of space for

both facilities); 5: No playing facilities.

It seems to me that only shops in the first two categories should have a licence liability. Those in categories 3 and 4 are employing a normal sales aid which is not only to the retailers' advantage but also to the artists concerned by generating the sales from which royalties are derived. After all, Messrs Black and Decker do not demand a licence fee from hardware retailers for demonstrating a new electric drill.

If the BPI, PRS and MCPS and everybody else concerned with recording artists and the music industry stopped treading their weary old paths and put their thinking caps on to devise ways of making performance and copying licences quick and simple to obtain, I'm sure they would be rewarded by a very much larger market indeed.

And at the same time they could give the retailer some incentive to operate a scheme and just see what he could come up with. I guess the average dealer could finger a couple of dozen unlicensed operators and premises in his locality, let alone countless home tapers.

Wouldn't it be nice if a few explanations were forthcoming from the big companies to offset those the dealer has been giving to his customers in recent times.

Polydor ran out of Bee Gees TV albums on Christmas Eve, and didn't have any more until mid-January. By then, of course, at the new price, upped by 76p. Try explaining that to customers with copies on order.

WEA failed to supply the Famous Five book cassettes in time for Christmas presents - "Sorry, Sir, I wish I knew". And what do I tell a customer who has been waiting for the Montrose album (K46276) for over six months? and what are GTO doing about the Jim Croce *Greatest Hits* cassette (LSMC 5000), similarly unavailable a customer placed his order in time for Christmas?

What have EMI done with 12WIP 6539 - Junior Murvin's 'Police And Thieves'? My customer for it seems to have given up despite his deposit. And does EMB 3433 really exist with Pye. It's the only Al Martino album supposedly available since Capitol deluded him from their listings.

**Wholesale & Import  
Round-up** TIM SMITH

AFTER ALMOST twelve months of searching for suitable premises, the Croydon-based one-stop **Bonapartes**, has clinched a deal for a new depot in Kings Cross, central London. It will house the wholesale operation, the Bonapartes label set-up last year, plus an export and management company.

Bonapartes director, Steve Melhuish, commented: "Since last autumn we have not been concentrating on distribution, but with the opening of this new depot which should take place by the end of February, we plan to increase our wholesale business. We will also be revitalising the record label."

Meanwhile, all remains fairly quiet on the non-EEC imports front, with both record companies and importers maintaining a reasonably low profile. Wholesalers and importers also report a quiet year so far in the 1980's.

However, an interesting item currently on the shelves at the Hammersmith importer **Flyover** is *The Very Best Of The Sex Pistols*, on Japanese import and featuring 'black leather' and 'Here We Go Again' - two Pistols tracks never previously available in the UK.

Flyover also has two albums from VSO - *The Quinze* and *Five Stars*, which is a direct cut disc, and *Life Under The Sky*. Both are also on Japanese import.

London's **Lightning Records** has a number of special offers this week. They include the Eagles' *The Long Run*, at

**Bonapartes  
move to  
Kings Cross**

£2.45 dealer price, the Shadows' *Bring Of Hits*, at £2.45, Barbra Streisand's *Greatest Hits Vol 2*, at £1.75, Mike Oldfield's *Platinum*, at £2.45, and Barry Manilow's *One Voice*, at £2.45.

Scotia, in Edinburgh, has a good selection of US and UK overstocks, with dealer prices between £1.45 and £2.65. Among the titles are four Black Sabbath albums, the Commodores' *Live*, Mike Oldfield's *Tabular Bells* and the Bee Gees' *Spirits Having Flown*.

Hottest new product from **Disc Empire**, all on US import, includes the Felix Cavaliere LP *Castles In The Rain*, Jocko's 'Ain't No Stopping Us Now' and Cocky's 'Remone', both on 12-inch, the Chuck Mangione single 'Give It All You Got' and the John Lee and Gerry Brown album *Cherry*.

Finally, new singles available from Camden-based importer **Pacific** include 'Heart Of Stone' by SVT, 'Baby It's You' by the Boys, 'Get You Back' by John Radar, 'Wild Weekend' by Roni and The Jitters and 'World War Three' by the Suburbs.

**TV GUIDE**

Always to be advertised this week on television

**NATIONAL: ALL REGIONS**  
PEACE IN THE VALLEY Various Rono RTL 2043  
SUNBURN Soundtracks Rono RTL 2044  
JUST FOR YOU Dies O'Connor Worep WW 5077  
THE SUMMIT Various K-Tel NE 1067

**ANGLIA**  
YESTERDAY'S HERO Soundtrack Warwick WW 5075

**AT**  
GOLDEN COLLECTION Charley Pride K-Tel NE 1056

**GRANADA**  
GOLDEN COLLECTION Charley Pride K-Tel NE 1056

**HTV**  
MELB MUSIC Acker Bix Warwick WW 5069

**TYNE TEES**  
SINGLES ALBUM Crystal Gayle Artists UAG 2027  
COUNTRY LOVE Various UAG 2028

**WESTWARD**  
MELB MUSIC Acker Bix Warwick WW 5069

**YORKSHIRE**  
COUNTRY LOVE Various K-Tel NE 1068

# THE SINGLES CHART 1 - 60

Record Business guide to last week's market strength

**SALES RATING**  
100 = Strong No. 1 Sales

**AIRPLAY RATING**  
100% = All play plus BBCTV's Top Of The Pops

The Record Business Top 100 is compiled from sales and airplay on a system adapted from the charts of the successful US trade paper *Record World*. The Top 30 is based on sales alone. Positions 31-100 are determined by the sales rating + 5% of the airplay rating. 300 shops report weekly sales, average reporting time being Thursday noon.

**Action Of The Week**



PRETENDERS

This Week	Last Week	Wks on Chart	Title/Artist	Label/Cat. No.	D	Dist. Co.
★ 1	2	10	71 88 BRASS IN POCKET PRETENDERS	REAL ARE 11		W
★ 2	7	8	59 90 WITH YOU I'M BORN AGAIN BILLY PRESTON & SYREETA	MOTOWN TMG 1159	E	W
★ 3	8	8	59 75 PLEASE DON'T GO KC & THE SUNSHINE BAND	TK TKR 7558		C
★ 4	6	3	54 86 MY GIRL MADNESS	STIFF BUY/BUYIT 62	C	C
★ 5	11	5	49 51 I'M IN THE MOOD FOR DANCING NOLANS	EPIC EPC 8068		C
6	4	7	40 74 TEARS OF A CLOWN - RANKING FULL STOP BEAT	2 TONE CHS T76	F	C
7	1	9	40 75 ANOTHER BRICK IN THE WALL (PART II) PINK FLOYD	● HARVEST HAR 5194		E
★ 8	12	7	35 23 GREEN ONIONS BOOKER T & THE MGS	ATLANTIC K10109		W
9	3	7	35 72 I HAVE A DREAM ABBA	○ EPIC EPC 8088		C
10	9	11	33 38 I ONLY WANT TO BE WITH YOU TOURISTS	● LOGO GO 370		R
★ 11	15	5	31 95 BETTER LOVE NEXT TIME DR HOOK	CAPITOL CL 16112	E	C
★ 12	13	7	28 62 LONDON CALLING CLASH	CBS 8087		C
★ 13	19	6	26 80 BABE STYX	A&M AMS 7489		C
★ 14	33	8	24 67 IT'S DIFFERENT FOR GIRLS JOE JACKSON	A&M AMS 7493		C
★ 15	30	9	23 68 I WANNA HOLD YOUR HAND DOLLAR	CARRERE CAR 131	W	C
16	14	11	21 68 IS IT LOVE YOU'RE AFTER ROSE ROYCE	WHITFIELD K17456		W
17	5	7	21 49 DAYTRIP TO BANGOR (DIDN'T WE HAVE A LOVELY TIME) FIDDLERS DRAM	DINGLE'S SID 211	M	C
18	10	9	21 18 RAPPER'S DELIGHT SUGARHILL GANG	SUGARHILL SH/SHL 101	A	F
★ 19	26	5	18 81 I HEAR YOU NOW JON & VANGELIS	POLYDOR POSP 96		A
★ 20	28	9	18 68 SPACER SHEILA & B DEVOTION	CARRERE CAR 128		W
★ 21	49	2	16 22 YOUNG BLOOD UFO	CHRYSALIS CHS 2399	F	F
★ 22	24	5	16 78 SPIRITS (HAVING FLOWN) BEE GEES	RSO/RSOX 52		F
23	25	10	14 21 WORKING FOR THE YANKEE DOLLAR (EP) SKIDS	VIRGIN VS 306		C
★ 24	42	5	13 18 JAZZ CARNIVAL AZYMUTH	MILESTONE MSP/MRC 101	R	C
25	20	13	13 2 ONE STEP BEYOND MADNESS	○ STIFF BUY/BUYIT 56		C
26	16	10	13 63 MY SIMPLE HEART THREE DEGREES	○ ARIOLA ARO 202		A
27	17	10	13 30 OFF THE WALL MICHAEL JACKSON	● EPIC EPC 8045		C
28	18	9	12 17 WALKING ON THE MOON POLICE	● A&M AMS 7494		C
★ 29	35	7	12 39 WE GOT THE FUNK POSITIVE FORCE	SUGARHILL SH/SHL 102	A	W
★ 30	34	7	11 72 SARA FLEETWOOD MAC	WARNER BROS K17533		A
31	22	7	11 65 JOHN, I'M ONLY DANCING (AGAIN) (1975) DAVID BOWIE	RCA BOW 4		R
★ 32	55	8	10 69 ESCAPE (THE PINA COLADA SONG) RUPERT HOLMES	INFINITY INF 120	C	C
33	29	10	10 65 MOONLIGHT AND MUZAK M	MCA 541		C
★ 34	41	5	10 54 7 TEEN REGENTS	RIALTO TREB 111		A
★ 35	64	2	9 58 TOO HOT KOOL & THE GANG	MERCURY KOOL 8/812		F
36	32	8	9 65 MY FEET KEEP DANCING CHIC	ATLANTIC K11415		W
★ 37	69	2	7 53 GOT TO LOVE SOMEBODY SISTER SLEDGE	ATLANTIC K11404		W
38	36	6	10 3 FREEBIRD LYNRYD SKYNYRD	MCA/MCAT 251		C
39	40	10	7 59 THE WALK INMATES	RADAR ADA 47		W
★ 40	83	2	8 40 WONDERLAND COMMODORES	MOTOWN TMG 1172		E
41	23	11	10 10 QUE SERA MI VIDA (IF YOU SHOULD GO) GIBSON BROTHERS	○ ISLAND WIP 6525		E
42	21	10	10 11 UNION CITY BLUE BLONDIE	CHRYSALIS CHS 2400		F
43	31	8	8 44 BLUE PETER MIKE OLDFIELD	VIRGIN VS 317		C
★ 44	57	3	8 41 ROTATION HERB ALPERT	A&M AMS 7500		C
★ 45	52	2	7 63 STRANGE LITTLE GIRL SAD CAFE	RCA PB 5202		R
★ 46	67	2	6 61 PARADISE BIRD - THE LETTIE AMIL STEWART	ATLANTIC/HANSA K11424		W
★ 47	85	2	7 58 THE PLASTIC AGE BUGGLES	ISLAND WIP 6540		E
★ 48	73	2	6 61 MAMA'S BOY SUZI QUATRO	RAK 303		E
49	38	9	8 21 IT'S MY HOUSE DIANA ROSS	MOTOWN TMG 1169		E
★ 50	58	5	7 23 I WANNA BE YOUR LOVER PRINCE	WARNER BROS K17537		W
★ 51	91	2	4 70 LIVING BY NUMBERS NEW MUSIK	GTO GT 261		C
★ 52	88	2	6 35 ANGELS LENE LOVICH	STIFF BUY/BUYIT 63		C
53	37	10	6 33 LIVING ON AN ISLAND STATUS QUO	VERTIGO 6059 248		F
★ 54	75	2	6 17 UNDERPASS JOHN FOX	METAL BEAT VS 318		C
★ 55	■	1	4 56 BUZZ BUZZ A DIDDLE IT MATCHBOX	MAGNET MAG 157		C
★ 56	■	1	3 64 COWARD OF THE COUNTY KENNY ROGERS	UNITED ARTISTS UP 614		A
★ 57	68	3	6 * WHERE'S CAPTAIN KIRK? SPIZZENERGI	ROUGH TRADE RTSO 4		E
★ 58	62	2	4 30 CARAVAN SONG BARBARA DICKSON	EPIC EPC 8103		M
59	43	7	4 34 CAN'T LET GO EARTH WIND & FIRE	CBS 8077		C
60	27	13	6 5 NO MORE TEARS BARBRA STREISAND & DONNA SUMMER	○ CAS.CAN 174/CBS 13 8000		C



# THE SINGLES CHART #1-100

**KEY TO DISTRIBUTORS**  
 A - Pye, B - One Stop, C - CBS, E - EMI, F - Phonodisc, H - Lightning, I - Solomon & Paves, J - Chermadek, K - Creole, L - Warner Bros. M - Spartaq, O - President, P - Pineapple, Q - Rough Trade, R - RCA, S - Salseda, T - Faulty Products, U - Scotia, W - WEA, X - Clyde Fautsch, Y - Wynd Up.

**KEY**  
 \* **New Entry**  
 \* **Bullet**  
 • Platinum Disc (1 million sales)  
 • Gold Disc (1/2 million sales)  
 • Silver Disc (100,000 sales)  
 • Less than 0.5  
 (Platinum, Gold, Silver Disc information supplied by the British Phonographic Industry)

Week	Wks. on Chart	Peak Pos.	Title/Artist
61	1	2	51 <b>BABY I LOVE YOU</b> RAMONES
62	39	7	43 <b>I'M BORN AGAIN - BAHAMA MAMA</b> BONEY M
63	1	4	13 <b>DANCE STANCE</b> DEXY'S MIDWINTER RUNNERS
64	60	14	5 <b>A MESSAGE TO YOU</b> RUBY SPECIALS FEATURING RICO
65	46	11	4 <b>CONFUSION - LAST TRAIN TO LONDON</b> ELECTRIC LIGHT ORCHESTRA
66	89	2	39 <b>BLACK ORCHID</b> STEVE WONDER
67	45	12	4 <b>NIGHTS IN WHITE SATIN</b> MOODY BLUES
68	53	14	1 <b>CRAZY LITTLE THING CALLED LOVE</b> QUEEN
69	1	2	48 <b>WAY OF THE WORLD</b> CHEMICAL BROTHERS
70	50	10	3 <b>IT'S MY HOUSE</b> STORM
71	1	3	15 <b>SOMEONE'S LOOKING AT YOU</b> BOODTOWN RATS
72	93	3	42 <b>ARE YOU READY</b> BILLY OCEAN
73	56	13	3 <b>ROCKABILLY REBEL</b> MATCHBOX
74	65	3	16 <b>IT'D RATHER LEAVE WHILE I'M IN LOVE</b> RITA COOLIDGE
75	51	18	3 <b>ONE DAY AT A TIME</b> LENA MARTELLE
76	1	2	37 <b>JANE JEFFERSON</b> STARRSPR
77	54	18	1 <b>WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN</b> DR. HOOK
78	1	2	27 <b>SEPTEMBER MOON</b> NILE DIAMOND
79	1	1	1 <b>MOTORBIKE</b> BEAT REVOLDS
80	82	2	13 <b>WHO LISTENS TO THE RADIO</b> SPORTS
81	59	10	3 <b>COMPLEX</b> GARY NUMAN
82	1	2	22 <b>RIDERS IN THE SKY</b> SHADOWS
83	1	1	3 <b>THE SPECIAL A.K.A. LIVE!</b> IPI SPECIALS
84	1	1	39 <b>QUOTE GOODYBYE</b> QUOTE CAROLYN MAE
85	1	2	3 <b>(NOT JUST) KNEE DEEP</b> PART 13 UNDEKADIC
86	1	2	1 <b>SKINHEAD MOONS/TOP SYMPAR</b>
87	76	11	2 <b>MELLOW MELLOW</b> RIGHT ON LOUWRELL
88	84	10	2 <b>THE SECOND TIME AROUND</b> SHALAMAR
89	1	2	1 <b>SPARKLE</b> CAMEO
90	1	2	1 <b>AND THE BEAT GOES ON</b> WHISPERS
91	66	11	2 <b>DIAMOND SMILES</b> BOODTOWN RATS
92	81	13	2 <b>THE ETON RIFLES</b> JAM
93	71	14	2 <b>LADIES NIGHT</b> KOOL & THE GANG
94	97	2	4 <b>WHITE MICE</b> WHITE MICE
95	78	2	3 <b>MUSIC ONE WAY</b> FEATURING AL HUDSON
96	63	3	10 <b>STUPID GUY</b> PARANOIDS
97	1	2	1 <b>MUSIC MAKES YOU FEEL LIKE DANCING</b> BRASS CONSTRUCTION
98	90	7	13 <b>DANCE TO THE MUSIC</b> SILY STONE
99	100	2	6 <b>WEAR IT OUT</b> STARGARD

Label/Cat. No.	D	Order
SIRE SR/4031	W	
ATLANTIC/HANNA K11410	W	
PARLOPHONE/RE028	E	
2 TONE CHS 715	F	
O JET 166	C	
MOTOWN/TMG 1173	E	
DERAM DM 11	S	
EPIC/SOAT	C	
EPIC/INC 8164	C	
SCOPE SC 10	W	
ENIGNY ENV 34/3412	F	
GTO GT 259	C	
MAGNET MAG 155	E	
ABM AMS 7480	C	
PYE TN 46021	A	
GRUNT FB 1750	R	
CAPITOL CL 16039	E	
CBS BS130	C	
DINDISC D 5	C	
SIRE SR 6001	W	
O BEGGARS BANQUET BEG 29	W	
EMI 5027	E	
2 TONE CHS TT7	F	
MERCURY 6167 873	F	
WARNER BROS K17454	W	
TROJAN TRJ/TRO 9061	C	
AVI AVIS/AVIS 109	A	
SOLAR FB 1709	R	
CASABLANCA/CBS/CCSL 3202	A	
SOLAR 5012-1	R	
ENIGNY ENV 37	F	
O POLYDOR POSP 83	F	
MERCURY KOL 7/12	F	
MODE 1	M	
ATLANTIC/MCAT 545	C	
HURRICANE FIRE 8	B	
UNITED ARTISTS UP 615	E	
POLYDOR POSP 106	F	
EPIC EC 8017/13 8017	C	
WARNER BROS K17475	W	

**A-Z Guide to Producers/Producers**

7 **TEEN MARTIN** SHELLER/DAMIAN PEW (TOOTI FROOTI) 34  
 A **MESSAGE TO YOU RUBY** ELVIS COSTELLO (LONGBLANK VISIONS) 84  
 AND **THE BEAT GOES ON** DICK GRIFFEY/WHISPERS (RONDRON/CHAPPELL) 90  
 ANGELS **ROGER** BECHMAN/CLIVE CHAPPELL/LENE LOVICH/ALAN WINSTANLEY (STREET) 52  
**ANOTHER BIRD IN THE WALL** (PART 2) DAVID GILMOUR/BOB EZRIN/RON WAPERS (PINK PANTHER) 68  
**ARE YOU READY** KEN GOLD (SCREEN GEMS/EMI/APRIL/CAS) 72  
**BABE TYN** (STYGAN SONGS) 13  
**BABY I LOVE YOU** PHIL SPECTOR (CARLIN) 61  
**BETTER WE LIVE NEXT TIME** RON HOFFKINE (ISUNRY) 11  
**BLACK ORCHID** STEVE WONDER (LOBETE/BLACK) 66  
**BLUE PETER** MIKE OLDFIELD (COPYRIGHT CONTROL) 14  
**BRASS IN FACE** T CHRIS THOMAS (HYNDE HOUSE/ATV) 1  
**BURRHEADS** A DIDDLE/ET PETER COLLINS (CHAPPELL) 66  
**CAN'T LET GO** MAURICE WHITE (RONDRON) 59  
**CAPTAIN BEAKY** HIGH MURPHY (CHAPPELL) 88  
**CARAVAN** JUNG MIKE BATT (APRIL/IBEX FILMS) 68  
**CAPTAIN GARY** NUMAN (BEGGARS BANQUET/ANDREW HEATH) 81  
**CHANGING** LAST TRAIN TO LONDON JEFF LYNNE (JET/UNITED ARTISTS) 66  
**COWARD OF THE COUNTRY** LARRY BUTLER (ROPER BOWLING/SLIPY HOLLOW) 66  
**CRAZY LITTLE THING CALLED LOVE** QUEEN (EMI/EMI) 61  
**DANCE STANCE** DEXY/MOUTH (TAPESCART) 63  
**DANCE TO THE MUSIC** JON LUNGO/SILVY STEWART (CARLIN) 99  
**DAY TRIP TO BANGOR** DIDNY (NOT A LOVEY TIME) ALAN FOSTER (COLLY) 1  
**INTERSONG** 17  
**DIAMOND SMILES** ROBERT JOHN LANGE (SEWER FINE HITS/ZOMBA) 91  
**ESCAPE (THE PINA COLADA SONG)** JIM BOYER/RUPERT HOLMES (WARNER BROS) 32  
**FREEDRIP** AL KOOPER (LEEDS) 38  
**GET TO LOVE SOMEBODY** BERNARD EDWARDS/RONDRON (WARNER BROS) 37  
**GREEN ONIONS** JIM STEWART (CARLIN) 43  
**I AM A DREAM** JIM ANDERSSON/SJORN VALVUUS (BOCI) 9  
**I HEAR YOU NOW** VANGELIS (TOPOGRAPHIC/WARNER BROS) 19  
**I ONLY WANT TO BE WITH YOU** TOM ALLEN (BLACK/SHEP) 10  
**I WANNA BE YOUR LOVER** PRINCE (ENIGNY) 50  
**I WANNA HOLD YOUR HAND** CHRISTOPHER YOUNG (NORTHERN SONGS) 16  
**IS IT LOVE YOU'RE AFTER** NORMAN WHITFIELD (WARNER BROS) 14  
**IT'S DIFFERENT FOR GIRLS** DAVID KERSHBAUM (ALBION) 14  
**IT'S HOUSE** MERCEDES (HOFORD/VALERIE SIMPSON (WARNER BROS) 49  
**IT'S MY HOUSE** PASTOR ALBERTINI (WARNER BROS) 19  
**IT'D RATHER LEAVE WHILE I'M IN LOVE** DAVID ANDERLE/BOOKER T. JONES (RONDRON/CHAPPELL) 74  
**I'M BORN AGAIN - BAHAMA MAMA** FRANK FROST (BLACK/SHEP) 5  
**I'M IN THE MOOD FOR DANCING** BEN FIDON (BLACK/SHEP) 5  
**JANE JEFFERSON** (BLACK/SHEP) 76  
**JAZZ CARAVINI** (NOT LISTED) INOVA (FUSE) 24  
**JOHN ONLY** DANIEL MURPHY (LONDON) 1975  
**DAVID BOWIE** (TWO VISCONTI) (MANMAN/CHRYSALIS/BEWLEY BROS) 13  
**LADIES NIGHT** (LAME) (KOO) & THE GANG (PLANETARY NOM) 93  
**LIVING BY NUMBERS** TOMI MANSFIELD (APRIL) 11  
**LIVING ON AN ISLAND** PIP WILLIAMS (ENIGNY) 52  
**LONDON CALLING** BILL PRICE (GYTON/STEVENS/CLASH IRISH/INDEPEND) 12  
**MAMA** (BOY MIKE CHAPMAN (IRAX) 48  
**MELLOW MELLOW** RIGHT ON BRUCE HAWES/EGG (RECORD)/TOM TOMMY (WAGGLES) 87

