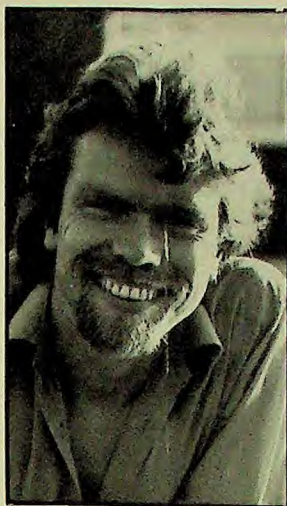


# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



RICHARD BRANSON

## EXCLUSIVE

*'Cable music is inevitable, but we will be cutting our own throats unless a deal can be worked out with the music industry'*

Virgin chief seeks £20m City backing to put cable music into millions of homes

# BRANSON'S BOMBSHELL

A BOMBSHELL, potentially far more devastating than home-taping, is about to be dropped on the global music industry by Richard Branson, founder and chairman of the records, publishing, studios and shops Virgin group of companies.

Branson has set up a new company, Cable Music, to manufacture and market machines which will put recorded music into millions of homes without the need to buy a record or blank tape, or even turn on the radio.

His plan is to utilise cable TV outlets plugged into home hi-fi equipment to pipe music, current hits or catalogue material, directly to the consumer. And although he reckons he can do it without paying the record companies or music publishers a penny, he says he is prepared to negotiate with the

industry so that income can be ploughed back to fund new recordings.

Branson acknowledges that if his idea takes off it could mean "the end of the record industry as we know it", and already foresees a time when he will slim down his own record operations to concentrate on films, books, video and, of course, cable music, shifting the emphasis in many of his Virgin retail outlets from records to cable music hardware.

The machine has an interactive keyboard on which the consumer taps out a catalogue number, taken from a master catalogue or a monthly magazine update, and summons up a particular track or album which then plays automatically through his own speakers.

Up to 10,000 recipients could request the same track and hear it simultaneously. And Branson projects that by 1990, 15 million homes in the UK will be wired for cable TV — all potential customers for cable music which will be fed from four terminals to be sited across the country. The music would be recorded onto continuous loop tapes activated by computers.

The hardware has been developed during three years of exhaustive technical research, with the help of scientists from two UK universities, at a Virgin-owned factory "somewhere in North Wales" — Branson is reluctant to reveal the exact location for fear of industrial espionage.

He has the backing of a merchant bank, The County Bank, and will be seeking £20 million capital by

machines during the next four years.

Cable Music is likely to appear first in the US market where cable TV is already firmly established, reaching millions of homes across the country. Branson is building a cable music terminal at Atlanta, Georgia, and is selling the music rights to seven US cable TV companies. He expects to be testing transmission within three months and be fully operational there by the end of the year.

He has similar plans for Germany and other countries where cable TV is established, or is being developed, and is concluding deals with five UK cable companies.

He has had teams of lawyers in the UK and US checking every nuance of copyright law to ensure that his scheme will not be inhibited by wrangling over rights issues and he has been assured that he cannot be stopped.

"In the UK we have thoroughly researched the 1947 Wireless and Telegraphy Act and the 1956 Copyright Act and it seems that as long as we do not make a charge for the music we will not be infringing anyone's copyright. It hinges on a clause in the 1947 act which allows

royalty-free transmission 'by electro magnetic signals by means of diffusion' — which is how cable transmissions work," he told me.

But although this loophole in the act appears to allow him to freely disseminate anybody's music product without compensation, Branson says he is prepared to negotiate royalty payments by making a charge for the music and splitting the income with the music industry.

"I have two alternatives," he added. "I can sell the machines for around £75 and charge a monthly fee for the music which I would share with the industry assuming they do not contest my right to their music.

"Or, if the industry does not want to play ball, I will have to sell the machine at a higher price, say £300, in order to make my profits.

"Cable TV is already with us and sending music down the cable is an inevitable extension. I happen to have got in first and I am going ahead whatever happens, but we will be cutting our own throats unless some agreement can be worked out with the music industry."

## By RODNEY BURBECK

floating the company on the unlisted security market "in two or three months", but the Virgin companies will stay privately owned. He envisages the Cable Music operation to grow rapidly with a staff of 1,500 in five years and intends to move most of the Virgin record shops out of records into selling cable music

## Levison named as new WEA MD, as Pryor takes over at Ariola/Arista

TWO MAJOR appointments were announced last week. Ending months of speculation, Charles Levison was named as managing director of WEA Records, and following Levison's departure from the Eurodisc group, Andrew Pryor has been named managing director of Ariola/Arista (Eurodisc) in the UK.

A statement from Eurodisc said: "During the transition period Charles Levison will be assisting Andrew with the day-to-day running of the company." Pryor has been with Ariola/Arista for three years,

originally joining as marketing director, and his previous experience includes seven years at CBS.

"I shall not be making any staff changes — except to appoint a business affairs manager as I am inheriting a very healthy situation in both companies," commented Pryor. "I regard this company as the most exciting phenomenon in the UK industry at this moment."

Levison's appointment to the WEA hot seat, vacated by John Fruin last October, came as little surprise as he had been firm favourite for the last month at least.

As managing director of Arista UK for the past three years, he has overseen the growth of that company by almost two hundred per cent. "While I could not expect to achieve a similar percentage rate of growth in WEA's turnover, as we are starting from a much higher base, there is obviously room for expansion both by breaking new acts and further developing the superb existing UK and American roster of artists," he said.



NESUHI ERTEGUN (left) and Charles Levison

"The large companies are frequently attacked, often with reason, for excessively bureaucratic behaviour, but both WEA and Arista/Ariola attempt to avoid the corporate approach."

Nesuhi Ertegun, president, WEA International who announced Levison's appointment, added: "Levison takes over as head of our UK operation at a crucial time, and he is uniquely qualified to meet the challenges of today and tomorrow."

## Biggs out again

TWO BIGGS singles are being rush released this week. *Response* has Run Ronnie Run, by Kelly's Eye (SR 506) — a ballad of Biggs' exploits, recorded several years ago and suddenly topical again. Virgin's release is *Ronnie Biggs (He Was Only The Tea Boy)* by The Great Train Robbers (BIG 1).

*Ali Thomson*

DECEPTION IS AN ART

THE NEW ALBUM  
DECEPTION IS AN ART

INCLUDES THE SINGLE  
FOOLISH CHILD

ALBUM AMLH 64846

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NEWS

**Polydor Int'l names Harrold president**

HAMBURG: Tim Harrold has been appointed president of Polydor International with effect from April 1. He succeeds Richard Busch, who will now concentrate on his tasks as deputy president of PolyGram Record Operations Int'l and head of its European area office.

In July Harrold will move to Hamburg from Montreal where he has been president of PolyGram's Canadian record company since 1975. He joined PolyGram five years before that appointment, working for Polydor in London and then Phonodisc in New York.

Harrold will be succeeded in Canada by Peter Erdmann, hitherto senior finance VP of the Canadian operation. Erdmann joined DGG in Hanover in 1954, and headed the commercial department in Hamburg from 1965 to 1967 when he joined Polydor in London, becoming financial director. Dieter Radecki, sales and marketing VP in Canada, becomes executive BP and general manager.

**RCA considers more cutbacks**

FOLLOWING THE proposed closure of the RCA Records UK pressing plant, RCA is considering other international record division cutbacks in what it calls a "divestment programme".

The RCA Corporation annual report, just published, states: "Late in 1980, RCA adopted a plan to divest certain of its operations that

are peripheral to those lines of business on which the corporation intends to concentrate in the future.

"This divestment programme includes certain operations sold in late 1980 and early 1981 and others that RCA management believes will be sold later on."

The report goes on to list areas to be affected and includes, "certain foreign manufacturing operations of RCA Records".

Foreign earnings from RCA's record division "decreased substantially" in 1980, says the report, although the division as a whole returned to profitability in the year with a slight increase in its worldwide sales volume.

"Strong gains were made by the company's domestic sales operations which benefited from significant contributions by RCA's black, country, and classical music activities and a stringent merchandising returns policy," it adds.

**Gob shocker**

MERSEYSIDE INDIE Rox Records is hoping for a national break-out with its Liverpoolian send-up of Shaddup You Face - Shut Your Gob by Lee Brennan (Rox 16). The single is reportedly outselling all others in the Liverpool area and it has been picked up for national distribution by Spartan following a Tiswas appearance by Brennan.



**Rocket signs Numan band**

ROCKET RECORDS has signed Dramatis to a long-term worldwide recording contract. The members of Dramatis are better known as the Gary Numan Band, and their current association with Numan ends when he plays his farewell concert at Wembley in April. Pictured at the signing (l to r) are: Sally Atkins (Rocket head of A & R), John Hall (Rocket managing director), Robert Key (international manager) and the four members of Dramatis - Cedric Sharpley, Chris Payne, Dennis Haynes and Russell Bell. Besides working with Numan for several years, the members of Dramatis have had wide musical careers and Chris Payne (seated in the photo), co-wrote Visage's recent hit, Fade To Grey. All the band write material, and their debut single will be released as soon as possible.

**Royal wedding tape cases hit the market**

MOVING FAST to capitalise on the forthcoming royal wedding, Bournemouth-based Video Unlimited has secured an official go-ahead from St James's Palace to market a video cassette library case in which home VCR owners can store their own tapes of the televised ceremony.

Retailing at £2.95 and available to dealers in packs of 50 (dealer price £1.75 each) and 100 (dealer price £1.50 each), the cases feature full-colour exclusive photographs of Prince Charles and his bride, St Pauls Cathedral and the changing of the guard, and also includes biographies of the couple.

Defending the price, which could be considered high for an empty case, Video Unlimited director Barry Goddard said: "Ordinary library cases retail at £1.95 and we have also had to pay a high copyright fee for the photographs and the colour printing which includes gold-blocking."

**Copeland deal for A&M**



A & M HAS secured the IRS label for marketing and distribution in the UK and Eire. IRS (International Record Syndicate) is headed by Myles Copeland and has developed a reputation in the US for developing new acts - The Buzzcocks and The Stranglers are among the signings for the US who have become successful.

Announcing the deal, A & M managing director Derek Green (left, with Copeland) said: "This represents an extension of our existing relationship within the UK and gives A & M in the UK access to some of the best new talent in the US." First releases on the IRS label next month will be from The Cramps, The Fleshtones, Oingo Boingo and Wall of Voodoo. UK signings will be announced shortly.

**Hatch forms Tube**

SONGWRITER TONY Hatch is setting up his own independent label, Tube Records, which debuts with a single, Living Outside The Law, by Bath-based band Out Of Order (Tube 1). Distribution is by Pinnacle and Jackie Gill is handling promotion.

Hatch comments: "It is becoming more and more difficult to deal with the indecisive policies of the established record companies. We shall start small, be very selective."

**Romantic jazz**

THE NEW Dicomus label, which aims to provide a series of records with "words fused into romantic jazz", is being distributed by RCA.

The first album, Implosion (JPS02), features actor Barry Foster reading poems by John Hayward to the music of Frank Stafford. It is produced by RCA's Bill Kimber.

Promotion on the disc includes its use in a provincial press competition to find the Young Recording Artist Of The Year, linked to music schools, local radio and television.

**New labels...**

running from April to September. The next release, set for recording in September, will feature the voice of what Dicomus describes as "a world superstar".

**RETRACTION**

Mawson and Wareham (Music) Ltd of Newcastle upon Tyne regret that their advertisement on page 2 of last week's issue indicated that the KRANKIES single MWM S1 Jimmy McKeller/Song O' The Clyde was available for sale. This was incorrect as this record has been withdrawn and is now deleted. This decision has been taken in consultation with the copyright owner of Jimmy McKeller, Oasis Music.



**21 Star Tracks On One Unique Single**

This collection of segued tracks is a No. 1 hit in Holland. It's now available in the UK in three versions. A 7" featuring all the tracks listed here, a 12" with 21 tracks, and a cassette single. Order it now - there's nothing like 'Stars On 45'.



'Stars On 45'  
7" A-1102 12" A 13-1102  
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- Venus
- Sugar, Sugar
- \* No Reply
- I'll Be Back
- Drive My Car
- Do You Want To Know A Secret
- We Can Work It Out
- I Should Have Known Better
- Nowhere Man
- You're Going To Lose That Girl
- \* Stars On 45

\* Songs made famous by the Beatles



## NEWS

## BPI imports victory 'paves way for more'

A SETTLEMENT in the High Court last week was hailed by the BPI as "a step in the right direction" in its fight against parallel imports from Canada.

Chrysalis Records Inc and Chrysalis UK accepted permanent undertakings from Mr George Kiouritzides, trading as Scafell Records in Oxford Street, London, not to sell or deal in copies of Blondie's Autoamerican album imported from Canada.

Further, Kiouritzides agreed to make an affidavit giving the source of his supply, deliver up the offending records, submit to an inquiry into any damages arising from the copyright infringement, and pay the costs of the action to date.

By consent, Mr Justice Dillon gave judgement for Chrysalis whose copyright infringement action was backed by the BPI.

Counsel for Chrysalis told the judge that the UK record industry

was "suffering grievously" from the problem of parallel imports: "Between 20 per cent and 30 per cent of the records circulating in the UK are imported. And only two days ago came the news that the RCA factory was closing down."

He added: "The record industry as a whole is taking action, and this is the first action they have brought under their own auspices, rather than the individual record companies going it alone."

He said the record in question was made by the Canadian licensee of Chrysalis Records Inc: "We believe that the supplier is a large importer in the UK."

After the hearing, BPI solicitor Derek Cumberland told *MW* that the settlement of this case paved the way for further action, including action against importers. Cases are being prepared on imports from other territories as well as Canada, including Japan, Australasia and South Africa.

## Pinnacle aiming for two per cent of UK market

THE CLEAR belief that as recession continues to squeeze the record industry the joint rise of indie distributors and labels will continue emerged as a strong theme at the Pinnacle national sales conference.

Pinnacle is aiming for a £5 million — two per cent — share of the UK market by the end of the year, general manager Tony Berry told his sales force.

"We are in with a chance of becoming a major company in the industry within the next two years," he stated. "It is in this climate of recession that we are building a record division and gaining a reputation, and getting results, with an increasing number of experienced labels coming to us from the majors."

Berry announced that plans for the immediate future include a re-launch of the Pinnacle label and installation of a new £150,000 computer to speed up the processing of orders. The number of labels

being distributed will continue to grow.

Terry Scully, managing director of Pinnacle's parent company, Cralec, remarked: "National independent distribution will now be the norm and play a vital part in our industry, to serve the very many independent labels now seeking access to the market."

"It is Pinnacle's policy to be in the mainstream of the music and record industry, and to this end we are re-launching the Pinnacle label. This move, together with continued signing of quality distribution deals, will spearhead our next stage, which is a four or five per cent level of market penetration."

First release on the redesigned Pinnacle label will be a single by Gary Holton, former lead singer with the Heavy Metal Kids. This is a new wave version of Ruby Don't Take Your Love To Town.

● Full report next week.

## Logo clinches Passport deal

LOGO, NOW marketed by RCA, has signed a licensing deal with Passport Records of New Jersey in the US, under which Logo acquires the rights for the UK to albums by The Good Rats, The Hunt, Synergy and FM.