**MOONLIGHT** AND **MUZAK** RON SCOTT (PLATINUM PRODUCTIONS) 33  
**MOTORBIKE** BEAT A STRATOLAY PRODUCTION (CONQUEST) 78  
**MUSIC MAKES YOU FEEL LIKE DANCING** JEFF LANGE (LIVE/IN PRODUCTIONS) 91  
**MUSIC RICK BECKER** (ONE WAY (ATV) 95  
**MY FEET** KEEP DANCING BERNARD EDWARDS/RILEY RODGERS (CHIC/WARNER BROS) 38  
**MY GIRL** CLIVE LANGER/ALAN WINSTANLEY (WARNER BROS) 4  
**MY SIMPLE HEART** HAROLD FALTERMEYER/GIORGIO MORODER (SUA SHANTY)/FRENKULM/CHAPPELL 78  
**NIGHTS IN WHITE SATIN** TONY CLARKE (TYLER) 8  
**NO MORE TEARS** ENOUGH IS ENOUGH GARY KLEIN/GIORGIO MORODER (ISUNRY)/COPYRIGHT CONTROL 60  
**ONE OF THE WALL** QUOTE JONES (RONDRON) 27  
**ONE DAY AT A TIME** GEORGE ELRICK (LONDON) 10  
**ONE STEP BEYOND** ALAN WINSTANLEY/CLIVE LANGER (COPYRIGHT CONTROL) 25  
**PARADISE BIRD** (THE LET) BARRY LENO (ATV/HEATH/LEVY) 46  
**PARTY** (NOT LISTED) GUY WAGGLES/RICHARD FINCH (APRIL) 3  
**QUOTE SERRA M VIDA** (IF YOU SHOULD GO) DANIEL VANGARDE/BLU MCURTAIN 41  
**QUOTE GOODYBYE** QUOTE STEVE BURGH (CHAPPELL/COPYRIGHT CONTROL) 84  
**RADIOS** (NOT LISTED) JAMES ROBINSON (WARNER BROS) 18  
**RIDERS IN THE SKY** SHADOWS (CHAPPELL/MORRIS) 82  
**ROCKABILLY REBEL** PETER COLLINS (MAGNET) 71  
**ROTTEN** HERB ALPERT/RANDY BADAZZ (WARNER BROS) 10  
**SARA KEN CAILLAT** (RICHARD DASHUT)/FLEETWOOD MAC (RIGHT) 30  
**SPARKLE** (NOT LISTED) BOB CALDWELL (STONEBIRD/EMI/SUNSHINE) 78  
**SKINHEAD MOONS/TOP** (NOT LISTED) SPARTA (PANTHER) (NOT LISTED) 80  
**SOMEONE'S LOOKING AT YOU** ROBERT JOHN LANGE (SEWER FINE HITS/ZOMBA) 71  
**SPACER** BERNARD EDWARDS/NILE RODGERS (WARNER BROS) 20  
**STARGARD** (NOT LISTED) BLACOMAN (COPYRIGHT CONTROL) 89  
**SPRITS** (CHAPPELL) 22  
**STYLISH** (NOT LISTED) KARL RICHARDSON (FAMOUS) (CHAPPELL) 22  
**STYLISH** (NOT LISTED) GARY ERIC STUART (ST ANNES) 46

**STUPID GUY** ALAN SHACKLOCK/NIGEL NORMAL (CYCLONE/EATON) 96  
**TEARS OF A CLOWN - RANKING** FULL STOP PRODUCTION (CONQUEST) 78  
**THE ETON RIFLES** VICE COPPERSMITH/HEAVEN/JAM (LON SON) 92  
**THE PLASTIC AGE** BUGGLES (ISLAND) 47  
**THE SECOND TIME AROUND** LEON SYLVERS (RONDRON) 88  
**THE SPECIAL A.K.A. LIVE!** IPI/JERRY DAMMERS/DAVID JORDAN (PLANTON VISIONS/CHAPPELL/BLUE MOUNTAIN/BC/PANACHE) 89  
**THE WALK** VICE MATE (TRISTRAN) 39  
**TOO HOT** ELMIR DEADA/T PLANETARY NOM 35  
**UNDERPASS** JOHN FOX (ISLAND) 54  
**UPON CITY** BLUE MIKE CHAPMAN (EMI) 42  
**WALKING ON THE MOON** NIGEL GRAY/POLICE (VIRGIN) 28  
**WAY OF THE WORLD** TOM WERMAN (SCREEN GEMS/EMI) 69  
**WE GOT THE FEELING** NATE EDMONDS/BILLY WEISS/STYLIA (PLANETARY) (PLANETARY) NOM 29  
**WEAR IT OUT** MARK DAVIS/VERDINE WHITE/ROBERT WRIGHT (COPYRIGHT CONTROL) 100  
**WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN** RON HOFFKINE (ATV) 77  
**WHERE'S CAPTAIN KIRK?** DAVID WOODS/ROBERT WRIGHT (COPYRIGHT CONTROL) 57  
**WHITE MICE** BOB BARTON(SONG) 84  
**WHO LISTENS TO THE RADIO** PETE SOLLEY (WARNER BROS) 13  
**WITH YOU I'M BORN AGAIN** JAMES D. ASSADOLE/DONALD SHIRE (LOBETE) 2  
**WONDERLAND** JAMES GARMICHAEL/FRANCIS AND THE YANKES DOLLAR (ATV) 10  
**WITH YOU I'M BORN AGAIN** JAMES D. ASSADOLE/DONALD SHIRE (LOBETE) 2  
**WING** (NOT LISTED) GEORGE MARTIN (THTH/CHRYSALIS) 21  
**(NOT LISTED) KEN DEEP** PART 1 GEORGE CLUTTER (WARNER BROS) 85

## One To Watch

- 101 **MIND YOUR OWN BUSINESS** DELTA 5 (ROUGH TRADE) RT 0311
- 102 **SHES SO DIVINE** JAN AKKERMANN (ATLANTIC) K113748
- 103 **REIGHT MY FIRE** DAN HARTMAN (BLUE SKY) SKY 8104
- 104 **SHEEP FARMING** IN BARNET (AP) TOYAH (SAFARI) SAF 1
- 105 **LOVE ON THE LINE** BARCLAY JAMES HARVEST (POLYDOR POSP 97)
- 106 **TONGUE TANG** GRIFF ALTON/MIC (EMI) 5
- 107 **YOU KNOW HOW TO LOVE** ME PHYLIS HAVEN (ARISTA ARIST) 323/12323
- 108 **OH BOSANQUET** (NOT THE NINE O'CLOCK NEWS) (LIVE) (THE BREAK) NB 51
- 109 **AN ENGLISHMAN** IN NEW YORK (GODS CREME) (POLYDOR POSP 80)
- 110 **THE NAZ WALK** (CHARLES) CB 345
- 111 **DUELLING BANJOS** ERIC WEISSBERG & STEVE MANDEL (WARNER BROS) K16233
- 112 **COME TO ME** FRANCE JOULY (ARIELA) ARLO VS 119
- 113 **WHEN I'M WITH YOU** SPARKS (VIRGIN) VS 119
- 114 **MAIN THEME FROM STAR TREK - THE MOTION PICTURE** BOB JAMES (TAPPAN ZEE) TAP 101
- 115 **DEJA VU** DIANNE WARWICK (ARISTA ARIST) AR 101
- 116 **SIT DOWN AND CRY** ERROL DUNN (SCOPE SC) 11
- 117 **I'M LONELY** TONIGHT CLEVELAND EATON (FEELING CINNAMON) (MIRACLE M4)
- 118 **TROUBLE** IN THE WORLD ONLY (CBS) CBS 101
- 119 **VICTIMS OF THE FURY** RON TROWER (WARNER BROS) WEA CHS 2402
- 120 **INDIGO PASSION** ATLANTA RHYTHM (WARNER BROS) WEA CHS 2402

RECORD BUSINESS Charts are used by Radios Capital, Luxembourg, BRMB, Forth, Beacon, Tees, Trent, Plymouth and 210; the Daily Star and Evening News, Smash Hits, Superpop, Black Echoes and other charts are compiled by Record Business Research and enquires should be referred to the research director, Godfrey Rust (01 836 9311).

## FEATURE

THE THREE parties that came before Mr. Justice Oliver in the High Court last Friday to submit to BPI injunctions not to manufacture bootleg records were still more results of the 'mole' planted deep inside the 'Moonbeam' illicit distribution network cracked open by BPI investigators last year.

This much is clear from statements put before the judge on Friday when lacquer cutter John Martin of County Recording Service of Binfield, Bracknell Berkshire, Rolan Counsell and his wife of M&C Pressings, Northumbria, and Gedmal Galvanic Ltd of Leicester all gave undertakings to stop making or selling bootlegs.

One Anthony Derrick Marsh and his company Derox Sound were also mentioned in the BPI action, but failed to turn up.

Investigators believe he is now living in either Florida or the Bahamas, but he is important, as they believe him to be the common link between the three other defendants, being a director of Gedmal, the 'M' of M&C Pressings and being a former lacquer cutter.

When the 'Moonbeam' case captured the headlines last summer, the clinching factor in the elimination of the distribution racket was an un-named BPI man who set himself up as a bootlegger who was prepared to press illegal albums.

He is now seen to have penetrated parts of the manufacturing infrastructure too.

Co-ordinating the BPI's increasingly successful anti-piracy unit is solicitor Tony Hoffman, supported by legal executive Derek Cumberland and scientific investigator John Fassnidge. The

## 'Moonbeam mole' nets more

by JOHN HAYWARD

sharp end of the team is run by former private investigator Bill Hood who now works exclusively for the BPI.

So far the team has been working through the civil courts, doing all its own investigating and bringing High Court actions against those suspected of piracy — which includes both bootlegging and record counterfeiting activities which are believed to cost the industry millions every year.

And although this may change soon with the possible establishment of an anti-counterfeiting squad at Scotland Yard — set up to look into all kinds of trade copyright cases — the BPI's main weapon will remain the 'Anton Pillar' search and seize order granted in secret by High Court judges.

In the case of the manufacturers in court last Friday, the wheels were set in motion months before when a massive pile of bootlegs was seized in the 'Operation Moonbeam' raids in the north of England.

Former EMI scientist John Fassnidge was able to prove that many of the albums were made in the UK — a new factor in the illicit record trade, for previously it had been thought that bootlegs came in from either Europe or the USA.

Armed with this information the 'Moonbeam mole' directed the team to the underground courier who then revealed the source of such prized albums as The Buzzcocks *Rezorters*—

hand pressed in crystal clear vinyl — plus Dylan and Bowie material.

The BPI took the thick volume of evidence before a High Court judge sitting in camera ten days before Christmas. He granted search and seize orders and the team swung into action.



The pressing plant, pictured above, is buried in the wilds, four miles on the English side of the Scottish border at a remote disused airfield. On one stage they were considering using a helicopter to reach the inhospitable spot.

With them was the usual local constable on call in case of a breach of the peace, although in the history of BPI 'visits' there has been no report of 'rough stuff.'

'They were super-cool about the whole thing,' reported Cumberland. 'Of course they admitted to pressing the records we put to them by name, but deny they knew it was illegal.'

The extent of the M&C pressing operation is still unknown, because by

the nature of the business, little paperwork is generated, cash changes hands and it becomes difficult to prove past transactions. In fact M&C was operating two hand presses adaptable to either 12-inch or 7-inch work.

Having received court agreements from the network not to get involved in future bootlegging, the next step will be a full trial with heavy damages at stake as soon as the case can be brought before a judge.

'This year will be The Year Of The Trial,' said Cumberland. 'Many of the people we visited in the last couple of years will be appearing for a full action in 1980 including the Scarlet Band principals, Sanyo Centre, which was bringing in Indian cassettes and a Kingston high speed tape duplicating operation. We are going for heavy damages against everybody.'

And Cumberland warned: 'We are now picking up a log of intelligence. Every raid produces more contacts and as soon as anyone makes a mistake, we will be there. If you are in the piracy business, you can't hide the fact for long any more.'

## SINGLES REVIEWS

**SHADOWS — RIDERS IN THE SKY** (EMI 5027)

Side one opener from their recently chartbusting *String of Hits* LP, this familiar instrumental oldie (a top tenner for the Ramrods in 1961) is tailor made for the smooth Shads guitar style. The lack of arplay caused 'Rodrigo' to miss, but with one or two playlists shaping up already, this could see the Shads back on a chartward course.

**MARTI WEBB — TAKE THAT LOOK UP YOUR FACE** (Polydor POP 1:)

The credentials here are impressive indeed with the music of Don Black and Webber, the lyrics of Don Black, and the voice of one of the West End musical scene's most talented singers. (Ms. Webb now shares the title role of 'Evita'). From the forthcoming musical *Tell Me On A Sunday*, this has all the ingredients of a sleeper, with several stations B listing it. Maybe the mini 'Bright Eyes' of 1980.

**KENNY ROGERS — COWARD OF THE COUNTRY** (United Artists UP 614)

Currently top of the US Country Chart and a Hot 100 Top Tenner, this cut from his forthcoming *Kenny* album is already garnering airplay here. Strong mid-tempo narrative material, which should enjoy the crossover success of 'Lucille' (his only chart topper to date).

**MATCHBOX — BUZZ BUZZ A DIDDLE IT** (Magnet MAG 157)

The rockabilly outfit follows its original debut hit with a cover of Freddy Cannon's Stateside charter of 1961. Musically and vocally superb, especially a vintage harmony break, this deserves a Top 20 placing; and with stablesmates Darts in disarray at present, they could break big in 1980. As with the Rats, the splendid black and white video will help.

**JEFFERSON STARSHIP — JANE** (Grunt GF 175)

Not usually a singles oriented act, but this legendary band (now revitalised with the addition of Aynsley Dunbar, a male vocalist in place of Grace Slick and a new producer in the shape of Ron Nevison), could see some chart success with this cut from the *Freedom At Point Zero* LP. First rate AOR rock and, with airplay support, one to watch.

**BOOMTOWN RATS — SOMEONE'S LOOKING AT YOU** (Ensign EN 34)

Third cut from the *Fine Art Of Surfacing* follows the derivative path of 'Diamond Smiles', with a Godol sounding more like Ray Davies than the Kink himself. An obvious hit, but like 'Smiles', may not breach the Top Ten. Pic sleeve, and a video which will do much to help its cause.



**RAMONES — BABY I LOVE YOU** (Sire IRS 4031)

The critics have so far been critical of the teaming between New York's premier punks and producer Phil Spector. Whatever the album has to offer, this single has already attracted the likes of Radio 1 and Capital, and with the saturation airplay sure to follow, it must sell. However, it's nice to see Spector back, and like Brian Wilson, a mediocre Spector is still infinitely preferable than most producers at their best.

**SPECIALS — THE SPECIAL A.K.A. LIVE!** (2 Tone CHS Y77)

Live EP with one side recorded at the London Lyceum and the other in their native Coventry. Opening cut 'Too Much Too Young' is the only original coupled with the Skatalites' classic 'Guns Of Navarone'; flip has three ska and bluebeat flaves under the collective title of *Skinhead Symphony*. '60s style pic sleeve wraps up the package, which will maintain 2 Tone's 100% chart success.

**JAGS — WOMAN'S WORLD** (Island WIP 6531)

'Back Of My Hand' chartmakers follow up in similar vein, with a jerky Costello soundalike. Considering the amount of hard work that Island put into the hit (a far better track than this) this could miss out. A lower chart placing seems probable.

**DON ARMANDO'S SECOND AVENUE RHUMBA BAND — I'M AN INDIAN, TOO** (Island WIP 6557)

The left-fielder of 1980 so far is an extraordinary chix-led NY disco out of the living Berlin 'Annie Get Your Gun' song. Disco locks are picking up on the 'Deputy Of Love' B side however. Could the mysterious Don Armando be exacting revenge on Ethel Merman (the 'Indian's' original recorder) for cutting her recent disco album? For some reason the disc is not yet available on 12in however.

**FERN KINNEY — TOGETHER WE ARE BEAUTIFUL** (WEA K79111)

Strong airplay chances could secure chart action for this disco/pop cover of the 1979 Steve Allen minor hit.





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## Top 40

**CARL DAVIS: Hollywood** (EMI INA 1504) **Prod: Keith Grant**

The album features the music written by Carl Davis as the important background score to the heavily publicised ITV series paying tribute to the golden era of silent films. Davis has delivered a batch of brilliantly arranged, mainly original compositions which capture the flavour of the Biblical epics, West-erns, costumed swashbucklers and comedies, but without taking the easy way out of rehashing a tired collection of musical clichés. The album easily stands in its own right and with the benefit of the tv plugs and EMI's extensive promotion it has the potential to make some chart impact.



## Top 10

**VARIOUS: The Summit (K-Tel NE 1067) Prods: Various**

The Year Of The Child appeal could benefit by up to £500,000 if this superlative rock collection sells in enough quantity and with tracks donated by the best of Britain's top artists, its chances look good. Led Zeppelin contribute 'Candy Store Rock', Wings throw in 'Jer', Cliff Richard has 'Devil Woman'. Thin Lizzy are there with 'Boys Are Back In Town', Pink Floyd with 'Welcome To The Machine and ELO with 'Shine A Little Love'. The 13 cuts are all top quality stuff, well programmed and presented, from acts which are not normally represented on tv compilations.

a good showing as club exposure increases.

**TOTO: Hydra** (CBS 83900) **Prods: Toto/Tom Knox**

The first, simply *Toto*, included the classic and superb 'Hold The Line' which made the Top 20, was released at the beginning of last year and was a superb start for a band relatively unknown in this country. With such a long gap between that and this album it's obvious the five Totos are more concerned about their session careers than their collective band career. A pity because together they make superb music as demonstrated by *Hydra*. If one has to categorise, then this is AOR. David Paich plays keyboards like a dream with the ever-perfect Jeff Porcario providing excellent drums. The award for the best cut must be a close contest between 'St. George And The Dragon', mellifluous and cutting at the same time, and the New Wave influenced 'All Us Boys' – pounding but classy. Could make the lower reaches of the charts.

**SLY STONE: Ten Years Too Soon** (Epic EPC 83640) **Prod: Unlisted**

An interesting and perplexing project in which seven of Sly Stone's classic numbers have been "discofied", as the sleeve notes would have it, to bring the originals more into line with current tastes. Basically the vocal and horn tracks have been retained from the original masters – plus most of the keyboards – while drums, lead guitar and everything else has been re-recorded by session men and dubbed on. Various drum breaks and other solos have been extended or contracted and the end result is an uncomfortable experience for anyone who knew and loved these tracks when they first came out.

**FREDDIE JAMES: Get Up And Boogie** (Warner Bros K56735)

Just four tracks from this precocious American 14-year-old and the extent of his talent is indicated by the fact that the whole thing is eminently danceable. It's disco with a soul feel and the title track has already had an outing in the disco charts. It's tempting to ponder that young James might even have a

seems disinclined to do. This 2LP concentrates on the glorious music from his highly productive 1955-79 period. Nine of the ten tracks have not been issued previously. With the exception of a languorous, Eastern-influenced interpretation of David Crosby's 'Gunnerevere', the focus is on Davis leading a series of articulate, inventive, freely swinging small groups adorned by such luminaries as Cannonball Adderley, John Coltrane, Herbie Hancock, Chick Corea, Tony Williams, Billy Cobham et al. One of these labours of love which CBS does so well.

**KIM BEACON: Ravenna** (Rialto TENOR 103) **Prod: Brian Young/Kim Beacon**

It would be a shame if this debut outing from singer-writer Beacon – last heard of in *String Driven Thing* – got lost in the Christmas rush. Working within a high-class English studio band framework, he has put together his own sound featuring elements of funk, his rock background and a blend of his own songs and standards that works on a number of levels. On first hearing, his version of Lennon's 'Imagine' is lacklustre, but after a while the drama he injects into the song becomes evident. The same goes for much of the other material here – although it will certainly need airplay before large scale sales can begin.

## Top 60

**LENE LOVICH: Flex** (Stiff SEEZ 19) **Prod: Lene Lovich/He Chappell**

A pretty mixed follow up to *Stateless* from the star of last year's Stiff tour, and this has probably contributed to the label's decision to ship out the first 15,000 at £3.99. On the positive side, 'Angels', her new single, is her strongest 45 since 'Lucky Number', the chant-like 'You Can't Kill Me' has immediate impact and the best cut is a strikingly original version of 'The Night', featuring some beautifully delicate sax. But apart from these tracks, *Flex* breaks little new ground and fails to develop her obvious talents, although the electronic effects and the production in general are more polished. Nevertheless, it should chart on existing following.

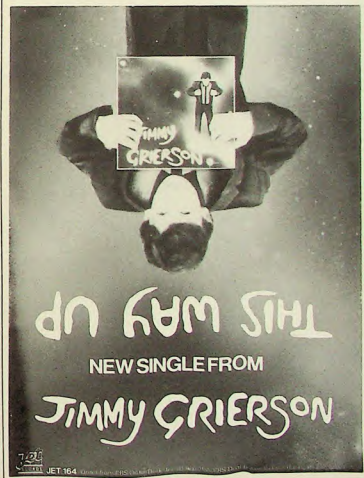
**JOHN FOX: Metamatic** (Metal Beat V2146) **Prod: John Foxx**

Foxx can justly lay claim to being a forerunner of the British electronic movement after his time as leader/singer with the ground-breaking Ultravox!, and having been given his own label by Virgin (who distribute this debut album) he shows his class with ten cuts all demonstrating his abilities with sound generating equipment. The single 'Underpass' is already showing up well in the singles chart, and when fans hear these songs – more straightforward and mature than Gary Numan's work – the album will begin to sell in bulk. A good Top 60 bet.

## Best of the rest

**PRINCE: Prince** (Warner Bros K56772) **Prod: Prince**

According to the record company biography, Prince is the son of a Minneapolis jazz band leader who plays everything himself. This is his second album in a dance-funk vein and has made the US Top 40 – hardly surprisingly since his light voice and excellent rhythmic sense make tracks like the single 'I Wanna Be Your Lover' and 'Sexy Dancer' instant dancefloor material. Disco chart action is already happening here, so the LP might make





**RHONDA GILLESPIE** plays Liszt's *Christmas Tree Suite* on one of the first releases of the new Chandos label.

THE LAUNCH of a new label, Chandos, has brought a note of optimism to the New Year, especially as its initial batch of releases includes a number of first recordings. The repertoire is wide-ranging, imaginative yet not at all esoteric, and the two men behind the venture have plenty of experience in the industry.

Producer Robert Matthew Walker, who is also a composer of chamber music, has been A&R Manager for RCA following earlier experience with CBS and Decca. Engineer Brian Couzens came to recording 10 years ago after establishing himself as composer, arranger and publisher of light music. The two met in 1976 and began working together producing records for the RCA

## New indie label has wide repertoire range

label and for themselves to license to various companies.