First product through the deal will be The Good Rats album Great American Music, released on April 6, followed by The Hunt album Back On The Hunt, released on May 8.

The dealer price on Great American Music will be £2.67 for the first month, after which it reverts to normal dealer price. The Hunt LP will also pre-sell at the lower dealer price, reverting to normal dealer price on release.

## DJM price cuts

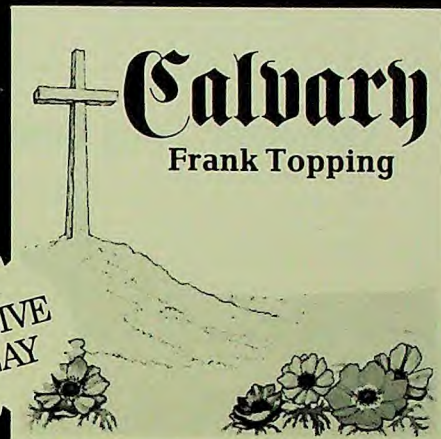
THE BACK catalogue price cuts being made by DJM Records (-*MW*, March 28) do not include Elton John's Greatest Hits Vols 1 and 2 as stated.

# CALVARY

## SPECIAL EASTER SINGLE BY FRANK TOPPING

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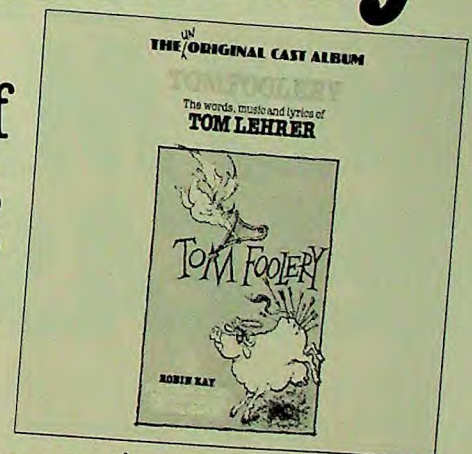
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Pinnacle Hot Line. Telephone: 0689 73146.

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Telephone: Temple Patrick (08494) 32693.

Multi-Media Tapes, 165, Dukes Ride, Crowthorne, Berkshire Telephone 03446 - 77969



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## NEWS

## BPI want cash for ad campaign

THE BPI will be calling on all branches of the music industry — including music publishers, artists and their managers — to help fund a £100,000 plus advertising campaign in the autumn selling music in a generic way.

Last week's BPI council meeting saw a presentation of ideas for a campaign by the Saatchi & Saatchi agency and has allocated a budget to its PR committee, headed by Charles Levison, to undertake market research to determine what form the ad campaign should take. Other agencies will be consulted before a campaign is finalised.

"This campaign will be aimed at persuading the public to buy more recorded music and will help the industry in general, therefore we feel the industry as a whole should contribute to the cost," said Levison.

The BPI's PR committee, which has a brief to find ways of improving the industry's image throughout the media, government and in the eyes of the public, has also identified a need for the media to give more priority to album product.

"We are particularly concerned with the amount of time devoted to albums by TV and radio," said Levison. "There is a great need for a TV programme which concentrates on albums, and of course radio is single-orientated."

## Radio Caroline back on the air

RADIO CAROLINE is set to return to the airwaves at Easter with a new ship, new studio, new transmitter and a new sound.

Financial partners for founder of the pirate radio ship Ronan O'Rahilly are Vincent Monsey and Anthony Kramer, though details of the DJ line-up, transmitting frequency and likely advertisers are being cloaked in secrecy until the first day of operation — April 19 — which is also the seventeenth anniversary of the original Radio Caroline's debut.

It is likely that the station will transmit at the other end of the scale to ILR stations, between 500 metres and 800 metres medium wave, reaching the whole of the UK and parts of Western Europe. The new station will feature the equivalent of a US adult contemporary album sound and will broadcast 24 hours a day in English. The studio will be

housed in a Panamanian freighter called Imagine lying just outside territorial waters off the north Essex coast.

Caroline aims to attract advertising through New York-based rep house Major Market Radio from "US-based international advertisers who market in Western Europe and the UK", says the company's vice president of marketing, Roy Lindau.

Contract advertisers have not yet been revealed but Lindau expects to get business from the record industry. To emphasise the company's interest in US-based advertisers, rate cards currently being circulated are in US dollars only and the company projects revenue of \$10,000,000 during the first year.

"We are aiming to stimulate international advertisers to use radio for the UK for the first time," says

Lindau. "The reason they haven't used ILR before now is that they are used to covering the whole country with network radio. You can't do that yet with ILR and we aim to fill that gap."

"We are not after existing commercial outlets. There is so much room for more radio that the more stations that go on the air, the more it's going to help all of us."

Contract advertising rates for companies using the station from the first day range from a high of \$405 for 60 seconds during the prime 6.30 am to 9 am period to a low of \$80 from 2 am to 6 am. Regular rates will be approximately 20 per cent higher.

There is no UK or European office for Caroline and the station can be contacted via Lindau at Major Market Radio, 415 Madison Avenue, New York. Tel: (212) 355 1700.

## Carnaby man calls for fair trading

THE INDEPENDENT dealer must be listened to if the video industry is going to develop, according to Carnaby Video marketing director Bob Jacob.

Speaking at the Nord Media Vid '81 at London's Cafe Royal he said that dealers are already "complaining furiously" about the trading policies of video majors. He added that with unrestricted product — available for sale or rental in one price — and no unfair competition, the dealer will buy and do his best to sell video.

"The small man who is encouraging video will be the one who wins in the end," he said. "Price cutting in both sale and rental are among the complaints we have received from many independent outlets. These are constructive criticisms from hard-working businesses who started in all good faith and who are now fearing loss of profits."

"If this happens it will stunt the growth of the industry. Most dealers want good products to sell to all members of society, and don't want pornographic or pirate tapes. If we can't get today's situation right we will not have any enthusiastic outlets for our products."

Jacob also called for one body to fight piracy, elected by the industry, to stop it losing direction and becoming a "doomed industry".

## Eurovision Song Contest: the field

THE COMPLETE list of Eurovision Song Contest entries, taking part in the competition on April 4 in Dublin, is as follows with title translations and local record companies where known in brackets: Austria — Wenn Du Da Bist (When You Are Here) performed by Marty Bremm (OK Von Musica); Turkey — Donme Dolap (Carousel) by The Modern Folk Trio and Aysegul; Germany — Johnny Blue by Lena Valaitis (Ariola); Luxembourg — C'est Peut-etre Pas L'Amerique by Jean-Claude Pascal (CBS); Israel — Ma'laylah (Tonight) by Habibi; Denmark — Krøller Eller Ej (Frizzles Or What) by Tommy Seebach and Debbie Cameron (EMI); Yugoslavia — Leila by Seid Memich-Vejta; Finland — Reggae OK by Riki Sorsa; France — Humanahum by Jean Gabilou (Polydor); Spain — Y Solo Tu (And Only You) by Bachelli; Netherlands — Het Is Een Wonder (It's A Miracle) by Linda Williams (WEA); Ireland — Horoscopes by Sheeba; Norway — Aldri I Livet by Finn Kalvik; UK — Making Your Mind Up by Bucks Fizz (RCA); Portugal — Play-back by Carlos Paiao; Belgium — Samson by Emly Starr; Greece — Feggari Kalokerino (Summer Moon) by Yiannis Dimitras; Cyprus — Monica by Island; Switzerland — Il Senza Te (Me Without You) by Peter, Sue and Marc; Sweden — Fångad I En Dröm (Caught In A Dream) by Bjorn Skiffs (EMI)

## Undertones form label

THE UNDERTONES have formed their own record label, Ardeck, and have signed a worldwide deal with EMI Records. This move follows six months of negotiations since their departure from Sire Records. An album, Positive Touch, is to be released on May 4 and a single will precede it on April 21. A 36-date UK tour starts in Glasgow on April 25. Earlier Undertones product will be made available by Ardeck in due course.