Their aim now, on the Chandos label, is to concentrate on producing a relatively limited number of albums each year of music in which they have a keen personal interest, supervising every step from studio to marketing.

They won valuable TV exposure for one of their firsts, Liszt's *Christmas Tree Suite* (Chandos ABR 1006), recorded in the excellent acoustic of the Maltings at Snape. Their pianist, Rhonda Gillespie, also filmed the suite for BBC-2, which showed the 12 movements as close-down music for the *Twelve Days of Christmas*.

Other novelties are the *Richard Strauss: Music for Symphonic Brass* played by the Locke Brass Consort of London (ABR 1002) and *Carl Nielsen: Music for Wind Instruments* featuring the Athena Ensemble (ABR 1003). Bloch's large-scale *Sacred Service*, which has not been available on disc for many years, brings Louis Berkman as baritone soloist with the Zemel Choir and London Symphony Orchestra conducted by Geoffrey Simon (ABR 1001).

British music is represented by a coupling of the Elgar and Walton Cello

Concertos played by Ralph Kirshbaum and the Scottish National Orchestra conducted by Alexander Gibson (ABR 1007), and a two-disc boxed set *Hamilton Hayri: Orchestral Music* featuring violinist Ralph Holmes with Bryden Thomson and the Ulster Orchestra (DBR 2001).

Chandos has already been enterprising enough to find a sponsor, the Scottish Mutual Assurance Society, for one of its albums, Boyce's *Three Concerti Grossi* played by Cantilena (ABR 1005). The company also wins full marks for packaging.

News of a deal with a major distributor is anticipated within the next couple of weeks. Meanwhile, product and information is available from *Chandos Records, 41 Charing Cross Road, London WC2*.

## Top 10

- 1 MOZART: SALZBURG SYMPHONIES. ACADEMY OF ANCIENT MUSIC/SCHROEDER (OISEAU/LYRE D16903)
- 2 BACH: MAGNIFICAT IN E FLAT. SOL. OISTS. CHOIR OF CHRIST CHURCH CATHEDRAL. ACADEMY OF ANCIENT MUSIC/PRESTON (OISEAU/LYRE DSLO 572)
- 3 DEBUSSY: IMAGES. LONDON SYMPHONY/PIRELLA (HMV ASD 3804)
- 4 DEBUSSY: PELLEAS ET MELISANDE. SOLOISTS. CHORUS OF THE GERMAN OPERA. BERLIN PHILHARMONIKARJAN (HMV SLS 5172)
- 5 C P BACH: SYMPHONIES. ACADEMY OF ANCIENT MUSIC/HOGWOOD (OISEAU/LYRE DSLO 557-9)
- 6 LUCIANO PAVAROTTI: O SOLE MIO. DECCA SXL 68701
- 7 VIVALDI: GLORIA. SOLOISTS. CHOIR OF CHRIST CHURCH CATHEDRAL. ACADEMY OF ANCIENT MUSIC/PRESTON (OISEAU/LYRE DSLO 554)
- 8 VERDI: REQUIEM. SOLOISTS. AMBROSIAN CHORUS. PHILHARMONIA ORCHESTRA/MULTI (HMV SLS 5185)
- 9 A GRAND CONCERT OF MUSIC ENGLISH CONSORT/FINNOCK (ARCHIVE 283 423)
- 10 MUSSORGSKY/RAVEL: PICTURES AT AN EXHIBITION. CLEVELAND ORCHESTRA/MAZEL (TELARC 10042)

(Courtesy of the HMV Shop, Oxford Street, London)

English-speaking fans, the texts of all the songs are printed on the gatefold sleeve complete with translations.

VOLUME TWO of the complete Beethoven piano sonatas by Bernard Roberts, recorded by direct cut - which means no second chances by editing - has been brought out by Nimbus (DC 902, four-LP set).

## Briefs

ENIGMA HAS timed the release of Stuart Burrows' new album, *Great Welsh Songs* (K53558), to take the fullest advantage of the tenor's new Sunday night TV series, *Stuart Burrows Sings on BBC-2*. For the convenience of

## REGIONAL

### Outlet aims to expand Ulster new wave

WITH ACTS like the Undertones, Starjets and Stuff Little Fingers all hailing from the North, Outlet is aiming to further expand the new wave market for local acts with the launch of the Shock Rock label. One of the first releases features a single 'Turn On The Light' by Light, a band formed by Jim Armstrong, who once worked with Van Morrison and Them. Another single is 'Light On The Hillside' by Stage B which, together with Light, was showcased on the BBC TV series *Green Rock*. Third local act signed to Shock Rock is Strike with Noel Rafferty.

Top Spin director and singer Philomena Begley, who recently gave birth to a son, hopes to back on the road with her Ramblin' Men within the next few months. She will be recording TV shows in Nashville this year and will be featured at the Wembley Country Music Festival at Easter.

Dunannon record dealer Gene Stewart recently celebrated a decade in showbusiness with a single 'She Is The Dream' (Release) and an LP *Shades Of Country*.

Misty Records boss, bandleader Henry McMahon has revamped his band the Mainliners. He has added former Top Spin artist Shelley as vocalist and has renamed her Jan. She will be on a single released by the band this

month. In the 60s the Mainliners enjoyed success as the backing band for Big Tom and in the 70s with John Glenn. Now they are hoping for a hat trick with their new singer.

Two new Irish labels, Ringstone and Sonet are on the market in Britain aimed at local Irish residents. Based in Guildford, Surrey (Tel 61620), Ringstone's first release is an album *We Should Be Together* by Majella, Dawn and the Derrynairs. It was recorded in Big Tom's studio in Castleblaney, Co. Monaghan, and has a country 'n' Irish music slant. Sonet Records (01 995-7936) has been formed by London-based promoter and band-leader Pat McArdle. The first single is 'The Simple Ways Of Life' by Don Flynn and the College Men.

Outlet has issued a follow-up to its best-selling 'Papal' album. The new album is *The Complete Speeches Of His Holiness Pope Paul At Drogheda*. The impact of the Pope's visit lingers on, with RTE/Polydor putting out a second album covering his meeting with the youth of Ireland in Galway, while the Irish local number one at the moment is Dana's 'Totus Tuus' (Totally Yours) which takes its title from a phrase much used by the Pontiff.

With five singles, four albums and six cassettes released, the Papal visit was a



OUTLET'S MANAGING director Billy McBurney presents Cardinal O'Fiach with a gold disc to mark sales of the album commemorating the Pope's visit to Ireland. Outlet has now issued a follow-up - *The Complete Speeches Of His Holiness Pope Paul At Drogheda*.

major boost to both the record industry and charitable organisations. It is anticipated that RTE's payment to a children's charity from the sales of albums will be in the region of £100,000.

There's been a fair amount of competition from various acts recording the same song of late. The Furys with Davy Arthur recorded 'Farewell To Nancy' as the follow-up to the 'Green Fields Of France' hit and look like having the best-selling version despite Northern competition from Blackthorn (RCI) and Hyland Paddy (Arrow). Also competing are the New Seekers and Joe Caddy. Local singer Joe Caddy has his version of 'Love Is A Song' out on the



AT THE launching of his new album *Shades Of Country* are singer Gene Stuart, Release Records md Mick Clerkin and Stuart's manager Peter Smith. The album is Stuart's tenth anniversary souvenir.

Rex label, while EMI has the recording by the New Seekers who, of course, feature two Irish singers Catriona Walsh and Nicola Kerr.

DONAL K O'BOYLE



THE WORDS of Rolling Stones tour manager Peter Rudge keep coming back like an old English satellite in a fixed and regular orbit. "A fair quid that lot cost, I warrant" it goes, like a mantra, round and round.

He was talking about the time Jagger hired a troupe of elephants for one of the band's American shows. An unnecessary extravagance, since the show was already sold out. He rationalised it later by telling himself it was nice to give the public their moneysworth for a change.

And for some unknown reason, inapt though that situation might seem, it seems to feel right for what's going on down at the Patent Office.

The scene is the Performing Rights Tribunal and the set-up is that the independent radio stations are trying to get a hefty cut in the equally hefty annual sum they pay to Phonographic Performance Limited for the right to play copyright records: needletime royalties.

PPL and the Association of Independent Radio Contractors – the body representing the ILR stations – have tried to work out what would be an equitable agreement for both. But to no avail so they finally decided there was nothing for it but to head for the independent arbitration body the Performing Right Tribunal.

That took them to the first floor conference room of the Patent Office down in Chancery Lane on Monday, November 19 – and it's doubtful if the whole thing will be wrapped up by the end of February.

The hearing is taking place under all the rules and panoply of the average High Court case.

Each side has hired a QC and a team of their juniors plus solicitors. The tribunal is four strong. There are assistants, stenographers, tape recorders, interested-by-standers – including a representative from the Performing Right

## 'half a ton or so of evidence in loose leaf binders . . .'

Society, which is probably worried that it is next on the AIRC's list – and John Morton from the Musicians Union with his solicitor.

Looking around at all these participants plus the half ton or so of evidence in loose leaf binders all over the place it's no wonder you keep thinking "A fair quid that lot cost, I warrant".

But this is the penultimate chapter of a long book and the prologue was written down way back in 1972 – a good two years before the first independent radio stations took to the air.

At that time plans were well on the way for the new indies and bodies like the PPL were obviously and naturally concerned that they should have what they considered their rightful financial due from these potential moneyspinners.

A deal was worked out between the PPL and the Independent Broadcasting

THE PATENT Office hard by London's Holborn is the scene currently for a gathering of the Performing Right Tribunal which is sitting to consider a matter of great importance to the record industry and the independent local radio network. Under discussion is the level of royalty payment made each year by the commercial stations to Phonographic Performances Ltd., the industry's collecting house, for the privilege of playing records on radio. The association of Independent Recording Contractors, on behalf of ILR, thinks it is too high and wants the amount to be reduced. The industry thinks differently – not surprisingly since a sum of £2.4 million is at stake. Brian Harrigan recently spent a day listening to the deliberations of the Tribunal and reports his impressions.

# Needletime in Chancery Lane

Authority that the upcoming radio stations would pay needletime royalties on a sliding scale of up to seven per cent of after-tax profits.

It may well have been that at the time that seemed quite a good deal, or maybe it was simply that the consortia setting up the radio stations weren't fully aware of just how much money that agreement would mean.

Whatever the reason as the years rolled by the radio stations began to get just a trifle fed up about the amount of money they were shelling out. Two years ago they began to consider this a whole deal in earnest. One main source of discomfiture was that the indies discovered they between them were paying PPL more than the whole of the BBC – and that included the four national networks, the local radio stations, BBC external services (providing programmes for broadcast abroad) and the television channels.

This struck the AIRC as inequitable and the body decided it was going to fight it too. The Tribunal is the result of that decision.

Ideally the AIRC doesn't want to pay any royalties at all to PPL arguing that record companies get promotional benefit from this. The underlying feeling is that getting royalties as well is a bit like having the proverbial cake and eating it too.

However the AIRC reckons that if the Tribunal feels a royalty is necessary it should amount to the less than princely sum of about one tenth of one per cent of after-tax profits. The PPL is less than thrilled at the idea.

The hearing itself is a curious mixture of the stuffy/lying and the end-of-the-world fascinating – a little like the usual West End theatre production. It's open to the public but, despite a personal feeling that it's probably the best free show in town and definitely one of the longest running it hasn't exactly been what might be described as a standing room only situation.

That's a pity because people are missing some great performances and some notable moments from the *dramatis personae*. In the first couple of weeks the undoubtedly star of the show was chief counsel for the AIRC – Andrew Bateson QC.

Of course he has occupied the centre

of stage during that time since he was the man who was opening the proceedings, presenting the AIRC case. He is methodical, precise and has the enviable ability of being able to stand for hours at a stretch reading literally reams of legalese from agreements between the BBC and the PPL, the IBA and the PPL and goodness knows who else, not to mention endless letters flying about between the BBC, IBA, PPL, PRS, the Musicians Union and, it seems, just everybody in the world who ever made a record, played a musical instrument or listened to a radio.

He is small, bespectacled with a receding hairline and has a taste for impeccable suits. He is precise and punctiliously polite to everyone – although at times there seems to be a steely edge of sarcasm beneath certain of his comments. The man is obviously made for a television series.

His chief protagonist is David Calcutt QC, counsel for the PPL. He is taller and also sports a receding hairline. His suits aren't quite up to Bateson's standards but his enunciation is perfect and his vigilance eternal.

In the early stages, he was confined to a supporting role – listening to Bateson and reading the documents from which the latter was quoting with great care. That's not to say he doesn't make the most of the occasional slip on Bateson's part or indeed that he remains mute in the face of what he considered contentiously evidence. At such a time he springs to his feet with an almost audible snap with a look of pain on his face – a sign of someone who has been forced to swallow something that disagrees with him.

Bateson sits to the right of the room, facing the four-man tribunal, with two assistants on his table and a couple of solicitors behind him. Their communal table is literally covered with documents. Calcutt is on the left of the tribunal with the same number of assistants and solicitors. In between, somewhat caught between the two sides is MU secretary John Morton with his solicitor.

Overall the set-up isn't exactly Perry Mason, or even Rumpole Of The Bailey, but it has its moments.

Easily the best and most telling part of the AIRC case was when Bateson got down to the facts and figures of the

agreements between the IBA and the PPL – and compared them with the BBC's deal. From the point of view of this disinterested but definitely not uninterested observer this was game, set and match to the AIRC. There may not be quite the desired cut in needletime payments but it seems a cert that there will be something.

Bateson entered this part with relish. In the year starting April 1, 1974 the BBC shed over £91,427,36p to PPL while the then only five station strong ILR crew paid £137,000.

From April 1 1976 the yearly payment by the BBC was up to £837,634.46p and ILR had shot up to £687,579. The following year ILR overtook the BBC with a payment of £1,217,000 compared with the Corporation's £988,483.21p.

Bateson approached the final figures with a grim sort of joy. For the year beginning April 1, 1979 the BBC will pay £1,878,560.33. ILR will make a contribution of, it is estimated, £2,400,000. "If that's right," said Bateson,

## it isn't exactly Perry Mason or even Rumpole of the Bailey

– "the hourly rate for ILR will be £32.60.

"Therefore the gap between the BBC payment and that of the independent radio stations has reached these astonishing proportions and this is related to 19 stations covering 65 per cent of the population.

"The BBC payments cover the national population – 8 per cent – plus the television services, regional services and services outside the United Kingdom".

Bateson then invited the tribunal to contemplate the future with an additional 41 independent stations on air and inevitable increases in advertising revenue. "You can see" he said, hammering the point home "that in another three or four years the figure paid to PPL by the ILR companies will be astronomical and grossly unjust".

It's worth pointing out here that the basis of PPL's case on this front is that comparison with the BBC is invalid. If that be the case then Bateson's statistics will have been for naught. But it's worth pointing out that when he was reading these figures the pens of the four men on the tribunal were flying. One of them asked Bateson to repeat his figures, with an air of disbelief.

The result of this hearing should be out in February – although with the evidence that has to be waded through no-one's betting on an early or even timely finish. Whenever and whatever the decision may be it will be momentous for both the independent radio and Phonographic Performance.

And finally if you're a win for the AIRC how will that sit with the Musicians Union and their concerns for needletime and, indeed the Performing Right Society and their royalties collected from the indies? See you next year.





# THE DISCO CHART

Compiled by RB Research from returns from specialist disco-oriented shops

This Week	Last Week	TITLE/ARTIST	Imp—Import	Label/Cat.	BPM
1	2	7 YOU'VE GOT TO BE A STRONGER MAN		Motown TMG 1159 E	116
2	1	2 AND THE BEAT GOES ON WHISPERS		[Solar] YD 11895 Imp	116
3	1	1 RAPPER'S DELIGHT SUGARHILL GANG		Sugahill SH45L101 A1	112
4	9	1 GREEN ONIONS BOONKER T & THE MG'S		Atlantic K10109 W	137
5	3	10 IS IT LOVE YOU'RE AFTER ROSE ROBYE		Whitehall K17456/11 W	120
6	6	5 JAZZ CARNIVAL AZYMUTH		Milestone MRC 101 R	135
7	8	10 I WANNA BE YOUR LOVER PRINCE		Warner Bros K17537 W	119
8	13	10 WE GOT THE FUNK! POSITIVE FORCE		Sugahill SH45L102 A1	114
9	52	2 TOO HOT KOOL & THE GANG		Mercury KOOL 8112 F	108
10	14	9 SPACER SCHELA B DEVOTION		Carisma CAR 128 L3 W	136
11	5	9 IT'S MY HOUSE DIANA ROSS		Motown TMG/1274G 116E	102
12	49	2 I'VE GOT TO LOVE SOMEBODY SISTER SLEDGE		Atlantic K11464 W	125
13	10	8 MY FEET KEEP DANCING CHIC		Atlantic K11415 W	118
14	29	7 ARE YOU READY BILLY OCEAN		GTO GT 25912 Z C59	119
15	7	9 MY SIMPLE HEART THREE DEGREES		Aniela ARO/AROD 202 A	110
16	13	10 MUSIC ONE WAY WITH AL HUDSON		MCA/MCACT 543 C	121
17	8	9 ROTARY HERB ALPERT		AMA AM5 7500 C	100
18	1	1 MUSIC MAKES YOU FEEL LIKE DANCING BRASS CONSTRUCTION		AMA AM5 7500 C	100
19	16	12 THE SECOND TIME AROUND SHALAMAR		Star FBFC 1709 R	116
20	1	1 WONDERLAND COMMODORES		Motown TMG 1172 L	130
21	18	11 QUE SERA MI VIDA GIBSON BROTHERS		Island WIP/12WP 6525 C	136
22	13	10 NO MORE TEARS SUMMER S TREES AND CASALANCE		CANCA 174/CBS 13800 A/C	136
23	24	10 DO YOU LOVE WHAT YOU FEEL RUFUS		MCA/MCACT 531 C	120
24	17	11 MELLOW MELLOW RIGHT ON LOWELL		AVI AVIS/AVSL 108 A	130
25	24	11 DANCING IN OUTER SPACE ATFEAR		MCA/MCACT 543 C	122/130
26	19	10 IT'S MY HOUSE STOKY		Scope SCO 310 C	Reggae
27	20	13 CAN'T LET GO EARTH WIND & FIRE		CBS 8077 C	128
28	60	18 NOT (JUST) KNEE DEEP FUNKADELIC		Warner Bros K17494 W	116
29	72	2 THE LETTER - PARADISE BIRD AMI STEWART		Atlantic/Hansa K11424 W	129
30	11	9 OFF THE WALL MICHAEL JACKSON		Epic EPC 8005 C	100
31	26	7 LOVE INJECTION TRUZZI		(Elektra AS 11435) Imp	130
32	45	2 BLACK ORCHID STEVE WONDER		Motown TMG 1117 E	130
33	36	7 RAP-O-CLAP-O JOE BATAAN		(Salsoul SR 316) Imp	116
34	1	1 SKINHEAD MOONSTOMP SYMARIK		Tegon THOT 9061 C	Reggae
35	25	6 DANCE FUNK CHAIN REACTION		(Epic of New York 713) Imp	121/124
36	1	1 RHYTHM TALK JOCKO		(Philly Int CBS 3738) Imp	128
37	30	20 IT'S A DISCO NIGHT ILYS BROTHERS		(Sound From NY 113 7911 C	134
38	68	2 BELIGHT MY FIRE DAN HARTMAN		Blue Sky SKY 8104/13 B/C	122
39	47	3 I WANT YOU FOR MYSELF GEORGE DUKE		Epic EPC 8107 C	121
40	-	2 SPARKLE CAMO		Casablanca CBS/CSSL 320 C	120
41	46	4 DON'T STOP THE FEELING ROY AYERS		(Polydor PD 2037) Imp	128
42	28	16 THE RIVER DIVER JUPITER BROTHERS		Pye Int 7P12P 5012 A	128
43	44	11 SAFARI MODERN SOUND CORPORATION		(Sunshine Sound SSS 208) Imp	128
44	34	10 CORDON BLUE STK HOOPER		MCA/MCACT 536 C	110
45	40	6 WEAR IT OUT STARGARD		Warner Bros K17475 W	124
46	1	1 YOU KNOW HOW TO LOVE ME PHYLLIS HYMAN		Aniela ANI 333 F	120
47	18	7 CHRISTMAS RAPPIN' KURTIS BLOE		Mercury BLOW 7012 F	112
48	15	11 DANCE TO THE MUSIC SLY STONE		Epic EPC 8017 C	126
49	55	11 ROCK WITH YOU MICHAEL JACKSON		(Epic 9-50797) Imp	120
50	1	1 SATISFIED DYNASTY		(Solar YD 11897) Imp	50
51	41	9 CISELLIN' HOT CHUCK CIBULA		(Arista CP 708) Imp	134
52	1	1 LOOKIN' GOOD EDEE CHESS		(Frost Live 3711) Imp	128
53	1	1 RAPPIN' TIME HERB ALPERT		(DK Sound CS 119) Imp	119
54	27	17 LADIES NIGHT KOOL & THE GANG		Mercury KOOL 712 F	114
55	31	20 I DON'T WANT TO BE A FREAK DYNASTY		Star FBFC 1694 R	119
56	-	2 PRAYIN' HAROLD MELVIN & THE BLUE NOTES		Source SRC 102 E	118
57	51	31 YOU CAN DO IT AL HUDSON		MCA/MCACT 511 C	118
58	32	19 GET UP A BOOGIE FREDDIE JAMES		Warner Bros K17478 W	124
59	43	2 I SHOULD LOVE YA NARADA MICHAEL WALDEN		(Atlantic 3631) Imp	120
60	1	1 ON THE RADIO DONNA SUMMER		(Capitol CM 408) Imp	128
61	6	6 PARTY PEOPLE PARLAMENT		Casablanca NNR/BL 2222 A	136
62	89	9 COME TO ME FRANCES JOLI		Aniela ARO/AROD 204 A	136
63	1	1 HAVEN'T YOU HEARD PATRICE RUSHEN		(Elektra 6551) Imp	130
64	37	12 MONKEY CHOP DAN		Island WIP/12WP 6520 E	112
65	33	22 DON'T STOP 'TIL YOU GET ENOUGH MICHAEL JACKSON		Epic EPC 8763 C	118
66	54	8 ROLLER SKATIN' MATE PEACHES & HERB		Polydor POSP/POSPX 86 F	138
67	1	1 WE RAP MORE MELLOW YOUNGER GENERATION		(Brass BRSS 2504) Imp	110
68	42	9 RISE HERB ALPERT		AMA AM5 7485 C	100
69	67	7 TONIGHT GLORIA GAYNER		Polydor STEP/STEPX B	132
70	5	5 HARBOR BOY DONALD ROSS		Milestone MRC 100 F	132
71	1	1 HERE COMES THAT SOUNDING ILOVE DELUXE		Atlantic K11359 W	116
72	58	3 FUNK YOU UP SEQUENCE		(Sugahill SH 543) Imp	105
73	73	8 PUT YOUR FEET TO THE BEAT RITCHIE FAMILY		Mercury 607/239-9198 SDA F	130
74	1	1 STAR TRK BOB JAMES		Tappan Zee/CBS CBS 8128 C	129
75	50	3 ROCKERS CHOICE XANADU & SWEET LADY		(Love Gbbs JGM 8079) Imp	Reggae

# Disco Dealer

## BARRY LAZELL

THE ELITE label, the small North London concern which sprang Atmosfear's 'Dancing In Outer Space' upon the disco world a few months back, and has seen it grow into a national pop hit via MCA, is set to make some sales waves once again. The Atmosfear follow-up, titled 'Motivation', is set for mid-February release on Elite, and at this stage there is no intention to licence the disc to MCA or anybody else. Bearing in mind that the initial pressing will be limited to thousand, and that Atmosfear now has a proven sales track record, specialist dealers might be well advised to place an advance order direct to Elite, which can be contacted through 01-965 6041.

The label has another single currently in circulation, in the form of 'I Can Feel It' by Stop (Elite DAZZ 3); initial white label distribution around London-area shops has already yielded some 2,000 sales, and orders from elsewhere will be filled from the same telephone number quoted above.

ON THE Northern-oriented disco front, Inferno is hoping to repeat the success of its Freda Payne 'Band Of Gold' reissue with another proven combination of oldies from the Invictus catalogue. A maxi-single will combine the first three hits by the Chairmen Of The Board - 'Give Me Just A Little More Time', 'You Keep Me Dangling On A String' and 'Everything's Tuesday' - all dance-floor and pop smashes nigh-on a decade ago, and all much in demand (particularly in the north) in recent times. Inferno also has a compilation of assorted Northern hits readied for album release, while in the same vein, the recent Casino Classics collection 'Chapter Two' (CCLP 1002) is now also available on cassette (CC CAS 1002), as is the previous 'Chapter One' set (CC CAS 1001).

Some up-and-coming new imports which just missed RB's disco '75 week include: 'Bounce, Rock, Skate, Roll' by Vaughan Mason & The Crew (Brunswick) - another old label, apparently back from oblivion; 'All Night Thing' by the Invisible Man's Band (Mango); 'DJ Style' by Mr Q (Monica's) - and note that his simultaneous release 'Rappin' Time' has charted immediately; and 'Rapping And Rockin'' by Funky Four Plus One (Enjoy - yet another 'oldie' label). Most of these are rappin' records, and it seems that despite a virtual overkill of the style by a flood of Sugarhill Gang imitators across the Atlantic, the best examples of the genre are very much in demand at the moment. Witness 'Rhythm Talk' by Jocko - already in the Top 40, and all which I'll be writing more next week.

Import of the moment, as everybody obviously knows by now, belongs to the Whispers. Its incredible leap to No. 2 makes 'And The Beat Goes On' the highest-placed import on RB's chart since the heydays of McFadden & Whitehead and Anita Ward last summer.

This Week	Last Week	TITLE/ARTIST	Imp—Import
1	1	1 AND THE BEAT GOES ON Whispers	Solar import Milestone
2	2	2 JAZZ CARNIVAL AZYMUTH	Sugahill
3	3	3 RAPPERS DELIGHT Sugahill Gang	Sugahill
4	4	4 WAKANA BE YOUR LOVER Prince Warner	Warner
5	5	5 I'VE GOT THE FUNK! Positive Force	Sugahill/Gang Mercury
6	6	6 GOODBYE AND THE GANG The Gang	Whitfield
7	7	7 IS IT LOVE YOU'RE AFTER Rose Robye	Atlantic
8	8	8 SPACER Scheela B	Carisma
9	9	9 MUSIC MAKES YOU FEEL LIKE DANCING Brass Construction	United Artists Atlantic
10	10	10 MELLOW MELLOW RIGHT ON Lowell	MCA
11	11	11 ROTATION Herbie Alpert	ATM
12	12	12 IT'S MY HOUSE Diana Ross	G&M
13	13	13 ARE YOU READY Billy Ocean	Atlantic
14	14	14 THE SECOND TIME AROUND Shalamar	Solar
15	15	15 I CAN FEEL IT YOU FEEL YOU Ruffalo	MCA
16	16	16 DANCING IN OUTER SPACE Atmosfear	Solar
17	17	17 MELLOW MELLOW RIGHT ON Lowell	MCA
18	18	18 MY FEET KEEP DANCING Chic	Atlantic
19	19	19 DANCE FREAK Chain Reaction	Sound From New York
20	20	20 GOT TO LOVE SOMEBODY Sister Sledge	Atlantic
21	21	21 RAP-O-CLAP-O Joe Bataan	Salsoul import Salsoul import
22	22	22 LOVE INJECTION Truzzi	Atlantic
23	23	23 SAFARI Modern Sound Corporation	Sunshine Sound Inc.
24	24	24 THE RIVER Diver	Pye Int
25	25	25 CORDON BLUE STK Hooper	NCA
26	26	26 LOOKIN' GOOD Eddie Chess	Trade Line Import
27	27	27 SPARKLE Camo	Chocolat City Music
28	28	28 NO MORE TEARS (ENOUGH IS ENOUGH) Summer	CBS
29	29	29 I WANT YOU FOR MYSELF George Duke	CBS
30	30	30 QUE SERA MI VIDA Gibson Brothers	Island

# UK Albums

This Week	Last Week	TITLE/ARTIST	Imp—Import
1	1	1 OFF THE WALL Michael Jackson	Epic
2	2	2 THE WHISPERS Love	Polydor
3	3	3 NO STRANGER TO LOVE Roy Ayers	Epic
4	4	4 MINDING MACHINES The Mindmenders	Mercury
5	5	5 LES PLUS GRANDS SUCCES DU CHIFFRE - GREATEST HITS	Atlantic
6	6	6 JOURNALS THROUGHOUT THE DEC 1970-74	Motown
7	7	7 RIVAL RAPPA	Capitol
8	8	8 MASTER OF THE GAME George Duke	Springs
9	9	9 MASTERJAM Funky 5	MCA
10	10	10 MINDING MACHINES The Mindmenders	Motown
11	11	11 ON THE RADIO - GREATEST HITS 1 & 2	Capitol
12	12	12 I AM Earth Wind & Fire	CBS
13	13	13 THE WHISPERS Love	Warner Bros
14	14	14 ONE WAY ONE WAY W. Al Hudson	MCA
15	15	15 MINDING MACHINES The Mindmenders	CBS
16	16	16 BIG FUN Shalamar	Solar
17	17	17 CUBA GOODING	Milestone
18	18	18 LIGHT AS A FEATHER AZYMUTH	Milestone
19	19	19 LADIES NIGHT KOOL & THE GANG	Mercury
20	20	20 FRIENDS	Epic
21	21	21 LOWELL LIGHT	AVI
22	22	22 THE BEST OF EARTH, WIND & FIRE	CBS
23	23	23 EARTH, WIND & FIRE	CBS
24	24	24 BRIGHT CHIL' LIGHTS	Fantasy
25	25	25 20 MOOD CLASSICS Various	Tamla Motown
26	26	26 YOU KNOW HOW TO LOVE ME Phyllis Hyman	Mercury
27	27	27 UNCLE SAM WANTS YOU	Warner Bros
28	28	28 RAINBOW CONNECTION Y	Whitfield
29	29	29 THE BEST DISCO ALBUM IN THE WORLD	WEA
30	30	30 ONE ON ONE	Tappan Zee/CBS

# Imports

This Week	Last Week	TITLE/ARTIST	Imp—Import
1	1	1 THE DANCE OF LOVE Narada Michael Walden	Atlantic
2	2	2 BURNIN' ALBERT TONY TATO	Casablanca
3	3	3 THE WHISPERS LOVE	Solar
4	4	4 BRASS CONSTRUCTION 5	United Artists
5	5	5 JUST A TOUCH OF LOVE Slave	Colligan
6	6	6 BRASS CONSTRUCTION 5	EMCA
7	7	7 THE MUSIC MAN 2	Mercury
8	8	8 YOU KNOW HOW TO LOVE ME Phyllis Hyman	Mercury
9	9	9 LOVE & GUN GANG	Arista
10	10	10 HYOSHIMA Hiroshima	Arista
11	11	11 PRESIDENT OF THE WORLD	Mercury
12	12	12 WHEN I FEEL YOU LOVE Jean Carr	Philly Int
13	13	13 GYORGYALLOSTUDY	Casablanca
14	14	14 THE BEST OF HERBIE HANCOCK	US Columbia
15	15	15 LOVE COAST TO COAST Teddy Hendrix	Philly Int
16	16	16 GET DOWN AND TALK TO ME Louie	Philly Int
17	17	17 PRICE FOR YOUR PRINCE	Mercury
18	18	18 INJOY DANCE COMPANY	Arista/GRP
19	19	19 DAYS LIKE THIS Jeffrey Hogard	Arista/GRP
20	20	20 THE WALKER	Mercury
21	21	21 WATER SIGN Jean Lorber	Arista
22	22	22 I'M A MAN	Mercury
23	23	23 A LONG LEAF & JERRY BROWN	US Columbia
24	24	24 SONG FOR THE CHILDREN	US Columbia
25	25	25 LOVE & GUN GANG	US Columbia
26	26	26 STREET BEAT Tom Scott	US Columbia
27	27	27 THE HAWK DAVE YAVININ	Arista/GRP
28	28	28 ANGEL OF THE NIGHT	Fantasy
29	29	29 ANGEL OF THE NIGHT	Fantasy
30	30	30 ONLY LOVE SYSTEM Turner	Arista/Billy
			Whitfield

A-Pub. B-Disc. C-CBS. D-EMI. F-Fonix. G-Motown. H-Lighting. I-Sonaron. J-Fras. K-Columbia. L-Capitol. M-Light. N-Scepter. O-Parade. P-Pinnacle. Q-Quincy. R-ABC. S-Salsoul. T-Tappan Zee. U-United Artists. V-Verve. W-WEA. X-Clyde. Y-Yard. Z-Zone.

# WHO'S BEEN SLEEPING IN MY BED?

Manilow's New Single. BARRY L.

**ARISTA**

# RECORD BUSINESS

CHART  
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CHART

## The hottest singles from the Record Business

### POWERHO

Chartbuster

BUZZ BUZZ A DIDDLE IT  
COWARD OF THE COUNTY/  
THE SPECIAL A.K.A. LI

## ON THE RADIO

Hot on the RB Airplay Guide

SEPTEMBER MORN/NEIL DIAMOND (CBS)  
SOMEONE LOOKING AT YOU/BOOMTOWN RATS (Ensign)  
WAY OF THE WORLD/CHEAP TRICK (Epic)  
JANE/JEFFERSON STARSHIP (Grunt)  
DO THAT TO ME/CAPTAIN & TENNILLE (Casablanca)  
NOT BAD AT ALL/TOMAS LEDIN (Epic)  
WOMAN'S WORLD/JAGS (Island)  
YOUR LOVE STILL BRINGS ME TO MY KNEES/  
DUSTY SPRINGFIELD (Mercury)  
YOU USED TO BE MY HERO/THE DOLL (Beggars)  
STRONGER/EDWIN STARR (20th Cent)

## DISCO/SOUL

Top new sellers on RB's Disco Chart

AND THE BEAT GOES ON/WHISPERS (Solar)  
MUSIC MAKES YOU FEEL/BRASS CONSTRUCTION (UA)  
(NOT JUST) KNEE DEEP/FUNKADELIC (Warner)  
SKINHEAD MOONSTOMP/SYMARIP (Trojan)  
SPARKLE/CAMEO (Casablanca)

## IMPORTS

Fastest moving Disco/Soul imports

RHYTHM TALK/JOCKO (Phil Int)  
LOOKIN' GOOD/EDDIE CHEBA (Tree Line)  
RAPPIN' TIME/MR Q (DK Sounds)

# WAR

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(E/Q UPPED)

c/w

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(edited version)

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Disco Charts  
Country Chart



Singles Charts  
Disco Chart



Country Chart



Singles Chart  
Country Chart



Disco Chart



Country Chart



Singles Chart



Disco Chart



Disco Chart



Singles Chart

For the full story behind the Chartbusters subscribe to the weekly trade magazine Record



**VIDEO**

**THE NEW ERA  
OF  
OPPORTUNITY**

**A Record Business Special**

# VIDEO SPECIAL

## The potential to change leisure habits

SOME TEN years after the Video Cassette Recorder (VCR) made its first appearance on the scene, the Video Revolution has finally happened. Currently, depending on who figures you accept, there are between 100,000 - 130,000 VCRs in British homes, and a figure of 200,000 is projected for the end of 1980. Compare this to the 18 million households with record and or tape players and the present size of the video market is put into perspective.

Yet for some years, London has been a video trade centre. Until the middle of this year around 90 per cent of all the pre-recorded tapes sold were for export. The reason for that is that British Broadcast TV standards are the same as in the Middle East and Africa. Accordingly, Britain rather than America became the clearing house for legal (and illegal, an irritant that is still present though much diminished recently) pre-recorded cassettes that were ultimately intended for screening on African and Middle Eastern TV sets.

A 'knock on' effect of this was the preponderance of sex films among the catalogues of the early entrants into the video field. Such films were unavailable in the purchaser's home country.

But those days are over. The export of pre-recorded tapes is still significant, but it's the domestic market that is at the centre of everybody's attention. It's still a small market but growing rapidly, as a glance along the shelves of any hi-fi shop or a dip into any of the Sunday colour supplements demonstrates. Plagued by development problems and a lack of uniformity between the competing systems of the different manufacturers (JVC, Sony and Philips, the market leaders, have each produced a variety of incompatible formats - the VCR has at last made it to the nation's High Streets.

The VCR has many possible uses - especially when hooked up to a Portapak - and there are three (soon four) TV channels programming material for people to copy and store, but the current video boom is in pre-recorded programmes. People are recording on-air broadcasts, but generally for a limited 'time shift' purpose: recording a programme to watch at a more convenient time for the viewer.

Brian Payne, managing director of Magnetic Video, a subsidiary of Twentieth Century Fox which opened shop in September, explains: "We sell known films, *The Sound of Music*, *Patton*, *Soldier Blue*. People want to own films, to be able to screen them at their own convenience. They won't wait until a film is broadcast.

Also people are lazy: our experience in America shows that the organisation necessary to record a film when it's broadcast is just too much

MUCH HAS been said about the dawning of the Video Age, but the full impact of the revolution has yet to be revealed.

What is clear, however, is that video has the potential to change leisure habits and retailing patterns while simultaneously developing as a powerful in-store selling aid, particularly relevant so far as record dealers are concerned.

It is also destined to act as a catalyst which will force the previously separate TV, film and record industries into closer ties as extensions in the use of the domestic TV receiver make the home the self-sufficient leisure centre of the 80s.

The Thorn-EMI merger with its potential for a new chain of linking, HMV, Rumbelows, DER, Radio Rentals and Multibrascard High Street leisure stores, the various deals Philips and RCA have made with software producers for programmes, and most recently Pye's decision to form a video

for the experience to be pleasurable." The case of *Patton* in America is interesting here. After it was broadcast sales of Magnetic Video's pre-recorded cassette went up rather than down.

Steve Webber of VCL offers another answer. "People obviously can record on-air transmissions, but they're not doing it. But they can only record what is broadcast. It's not an accident that 60 percent of all the pre-recorded tapes sold here are (soft-core) sex films.

We put out programmes that offer a wider choice of material, music programmes like our very successful Tina Turner cassette, sex films and sports programmes that simply aren't available on broadcast TV."

Michael Tanner of Intervention, the longest established independent video company, takes a similar line, though his company rents rather than sells most of its programmes. "We aim to provide alternative television, we are trying to make available a whole range of things that you wouldn't normally see."

EMI, which is currently testing the video waters with a modest batch of 'name' feature films through its Videogram Marketing subsidiary, takes what one might call 'the traditional view'. Donald MacLean, md of EMI Audio Visual says: "Many of our films, especially the Ealing Comedies, have been shown on TV and probably will be again, unless we choose not to make them available to TV at a later date. But they are available now to someone who missed them a couple of weeks or a couple of years ago, and we're presenting them in neat and informative packages." This last point is definitely true. EMI's is the most impressive of all the packaging.

Rank is similarly experimenting with video, offering a mix of film 'classics' (*Bugsy Malone*, *Hamlet*, the 1978 version of *The 39 Steps*), sport

distribution company, are all pointers to the future importance of video.

Walter Woody, the man in charge of Pye's video distribution division, sums up the potential for record dealers as follows:

"Video software should form an important part of record store turnover in the future. Our research shows that the market is taking off quite quickly in record shops as well as other outlets. Dealers will need to be at the beginning if they want to do well. They can't afford to wait and see like they did on the music cassette, otherwise they will lose the business to photographic, TV and hi-fi shops."

In this special supplement, Record Business examines the changes video will entail for the dealer and record industry over the next few years.

**Supplement Contributors:** PHIL HARDY, CHARLES ROBINSON, JOHN HAYWARD, TIM SMITH and BRIAN MULLIGAN.

and instructional material at between £35 - £45 for VHS and Beta formats and between £45 - £55 for the Philips VCL 1700 format.

Generally, when available, pre-recorded programmes for the Philips VCL 1700 machine are £10 more expensive than VHS (for JVC machines) and Beta (for Sony machines), all subsequent prices quoted are for VHS/Beta formats.

Magnetic Video is the undisputed market leader - its *The Sound of Music* is the video best seller at the moment but sells programmes outright rather than renting them out as some other companies do. With 33 solid titles, ranging from *M\*A\*S\*H* to *The Seven Year Itch* and *The French Connection*, currently on sale for between £30 - £40 each and over 1,000 retail outlets, including every branch of DER (approximately 500), they have the product and the retail penetration.

£1 million to retailers were around the \$ales mark within two months. Add to this a consistent pattern of increased re-orders from a wide range of retail outlets, including Boots, hi-fi shops, and selected branches of Television and Granada TV rental shops, Magnetic Video is sure that it is the right approach.

Intervention is wedded to the idea of rental, on the principle that £6 for three days rental will eventually bring in more than a single £40 sale. Moreover without the backing, and therefore the back catalogue, of a Hollywood studio, Intervention has had to generate its catalogue through a series of pick-up deals. One result of this has been that Intervention has the most varied range of programmes of all the video companies.

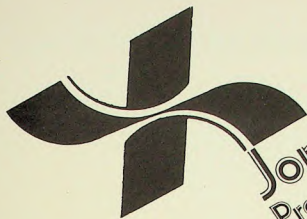
The spread includes the ubiquitous sex films, a selection of Hollywood films to which we have just added three blockbusters, *El Cid*, *The Fall of the Roman Empire* and *55 Days at*

*Peking* and an adventurous collection of foreign films (Chabrol's *The Unfaithful Wife* and *Mabrouk*, for example), chess games, Dick Clark rock concerts and even fishing programmes. Intervention has just signed a deal with Dixons giving over 500 retail outlets as well as the 100 or so rental outlets. The company has a four-man merchandising team on the road, helping retailers to best present its video programmes.

The problem independents like Intervention and VCL share is that of being squeezed by the organisations that 'naturally' deal with the most popular forms of pre-recorded cassettes: the film and record industries. The record industry is not unfamiliar with video: it uses it for in-store promotion and it makes tapes for insertion in TV programmes like *Top Of The Pops*. Indeed Chrysalis has already gone one step further. It has recently released a video cassette version of Biendy's *Eat To The Beat* hit album in America and is reacting it for British release in the very near future. Also Mike Mansfield has already shot a video cassette of ELO's *Discovery* album and a Moody Blues concert. In the same vein IPC, best known for its video's of *The Bitch* and *The Stud*, has just released an hour-long Boney M video cassette.

As yet, however, the record industry itself hasn't begun to market its own product to a significant degree; though the eventual arrival of the video disc should dramatically alter that situation. Music based programmes are, however, an area of growth. In addition to those mentioned above, Audio and Visual (exclusively distributed through Video View) has a series of 60-minute musical shows from American TV featuring artists like Peggy Lee, Paul Anka and Buddy Greco at £28.69, and *The Warehouse* has a package of shows featuring the likes of Elvis Presley, Frank Sinatra and Barbra Streisand at £39.95.

Music, film, sex - notably with Video Warehouse's *Electric Blue*, a sort of video version of *Penthouse* - and minority interests (from motor racking and kick boxing to ballet) are now readily available in pre-recorded form. And the video cassette has established itself in the market place, as yet there is no fixed retail structure. So far video cassettes have tended to be sold through the retailers who deal in video hardware - hi-fi shops and TV rental stores. At the moment video is just breaking into the multiple chain store like Boots, but Pye with the formation of a video distribution division and kicking off with a deal with Mountain Films will be sharpening up the record store profile. There is a marvellous opportunity for the record retailer, skilled in the selection and selling of software as opposed to hardware, in the video field. Given assistance from the video distributors, the record shop could become, even before the video disc makes it appearance, one of the natural retail outlets for the video tape.



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New York: Jerry Bergh 212-924-0909

## RECORD BUSINESS VIDEO AWARDS 1979

- 1st Record Company Category  
**"Video Killed The Radio Star."**  
***The Buggles.***  
Directed by Russell Mulcahy  
Produced by Lexi Godfrey.
- 1st Independent Label Category  
**"I Don't Like Mondays."**  
***The Boomtown Rats***  
Directed by David Mallet  
Produced by Lexi Godfrey
- 1st Unscreened Category  
**"Ain't No Age Like Rock & Roll."**  
***The Veterans***  
Directed by Russell Mulcahy  
Produced by Lexi Godfrey

"I am impressed that a music paper has at last acknowledged the contribution which video & film production companies make to the music industry: To win one award is great; to win 2 awards is amazing; to win all 3 awards is absolutely fantastic. I would like to thank Russell Mulcahy, David Mallet and our long suffering Producer, Lexi Godfrey, together with all the other people who have helped support our production."



# VIDEO SPECIAL

## THE RECORD BUSINESS VIDEO

### AWARDS

#### Television commercials

**MAJOR RECORD COMPANIES:**  
1 - *String Of Hits - The Shadows* (EMI GRD) Agency - Cream Creative. Production Company - B.M. Animation.

**Runners-up:**  
*Bookcassettes - Various Artists* (WEA) Agency - Wight, Rutherford, Scott & Collins. Production Company - Vernon Howe Films.

*Best Disco Album In The World - Various Artists* (WEA) Agency - Freeman Mathes & Milne. Production - Sunset & Vine.

#### INDEPENDENT RECORD COMPANIES:

1 - *The Singles 1974-78 - Carpenters* (A&M) Production Company - Brooks, Furford, Cramer, Seresin & Co

**Runners-up:**  
*The Very Best Of Leo Sayer* (Chrysalis) Production Company - The Directors Studio.  
*Crepes & Drapes - Showaddywaddy* (Arista) Production Company - Rock Biz Pix.

#### TV MERCHANDISERS:

1 - *20 Hottest Hits - Hot Chocolate* (EMI LRD) Agency - Collett Dickinson Pearce & Partners. Production Company - Dragon Productions.

#### Runners-up

*All Aboard - Various* (EMI LRD) Agency - Collett Dickinson Pearce & Partners. Production - Dragon Productions.