# THE PUBLIC DEMANDS THIS MAN'S RELEASE.

AS SEEN ON BBC TV

By public demand the theme tune from the current BBC TV serial 'The Life and Times of Lloyd George' is now available on a single from BBC Records. Single No: RESL 92 Chi Mai c/w Come Maddalena.

Order from PRT Records, 132 Western Rd, Mitcham, Surrey CR4 3UT. Tel: 01-640 3344.

**BBC records**



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**SNIPS**

**9 O'CLOCK** c/w *What's your number?*

EMI 5040

**RACEY SHAME**

RAK 329

c/w *Let me take you home tonight*  
(Special bag)



**SOME DAY ALL RECORDS WILL SOUND THIS GOOD**



VIDEO

**VCL takes space in Virgin shop**

VCL IS moving into the Virgin Oxford Street Megastore with a retail shop Videomart this week, taking over from Intervention's operation there.

Like Intervention, VCL is hiring the space for the video section but has fitted it out with a new stand and fittings. It is also offering the lowest rental prices with a feature film costing £3 to hire overnight if it is allowed in the terms of trading. Other tapes will cost £2.50 for a 60-minute tape and £2.25 for a 30-minute tape while normal rental prices apply for four days rental.

The company will be offering a complete range of video, not only VCL product. However, for rental the customer has to put down a £40 deposit. Virgin Retail's Pete Stone said that the operation could be extended to other stores if successful.

**Thorn-EMI production budget gets a boost**

THORN EMI Video Programmes has announced a £2.3 million production budget for 1981/82 which will result in 50 hours of programme material.

The company has appointed Peter Morley as controller of programmes and chairman of its programme selection committee. He will originate, commission and acquire programmes for the cassette range and the VHD video disc system launched in June next year.

**Nord Media: rental is the key to profit in video**

RENTAL WAS the key word at this year's video conference held by Nord Media for both hardware and software, with Intervention commercial director Bev Ripley and Granada TV Rental marketing director David Parish both championing the cause of rental for video's development.

Ripley said that producers can make more money from rental than sale as long as the appropriate royalties are paid and the system is policed. He also claimed that the cassette of Santa And The Three Bears made a larger return before Christmas than it would have done on theatrical release.

"The provision of good material

for rental is essential to the growth of the home video market," he said. "The cinema flourished during the last recession and perhaps the video market will grow in the recession of the Eighties."

"Rental will also help to cut down piracy, as a customer would rather rent a legitimate product for £6 with broadcast quality than a bad quality pirate tape under the counter at £35. But it is a future which must include a reduction in paper work where possible, and flexible marketing."

He also stressed the importance of guaranteeing a proper return to the programme producers with rental so the industry can continue to flourish. And rental is already a

major force in the video industry, he added.

From Granada, Parish showed that two-thirds of the public rent their television sets, and that the trend is the same for VCRs as it cuts out fears about machine obsolescence, repairs and reliability. He also said that renters have better picture quality as they can call out engineers for the slightest fault.

The UK is the second largest market in Europe after West Germany, and he hinted that this was due to the widespread availability of VCRs at a low cost.

• More Nord Media news next week.

**News in brief...**

JVC IS holding the Tokyo Video Festival for the fourth consecutive year on May 1 with a closing date for entries on August 15. It is the largest international competition of its kind and is open to amateurs and professionals, and is designed to promote video as a creative medium.

**IRISH DISTRIBUTOR Solomon & Peres has gone into video cassette distribution and is handling CIC, Warner, Rank, Inter-Ocean, Thorn EMI, Derann, IPC, VCL, ITC, Hokushin and several other companies. The company has been distributing home entertainment equipment since 1924.**

**POLYGRAM VIDEO** has appointed Hilton Price as commercial manager. Price joined the PolyGram group in 1970. He was commercial director of Phonodisc and marketing research and planning executive of PolyGram Record Operations where he reported to Ramon Lopez.

**A FOUR** hour video cassette is launched by Fuji into European markets this month. The company has also unveiled two new metal-coated video tapes which the company's president John Dale claimed would increase playback efficiency comparable to that of audio cassettes. But this will be marketed initially in the US only.

**MOLINARE**, the facilities house, has increased its facilities which include three location shoot vehicles with rates starting at £550 a day and various new studio machines including BVU editing machines.

**Big names take to RM package**

RECORD MERCHANTISERS is moving its music rack jobbing service into video, offering a package that has already been taken up by Debenhams and Littlewoods.

It is offering stores a basic package of 75 top-selling titles from Thorn EMI, Warner Home Video, Precision Video, CIC, Magnetic Video, Brent Walker and IPC Video — all on a sale or return basis. The shops will also be supplied with the Thorn EMI dispenser unit and a catalogue with an additional 500 titles which consumers can order.

Point of sale material, including

counter and show cards and window banners, are being supplied, as well as a smaller, wall-mounted rack holding 16 tapes and stocks of blank cassettes. A promotional cassette is also being provided in conjunction with Record Merchandisers' advertisers Le Conte Gale featuring Tomorrow's World presenter Michael Rodd.

"There is no reason why video cassette sales should necessarily be confined to specialist outlets," said RM managing director Hasan Akhtar. "In exactly the same way as we have pioneered the growth of

record and pre-recorded tape sales in the high street, I see no reason why video cassettes cannot be successfully sold in any retail outlet where there is a reasonably high traffic flow and a suitable consumer profile.

"Pre-recorded video cassette sales increased by 100 per cent between June and December last year, and this year we expect the market to be worth £50 million at retail prices."

The company is also planning to introduce a cassette rental scheme to all its dealerships later this year.

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With CAROL CLEVELAND, CONNIE BOOTH, JOHN YOUNG  
Songs by MEL PINES. Executive Producer JOHN GOLDSTONE. Produced by MARK FORSTATER. Directed by TERRY JONES and TERRY GILLIAM  
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ALTHOUGH it was primarily a consumer show, Precision Video expects to open 100 new accounts following its exhibition at the recent Daily Mirror Home Video Show at the Cunard Hotel in London. The company said one customer spent £500 on Precision product. Pictured left to right are: Neil Richer, northern territory sales manager, Ray Silvey southern territory sales manager and MD Walter Woyna.

**Precision and Warner take rental plunge**

TWO MAJOR software companies, Precision Video and Warner Home Video, are going into video cassette rental later this year — leaving only Magnetic Video as a major with no rental plans.

Precision is expected to finalise its rental arrangements by the middle of April and there will be a royalty paid on each rental made. Warner Home Video has yet to finalise its plans but should be in the rental market by September.