*20 Golden Greats - The Bachelors* (Warwick) Agency - Davison, Pearce, Berry & Spottiswoode. Production Company - Gold Mason

**TV COMMERCIAL OF THE YEAR:**  
*The Singles 1974-78* (A&M).

#### Promotion Films

#### MAJOR RECORD COMPANIES (Screened):

1 - *I Don't Like Mondays - Boomtown Rats* (Ensign) Production Company - John Roseman Associates. Director - David Mallett.

#### Runners-up:

*Accidents Will Happen - Elvis Costello* (Radar) Production Company - Cucumber Studios. Director - Rocky Morton-Annabel Jankel.  
*Diamond Smile - Boomtown Rats* Production - John Roseman Associates. Director - David Mallett.

#### INDEPENDENT RECORD COMPANIES (Screened):

1 - *Video Killed The Radio Star* -

*Buggles* (Island) Production Company - John Roseman Associates. Director - Russell Mulcahy.

**Runner-Up - Message To You Rudi - The Specials (Chrysalis) Production Company - Rock Biz Pictures. Director - Martin Baker-John Simms.  
*Cool For Cats - Squeeze* (A&M) Production Company - Zoetrope. Director - Derek Burbridge.**

**(Unscreened):**  
*Highly Commended - Ain't No Age For Rock 'n' Roll - The Veterans* (Fuse Music) Production Company: John Roseman Associates. Director - Russell Mulcahy.



**SQUEEZED ZOOM** effects produced at Molinaire for the *Peter Tosh Live* film produced for EMI by Millaney Grant.

## The people who dream video

A&M, WINNERS of the TV Commercial Of The Year and also the Independent Record Companies section in the RB Video Awards with the Carpenters' album *The Singles 1974-78*, can take added satisfaction from the do-it-yourself aspect of the tv promotion, which resulted in a near 700,000 seller.

A&M maintains an in-house creative design department and although advertising agencies were approached to handle the Carpenters' campaign, none of them came up with better ideas than those suggested internally. Following two days of out-of-town discussions between Mike Ross, art director and marketing manager John Cokell, the Christmastime commercial featured the highly realistic setting of a snow covered cottage and was filmed inside a studio! The filming was handled by Brooks, Furford, Cramer, Seresin & Co. who put the sequence together on the direct instructions of A&M.

The two runner-up awards went to WEA for the first release of Bookcassettes and the *Best Disco Album In The World*. Bookcassettes was not an easy concept to promote visually. However, in conjunction with agency Wight, Rutherford Scott and Collins, the idea of

**EVERYBODY NEEDS  
WOOLWORTH  
INSTORE  
VIDEO**

*Sometime!*

Contact: Bryan Whitman, Realmhealth Ltd, 15-23 Porteus Rd, London W2, Telephone 01-723 8495

having voices coming from the pages of a book in a variety of settings – for example actor Dirk Bogarde's voice was heard while a housewife was reading his *Snakes And Ladders* autobiography in the kitchen – worked most effectively in attracting consumer response. The disco package was one of the first in Britain to utilise the Quantel machine to provide such special effects as Sister Sledge appearing to come alive from a point-of-sale poster. To achieve the visual impact provided by the Quantel machine it was necessary to use facilities then only available in Miami, but now commonplace in the UK. The commercial helped give WEA a number one album for six weeks.

Animation was the offbeat idea employed by Cream Creative in putting together the *String Of Hits* commercial for The Shadows LP which won for EMI the Major Record Companies award. Conceived by Cream creative director Margaret Taylor and executed by B.M. Animation, the commercial in simple terms but effective terms used animation to build up the constituent parts of the LP sleeve which depicted a Fender guitar made up of black vinyl. Moving colours and shapes, particularly starbursts to reflect the whiplashes on 'Ghost Riders In The Sky' were used with great impact.

EMI was also a winner in the TV Merchandisers section for which the EMTV series was entered, with the 20 *Hottest Hits* Collection by Hot Chocolate. This was put together by Collett Dickinson Pearce and Partners, who also produced the runner-up commercial for the *All Aboard* children's LP, which also used animation to illustrate such famous children's songs as 'Nellie The Elephant' and the 'Laughing Policeman.' CDP account director Geoff Howard Spinks said that the emphasis was on the sexy sound of Hot Chocolate, and storytelling sequences were fashioned to reflect that. One of the key points of the commercial, visualised part of a co-ordinated design with the LP sleeve was the way the gleaming shaven head of Hot Chocolate mannam Error Brown dissolved into a Malteser chocolate sweet, which was the focus of the album sleeve.

Another runner-up in the Merchandisers section was a neat concept by Davidson Pearce Berry & Spottiswoode for the *Bachelors 20 Golden Greats* (Warwick), where the artists were shown singing into entraphones at the doorway to their girlfriends flats.

## VIDEO PROMO DIRECTORY

### PRODUCTION COMPANIES

Keef & Co.  
302 Fulham Road  
London SW10 9EP  
Tel: 370 2758

Mike Mansfield Enterprises  
22Poland Street  
London W1V 3DD  
Tel: 437 2402

Milaney Grant  
12 Star Street  
London  
Tel: 723 5515



KEVIN GODLEY with the Dummies Orchestra conducted by Lol Creme recording the 'Englishman In New York' promo directed by Zoetrope's Derek Burbridge for Polydor.

## Can video make the stars?

VIDEO, according to Bugles, killed the radio star. But can video make the recording star?

The answer is a qualified affirmative in the opinion of some of the directors who specialise in putting together the visual images that enhance the sound appeal of a potential hit.

Bob Geldof of the Boomtown Rats is on record as saying that in his view the promo film for 'I Don't Like Mondays', directed for John Roseman Associates by David Mallett was the clinching factor in ensuring that the record was able to maintain its number one position for a number of weeks. The judges at RB's Video Awards also felt that the film with its slightly spooky *Village Of The Damned* feel had tremendous visual impact and made it the winning entry, ahead of the cleverly animated 'Accidents Will Happen' by Elvis Costello, produced by Cucumber Animation, and another David Mallett effort for the Rats' 'Diamond Smiles'.

Mallett himself regards himself as being fortunate to be able to work with Geldof who actually has the video angles in mind when he writes a song. Originally, 'I Don't Like Mondays' was conceived to have an American schoolroom setting, but this was disregarded as being impracticable and the deserted Welsh country schoolroom was substituted.

"What you have to accept is that you can make the best video in the world, but if the record is no good then nobody will have a real opportunity to see it," says Mallett whose freelance activities also extend to directing the *Kenny Everett Video Show* for Thames TV. He feels that the starting point must be the commercial appeal of the record and that a promotion film can only illustrate and enhance the artists work.

## Battle of the systems

IN THE late-40s and early-50s the record industry stood back and looked on while CBS and RCA fought out a long drawn 'Battle of the Speeds' in America. CBS introduced the 33-rpm long player and RCA countered with the 45rpm microgroove single and both companies backed their innovations with record players geared up only to play at their chosen speed. The 80s looks set to be a similar battlefield, this time between RCA and its SelectaVision video disc system and Philips' Magnavision system. Both systems are totally incompatible.

At present Philips is in the lead, having already introduced its system in

Mallett's view that the success of a promotion film often depends on luck, in the sense that inspiration and co-operation are essential on the actual day of shooting, is shared by another of John Roseman's directors, Russell Mulcahy. He was responsible for Bugles' 'Video Killed The Radio Star' for Island, winner of the Independent Labels section, and the delightful old time vaudeville atmosphere of The Veterans' 'Ain't No Age For Rock'n'Roll' which won Highly Commended award in the Best Unscreened section for Fuse Music.

Mulcahy regards it as a plus when artists have an idea in mind of what form the video should take, for he knows too well that the "magic" that makes a successful film can often occur only a few minutes before the camera rolls. "It is good to have that bounce off of ideas with artists – and Bugles have plenty of good ideas of what they want," he says. For the promo film Bugles wanted, according to Mulcahy, "a certain sterility" of atmosphere. The fairy tale concept with its surrealistic images of a small girl from the age of radio innocence turning into a sinister video witch, the exploding radios and the girl in the time capsule tube was the brilliant, offbeat result.

It is interesting to note that the level of creativity so often encapsulated in the brevity of a promotional film has to be delivered within the confines of a normal working day. Time is money and Mulcahy reckons to spend no more than eight hours on making a film.

### PRODUCTION FACILITIES

Ewart Television  
18 Wandsworth Place  
London SW18 1ET  
Tel: 874 0131

Molinaré Ltd.  
43 Fouberts Place  
London W1  
Tel: 439 7631

Trilion Ltd.  
36-44 Brewer Street  
London W1R 3FW  
Tel: 439 4177

Television International Ltd.  
9-11 Windmill Street  
London W1  
Tel: 637 2477

several trial markets in the US (Atlanta, Seattle, Dallas). RCA is waiting until the first quarter of 1981 to unveil its system. By then, RCA will have enough production capacity to make the SelectaVision system immediately available nationally within the US, rather than following Philip's strategy of making Magnavision available market by market.

The video disc which has been announced as imminent for some time, finally looks as though it will arrive – though too late to kill off the various VCR systems as it once threatened to do. That said, RCA as yet has no firm dates for the introduction of SelectaVision into Europe or Britain (Philips has just put back the start date in Britain to 'Mid-1981'). Nonetheless it's clear that the video explosion that opened the decade will heat up rather than cool down as we march to 1984.

The one disadvantage of the disc – from a consumer's rather than a copyright holder's point of view – is that it has no recording facility like the VCR. Its advantages are its cheapness. It's cheapness, it's cheapness – Philips and RCA are talking about a £10 or £8 retail price tag for video discs – and easier to produce – discs can be stamped out like records whereas video cassettes have to be duplicated in real time. Also the players should be cheaper than VCR machines.

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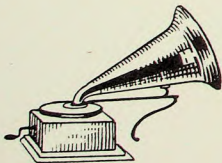
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**Wynd-Up Records Ltd  
Greengate Lane  
Prestwich, Manchester  
Telephone:  
Sales: 061-798 9252  
Switchboard: 061-798 0533**



VIDEO CAN make or break artists, bands, companies – and record retailers. In the last two years, video promos have grown from being just a straightforward performance to the camera into a highly sophisticated mini art form. Nobody today can afford to underestimate, let alone under-use video in the record industry.

There is starting to be a remarkable pool of talent around London, and no record company, however low its budget, has to be content with an inferior promo. Most record company production commissions are placed with the following seven companies.

**Keef & Co** is Keith MacMillan, a telephone and talent galore. His Kate Bush promos are, quite simply, superlative. Quite how he does it is his secret, but there's a sensitivity to both music and artist that cries out of the screen to trap a viewer. "Wuthering Heights" is an outstanding item. He gets really special performances from Suzie Quatro, and some nice work from Sally Oldfield, Bryan Ferry and particularly David Essex, whose "Brave New World" with its overtones of Fritz Lang and William Cameron Menzies has a cult following for its stunning visuals. Billy Connolly's "In The Brownies" is wickedly funny, and Keef & Co's showreel is well worth viewing. More, please.

**Mike Nansfield Enterprises** currently has Mike Mansfield as its only director, but will be taking new talent aboard soon. Mansfield achieves consistently reliable results, and has a reputation for bringing in the goods. He's produced the first video LP for the ELO, the first ITV stereo broadcast of Jethro Tull, and recent promos include

At present, besides Philips and RCA some 30 odd incompatible video disc systems are in 'active development', each with their own special features. However, it looks as though the Philips and RCA systems will be the ones. Certainly both companies are backing their systems with vast promotional budgets in their attempts to make their formats the standard. SeleccionVision represents the greatest single investment in the history of RCA – it's even more than the \$130 million that launched colour in 1954. While just for the British market Philips is opening a factory in Blackburn this August to press video discs for customers. This is a major part of the company's plans to stimulate copyright holders to make their programmes available. Philips hopes to have 120 programmes, an amalgam of films, material and assorted instructional aids, available when Magnavision is launched in 1981.

Although Philips and RCA are committed to the concept of the Video disc, they have completely different attitudes to it. The Philips system is the more sophisticated, offering slow motion, freeze frame and a laser read disc that is completely sealed in a vinyl sandwich. RCA started from the notion of a simple system and a low price – the player and discs are scheduled to be cheaper than those of Philips. Thus RCA has opted for a non-stereo needle and groove

## Guide to the video makers

Amii Stewart's 'Light My Fire', Patrick D. Martin's bizarre 'I Like Electric Motors', Precious Wilson's Zebra-striped, jingly 'Hold On, I'm Coming' and Hot Chocolate's 'Mindless Boogie'. Mansfield's track record is solid, with promos for Status Quo, The Police, The Olympic Runners, The Three Degrees, Bonnie Tyler and The Moody Blues among many – and some good names lined up. The minimum budget he works from is £2,500.

**Millaney Grant** consists of Scott Millaney and gifted director Brian Grant. They have cause to be proud of M's 'Pop Music', which went to Number One here and in the States, also Cliff Richard's 'We Don't Talk Any More'. Hot Gossip, Elkie Brooks, Livewire, Sparks are names from their list. They give an impression of being careful and cost-effective, as well as able to bring a lively visual sense even to low budgets. A cool couple of professionals who could go far.

**Rockbiz Pix** is basically Martin Baker, bearded son of the late Sir Stanley. Baker affably exudes an air of effortless competence and has an excellent credit list, which more recently includes 'Too Much Too Young' by The Specials, the same group's delightful 'A Message To You, Rudy', 'Smash It Up' by The Damned, and 'London Calling' by The Clash. Baker directs as well as produces; Mickey Dolenz is the company's other promo director, soon to be joined by Don Letts. An outfit that will do its best to get maximum value for your budget.

system. Although this means that the actual PVC disc is theoretically more accident prone from little fingers and jam buttons, RCA claims that the disc need never be exposed to such dangers, indeed that it would be difficult to handle their discs. The disc is protected by a 'caddy' rather than a simple inner sleeve, which is offered to the player. The player accepts the disc, plays it and then rejects it back into the caddy which has remained attached to the player. The mechanical playing process means a shorter life for the disc and the stylus, but the compensation is a cheaper disc and a considerably cheaper replacement cartridge pack.

As yet however, there has been little firm news on the software back-up for the discs. The one mysteriously silent area is the obvious one of music. There has been talk of video disc versions of albums in theory but no indications as to how these will come about. Currently various copyright holders in Britain (record companies, television companies, etc) are talking to the Musicians Union, Equity and the Screenwriters Guild with a view to securing video clearances. As yet, the issue has not been resolved.

Thus, in addition to the disc armies in Britain, the software, in all probability, will be the same as for the VCR. Even more than with the advent of the video cassette, copyright holders of possible software seem to be adopting a wait-and-see attitude.

**Rock Flicks** is a highly professional operation run by quietly-spoken, conservatively dressed, moustached and bespectacled Nick Abson, whose sense of humour runs aggressively on the dry side. Abson, for reasons best known to him, shoots his promos always in film. He has, however, done promos for Queen, Baccara, Kate Bush and Dr. Feelgood, among others, and can be relied on to make a small budget work very hard indeed. His editing is terrific, and the sense of zany delight, verging on high camp, he can cram into his visuals has you laughing out loud. To be contacted when you feel your song should take itself too seriously.

**Jon Roseman Productions** is the most generally known promo company. Roseman, a legend who enjoys being electric charm, who more than makes up in charisma what he occasionally lacks in finesse. His genius is in hiring talented directors: the mercurial David Mallet, Russell Mulcahy, and the promising Julian Temple. Roseman, and David Mallet directing, has also produced the sensational Blondie 'Eat To The Beat' video album, which Chrystal will be releasing in the spring. Roseman has companies in both London and Los Angeles, and



THE PHILIPS Magnavision player and disc.

ambitions towards film producing. He has his own in-house editing company, Offline Editing, with very sophisticated computer equipment.

**Zetropes** directorial hand is Derek Burbridge. His promos for Gary Numan's 'Cars' and 'Complex' are quite excellent, but even better is Godley and Creme's 'Englishman In New York', with the orchestra of tailor's dummies which has a fun visual you don't quickly forget. "I try to mould a promo around the band, rather than use the band as an excuse to make a pretty film," says Burbridge, who is also well regarded for his live concert films. He's got the reputation of a careful craftsman, and it shows in his work.

## The in-store story.

HARD ON the heels of the video revolution came the in-store promo innovation of the late 70s.

First in the field was Captain Video. It was formed two years ago and had the field to itself until the advent of three new operators during the closing months of 1979.

They were Bryan Whitman's ingenious Woolworth Instore Video project launched last October, Ray Goldsmith and John Roseman's ambitious 'Film-A-Disc' unit incorporating head-phones and its own view browser rack, and a new scheme to be known as Videad devised by the team at Topic Displays run by Malcolm Parry.

All of these companies base their business on the premise that the impact of static in-store displays can be carried one step further by the wonder of talking (or indeed singing) pictures.

And with record companies investing thousands of pounds in promotional videos for tv use, the companies found themselves with a ready-made source of material.

As all, what better way of gaining a little extra artist promotion than running carefully-produced videos of them in the very venues where their discs are being retailed? What is more, the results of such promotion can be quite easily quantified, costed out, and weighed in with the usual artists promotional budget.

As the longest-running and most experienced company, Captain Video had a head start on the others. It now covers more than 270 shops in the UK with a further 195 in Scandinavia, 200 in Japan and 100 in Australia. An offshoot

has just been launched in Germany and Spain could well be the next country to be hooked into the network.

The formula is a half-hour package made up with edited films of between 12-15 artists designed to be shown twice an hour. Peter Thompson, the Captain Video general manager explained that any store can join the plan and be sent a new tape once a month.

With the software comes a display kit including relevant LP sleeves and the company's own poster, and a fortnight before the tape is distributed, dealers receive advance information about featured artists so ordering can be arranged well in advance.

Record company marketing managers book the tracks, and Captain Video passes the information on to local sales people who use the information in their best interests.

The company pays Captain Video a flat fee of £675 per track and would expect to see a 90 second to two minute snip for its money to cover the whole world – excluding Scandinavia. The method must work because from time to time every major company in the country has made use of it.

And judging by various letters sent to the good Captain, dealers have found it useful too.

To take part in the Captain Video scheme, a dealer must rent his own hardware, although he can be put into contact with local dealers. The hire cost works out at around £24 per month.

Said Peter Thompson: "We are convinced there is no way record companies can afford to pay for the in-stock equipment in our opinion, although a

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## The retail opportunities

there seem to be people in the business now who believe they can. By doing this we bring in the cost per store at £1.12 worldwide per track."

Over at Realmhealth, Bryan Whitman's Woolworth Instore Video plan is now in its fourth month and gathering pace. Again based on a monthly cycle, Whitman's system is centred around albums available at Woolworth stores and is currently operating in 120 of them.

"It's a tailor-made service for Woolworth", explained Whitman. "It is made up of a ten-minute collection of short snippets – usually around 30 seconds long like TV commercials – which is repeated itself ten times per hour. The tape is shown three times daily."

The scheme was established after extensive market research which showed viewers attention span averaged around 1 minutes. Over the 25 working days of a month Whitman estimates up to 54,000 showings of each 30-second clip are possible, at the cost to the record company of £1161 per insertion per month.

Realmhealth also undertake to merchandise the store. A snap survey recently carried showed an astonishing 87 percent sales leap at video promoted stores, although a thorough Record Merchandisers survey is now taking place.

Hardware is rented through the Granada chain with the consequent fast service arrangement for breakdowns, and in total the Realmhealth start-up costs were around £40,000.

Virgin, HMV and Harlequin stores are already committed to 'Film-A-Disc' with 50 sets to be installed nationwide from mid-February. The purpose-built storeunit features a 12-ins monitor which continuously plays a 20-minute film produced by Ray Goldsmith. But W.H. Smith and Our Price are expected to join shortly.

Each of 15 singles is given 75 seconds' exposure with the relevant disc played over the shop hi-fi as well as through eight headsets attached to the unit. Displayed on a wire unit are featured singles and LPs.

The film is changed fortnightly and Goldsmith estimates there will be 150 screenings in each of the 50 stores, which given a 30 percent response would mean 36,000 people would see each promo over a two-week period.

The 'Film-A-Disc' unit costs the store between £5-7 to cover liabilities and

WITH THE video cassette market now showing the first real signs of life, leading UK wholesalers and retailers are taking the initial steps to corner their share of what looks certain to be one of the next decade's most lucrative industries.

Video hardware sales are already healthy enough to support a rapidly growing blank video cassette business. The pre-recorded video cassette market is only just taking off – and many wholesalers and retailers are still viewing this potentially highly profitable sideline with caution.

This is not the case with the Manchester-based wholesaler Wynd-Up. With a good blank video cassette turnover already built up, the company introduced a comprehensive range of pre-recorded videos just over three months ago. Wynd-Ups is already servicing over 200 dealer accounts.

Altogether 320 titles are available, supplied by such companies as Rank, EMI, IPC, Holushin, Intervention, VCC, Video Services and World of Video 2000. The range is mainly made up of feature films, but also includes 20 one-hour music videos, educational programmes and sporting features. Wynd-Up has also compiled its own catalogue of available videos for retailers.

To help stimulate initial business, Wynd-Up has also devised a unique offer for dealers. For an outlay of £655, retailers can obtain a colour TV and video recorder for in-store use on a four-year contract plus a starter pack of

insurance, while record companies pay £6 per week per store.

And not slow to see the way the wind is blowing, leading retail display agency Topic Displays has launched Video-to-utilise video presentation at an in-store level.

By using various video films already available from libraries, record companies and advertisers, it can produce programmes featuring nominated albums and singles.

Like Realmhealth, Videad has the advantage of a field merchandising team on the road which can supervise and report on the use of in-store video and merchandise the store to fit in with product on the screen.

12 recorded videos.

Sales director, Leslie O'Meara, told *Record Business*: "It's taken us three months to get going properly and it would not be an understatement to say that business is superb. The future for pre-recorded videos is tremendous."

John Winnert, managing director of Relay, and Ray Laren, boss of Lightning Records, do not agree. Both companies have stuck to blank cassette sales exclusively, concentrating on the most popular VHS formats.

Winnert commented: "I don't think pre-recorded videos are a worthwhile market and I don't even think they will be. The reason is the videodisc. As soon as it takes off it will replace the cassette because it will be cheaper."

And Laren said: "The trouble with pre-recorded videos is that the most popular titles are pornographic – and I don't need the money that much. Standard titles are expensive at present and a lot of the titles can be recorded straight from television."

Laren added that he believed pre-recorded market would gradually move towards video libraries, with consumers hiring out cassettes on a weekly basis for a fairly nominal fee.

On the retail side, many independent dealers are beginning to realise the huge potential offered by both blank and pre-recorded video cassettes. Multiples such as Boots and W.H. Smith are already moving tentatively in the field.

But it is probably HMV's Oxford Street store that currently offers the best range of pre-recorded videos. The shop introduced its first video titles four months ago. It now stocks between 400 and 500 videos featuring the strongest items in the Rank, EMI, Intervention, IBS, VCL and Mountain catalogues. Some music programmes are featured and retail prices fall between £19 – £45 – although some VCR product is as much as £65.

Robin Wells, HMV's video buyer, commented: "Business has been incredibly good – it really took us by surprise. Video, both blank and pre-recorded, now accounts for six percent of all tape sales. We are very optimistic about the future and we don't think the videodisc will destroy sales – they are two distinct markets."