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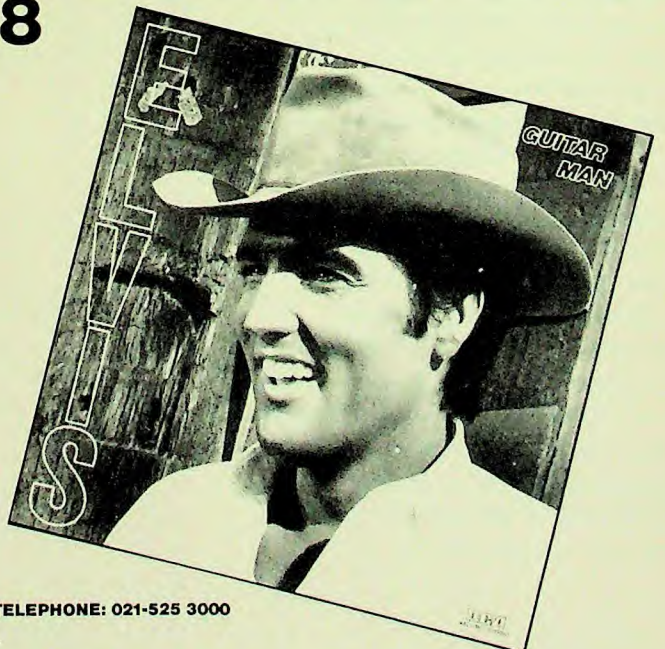
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# ORDER FORM CHART ● = PLATINUM (One million sales) ● = GOLD (500,000 sales) ● = SILVER (250,000 sales)

# TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 1	1	6	<b>THIS OLE HOUSE</b> Shakin' Stevens (Stuart Colman) Leads ●	Epic	EPC 9565 (C)
£ 2	2	7	<b>KIDS IN AMERICA</b> Kim Wilde (R. Wilde) Rickim/RAK	RAK	327 (E)
▲ 3	10	3	<b>CAPSTICK COMES HOME/SHEFF. GRINDER</b> Tony Capstick/Carlton Main Frickley Colliery Band (J Leonard) Tyke Music	Dingles	SID 27 (SP)
▲ 4	6	5	<b>LATELY</b> Stevie Wonder (Stevie Wonder) Jobete (UK)/Black Bull	Motown	TMG 1226 (E)
▲ 5	24	2	<b>MAKING YOUR MIND UP</b> Bucks Fizz (Hill) Paper/Steve & Nickelodeon (Intersong)	RCA	56 (R)
6	4	8	<b>FOUR FROM TOYAH</b> Toyah (Nick Tauber) Sweet 'N' Sour Songs/Safari ●	Safari	TOY 1 (SP)
7	3	7	<b>JEALOUS GUY</b> Roxy Music (Ferry/Davies) Northern Songs ●	E.G./Polydor	ROXY 2 (F)
£ 8	11	6	<b>EINSTEIN A GO-GO</b> Landscape (Landscape) Landscape/Sunbury	RCA	22 (R)
9	7	10	<b>DO THE HUCKLEBUCK</b> Coast To Coast (Hal Carter) Leads ●	Polydor	POSP 214 (F)
10	13	5	<b>INTUITION</b> Linx (Carter/Grant/Martin) RSM/Solid	Chrysalis	CHS 2500 (F)
£ 11	20	4	<b>IT'S A LOVE THING</b> Whispers (Whispers/Griffey/Sylvers III) Chappell	Solar	SO 16 (R)
▲ 12	23	3	<b>D-DAYS</b> Hazel O'Connor (Tony Visconti) Atblon Music	Atblon	ION 1009 (SP)
£ 13	14	4	<b>MIND OF A TOY</b> Visage (Visage/Ure) Island/Copyright Control	Polydor	POSP 236 (F)
14	9	5	<b>YOU BETTER YOU BET</b> The Who (Bill Szymczyk) Eel Pie	Polydor	WHO 4 (F)
15	8	10	<b>REWARD</b> Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers	Mercury	TEAR 2 (F)
16	12	7	<b>PLANET EARTH</b> Duran Duran (Colin Thurston) Tritac/Carlin/Peterman	EMI	5137 (E)
£ 17	19	4	<b>WHAT BECOMES OF THE BROKEN HEARTED</b> Dave Stewart/Colin Blunstone (D. Stewart) Jobete	Stiff	BROKEN 1 (C)
18	5	7	<b>KINGS OF THE WILD FRONTIER</b> Adam & The Ants (C. Hughes) EMI	CBS	8877 (C)
19	15	7	<b>STAR</b> Kiki Dee (P. Williams) Shogun/Eaton	Ariola	ARO 251 (A)
20	18	7	<b>JONES VS JONES/SUMMER MADNESS/FUNKY STUFF</b> Kool & The Gang (The Gang) Planetary Nom De-lite KOOL 11/1112/Gang 11 (F)	De-lite	KOOL 11/1112/Gang 11 (F)
£ 21	29	4	<b>ATTENTION TO ME</b> Nolans (Ben Findon) Black Sheep	Epic	EPC 9571 (C)
22	16	12	<b>VIENNA</b> Ultravox (Ultravox/Plank) Island/Copyright Control ●	Chrysalis	CHS 2481 (F)
23	26	6	<b>CAN YOU FEEL IT</b> Jacksons (Jacksons) Carlin	Epic	EPC 9554 (C)
24	17	5	<b>I MISSED AGAIN</b> Phil Collins (Phil Collins) Effectsound/Hit & Run	Virgin	VS 402 (C)
▲ 25	37	3	<b>NEW ORLEANS</b> Gillan (KR Production) Dominion Music	Virgin	VS 406 (C)
▲ 26	43	3	<b>NIGHT GAMES</b> Graham Bonnett (Francis Rossi/John Eden) Quarry Music/Eaton Music	Vertigo	VER 1 (F)
£ 27	75	2	<b>MY MUM IS ONE IN A MILLION</b> The Children Of Tansley School (Tattersall) EMI	EMI	5151 (E)
28	22	6	<b>SOMETHING 'BOUT YOU BABY I LIKE</b> Status Quo (Status Quo/J. Eden) Screen Gems EMI	Vertigo	QUO 5 (F)
£ 29	54	2	<b>JUST A FEELING</b> Bad Manners (Roger Lomas) Magnet	Magnet	MAG 187 (A)
30	21	9	<b>SOUTHERN FREEEZ</b> Freeez (John Rocca) Carlin/Peterman ●	Beggars Banquet	BEG 51
£ 31	57	2	<b>GOOD THING GOING</b> Sugar Minott (Forbes) Jobete	RCA	58 (R)
▲ 32	42	2	<b>UP THE HILL BACKWARDS</b> David Bowie (Bowie/Visconti) Bawley Bros./Fleur	RCA	BOW 9 (R)
£ 33	35	2	<b>SLOW MOTION</b> Ultravox (Ultravox/C. Plank) Island	Island	WIP 6691 (E)
34	25	9	<b>SHADDUP YOU FACE</b> Joe Dolce (J. Dolce/McKenzie) April ●	Epic	EPC 9518 (C)
£ 35	34	3	<b>JITTERBUGGIN'</b> Heatwave (James Guthrie/Johnnie Wilder Junior) Rodsongs	GTO	GT 290 (C)
£ 36	36	5	<b>JOHN I'M ONLY DANCING/BIG GREEN CAR</b> Polecats (Edmunds) Chrysalis/Mainman/Cop. Con./Burlington	Mercury	POLE 1 (F)
37	27	9	<b>ONCE IN A LIFETIME</b> Talking Heads (Brian Eno) Warner Brothers	Sire	SIR 4048 (W)
38	31	6	<b>CAN YOU HANDLE IT</b> Sharon Redd (Lester/Brown) Peterman/Carlin	Epic	EPC 9572 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
39	28	9	<b>HOT LOVE</b> Kelly Marie (Yellowstone/Voice) Red Bus/Grade One	Calibre	PLUS 5 (A)
£ 40	40	3	<b>I SAW HER STANDING THERE</b> Elton John/John Lennon (Gus Dudgeon) Northern Songs	DJM	DJS 10965 (C)
£ 41	52	2	<b>VITAL SIGNS/IN THE MOOD</b> Rush (Rush/Brown) Heath Levy	Mercury	VITAL 7 (F)
£ 42	60	2	<b>MAKE THAT MOVE</b> Shalamar (L. Sylvers) Chappell	Solar	SO 17 (R)
43	32	4	<b>TWILIGHT ZONE/WRATHCHILD</b> Iron Maiden (Iron Maiden/M. Birch) Zomba	EMI	5145 (E)
£ 44	66	2	<b>DON'T PANIC</b> Liquid Gold (Adrian Baker) Cellar Music/ATV	Polo	POLO 8 (C/CR)
£ 45	63	2	<b>I'M SO HAPPY/TIME (REMIX)</b> Light Of The World (Johnson) Dizzy Heights	Mercury/Ensign	MER 64 (F)
46	39	4	<b>CEREMONY</b> New Order (M. Hannett) Fractured	Factory	FAC 33 (P/RT)
£ 47	65	2	<b>JUST FADE AWAY</b> Stiff Little Fingers (Doug Bennett) Rigid Digits	Chrysalis	CHS 2510 (F)
48	33	7	<b>ST. VALENTINE'S DAY MASSACRE EP</b> Motorhead/Girlschool (Vic Maile) Multimood Music	Bronze	BRO 116 (F)
£ 49	68	2	<b>ONE MORE CHANCE</b> Diana Ross (Messer) Screen Gems EMI	Motown	TMG 1227 (E)
50	NEW		<b>FLOWERS OF ROMANCE</b> Public Image Ltd (PIL) Virgin/Warner Brothers	Virgin	VS 397 (C)
51	30	9	<b>(SOMEBODY) HELP ME OUT</b> Beggars & Co. (McKreith/Baptiste/Wallington) Dizzy Heights	Ensign	ENY 201 (R)
52	49	6	<b>GUILTY</b> Classix Nouveaux (S. Solo/N. Sweeney) Liberty	United Artists	BP 388 (E)
53	NEW		<b>MUSCLE BOUND/GLOW</b> Spandau Ballet (R. Burgess) Copyright Control	Chrysalis	CHS 2509 (F)
54	NEW		<b>WATCHING THE WHEELS</b> John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	Geffen	K 79207 (W)
55	NEW		<b>SKATEAWAY</b> Dire Straits (Lovine/Knopfler) Rondor/Strait Jacket Songs	Vertigo	MOVIE 2 (F)
56	51	5	<b>FAN DABI DOZI</b> Krankies (P. Kerr) Oasis	Monarch	MON 21 (A)
57	45	5	<b>(WE DON'T NEED THIS) FASCIST GROOVE THANG</b> Heaven 17 (BEF) DinSong Music/Sound Diagrams	Virgin	VS 400 (C)
£ 58	70	2	<b>ALMOST SATURDAY NIGHT</b> Dave Edmunds (Edmunds) Prestige	Swan Song	SSK 19424 (W)
59	NEW		<b>PRIMARY</b> Cure Fiction (M. Hedges/R. Smith) APV	FICS	12 (F)
60	NEW		<b>ONLY CRYING</b> Keith Marshall (Marshall/Blaylock) Your Music	Arrival	PIK 2 (P)
61	53	4	<b>NEW TOY</b> Lene Lovich (A. Blgneme) Street Music	Stiff	BUY 97 (C)
62	47	7	<b>ANTMUSIC</b> Adam & The Ants (Chris Hughes) EMI ●	CBS	9352 (C)
63	38	9	<b>I SURRENDER</b> Rainbow (Roger Glover) Island ●	Polydor	POSP 221 (F)
64	62	2	<b>W.O.R.K. NAH NO NO MY DADDY DON'T</b> Bow Wow Wow (Alan Terney) Zomba	EMI	5153 (E)
65	NEW		<b>BABES IN THE WOOD</b> Matchbox (P. Collins) Magnet	Magnet	MAG 193 (A)
66	56	3	<b>YELLOW PEARL</b> Phillip Lynott (Phil Lynott/Kit Woolven) Chappell/PVK	Vertigo	Solo 3 (F)
£ 67	73	2	<b>DEAD POPSTARS</b> Altered Images (Severin) Copyright Control	Epic	EPCA 1023 (C)
68	48	11	<b>WOMAN</b> John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	Geffen	K 79195 (W)
69	NEW		<b>WHEELS AIN'T COMING DOWN</b> Slade (Slade) Wild John	Cheapskate	CHEAP 21 (R)
70	46	10	<b>OLDEST SWINGER IN TOWN</b> Fred Wedlock (-) Rocket	Rocket	XPRES 46 (F)
71	41	11	<b>RETURN OF THE LOS PALMAS 7</b> Madness (Clenger/Winstanley) Warner Brothers ●	Stiff	BUY 108 (C)
72	50	4	<b>GET TOUGH</b> Kleear (D. King/Kleear) Brampton	Atlantic	K 11560 (W)
73	NEW		<b>CAN'T GET ENOUGH OF YOU</b> Eddy Grant (Grant) Marco/Intersong	Ica/Ensign	ENY 207 (F)
74	NEW		<b>IS VIC THERE</b> Department S (O. Watts/D. Griffin) Modern/ATV	Damon	D 1003 (R)
75	NEW		<b>DREAMING OF ME</b> Depeche Mode (D. Miller) Sonet	Mute	MUTE 13 (RT)