## Software Suppliers Directory

**BBC ENTERPRISES Ltd.**  
Film Sales, Villiers House, The Broadway, London W5.  
Programmes include instructional and general interest material culled from BBC-TV programmes like *Horizon*, *Omnibus* and the *Civilisation* series.

**EMI VIDEOGRAM PRODUCTION Ltd.**  
5 Dean Street, London W1.  
Feature films ranging from British classics, such as *The Third Man* and *Kind Hearts and Coronets* to more recently released material such as *Don't Look Now* and *Swallows And Amazons*.

**HOKUSIN AUDIO VISUAL Ltd.**  
2 Ambleside Avenue, London SW16.  
Mainly adult movies, including several featuring Mary Millington, and some action films such as *The Biggest Battle* and *Terror*.

**INTERVISION VIDEO Ltd.**  
102 Holland Park Avenue, London W11.  
A wide range of feature films and sports and music programmes.

**IPC VIDEO Ltd.**  
Surrey House, Throley Way, Sutton, Surrey.  
Sport and general interest titles plus *The Bitch*, *The Stud* and a just released *Boney M* concert.

**KAMEL INTERNATIONAL VIDEO**,  
Robuck House, Victoria, Huddersfield.  
A small selection of feature films including titles such as *Black Beauty* and *Hanne Caulder*.

**MAGNETIC VIDEO CORPORATION (UK) Ltd.**

31/32 Soho Square, London W1.  
The biggest selection of feature films. Titles include *The Sound of Music*, *The French Connection*, *The African Queen* and *M.A.S.H.*

**MOUNTAIN FILMS Ltd.** West Central St, London WC1.  
A wide range of material including Elvis Presley movies, a *Star Trek* segment, horror features and comedy from Laurel and Hardy.

Mountain has just signed a distribution deal with Pyl Records.

**RANK AUDIO VISUAL Ltd.**  
Great Western Road, Brentford, Middlesex.  
A selection of British feature films, including *Hamlet*, *Bugsy Malone*, and a few *Cary* *On* movies plus some port and minority interest programmes.

**VCL VIDEO SERVICES Ltd.**  
58 Baker Street, London WC2.  
A general selection of feature films, including adult movies, and some sport and music titles such as *Tina Turner* in concert.

**WORLD OF VIDEO 2000**,  
Cassette House, 329 Hunslet Rd, Leeds.  
The distributor of *Electric Blue*, an adult video magazine. They also have a selection of feature films, including *Dark Star*, and general interest material.

Generally material from the above companies is available on VHS, Beta and VCL 1700 formats, though currently the VHS format is the market leader. A dealer discount of 25-33 percent is the norm on firm orders.

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# VIDEO SPECIAL

## The disc is EMI's objective

DONALD MACLEAN, Managing Director of EMI Audio Visual Services, is a quietly spoken articulate man, who has definite views as to where the music industry and the videodisc are going to get it together – and when. It's best told in his own words.

"EMI", he declares, "is not committed to any videodisc system. We've been happily interfacing with everyone. Of course, EMI is now part of Thorn-EMI, and with a least five makers of videodiscs that could be viable."

He came to EMI seven years ago "with this question. Where should a company that has a major stake in music – and film – creation and distribution, as well as television and broadcasting, be going? One of the things I've been saying over the last five years is that for entertainment and information, the videodisc is where it's going to be at. Round, pretty pieces of plastic will be purchased, put in paper bags, and by one person more than once. On the other side of today's technology, there's the possibility of having a solid state memory built into the wall of your sitting room, and satelliting all the data in the world into it: from which you withdraw what you want.

"Anything is technically possible nowadays. One used to have to ask 'Is it technically possible? If so, will the market concede that the benefits are greater than the cost?' Today, a communications strategist can forget things technical – which makes life slightly simpler for those of us who have to commit fairly large corporate shirts to particular policies.

"My shirt? It went fairly directly seven years ago on to three beliefs. First, the videodisc looks set to be a primary means of mass communication in the 80s. Second, EMI's business should be software: so we're committed to a central place internationally in software for home video, however this should evolve.

"My guess seven years ago was that 1981-82 would be the first year of significant business for home video. Since then, my views haven't changed. The cassette? It's a route towards the disc. *The disc is our objective.* I've got an American Philips disc player in my house, a VHS player, a Teletext system, a Videodata terminal. Using these as a consumer for quite a while, I see the differentiated uses of each.

"At EMI, we have a laboratory pressing discs on all the major formats – experimentally, not on a production basis. When we choose, we mean to be in the business of making and distributing videodiscs. After that, we have factories in over 30 countries around the world making audio discs. On the assumption that they can be converted, we will be able to make videodiscs worldwide.

"EMI could easily have had its own videodisc system on the market along with all the others, but we made a conscious decision not to. Philips? The chances of the company getting its disc system out in spring '81, as promised, looks very good. I've got 30-40 Philips/MCA discs at home. They're all

movies one's seen at a cinema... which is not using the system very, well, efficiently – is it?

"The third part of my ethos is that this medium will develop its own distinct form, sense of purpose and techniques; so it will demand custom-made software. Between broadcast television, theatrical movies and audio records, the videodisc just could be the major of them all.

"Video and the music industry? Best told by stages. About three years ago, in communications corporations like ours, the opinion began to form that videocassettes were here, and were probably going to pre-empt the disc. I disagreed. First phase – total non-comprehension. Second phase – total antipathy. I said 'I'm going to stay committed to disc'. And we did. Latterly, confirmation of my views has been almost total. At a music congress in Hollywood a few weeks ago, five or six presidents of record corporations, good friends of mine, came out with exactly the points I've been making for years.

"The publishing industry said, 'video is a new kind of publishing'. It's superb means of storing information – a whole new generation growing up used to looking at a screen for facts as well as entertainment. I suspect that the video catalogue of ten years from now will become a redundant activity.

"After publishing, the television industry woke up to video. The film industry suddenly discovered video as an alternative means of non-theatrical distribution. And now, in the last 12 months, the music industry's finding that here's a whole new dimension.

"Every one is quite right. Yet the music, publishing, film and TV industries still haven't really got down to discussing video with each other – so for the last six months, I've been gently introducing them...

"Though it was the last to come in, the music industry has understood and embraced video and video's implications far more than the film business. People in music are already starting to talk about, say, repeatability. That's great, because if you make a videogram that's perceived as a one-shot, nobody will buy.

"EMI has the clear resolve to make and distribute videodiscs. The channels of distribution will emerge. Stores, mail order, of course; and there's a strong case for rental, but problems in clearing rights are enormous. We have an American operation based in Los Angeles, the one run by Garry Pownall here in London; these are wholly wrong, like our company in Frankfurt. I have home video companies in Paris with Thomson-CSF, and in Tokyo with Toshiba... five nuclei around the world dedicated to being in the middle of video. We feel we've got the pulse at least as well as anybody else, though obviously we're trying to push it along, to create an industry. One has to be ready to adjust, conscious decision to opportunities, sense then before they're generally visible. The mainstream of videodisc will be more than just music with vision added."

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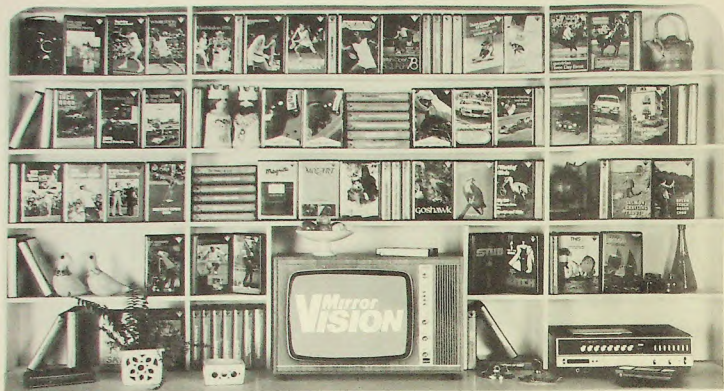
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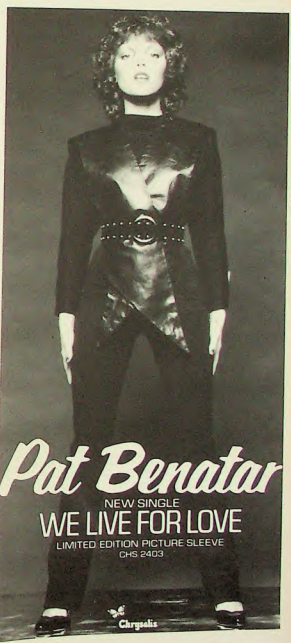
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# Capital will hold gala for Duke of York re-opening

HAVING COMPLETED renovations and redecoration to the tune of £500,000 Capital Radio will be holding a special gala performance to celebrate the re-opening of the Duke of York Theatre which the station purchased from Peter Saunders just under a year ago. Officially the theatre re-opens with a production of *Rose* starring Glenda Jackson on February 28.

The extensive renovations undertaken included the removal of pillars from the auditorium which supported the royal circle, dress circle and balcony but interfered with sight lines. Deputy managing director of Capital Brian Morgan told RB that the work was "a remarkable achievement, particularly the design and installation of cantilever steel beams to replace the pillars. It really was a mammoth undertaking."

The Duke of York now boasts an added extra in the form of a studio floor situated at the front of the theatre below the offices. Not only can the studio be used for interviews in conjunction with

house productions, but eventually it could relieve the pressure on Capital's Euston Tower premises in the recording of special features. Richard Dignance's Folk Club, for instance, may well find a more suitable and convenient venue at the 630-seater theatre than in the Capital foyer where it is presently recorded.

The possibilities currently being considered in programming terms include audience involvement through lunchtime concerts and late night chat shows. It may also be used for station presentations like the Operation Drake evening held last year at Wembley Conference Centre or for ILR presentations.

## Beeb success with digital broadcasts

THE BBC has successfully broadcast its first digital recordings in a series of experimental transmission on Radio 3 and 4. Initial reaction from listeners has been favourable and the BBC intends to continue its experiments throughout the spring.

There are no plans as yet for the use of digital broadcasts on either Radio 1 or 2 because the benefits in reduction of background noise and tape hiss are, in the present experimental phase, more suited to Radio 3-type music which includes quiet passages and uses a wide dynamic range. Also a variety of outside locations are used where the overall ambience is important, yet can get distorted using analogue recording techniques.

"This new series of recordings made under a variety of conditions will give us the experience necessary to assess the purpose-built digital audio recorders, stereo and multitrack, that will be appearing in the next few years," says Duncan MacEwan, the BBC's chief engineer, radio broadcasting.

The recorded programmes are sent from London to BBC radio transmitters throughout the UK through the BBC's own digital transmission system, brought into operation in 1972 - the first of its kind.

"Digital recording offers advantages that could have quite an impact on the technical quality of productions," says MacEwan. "It allows us to exploit a wider dynamic range much more easily than is possible with analogue equipment. There is a complete absence of wow and flutter and a much lower level of non-linear distortion. Perhaps most important from the listener's point of view will be the reduction in tape hiss which in the case of orchestral and choral programmes tends to detract from the enjoyment of the performance. BBC radio believes that digital audio recording is a very important development for the future."

The first digital transmission was on Radio 3 on Christmas Day - the Festival of Nine Lessons and Carols from Kings College, Cambridge which had been recorded digitally on Christmas Eve. It was followed by a transmission on January 16 recorded at St. John's Smith Square, the venue of the next recording to take place on January 28 for transmission on Radio 3 two days later. A further four are planned for February and one in March.



IT'S EGG racing time again. Pictured above is David Salmons with his answer to the problem of transporting an egg over 12 metres in the shortest possible time, the only motive power allowed being a size 10 (tiny) elastic band. This ingenious contest is staged by BBC2 and BBC local radio stations who run local heats.

Salmons' "Egg-Shellerator" completed the course in 5.62 seconds in one of two heats held in Radio London to accommodate the 180 people who applied. BBC2 will screen the heats in a series of programmes starting in March culminating in the final which was due to be recorded at Covent Garden's yet to be opened Transport Museum yesterday (20).

## Tranny man in BRMB schools safety campaign

BRMB RADIO launches a road safety campaign for children this week similar to that run by Piccadilly. 100,000 safety packs have been prepared in conjunction with the West Midlands County Council for distribution to parents via junior and infant schools.

The campaign kicks off tomorrow (22) when the BRMB tranny man appears at a school in the city centre. Two more "personal" appearances have been lined up. Headmasters at all children's schools in the area will receive the package prior to ordering the appropriate number as demand dictates.

The package contains a letter to parents, a poster which includes a ready-for-colouring picture and a reflective safety sticker. The campaign was originally devised for launch before Christmas when the reflective sticker would have been most useful on dark mornings but production problems prevented this.

## RS&M pull in the tour ops

HOLIDAYS WILL prove the largest single category to advertise nationally on RS&M stations in January, according to sales director Malcolm Grant. Towards the end of last year Grant and holiday sales co-ordinator Tony Harding attended the ABTA conference in Los Angeles which produced "very positive results."

Radio Sales & Marketing produced special rate cards geared to holiday advertisers which included free anaphone services and the mailing of brochures. "We found the trip to LA extremely advantageous," Grant said. "All the major tour operators were

there. We went there to do the next one in Florence at the end of the year." Philip Pinnegar, sales manager at Capital Radio, also made the trip.

Radio Hallam, which is sold nationally by RS&M, reports record local sales figures for December. Says sales manager Andrew Adams: "Last year our gross income for December was £78,000. This year we set ourselves a target of over £100,000 even though November was unusually quiet. An all-out effort by all sales staff was made - all holidays were cancelled - and the sales team worked really hard to get the money."

"Total local gross income amounted to £102,561 - a record amount since Radio Hallam came on the air."

Before Christmas RS&M set up and financed a weekend training course in Hayling Island for members of its contracted stations' sales teams, a venture which proved so successful that Grant is considering repeating the idea with a national sales programme for RS&M's 14 national sales executives and managers.

RS&M's LBC sales team were joined by Victor's John Roach and sales staff, Beacon's Robbie Dunn and team and Hallam's managing director Bill Macdonald plus sales team. "It was an ideal opportunity for he teams to get together and find out how the others operated," said Grant. "As the industry develops it becomes increasingly important not to forget basic sales techniques. As more and more people come in to radio, there is less and less time to train."

The course, was run by Ros Tew who has wide experience in teaching basic sales technique. John Roach, who joined Radio Victory from Metro, welcomed the course and has introduced regular sales training on the same basis at the station. "I think sales training was long overdue in radio," he told RB. "After all, it has been customary in the press for a long time. Talking to some of the sales people there I think it was the first full sales training they had had. Mistakes were made but, as Ros Tew said, it was better to make them there."

## Pluggers air their product

RECORD PROMOTION people with aspirations to be radio stars are being given the chance to become personalities of the airwaves through a new programme idea devised by Tony Prince, programme director of Radio Luxembourg, in which his favourite pluggers get to air.

The first programme, to be recorded on Friday February 1 for transmission on Thursday 7, at midnight features (surprise surprise) Gary Farrow of Chinnichap, Alan James of Rime Enterprises, Diana Warren of Ariola and Mick Carling of WEA - all winners of 208 Promotions Awards in the last two years. The four took part in a pilot programme which Prince says worked really well.

The show is built around a discussion of the pluggers' latest product with Prince plus the appearance of a guest artist introducing his or her latest release which is then judged by the panel. "I believe that once the weekly show is established we will find certain record company promotion executives developing their own radio personalities - as for instance Mickie Most on ITV's *New Faces*," says Prince.



## Blackburn to Radio Beacon

BEACON RADIO has announced the appointment of a sales manager. He is Alan Blackburn, 34, who joins from Trident TV where he had worked for 11 years eventually becoming regional sales manager. He joined the station last Monday (21) and will report to managing director Peter Tomlinson when Selkirk's Robbie Dunn moves on in the near future. Paul Stevenson, formerly sales director, left the station shortly after Tomlinson's appointment last autumn.

## Airlines

THE SOUNDS of jazz will once more emanate from Ally Pally this summer when Capital stages its second festival. This time though it will run just three days there (July 11, 12 and 13) with a grand finale on Monday 14 at the Royal Festival Hall. And the critics have been answered - instead of closing down at 22.00 the festival will move out of the grounds to carry on until the early hours under cover... LBC following Metro in using Chuck Blore/Don Richman conceived TV commercials. Jeremy Rose, whose new Yamco studios are now open, predicts more ILR stations will be taking advantage of "the best station ideas available for the price"... BRMB using 30-second commercials on ATV and cinema plus bus-side ads in an effort to capitalise on encouraging dipstick audience trends - an on-air competition offers listeners a stereo clock radio for the correct number of times 261 is seen and heard in the commercial... Since taking over Beacon's breakfast show, ex-Trent dj



Pete Wagstaff has introduced a dubious chair-lady called Betty Beacon who is amusing quite a following with "her" camp chat. A Wolves fanatic, football fans may soon see "her" sweeping the pitch before a home match... Len Groat now looking after the Trent play-list since the departure of John Barter and assistant. Not surprising that Barter has been replaced from within - for a small station Trent seems to employ a large number of people... Tony Stoller badly bruised and shaken up last Thursday when a pedestrian knocked him off his bike - on learning of the

## 'Sound Planning' push from AIRC

THIS WEEK the AIRC begins a direct mail campaign to major advertising agencies and clients of a special presentation box entitled Sound Planning for 1980 through newly appointed agency Brunings Advertising and Marketing. The campaign is specifically geared to reach those people who make buying decisions on radio. They will receive a folder containing ILR facts, testimo-

nials and a cassette of interviews with radio users and examples of commercials. The message, says AIRC director Tony Stoller, is basically: "Look, radio is a serious medium. A lot of advertisers used it during the latter half of 1979 in the wake of the ITV strike. Now you're planning 1980 - book radio."

The campaign includes the placing of an advertisement in both Campaign and Marketing Week over two weeks to draw attention to the Sound Planning package and asking interested parties to contact AIRC should they wish to obtain it. A follow-up campaign is envisaged which will target specific categories.

Brunings' regional agencies have already handled advertising for Radio City, Piccadilly and Downtown. Its London office is preparing for "the most profitable and challenging year for a decade," says managing director Grahame Senior who, with media director Brian Murray, will be speaking at the Local Radio Association's seminar and general meeting at London's Cafe Royal and Monday (28) on the theme "Marketing an ILR station - the Agency's role - (a) becoming a part of the community;

incident an IBA person heard to comment that if he were chauffeur-driven as befits the director of AIRC he would be able to work while travelling... As expected Capital's Cambodian appeal has exceeded £100,000 - lucky David Briggs is to be despatched to Cambodia to find out how the funds are being spent... Jamie Jauncey picking up airplay for his first single The Weaver on Songwriters Workshop label (SW1) available through Spartan... £100 of Hallam's recent Money Mountain was donated by a listener for the chance of putting his arguments against Yorkshire miners leader Arthur Scargill. The result, chaired by Yorkshire TV's Richard Whitley (to ensure a clean fight) is broadcast tomorrow (22)... The Radio 1/Nationwide/Daily Mirror rock and pop awards (remember?) is this year scheduled for February 26... 18-year-old David Kliner, who joined Hallam six months ago as a trainee sponsored by the Manpower Services Commission, has been taken on full-time as trainee music production assistant - he already hosts his own show on Saturday mornings 03.00-06.00... Is Mike Read fed up with Radio 1 jingles already? He has invited listeners to send in their own with a promise to play the best... Doing their best on Radio 1's Star Special are Frank Zappa (27), KC, of Sunshine BAND, (February 3), Ian Page, of Secret Affair, (10) and Neil Innes (17)... When Tony Gillham leaves Orwell on February 22 to become head of music at Coventry, Phil Fothergill will join full time to help out.

He has been a regular freelance at the Ipswich station for some time... Finally, how's this for ethnic broadcasting? Station CJVB in Vancouver broadcasts for the 40 nationalities found locally with an hour or two's programming devoted to each country in the relevant language music, weather reports and news all pertaining to the country in question. They even have a British hour. One of the station promotions involves sticker points at supermarket check-outs. Money from the sale of stickers goes to charity and a bus rounds the area daily on the look-out. A spotted sticker mentioned heard on air means they're \$500 richer...

# RADIO WEEK

(b) developing a hold on the market." AIRC account executive at Brunings is David Smith.

## John Robertson

A SAD start to the New Year for Radio Tees when news staffer John Robertson, 28, was found dead on New Year's morning by his brother-in-law after a family party. An inquest has yet to establish the cause of death.

Around half the entire Radio Tees staff attended the funeral last Saturday. Robertson had been with the station for over a year and was a very popular and much valued member of staff, always keen to lend a hand in station promotions.

## Rockshow Report

### MOST AIRPLAY

1 PRETENDERS	Real RAL3
2 THE WALL	Pink Floyd Harvest SHDW 411
3 END OF THE CENTURY	Sire SRK 5077
4 LONDON CALLING	CBS CLASH3
5 SETTING SUNS	Various Polyd POLD 5028
6 EYES OF THE UNIVERSE	Jarvis Halcyon Polyd POLD 5028
7 NU NUKES	Asylum K62027
8 REAL TO TALK REALCOACHY	Arista SPART 1109
9 DOWN ON THE FARM	Little Feat Warner Bros 56667
10 DON'T TROUBLE STONES	Sire SRUK 6001

### MOST ADDED

NO PLACE TO RUN	Chryslas CDL 1239
HYDRALIFE	MCA (white label)
Toto	CBS 83900
METAL LEG	MCA (white label)
PERMANENT WAVE	Mercury 9100 070
THE OTHER ONE	Capitol E-ST 12017
20 JAZZ PUNK GREATS	Thrashing Gristle Industrial IF908
SAILOR	Arista (white label)
Hardy Pop HARDER... FASTER	Capitol E-ST 12013
OASIS	CBS 83903
20 JAZZ PUNK GREATS	Aeromith CBS 83680

### BRMB (Robin Walk)

NO PLACE TO RUN UFO  
Pretenders Pretenders  
END OF THE CENTURY Flaminies

### CITY (Phil Easton)

HYDRALIFE The Rutles Aeromith  
PERMANENT WAVE Rush  
THE BALLAD OF IAN HUNTER & MOTT THE HOOPERS  
NO PLACE TO RUN UFO

### LONDON (Stuart Coleman)

HYDRALIFE The Rutles Aeromith  
METAMATIC John Fox  
OASIS Jimmy Messina  
PERMANENT WAVE Rush

### LONDON (Mike Sparrow)

HYDRALIFE The Rutles Aeromith  
SAILOR Iggy Pop  
NO PLACE TO RUN UFO

### MEDWAY (John Brill)

METAMATIC John Fox  
FLEX The Night Candy Bullens  
STEAL THE NIGHT Candy Bullens

### MERSEYSIDE (Phil Ross)

20 JAZZ PUNK GREATS Thrashing Gristle  
SECRET POLICEMAN'S BALL Varus

### NOTTINGHAM (Jayve C)

20 JAZZ PUNK GREATS Thrashing Gristle  
ELECTRIC SUN Earthquake  
STATIONS OF THE CROSS Cross

### ADDED

METRO (John Cousion)  
NO PLACE TO RUN UFO  
Orwell (Pete Barracough)

A NIGHT IN THE BUTTS Aeromith  
PERMANENT WAVE Rush  
PRETENDERS Pretenders

NO PLACE TO RUN UFO  
NO PLACE TO RUN UFO  
NOVE'S SO TIGHT Iron City Houseworks  
FLEX Jimmy Spencer Sand

HARDER... FASTER Airtone  
PLYMOUTH SOUND (Ian Calvert)

THE OTHER ONE Bob Welch  
GO NUTS! Herman Brod  
STEAL THE NIGHT Candy Bullens

SHEFFIELD (Winton Cooper)  
QUILT LIFE Japan

SWANSEA SOUND (Steve Mitchell)  
SAILOR Iggy Pop  
TODD & NAIL Varus

20 JAZZ PUNK GREATS Thrashing Gristle  
TEES (Brian Anderson)

RAYVENNA (Tom Blanton)

THAMES VALLEY (Bob Harris)

THE OTHER ONE Bob Welch  
CAPTAIN  
METAL LEG Steely Dan  
OASIS Jimmy Messina



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## Success in the Seventies – growth in the Eighties

OVER THE last year Pinnacle has emerged as almost a one-company growth industry in the distribution field. Under the guidance of managing director Terry Scully and general manager Tony Berry the Orpington based firm changed from a company which distributed just five independent labels at the beginning of '79 to an outfit which now handles over 100 labels – and is on the search for even more.