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

**A-Z (TOP WRITERS)**

Antmusic (Adam Ant)	62
Attention To Me (Findon)	21
Myra (Myra)	23
Can You Feel It (M & J Jackson)	23
Babe's In The Wood (S. Bloomfield)	65
Can't Get Enough Of You (Grant)	73
Almost Saturday Night (Fogarty)	58
Capstick Comes Home/Sheffield Grinder (Capstick/Dvorak)	3
Can You Handle It (Brown/Lester)	38
Ceremony (Joy Division)	46
D Days (O'Connor)	12
Dead Pop Stars (Altered Image)	67
Don't Panic (Adrian Baker)	44
Do The Hucklebuck (Alfred Gibson)	9
Dreaming Of Me (V. Clarke)	75
Einstein A Go-Go (Walters/Burgess/Landscape)	8
Fan Dabi Dozi (Kerr)	56
Flowers Of Romance (Levenell/Lydon)	50
Four From Toyah (Toyah/Hale/Bogen)	6
Get Tough (Durham/Cunningham)	72
Good Thing Going (Temperton/Corporation)	31
Guilty (Solo)	52
Hot Love (Yellowstone/Voice)	39
I'm So Happy/Time (McKreith/Wallington/Baptiste)	45
I Missed Again (Collins)	24
Intuition (Grant/Martin)	10
I Saw Her Standing There (Lennon/McCartney)	40
Is Vic There (Toulouse/Herbage)	74
Surrender (Russ Ballard)	63
It's A Love Thing (Shelby/Meyers)	11
Jealous Guy (Lennon)	7
John I'm Only Dancing (Bowie/Anon/Polecats)	36
Jones Vs Jones (G. Brown/Mickens/Taylor/Kool & The Gang)	20
Just A Feeling (Bad Manners)	29
Just Fade Away (Fingers/Ogilvy)	47
Jitterbuggin' (Temperton)	35
Kids In America (R. Wilde/M. Wilde)	2
Kings Of The Wild Frontier (Adam Ant/Pirroni)	18
Lately (Wonder)	4
Making Your Mind Up (Hill/Danter)	5
Make That Move (Spencer/Shelby/Smith)	42
Mind Of A Toy (Remix) (Various)	13
Muscle Bound/Glow (Kemp)	53
My Mum Is One In A Million (G. Lorenz)	27
New Orleans (Guido/Royster)	25
New Toy (T. Dolby)	61
Night Games (Hamilton)	26
Oldest Swinger In Town (Pickford)	70
Once In A Lifetime (Eno/Byrne)	37
One More Chance (Messer/Goffin)	49
Only Crying (Marshall)	60
Planet Earth (Duran Duran)	16
Primary (Smith/Tolhurst/Gallup)	58
Return Of The Los Palmas 7 (Benson/Woodgate/Bedford)	71
Reward (Gill/Copel)	15
Shaddup You Face (Dolce)	34
Skateaway (Knopfler)	55
Slow Motion (Ultravox)	33
Something 'Bout You Baby (Supa)	28
Southern Freeez (Spennett/Mass/Rocca)	30
(Somebody) Help Me Out (McKreith/Baptiste/Wallington)	57
Star (D. Charter)	19
St. Valentine's Day Massacre (H. Robinson)	48
This Old House (Hamblien)	1
Twilight Zone/Wrathchild (Harris/Murray)	43
Up The Hill Backwards (Bowie)	32
Vienna (Currie/Cross/Cann/Ure)	22
Vital Signs/A Passage To Bangkok (Lee/Lifson/Pearl)	41
Watching The Wheels (Lennon)	54
(We Don't Need This) Fascist Groove Thang (BEF/Gregory)	57
What Becomes Of The Broken Hearted (Rieser/Dean/Watershop)	17
Wheels Ain't Coming Down (Lee/Holder)	69
Woman (Lennon)	68
W.O.R.K. (Nah No No My Daddy Don't) (McLaren/Barbarossa/Ashman/Gorman)	64
You Better You Bet (Townshend)	14

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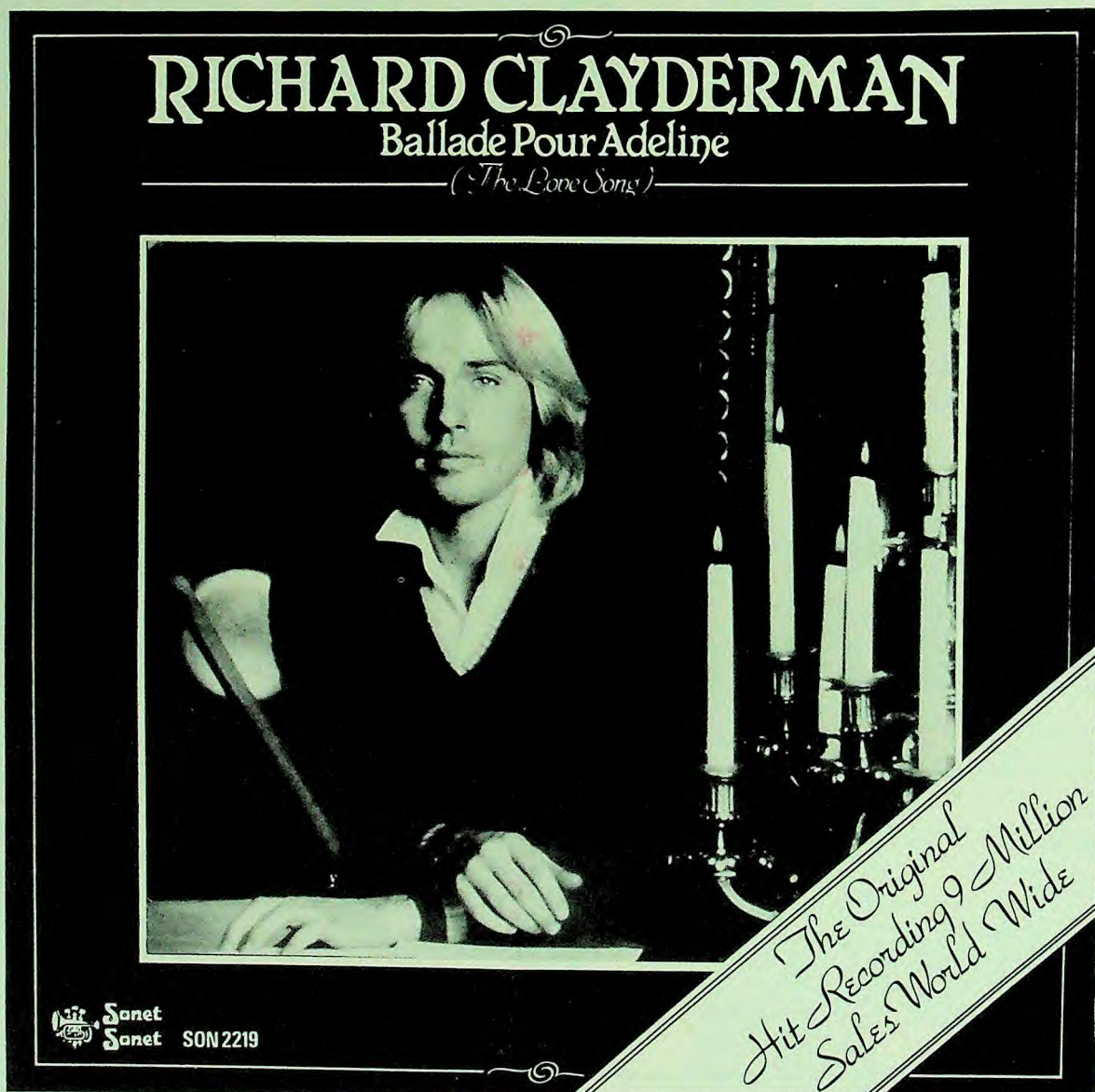


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Week-ending April 4, 1981

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 \* = PLATINUM LP (300,000 units)  
 • = GOLD LP (100,000 units)  
 • = SILVER LP (60,000 units)  
 • = BE-ENTRY

1	KINGS OF THE WILD FRONTIER	•	CBS 84549
2	FACE DANCES		Polydor WHDD 5037
3	SKY 3	•	Arista ASKY 3
4	JAZZ SINGER	•	Capitol East 12120
5	FACE VALUE	•	Virgin V 2195
6	NEVER TOO LATE		Vertigo 6302 104
7	HOTTER THAN JULY	•	Motown STMA 8035
8	VIENNA	•	Chrysalis CHR 1296
9	DOUBLE FANTASY	•	Geffen K99131
10	MANILOW MAGIC	•	Arista ARTV 2
11	VERY BEST OF...	•	ABM AMLH 68520
12	MAKIN' MOVIES	•	Vertigo 6359 034
13	VISAGE	•	Polydor 2490 157
14	GUILTY	•	CBS 86122
15	JOURNEY TO GLORY		
26	TO LOVE AGAIN		Motown STML 12152
27	DANCE GRAZE	•	2-Tone CHRTT 5004
28	THE VERY BEST OF DAVID BOWIE	•	K-tel NE 1111
29	ARC OF A DIVER	•	Island ILPS 9576
30	TOYAH TOYAH TOYAH		Safari LIVE 2
31	SOUTHERN FREEZEZ		Beggars Banquet BEGA 22
32	THE RIVER	•	CBS 88510
33	DIRK WEARS WHITE SOX		Do It Ride 3
34	ROLL ON		Polystar REDTV 1
35	SKY 2	•	Arista ADSKY 2
36	REMAIN IN LIGHT		Sire SRK 6095
37	THIS OLE HOUSE		Epic EPC 84985
38	ABSOLUTELY	•	Siff SEEZ 29
39	MOVING PICTURES	•	Mercury 6337 160
40	DR. HOOK'S GREATEST HITS	•	
51	WAR OF THE WORLDS	•	CBS 96000/WOW 100
52	12 GOLD BARS	•	Vertigo QUO TV1
53	LOVE SONGS		MCA MCF 3092
54	REMIXTURE		Champagne CHAMP 1
55	SCARY MONSTERS & SUPER CREEPS	•	RCA BOWL P 2
56	LIVE		RCA SMD LP 5
57	SPIRIT OF ST. LOUIS		Epic EPC 84809
58	BOSTON		Epic EPC 32038
59	IMAGINE		Parlophone PAS 10004
60	DIRE STRAITS	•	Vertigo 9102 021
61	NOT THE 9 O'CLOCK NEWS	•	BBC HEB 400
62	RUMOURS	•	Warner Brothers K 56344
63	CANDLES		GTO GTLP 047
64	BULLY FOR YOU		Asylum K 52275



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The Vividis Society gratefully acknowledges the financial assistance of Martin and Rosin Limited in the production of this recording.