Of course Pinnacle is not only a distribution set-up. There is the Pinnacle label which enjoyed a re-birth around 18 months ago, not to mention its two affiliated production companies, Camden Music Productions and Tycho Music Productions, and two publishing companies – Arretta Music and Lynton Muir Music.

The growth of Pinnacle is by no means over, either. According to managing director Scully his target is to eventually create a completely separate Pinnacle music division within the whole Pinnacle organisation. He is aiming to achieve this by the end of 1981, and is by no means secretive about his opinion that Pinnacle by the end of the 80s will be considered a major within the British music industry.

Originally Pinnacle Electronics was simply a distribution company. It's been in existence for around 40 years and for most of that time the company has concentrated on distributing electronic equipment to retail outlets all over the country.

Its sister company, Hall Electronics, which is the export arm of the operation is the world's biggest importer and exporter of valves, as an example of the size of the set-up.

Pinnacle edged its way into the record business in the middle of the last decade through the Story Teller range of spoken word records, the production company co-owned by Scully and ITN newscaster Andrew Gardner.

Laurie McGregor, head of Pinnacle's

international operations, was involved in the creation of Story Teller and recalls that this was the start of Pinnacle's involvement in this record industry.

"In the process of making these records," she explained, "we had to set about getting background music together. Through that we got to know more and more people in the record business who in turn began to suggest that we should get far more involved in it".

The result was the formation of the Pinnacle label just over four years ago. "The first band we signed," she says "was Flintlock who had a tremendous run of success in this country. Right now they're concentrating their efforts on the overseas market and, as just one example, they're doing incredibly well in Japan at the moment.

"Looking back on the start of the Pinnacle label I think it's reasonable to say that we got into the record business in completely the opposite way from everyone else. The normal situation is you have the artists and the product and then you set about setting up distribution and that sort of thing.

"With us it was completely different. We had the distribution network set up already and 80 per cent of our accounts were record outlets due to the fact that we handled audio accessories, styli and all that sort of thing".

However, Pinnacle did not plunge into record distribution immediately. It has only been over the last two years that it really became involved and, more specifically, over the last year that Pinnacle really concentrated on it – courtesy of Tony Berry.

General manager Barry joined Pinnacle from Arista, where he had been regional promotions manager, to become second in command to Paul Lynton as marketing and operations manager. This was in the middle of 1978.

"The first that we decided to do,"



TONY BERRY, general manager of Pinnacle.

recalls Berry "was to set about re-launching Pinnacle. We had a new label designed and set about looking for hot new product. The first single under what I like to call the new phase was a version of the old Mamas and Papas hit 'California Dreaming' by a band called Colorado which we licensed from an Italian company.

"We dreamed up a major marketing campaign, the core of which was a series of dealer mail-outs and sample records which we sent to literally every dealer in the country. The record charted within weeks and to be quite honest we were over the moon because although we expected it to do well we never imagined it would happen so quickly".

The next big one was the disco smash 'Dr Who' by Mankind which eventually racked up sales of 200,000 helped by aggressive marketing. This took the company through to January last year and then, Berry says, came a period of re-evaluation.

"We were distributing just five labels then and it occurred to us that we should really try and build a more solid foundation. Trying to compete in the hits race with the majors was a very high pressure situation and we really needed a broader base to operate from. Hits are very much the cream on the cake after all".

continued overleaf

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Laurie McGregor, head of Pinnacle's international operations.

# focus on PINNACLE

continued

The feeling at Pinnacle was that in potential lay the company's greatest opportunity for growth. After taking over as general manager when Paul Lynton departed to form his own production and publishing companies, Berry devoted 90 per cent of his time on building the distribution side of the company and ironing out the administration.

"I personally approached a lot of labels which I knew needed strong distribution," says Berry, "and I did a lot of general prospecting as well. I had a sort of master list of labels in my mind and what I was after was a varied roster of quality. We needed labels that covered the whole musical spectrum from classical to new wave and from reggae to rockability. We needed steady catalogue sellers and not just pop hits - after all that's very much the high risk end of the business and you need a good base to support that kind of risk".

The labels now distributed by Pinnacle include Chas Chandler's Barn Records, which boasts Slade and talented singer/songwriter Nick Van Eede, Chiswick, Rabid, Waldos, rockabilly specialists Ace, Neil Rushton's soul and disco outfit Inferno Records, reggae labels GG and Robot, Birmingham's highly-respected Big Bear, Redifusion and MOR labels Amber, Buffalo and Look.



THE TELEPHONE sales girls.

Pinnacle has an 18-strong force of field reps including three area managers who handle not only records but also all the other products that Pinnacle distributes. Berry says that since the expansion of its distributed labels set-up the sales force has had a steady flow of product and consequently no longer needs to continually re-motivate dealers - unlike in previous times when scarcity of Pinnacle releases meant a big sell

every time the reps stepped into a record shop.

On the delivery side, a new system puts Pinnacle, according to Berry, "in line with the 24-hour delivery promises that the majors make".

Previously Pinnacle had problems with delivery of records via parcel post. Now packages over one kilo in weight are delivered by Courier Express except in the Home Counties where Night Rider takes over. "This has increased our speed of delivery tremendously. We process orders the same day they are taken and at worst dealers will have their orders fulfilled within 48 hours".

With 600 titles on its catalogue Pinnacle needs to be strong on stock control and Berry says that the company is so hot in this area that at any given time 96 per cent of those titles are in stock. "This is largely due to the efforts of our man Paddy Foley who handles stock and allocates computer numbers to the individual titles".



THE COMPUTER room.

It's worth pointing out that Def Leppard, whose first single was distributed by Pinnacle, were so impressed by the efficiency of Foley and his computer department that they invited him to a Hammersmith Odeon concert and presented him with a gold disc in appreciation of his efforts. "And Paddy came back from a holiday he was on because he was so delighted," recalls Berry.

Pinnacle has a team of seven tele-sales girls and its own art department. Berry also makes special mention of the despatch room team and factory manager Reg Booker. "They handle all of our distributed product," he says, "but when there's a rush on a particular record they'll drop everything and make sure that order is filled on time. The whole company is very flexible and everyone really pulls together which is the beauty of such a compact and family-type operation".

**'... at worst dealers will have their orders fulfilled within 48 hours.'**

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# Recession helped us – Scully

**MANAGING DIRECTOR** Terry Scully has been at the very heart of the Pinnacle group for the last 25 years – the first ten specifically with Hall Electronics and the latter 15 with Pinnacle.

He is described by members of his staff as "the best man in the world to break bad news to and the worst to break good news to". In other words he is consistently calm, unruffled and stable.

It's a reflection of his personality that during the recession that the industry has been undergoing Pinnacle itself has remained pretty calm and unruffled. Indeed while everyone else was cutting back Pinnacle embarked on its massive increase in distribution which leaves it now with more than 100 labels to boast of.

"The major point to make," says Scully, "is that we are really not in the same position as other companies in the record industry."

"In fact the recession has helped rather than hindered us. First we have always been a compact and flexible organisation and aside from a slight cutback in advertising and promotion activity we haven't had to trim down in any way. We were never overstaffed so when the squeeze came we knew that everyone in this organisation was vital and doing a good job.

"It would be silly to pretend that as far as our own label is concerned we haven't suffered the same as everyone else but that has been more than compensated by the expansion of the distributed labels.

"With the majors cutting back on product and cutting down on the number of new bands they were signing we were in a perfect position to offer new bands and new labels access to the market – an accessibility they couldn't find anywhere else but with an independent distributor.

"The fact that we are by no means solely a music business company has also helped us ride out the recession. That has been part of our flexibility with revenue coming in from distribution of record care product and similar things. This is our main area of flexibility".

However, Scully is at pains to ensure no-one is under the impression that Pinnacle's commitment to the music industry is anything but whole-hearted.

"My longterm thoughts are to build up a separate music division within



**TERRY SCULLY**, managing director of Pinnacle.



Above, Pinnacle's Orpington operation, below, the record bay.

Pinnacle with its own specialist team of salesmen. My view is that it will be the complete music division offering everything that the majors can offer.

"I would like to see this happen by the end of 1981 if we can keep up the progress that we have already achieved with the considerable efforts of Tony Berry.

"I'm certainly very pleased with the steps that have been taken and I'd like to say that in Tony we have good management. At the end of the day that's what counts in business and Tony has earned the respect of everyone in the company and he's also produced the figures – quite an achievement".

Scully wants to see yet more labels in the Pinnacle fold. "We can't afford to say no to new labels, provided the quality of music is there. Make no mistake, we are hungry for new labels and will actively pursue as and when they emerge".

Scully is eager to strengthen Pinnacle's sales force and to increase its roster of dealers. "Expansion in every field is important. Also we must ensure that our service to dealers is second-to-none and that we have a consistent flow of good, varied and viable product to sell them".

Scully's final longterm prediction is that in three or four years Pinnacle will be regarded as a major by the rest of the

industry. "We have the ability and the potential to achieve this and we certainly have the ambition".

**CONGRATULATIONS**  
TO  
**TERRY SCULLY**  
AND  
**PINNACLE**  
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## New budget cassette line

PINNACLE HAS just acquired distribution rights for a new range of budget pre-recorded cassettes – from German company Bi Bi Music.

Initially 39 titles are available including the Sounds Like series which consists of cover versions of hit record plus cassettes by established country artists such as George Jones and Texas Jim.

The tapes will retail at 99p each and the dealer price will be 60p plus VAT.

Says Tony Berry: "These tapes are of the highest quality with excellent packaging. There is also an extremely well-produced presentation book which our reps will be taking around with the."

"Any tape that sells at this price must be able to find a market but I think the most important thing about them is that they give the independent dealer a chance to compete in this field with the multiples".

# INFERNO RECORDS

New Release

'Give me just a little more time'  
'You've got me dangling on a String'  
'Everythings Tuesday'

by Chairman of The Board HEAT 16  
Distributed by Pinnacle

## SRT Records

Available Thru' Pinnacle Distribution

NEW 45

'Paint it Black'

by TECHNO POP SRTS 79424

Other Catalogue artists include:  
FRANKIE VAUGHAN, THE HILLSIDERS, KATIE MENALIA

MIDEM enquires: Pinnacle Stand Nos A017 & B031  
or Phone Dave Richardson: 01-446 3218



Distributed by Pinnacle

POP/REGGAE

'Caught you in a Lie' by Louisa Mark

7" VOY0012 12" 12 VOY0012

'Like a Fool' by The Blue Notes

7" VOY004 12" 12 VOY004

FUTURE WAVE ROCK

'The Russians are Coming' by AD 1984

7" VOY005 12" 12 VOY005

Coming Soon - NEW WAVE SKA/REGGAE

'Lets Get it Together' by Steelock

7" VOY003

NEW WAVE

'Tonight' by Zipz

7" VOY004

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# focus on PINNACLE

## Pinnacle's distributed labels

### ROCK/NEW WAVE/CONTEMPORARY:

AI (The Freeze); Absurd Records (Eddie Fiction, 48 Chairs, Gerry and the Holograms, The Mothers); Avada Records (Nigel Mazlyn Jones, Waterfall, The Matthew Bros.); Barn Records (James Wilde, Slade; Nick Van Eede, Splinter, Freddie Meyer, En Route); Big Records (The Hobbs, Denizens, Moshai); Big Bear Records (The Quads, Chequers, Ray King); Blacknoise Records (The Homosexuals, L.VOAG); Canned Rock Records (Canned Rock); Chiswick (Motorhead, The 101ers, Johnny Moped, Radiators From Space, Radio Stars, Whirlwind, The Table, Enemies, Bishops, Frankie Ford, Rocky Sharpe and the Razors, Link Wray, Huey 'Piano' Smith, Little Bob Song, Matchbox, Joe 'King' Carrasco);

Dead Good Records (X.S. Energy, Pseudo Existors, Rich Wilde, Whizz Kids, The Cigarettes); Do It Records (Adam And The Ants); Eric's Records (Pink Military); Fabulous Records (Young And Moody); Factory Records (Orchestral Manoeuvres In The Dark, A Certain Ratio, Joy Division); Fresh Records (Art Attacks, Family Fodder, Dark, Terri Hooley, Second Layer, Disturbed, Four Kings); Fried Egg Records (Shoes For Industry, Wild Beasts, Fans); Gaffa 'N' Products (Gaffa); Good Vibrations (X.Dreams, Tearjerkers, Outcasts, Victim, Rudi); Happy Face Records (Dangerous Girls); Harbour Records (Hooker, Zingo, Jupiter 4, Julian Littman, Richard Stepp, Steve Haynes);

Hobo Records (Typically Tropical, The Producers, The Bumpers); Horizon (Carey Duncan); Ignition (Substitute); The Label Records (Eater, Bombers, Front, Cash Pussies, Tribesmen, Nick Wellings, Dave Goodman); Limp (Deep Throats, Modern English, Yakey Yak, Rockhouses); Local (Scandal); MHG (Psyyk Volts); My Records (Daphne); No Wonder Records (New Town Neurotics); Object Music (Spherical Objects, Passage, Steve Miro, Warriors, Contact); Rabid (Slaughter and the Dogs, John Cooper Clarke, Gordon the Moron, Gyro, Time Out, Tim

Green); Radio Records (Suzi Hendrix); Rhesus Records (The Tuners); Rich Teaboy (Janet); Rola Records (Johnny Coppin); Seahorse (Shades); Sensible (Rezillos); Skeleton (Geisha Girls, Attempted Moustache, Zorkie Twins, Junk Art, Stopouts); Soho (Nips, Jets, Passions); Sireet Ahead (Foreign Press, Pure Product); Swamp (Telephone Bill and the Smooth Operators); Syron (Satyr); Uptown (Disco Zombies); Voyage (art Failure); Vibes (Reducers); Vogue International (AD 1984); Waldos (Nigel Simpkins, Tea Set, Bodies); Wavelength (Spics, Joe Public, Colortapes).

### ROCK 'N' ROLL/ROCKABILLY:

ACE (George Jones, Sonny Fisher, Sleepy La Beef, Phantoms); Rollercoaster (Bill Haley, Ray Coleman, Blue Caps); Spade (Jimmy Williams, Jackie Morningstar, Vern Pullens);

### SOUL/DISCO:

Colony (Tamala Lewis, Destiny Orchestra, Creation); Destiny (Dobie Gray); Echo (Donnie Elbert); Hobo (Leah Ikafa); Inferno (Freda Payne,

Showstoppers, Gloria Jones, Marvin Gaye, Chairman Of The Board, Gil Scott Heron, Brian Hyland); Monza (Edwina Rigby).

### REGGAE AND DUB:

GG (Jah Stone, Jah Thomas, George Faith, Clive Eastwood, Mighty Maytams); His Majesty (Barrington Levi, Jah Thomas); Hit Run (Jah Lion, Prince Hammer, Creation Rebel); Ital (Al Campbell, Nora Dean); Karnak (Brimstone); KSV (Freddie McKay, Glen Brown, Sylford Walker); Robot (North Bank, Louisa Mark, Danny Ray, Leo Simpson); Soundoff (Storm, Tabby); Voyage (Clinton Grant, Kussties, Jersey Gang, Cool Notes).

### BLUES:

Big Bear (Cousin Joe, Doctor Ross, Snooky Pryor, Homesick James); JSP (Louisiana Red, King Bee, Cleo Page, Jimmy Rodgers); Red Lightnin' (Little Walter, John Lee Hooker, Johnny 'Guitar' Watson, Tommy Tucker, Little Little Milton).

### JAZZ:

Hobo (Monty Babson, Laurie Holloway, Magican, Eddie Thompson); Mosaic (Graham Collier, Howard Riley, Triton, Roger Dean).

### MOR:

Amber (James Montgomery); Big V/SRT (Frankie Vaughan, New Vaudeville Band); Buffalo (Ted Ford, Country Style, Duffy Bros); Fanfare (Bank of the Yorkshire Imperial Metals); Look (Mel Hague, Foggy, various male voice choirs); Rollercoaster (Dr Ross, Animal Kwackers).

### REDIFFUSION RECORDS:

Supraphon, Aurora, Heritage, Royale, Legend; (Virginia McKenna, Carol Deene, Robert Rogby, Little Trolls, various classical).

## Now a thousand dealer mail out

STARTING THIS month Pinnacle is launching a fortnightly 1000 dealer mail out. "Dealers ordering from us get constant information about sales, charts, new labels and forthcoming releases", says general manager Tony Berry. "We'll be doing a lot more prospecting in 1980 to get more dealers in the fold. And also we are constantly ensuring that the dealers on our list know exactly the strength and depth of our catalogue. I think there are still some who aren't quite aware of just how strong our roster is so it's up to me to make sure that they do know".

Part of Pinnacle's information service is to include "Best Seller" lists with every order. They consist of lists of strong sellers in individual musical categories. Rock top sellers, for example, are listed on red headed notepaper, pop on green and MOR on orange.

Pinnacle's first full catalogue is now available and Berry says this will be constantly updated throughout the year and made readily available either from field reps or from Pinnacle itself, either at Orpington or its London office at 9 Dean Street, W1.

More specifically for 1980 Berry says

that Pinnacle is now looking for hits. "We spent last year developing and broadening the base of the company - building its potential to a new high. In 1980 we expect to realise that potential in hits". Berry has high hopes for a new Birmingham band called Damsheet Damage whose single '2001 (Approx)' has already received airplay on the demo. Expectations are high, too, for the production deal signed with Jeremy Paul who produced the Nick Straker Band's 'A Walk In The Park' which has spent over seven months in the German top twenty.

"Basically", says Berry "we want to ensure that dealers are aware of our strength and our capabilities. We are a professional and tightly-knit team and we have a strong catalogue which is growing all the time. We are adding new dealers every week and we're ready to realise our potential".

Dealers wishing to open an account with Pinnacle should write to the company at Electron House, Gray Avenue, Orpington including a letter heading, bankers reference and two trade references.

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# NEW ALBUMS

The Record Business 5-Star Album Guide

- \*\*\*\*\* CHART BUSTER - platinum album
- \*\*\*\* HOT - major album with silver or gold potential
- \*\*\* UP-AND-COMING - strong release from established act or expected breakthrough
- \*\* STADY - worthwhile catalogue or specialist album with crossover potential or simply new and hoped
- \* STRONGLY LIMITED - specialist market sales only
- Single likely to boost album sales

089 THE BIGGEST PRIZE (Polygram)	POLSK 1013	4.95	POLSC 1013	4.99	F	JAN
** Polygram debut from former UK and R&B star includes forthcoming single						
BACCARA - COLLURS (RCA)	PL 26380	4.99	PL 26380	4.99	F	JAN 25
** Standard Euro-Pop outing from 'Yes Sir I Can Boogie' hitmakers						
BRASS CONSTRUCTION V (United Artists)	UAG 30326	4.99			E	JAN
** A touch to 'Ten Horns Rumble Mule' act. Expect strong special sale from in-trouble number one singer						
CLEO LAINI (SONA GET THROUGH) (RCA)	PL 12556	4.99	PL 12556	4.99	F	JAN 25
** A Straight M&R featuring versions of 'When I See You' and 'Let's Have a Quiet Night'						
DOTIE WEST SPECIAL DELIVERY (United Artists)	UAG 30329	4.99	UAG TQC 30329	4.49	E	JAN
** Three UK album from New York singer. Follow 'Sister Blue' 20 Singles in pursuing 'More Pop oriented format						
EMOTIONS COME INTO OUR WORLD (CBS)	CBS 83443	4.99	CBS 40-83443	5.19	U	JAN 18
** Major White production set which saw surprisingly little action. Standstill						
HERBIE HANCOCK GREATEST HITS (CBS)	CBS 84106	4.99	CBS 40-84106	5.19	U	JAN 18
** A less than obvious selection of uniformly quality tracks including 'I Thought It Was You' and 'Tell Everybody'						
HORSLIPS SHORT STORIES/TALL TALES (Mercury)	9100 070	4.99	7142 717	5.15	F	JAN 18
** First product for Phonogram by this Irish group. Change of labels should prompt a change for the better in their fortunes						
JACKIE MCLEAN CONTOUR (Prestige)	PR 24216	5.99			F	JAN 25
** Double album re-issued 1966 sessions by 47 year old keyboard player - for only one Doctor Jackalyn and M. Funk						
JIM REEVES DON'T LET ME CROSS OVER (RCA)	PL 13454	3.99	PL 13454	3.99	F	JAN 18
** From underhand RCA deal four new and three 'Dubs' with Deborah Allen. Her Allen's voice and all the backing given unchanged. Strictly For Review last.						
JIMMY MESSINA (CBS) (CBS)	CBS 83603	4.99			C	JAN 18
** First outing since director of Messina's partnership with Loggins has suffered disappointing US sales						
JON FOXA METASTABE (Mercury)	VG146	4.95			C	JAN 18
** Gary Numan-like solo effort from former Ultravox synthesizer specialist						
JON AND VANGELIS SHORT STORIES (Polygram)	POLD 5030	5.95	POLDC 5030	5.35	F	JAN 18
** Contains hit single 'I Hear You Now'						
J.D. SOUTHER YOU'RE ONLY LOVELY (CBS)	CBS 83753	4.99			C	JAN 18
** Both album and single of this track went gold in U.S. for the artist best known for his association with West Coast Funk						
KENNY LOGGINS KEEP THE FIRE (CBS)	CBS 83669	4.99	CBS 40-83669	5.19	U	JAN 18
** His first solo outing produced. This time, by Tom Dowd and featuring his US #4 'This Is It' which saw some early action in the UK. Late last year.						
KENNY ROGERS PLINY (United Artists)	UAG 30373	4.99	UAG TQC 30373	4.80	E	JAN
** Contains US hit 'Angie'. 'You Deserve My Love' and 'I'll Be There' also						
LEONNE SMITH SONGS FOR THE CHILDREN (CBS)	CBS 83806	4.99			C	JAN 18
** New jazz fusion album from the man who has returned to prominence via re-issues of mid-'70s R&A products. Was clear since earlier on impact.						
LONNIE LESTER THE BEST OF (RCA)	PL 12897	4.99	PL 12897	4.49	F	JAN 25
** Compilation album released to satisfy demand generated by success of re-issued single. Exports only						
LYNYRD SKYNYRD GILD AND REDUCED (Mercury)	MSPC 308	6.99	MSPC 308	6.99	U	JAN 25
** Limited set compilation of old rock material including 'Freebird'						
MCCOY TYNER PASSION DANCER (Mercury)	M8091	6.99			C	JAN 18
** Double album of soulful funk product by ex-John Coltrane saxophonist						
MILES DAVIS CIRCLE IN THE ROUND (RCA)	CBS 88471	6.99			C	JAN 18
** Rare product from the trumpeter who has been the subject of many re-issues recently						
PHIL DANIELS AND THE CROSS (RCA)	PL 26259	4.99	PL 26259	4.99	F	JAN 25
** One of 'Soul' and 'Quadruplicate' reveals musical talents in the rock vein. See LAI 24196 produced set						
ROBIN TROWER VICIMS OF THE CRUIZ (Mercury)	CAR 1275	4.79	ZOHK 1275	4.79	F	JAN 25
** Full pop acts in pop press in comparison with M&A in early February will coincide with a retrospective from 23:1 to 12:1 by this British inspired art-pop act. Re-issued gold only.						
RONNIE HAWKINS THE HAWK (United Artists)	UAG 30383	4.99			E	JAN
** New product from old Southern rock/funker features ex-Hawk's mentor Galt Griffith on keyboards						
ROY AYERS THE BEST OF ROY AYERS (Polygram)	2391 428	3.35	3377 428	4.99	F	JAN
** Includes cream tracks such as 'Running Away and Freaky Dazy'						
RUFUS HOLMES PARTNERS IN CRIME (RCA)	CBS 3051	4.69	MCCF 3051	4.89	U	JAN 18
** Soft rock and new listening material including US No. 1 single 'Sugar'						
RUSH PERMANENT WAVE (Mercury)	9100 071	4.99	7142 720	5.15	F	JAN 18
** Double rock acts and supporting support the latest outing from Canadian heavy metal band						
SLY STONE FEARS TOO SOON (RCA)	PEAS 8549	4.99			C	JAN 18
** Vintage Sly material revived and re-edited by John Luongo, updating is effective but may offend purists						
SOUTHWEST CONNECTION 'NIT TO TIE TO SIT DOWN (United Artists)	UAG 30386	4.99			E	JAN
** First UK product from New York disco funk band known for 'You Lay A Heart' and 'The Night' from July 1977.						
STAIN GET AND FRIENDS EARLY GETZ (Prestige)	PR 2488	5.93			F	JAN 25
** Double album compilation of tracks recorded between 1949 and 1953 by the celebrated tenor saxophonist						
TOTO HYDS (CBS)	CBS 83900	4.99	CBS 40-83900	5.19	U	JAN 18
** Second outing from the L.A. sextet who hit last year with 'Hold The Line'						

A-Pye, B-Give Steps, C-CBS, D-Ronco, E-EMI, F-Phonodisc, G-K-Tel, H-Iighting, J-Multiple Sound, K-Cresite/CBS, L-Loggins, M-Spartan, N-Enterprise, P-Pinnacle, Q-Proulx, R-HCA, S-Selecta, U-Warwick, W-WEA, Z-World.

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# SMALL LABELS

SPIZZENBERG continues to dominate the indie singles market, outselling even 'Datbyp To Bangor' in specialist shops. As 'Where's Captain Kirk?' maintains its impact in the *RB* Top 100 and searches for radio play, it's worth noting that had the *RB* Indie Chart been launched a year ago some of their predecessors in the top spot would have been the Specials, Stiff Little Fishers, the Russ, Cockney Rejects, the Rezillos and the Human League. Hard acts to follow?

Sales movers of the week, though, are the two releases from Epping-based anarchist outfit the Crass: 'Reality Asylum' at 45p (rrp) and the double LP 'Stations Of The Cross' (£3.00 rrp). The album is far outselling all indie compilation.

Demand for Toyah's 6-track alternative product 'Sheep Farming In Barnet' now seems to be satisfied by Spartan, following the 'Shoestring' TV appearance which turned it into hot property once more. New single from Ms Wilcox is 'Bird In Flight' produced by members of the Boys and available from Jan 25.

Holly & The Italians' 'Tell That Girl To Shut Up' is now available from Virgin (OVAL 1016) following a rapid one-off distribution deal with Charlie Gillett's Oval label.

# THE INDIE CHART

SINGLES/EPs/ALBs			
1	WHERE'S CAPTAIN KIRK? Socanizer Rough Trade (GM)		
2	DATBYP TO BANGOR F Fodera/Dunham Dingles (M)		
3	WHITE MICE MO' DIES The Transmission Made (GM)		
4	TRANSMISSION By Division Factory (F)		
5	CALIFORNIA UBER ALLES The Remains Fast (M)		
6	MIND YOUR OWN BUSINESS The Remains Rough Trade (GM)		
7	SHEEP FARMING IN BARNET (A) Toyah Salmi (M)		
14	IN LOVE WITH MARGARET THATCHER No Genesies Redball (V/Z)		
7	REALITY ASYLUM The Crass Fast (M)		
7	ERE COM 3 (EP) Various 14 South (M)		
10	SILENT COMMAND Cabinet Voyage Rough Trade (GM)		
10	FEEL SESSIONS Socin Rough Trade (GM)		
14	YOU CAN BE YOU Honey Babe Crass (O)		
15	SOLDIER SOLDIER The Crass Rough Trade (GM)		
16	WE ARE ALL PROSTITUTES The Crass Rough Trade (GM)		
22	OPENING UP Cardes The Crass Rough Trade (GM)		
18	HE'S FRANK (SLIGHT RETURN) Microphone Set Rough Trade (GM)		
19	SID DID IT Nazis Against Fascism Truth (D)		
20	ALTERNATE WALTER Sift Life Rough Trade (GM)		
23	ADDICTS & TRACK (EP) The Crass Rough Trade (GM)		
12	BILL GRUNDY (EP) Dennis Day (O)		
11	TAKGA (EP) Dancecase Happy Face (V/Z)		
24	NAUTUCKET SLEIGHRISE Dancecase Reddingtons (M)		
25	KAMIKAZE BOYS YOU'VE NEVER HEARD ANYTHING Release (M)		
17	IF I FEEL LIKE IT The Crass Release (M)		
17	FIRST AND LAST An Antax LP And/or (O)		
28	VICTIM OF THE RIDDLE Toyah LP Salmi (M)		
1	STATIONS OF THE CROSS The Crass Crass (O)		
1	UNKNOWN PLEASURE Joy Division Factory (P/O)		
1	UNDISCOVERED MATERIAL Sift Life Rough Trade (GM)		
4	DIRK WEDS WHITE SOX Socanizer & The Anks Do It (M)		
5	THE RAINCOATS The Raincoats Rough Trade (GM)		
6	LIVE AT THE RAT CLUB AT THE RAT CLUB Sny Imp		
8	TO HELL WITH THE BOYS The Crass Salmi (M)		
9	22 JAZZ-FUNK GREATS The Crass Industrial (O)		
10	ANNA FORD'S BURNING WAVE Company (O)		

ALBUMS			
1	STATIONS OF THE CROSS The Crass Crass (O)		
1	UNKNOWN PLEASURE Joy Division Factory (P/O)		
1	UNDISCOVERED MATERIAL Sift Life Rough Trade (GM)		
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9	22 JAZZ-FUNK GREATS The Crass Industrial (O)		
10	ANNA FORD'S BURNING WAVE Company (O)		

Key to Independent Distributors:  
 0 - Stage One 0428 53953, 0 - Graduate  
 1 - Stage One 071-80 4027, M - M  
 2 - Stage One 01-90 4753, P - P, P - P  
 043, D - Rough Trade 01-271 7355, S - S  
 043, W - W, Z - Z, Z - Z, Z - Z

# THE ALBUM CHART 1-60

This Week	Last Week	Wks on Chart	TITLE/ARTIST	Label/Cat. No	D	Dealer
*1	1	1	PRETENDERS PRETENDERS	REAL RAL 3	W	19
2	5	17	REGGATA DE BLANC POLICE	AAI AMMLH 5432	C	
*3	11	12	ONE STEP BEYOND MADNESS	* STIFF SEEZ 17	C	
4	1	12	GREATEST HITS VOL II BARBARA	* EPIC EPIC 10017	C	
5	3	6	THE WALK PINK FLOYD	* HARVEST SHOW 411	E	
6	3	6	26 FRESH HITS HOT CHOCOLATE	* BAK EMTV 22	C	
7	2	11	GREATEST HITS ROD STEWART	* RIVA ROTOY 1	W	
*8	19	3	SEMI-DETACHED SUBURBAN - 20 GREAT HITS OF THE 60s MAN! RED MAN	EMITVY 19	E	
9	6	10	GREATEST HITS BEE GEES	* RSO RSOX 1	C	
10	10	15	EAT TO THE BEAT BLONDIE	* CHRYSALIS CDL 1225	F	
*11	15	2	VIDEO STARS VARIOUS	K-TEL NE 1066	G	
*12	1	1	NO PLACE TO RUN UFO	CHRYSALIS CDL 1239	F	
13	16	40	OUTLANDS D'AMOUR POLICE	* A&M AMML 68502	C	
14	14	9	OFF THE WALL MICHAEL JACKSON	* EPIC EPIC 83448	C	
15	12	9	LONDON CALLING CLASH	* CBS CLASH 3	F	
16	20	11	SPECIALS SPECIALS	* JET JETLX TT 5061	F	
17	7	8	GREATEST HITS ELECTRIC LIGHT ORCHESTRA	* JET JETLX 525	C	
18	11	20	GOLDEN GREATS DIANA ROSS	* MOTOWN EMTV 21	E	
*19	43	6	FALTY TOWERS SOUNDTRACK	BBC REB 377	A	
*20	28	10	SOMETIMES YOU WIN DR HOOK	* CAPITOL-ET 1210	E	
21	26	70	PARALLEL LINES BLONDIE	* CHRYSALIS CDL 1192	F	
22	18	14	TASK FLEETWOOD MAC	* REPRISE K66088	W	
23	25	33	DISCOVERY ELECTRIC LIGHT ORCHESTRA	* JET JETLX 500	C	
24	24	9	SETTING SONS JAM	* POLYGRAM POLD 5028	F	
25	17	7	PEARL IN THE VALLEY VARIOUS	* RONCO RTL 2043	D	
26	9	9	ELVIS LOVE SONGS ELVIS PRESLEY	* K-TEL NE 1062	G	
27	33	6	ASTAIRE PETER SKELERIN	MERCURY 9109 702	W	
28	30	16	GREATEST HITS 10CC	* MERCURY 9102 504	F	
29	19	13	THE FINE ART OF SURFACING BOOMTOWN RATS	ENSGIM ENROK 11	F	
30	21	5	GREATEST LOVE SONGS SLIM WHITMAN	* UNITED ARTISTS UAK 30270	F	
31	31	5	BEST OF CHIC CHIC	ATLANTIC K56868	W	
32	27	8	PLATINUM MIKE OLDFIELD	* VIRGIN V2141	C	
33	21	2	RHAPSODY IN BLACK GUNDS SYMPHONY ORCHESTRA	* K-TEL NE 1063	F	
34	32	82	JEFF WEINSTEIN "THE WAR OF THE WORLDS" VARIOUS	* CBS 56000	C	
35	36	75	BAT OUT OF HELL MEAT LOAF	* EPIC EPIC 82419	C	
36	42	12	ON THE RADIO - GREATEST HITS 1 & 2 DONNA SUMMER	* CASABLANCA CALD 5008	A	
*37	41	1	SEPTEMBER MORN NEL DIAMOND	CBS 86096	C	
38	39	3	SECRET POLICEMAN'S BALL VARIOUS	INDIA ILPS 9601	E	
39	41	19	THE PLEASURE PRINCIPLE GARY NUMAN	* BEGANS BANQUET BEGA 10	W	
40	22	11	THE KENNY ROGERS SINGLES ALBUM KENNY ROGERS	* UNITED ARTISTS UAK 30263	F	
41	13	11	CHREPS AND DRAPES SHOWAWAYADYDY	* ARISTA ARTV 3	F	
42	42	10	WET LAMBDA STEVE WUNDER	* MCA MCA 3045	C	
43	34	14	THE UNRECORDED JASPER CARROTT JASPER CARROTT	* D.M. DJF 20560	C	
44	38	6	ALL ABOARD VARIOUS	EM EMTX 101	E	
*45	41	1	END OF THE CENTURY RAMONES	SIRE SIRK 6077	W	
46	53	44	BREAKFAST IN AMERICA SUPERTRAMP	* A&M AMML 63708	C	
47	40	20	STRING OF HIS SHADOWS	* EM! EMC 3310	E	
48	52	32	I AM EARTH WIND & FIRE	* CBS 86084	C	
49	47	9	JOURNEY THROUGH THE SECRET LIFE OF PLANTS STEVE WONDER	* MOTOWN TSPM 6009	C	
50	56	36	VOULZE-VOUS ABBA	* EPIC EPIC 86086	C	
51	20	9	NIGHT MOVES VARIOUS	* K-TEL NE 1065	G	
52	5	3	GLORY BOYS SECRET AFFAIR	* SPY 1	F	
53	5	3	SONGS OF THE SEA SHORE JAMES GALWAY	RED SEAL RL 2753	R	
54	54	6	SID SINGS SID VIOUX	VIRGIN V2144	C	
55	55	6	PORTRAIT DON WILLIAMS	MCA MFC 3045	C	
56	57	24	MIDNIGHT MAGIC COMMODORES	* MOTOWN STMA 8032	E	
57	57	59	ROMOURS FLEETWOOD MAC	WARNER BROS K56344	W	
58	50	16	THE LONG RUN EAGLES	* ASYLUM MK52181	E	
59	35	14	LENA S MUSIC ALBUM LENA MARTELL	* PYE N123	A	
60	59	2	NEW YORK, LONDON, PARIS, MUNCH	MCA MFC 3046	C	

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The Album Chart is compiled by **Robert Business** from sales data supplied by the **RB Dealer Panel**

■ New Entry  
 \* Re-Entry  
 \* Bullet  
 \* Platinum Disc (300,000 sales)  
 \* Gold Disc (100,000 sales)  
 \* Silver Disc (60,000 sales)

**DISTRIBUTORS**  
 A—Pye, C—CBS, D—Ponco, E—EMI, F—Phonogram, G—K-TEL, H—Lightning J—Multiple Sound; K—Crescdo/CBS; L—Lionsgate, M—Spartan, N—Enterprise, O—Various, P—Secret Policeman's Ball Martin Lewis 38, R—Various, S—Warner, W—WEA

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# Motels

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Sounds

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## Pickwick ups prices

**BUDGET COMPANY** Pickwick Records is to up its prices from February 1. Standard albums are increased from £1.75 to £1.99 and double albums rise from £2.99 to £3.49. Cassettes will continue to retail at £1.99.

## Island starts singles label

A SINGLES-only label called Square Records has been launched by Island Music to provide immediate exposure for working bands signed to the publishing company.

"Other publishing companies have formed record labels, but Square will have a totally different approach," said Keith Aspden, who will be in charge of *ad.* "We are interested in other record companies signing our bands. Square will concentrate on one-off singles, and we haven't any plans to release albums in the near future."

Island Music managing director Peter Cornish and Aspden are both directors of Square, and the label will be launched on February 1 with a single called "Radio Saviour" c/w "Mr. Mystery" by Viva. A second single by The Decoys will be available in March.

The label will be distributed by Spartan and pressed by Island Manufacturing.

## Merchandising

### Poodles giant sleeve

THE FIRST 10,000 copies of the new Fabulous Poodles album *Think Pink* are being released by Pye's Blueprint label in giant 24-inch square sleeves.

Out on February 6, the album will be supported by advertising on Radios Capital, BRMB, Piccadilly, City, Clyde and Forth and extensive consumer press advertising. Also lined-up are over 250 nationwide window displays.

**AFTER SWIFTLY** selling out all 50,000 of its limited edition three-EP set Metal Box, Virgin Records is re-packaging the material as a double album in 'metal-look' sleeves and entitled it *Second Edition* (VD 2512). Released on February 22 it will retail at the Virgin double LP price of £7.99.

Also from Virgin is Sparks new album *Terminal Vein* (V 2137) due for February 8 release. Backing the release will be 200 national store displays and display space in the rock consumer and trade press.

VIRGIN MUSIC has signed Doll By Doll to a worldwide publishing deal. The band's second album *Gypsy Blood* was released last month on Automatic Records.



**MAGNET REFUSES** to confirm or deny whether the legs belong to *md* Michael Levy. Nevertheless, the label's latest signing Bad Manners (long-term, worldwide deal) appear to be enjoying themselves.

## Marianne album margin reduced by Island

ISLAND RECORDS has reduced the dealer margin on Marianne Faithfull's *Broken English* album from 40 percent to 36 percent.

The LP was released in early November, but because of EMI's decision not to press the disc, it was handled by independent companies.

Island sales manager John Knowles

explained: "It was the highest dealer margin in Britain. We did it as an incentive to establish the album with retailers. This was beneficial to both Island and the trade, but now we have to return to economic reality and that unfortunately means setting the dealer margin at 36 percent."

## Deals

MUSIC SALES clinched a series of deals in late December. The first gives the company sole distribution rights to the music trade of book publishers Cassell's music titles for inclusion in Music Sales' 'Books About Music' catalogue.

After seven years close cooperation, Dick James Music has agreed a new long term print and distribution deal with Music Sales from January 1, covering existing material and forthcoming Dick James titles including the book for a forthcoming tv programme by Don Black and Andrew Lloyd Webber.

Leading drum material publisher in the USA, Henry Adler Enterprises, will be represented in the UK. His catalogue called *Award Music* features 75 books dealing with the study of drums.

DINDISC RECORDS has signed *Monochrome Set*, and plans an LP in March. The Virgin offshoot has also signed American singer-songwriter Laura Warman and Peterborough band *The Name*, who are seeking a producer for their first album.

M.A.P. THE independent promotion and marketing company set-up by Mike Tobin and Roger Upright, has opened new offices in Coventry. The address is Horizon House, Warwick

Road, Coventry. Telephone (0203) 21212. Former WEA sales promotion manager Tony Cannon has also joined the company as Northern area executive. Lou Goodridge, formerly with Record Sales, has joined M.A.P. based at the Coventry head office.

### Nicklaus coaches on double tape

JACK NICKLAUS, the world's number one golfer, has recorded an instructional course on cassette which is available in the UK - but not through record shops.

The package, entitled *How I Play Golf* comprises two cassettes on which Nicklaus discussed the fundamentals of the golf swing in conversation with Bing Crosby, plus an illustrated book complementing the narrative. It has been acquired by Angus Publications and is being sold by direct mail at a rrp of £7.95. Angus Publications has been formed by Bill Martin, managing director of Martin-Coulter, the music publishing and production company, located at Alembic House, Albert Embankment, London SE1.

Martin, a keen golfer, has the rights to the package for the world outside America.

The Nicklaus venture is likely to lead to other *How I Play* recordings involving such personalities as Bjorn Borg (tennis), Ray Reardon (snooker) and Leighton Rees (darts).

## Kemps trade directory re-styled

THE KEMPS Publishing Group, which specialises in trade directories, has completely restyled the 1980 edition of its *International and Recording Industry Year Book*, available direct from Kemps at £10.50.

The information provided has been expanded and reclassified to simplify use. It has also been produced in a new format. Aimed at studios, concert promoters, agents and managers, the publication features sections on concert and broadcast services, the recording, promotion and production of records, the suppliers of sound equipment and general industry contacts.

## Polydor catalogue offer

IN AN attempt to stimulate back catalogue sales, Polydor Records is currently offering dealers 30 titles at the special price of £3.75.

Among the albums are *Rainbow's Rising*, *Children Of The World* by the Bee Gees, *Concrae Francis' 20 All Time Greats*, the *Jam's In The City*, the *Who's Who's Next*, *Nobody Does It Better* by Jack Jones and the *Jim Hendrix LP Isle Of Wight*.

The offer lasts until February 9 and normal dealer margins apply.

## Ins & Outs

STEPHEN SHRIMPTON - who recently left his post as head of EMI Australia after a five year stint - has been appointed managing director of Paul McCartney's MPL group of companies.

He built up a good relationship with Wings during the band's 1976 Australian tour and replaces Brian Broly who left last year. February 11 is the starting date for his new duties, in which he has been given responsibility for co-ordinating marketing strategy, tour organisation, liaison with Capitol and CBS executives and general administration of McCartney's business affairs.

BRUNO KRETCHMAR (33) has been appointed managing director of *Intercom Music* after moving to the company in 1978 as general manager and director.

BERT MEYER has been appointed executive controller of the Benelus Countries for MCA Records.

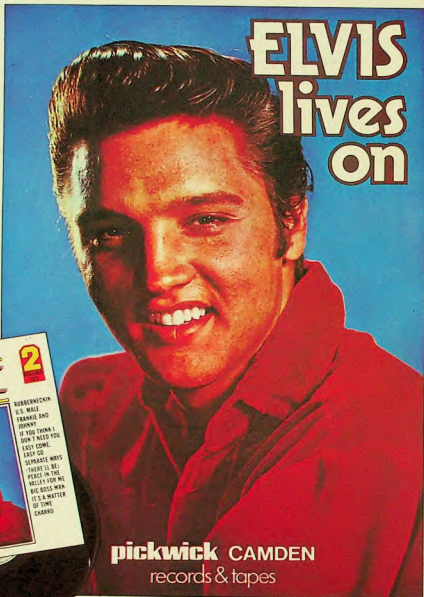


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THE ELVIS PRESLEY FROM HIS MOVIES VOL. 2 POA 042  
THE ELVIS PRESLEY COLLECTION VOL. 3 POA 054

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YOU'LL NEVER WALK ALONE CDS 1108/CAM 415  
ELVIS SINGS HITS FROM HIS MOVIES CDS 1110/CAM 423  
SEPARATE WAYS CDS 1118/CAM 428  
EASY COME, EASY GO

CDS 1146/CAM 451  
THE U.S. MALE CDS 1150/CAM 457  
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PLEASE DON'T STOP LOVING ME CDS 1175/CAM 485  
FLAMING STAR CDS 1185/CAM 490

**NEW RELEASES**  
ELVIS - THE KING (Including Blue Hawaii, Hawaiian Wedding Song etc.) CDS 1190/CAM 500  
**DOUBLE DYNAMITE VOL. 1** (Including Burning Love, Pools Fall In Love, You'll

Never Walk Alone, Flaming Star, Yellow Rose Of Texas etc.) CDS 1182/CAM 494  
**DOUBLE DYNAMITE VOL. 2** (Including U.S. Male, Frankie & Johnny, Easy Come Easy Go, Please In The Valley For Me etc.)

CDS 1181/CAM 499  
**DOUBLE DYNAMITE** POA 057