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CLASSICSCENE

Edited by  
NICOLAS SOAMES

# SOLTI DOMINATES THE APRIL DIGITALS

MAHLER'S SYMPHONY No 2 and Strauss' Thus Sprach Zarathustra are among April's collection of new digital records which cover a wide range of music including masses and concertos.

The presence of Sir Georg Solti is very much in evidence at the moment, having just given a much-praised performance of Mozart's C minor Mass and with two more concertos, (April 6 Leeds, April 7, Bristol) to come before his autumn UK dates.

To coincide, Decca has released two major symphonic discs, the first being Solti's second version of Mahler's Resurrection Symphony with the Chicago Symphony Orchestra and chorus, (D229D2/K) which comes in a striking box set with metallic gold finish.

Interestingly, Solti has chosen young soloists, Isobel Buchanan and Mira Zakai, to sing in this, the fifth release in the Mahler cycle (symphonies Nos 5, 6, 7, 8 are already released).

The other release is Brahms' Symphony No 1, recorded with the CSO, originally released in a 4-LP box set and now available on SXL 6924/KSX 6924.

The second digital symphony on Decca is Sibelius' Symphony No 4 coupled with Finlandia and Luonnotar played by the Philharmonia Orchestra under Ashkenazy (SXD/LKSDX 7517). The second of the Sibelius symphony cycle undertaken by Ashkenazy, this is an interesting disc not least because it features Elisabeth Soderstrom as the soloist in the taxing soprano part of the tone poem Luonnotar. Incidentally, Ashkenazy is also giving

concerts this month, April 25, Royal Festival Hall, April 28 Queen Elizabeth Hall, and April 30, Birmingham.

Ashkenazy also appears on the ninth disc in the Beethoven Piano Sonatas series, playing No 11, 12 (SXL/KSXC 6929).

CBS' four digital releases in April are headed by Strauss' Thus Sprach Zarathustra receiving its first digital treatment in a performance by the New York Philharmonic and Zubin Mehta (35888/41 888 £4.26). The other three are varied: Haydn's Theresienmesse (35839/41) is performed by the JSO conducted by Leonard Bernstein with Lucia Popp and Robert Tear among the soloists, and is the only available recording of what was once Haydn's most popular mass; Rossini/Respighi's La Boutique Fantasque played by the Toronto Symphony under Andrew Davis (35842/41); and the Cello Concerto No 1 by Saint-Saens and the D minor Cello Concerto by Lalo with Yo-Yo Ma and the Orchestre National de France conducted by Lorin Maazel (35848/41). All CBS digital cassettes are chromium dioxide.

The final April digital from the majors comes from Deutsche Grammophon. It is a collection of Overtures by Offenbach (2532/3302 006) with all the most popular ones included from Orpheus in the Underworld and La Belle Helene to the Barcarolle from the Tales of Hoffman, played by the Berlin Philharmonic Orchestra conducted by Karajan. The disc is being advertised in *Now!* magazine as well as the music press. Karajan visits England for two concerts next month.

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## Good response to Parsifal import

DEUTSCHE GRAMMOPHON has imported a few copies of Karajan's new SLP set of Wagner's Parsifal over the past two weeks, and it has already been greeted with a very positive groundswell of opinion.

Recorded in December 1979 and January 1980, it features the singers who then went on to perform the roles of Parsifal and Kundry in the 1980 Salzburg Easter Festival in 1980, Peter Hofmann, and Dunja Vejzovic. Both are to reappear in this year's easter performance.

But the opera recording is also important in that it was the first digital multi-track opera recording to be made, using 3M's 32 track digital mastering piece. The digital tapes were edited digitally with 3M's new electronic editing system.

The recording (5LPS/5MC 2741/3382 002) is of major importance to Herbert von Karajan who said during his preparations for the 1980 Salzburg Parsifal that he had



HERBERT VON KARAJAN and Dunja Vejzovic

"spent a good part of his life studying this opera." For him it represents more a statement of a spiritual journey in which sexuality was more of an irrelevance than a direct conflict between the sexual aspects as represented by Kundry and the spiritual as contained within the character of Parsifal.

Karajan worked for a whole year with the Yugoslavian soprano Vejzovic to prepare for the recording, an example of the care taken over the whole project.

## HMV issues singers' compilation albums

THREE GREAT but very different singers feature on new records by HMV in April.

Portrait of Domingo is a selection of Arias from Italian and French opera — including Verdi's Giovanna D'Arco, Un Ballo, Don Carlo and Celeste Aida from Aida, as well as arias from Puccini, Boito and Gounod (ASD/TC 4031 £3.29).

Interestingly, it contains two arias from Domingo's recording of Tosca which will be issued by HMV in the autumn to preview the artist's appearances at Covent Garden in the opera itself.

Dame Janet Baker has also made a record of popular appeal, though of somewhat different taste. Called Songs for Sunday (ASD/TC 3981 £3.29) it is a compilation of songs which, Dame Janet explains, she would sing at her home in her youth on Sundays after church. These include Bless This House, How Lovely are Thy Dwellings, The Lord is my Shepherd, Abide with Me and others.

Dame Janet is accompanied by Philip Ledger at the organ of King's College Chapel.

The third release is a compilation of operatic arias sung by Maria Callas with the Paris Conservatoire Orchestra conducted by Nicola Rescigno (ASD/TC 3984). The record, Rossini and Donizetti Arias, was made in Paris and first released in 1965.

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## New releases

THREE AUTHENTIC performance discs come from Decca in April.

John Coprario's Funeral Teares provides the title to a record devoted to his vocal and instrumental music performed by the Consort of Musicke, directed by Anthony Rooley (DSLO 576).

The Consort also features in Duetti da Camera, a group of 17th century duets sung by Emma Kirkby and Judith Nelson by composers including Frescobaldi, Monteverdi and others (DSLO 588).

APRIL also sees the third release of a four-box set containing all Beethoven's piano sonatas played on authentic instruments by Malcolm Binns. Volume 3 (D184D, 3LPs) contains Beethoven's Waldstein and Appassionata.

SEVEN NEW additions are being made in April to the highly successful Archiv/Privilege mid-price label launched just over a year ago.

The most significant is the long-awaited single album compilation of the most interesting works from the highly-acclaimed Archiv 3LP box set Music of the Gothic Era (2547/3347 051) with the Early Music Consort of London directed by the charismatic David Munrow.

Ralph Kirkpatrick's performance of The Goldberg Variations by Bach reappears (2547/3347 050) and there is a group of Baroque cello concertos by Tartini, Boccherini and Vivaldi played by various cellists including Fournier (2547/3347 046). There is also a Rameau collection with excerpts from Les Indes Galantes and other works (2547/3347 047), and Spanish Harp Music of the 16th and 17th centuries played by Nicanor Zabaleta the Basque harpist (2547/3347 049).

FOUR CROSSOVER albums come out on CBS this month including two compilations of music from films.

The first is a collection of the music from Kubrick's 2001, Strauss' Thus Sprach Zarathustra, Ligeti's Atmospheres, and Lux Aeterna, Strauss' The Blue Danube as well as extracts of works by Khachaturian and Blomdahl are included on 61772/40 £2.06).

And the three major works used in The Female Prisoner — Webern's Five Pieces for Orchestra Op 10, the third movement from Mahler's Symphony No 4 and Berio's Electronics and voice piece Visage — are brought together on 61834/40.

The two other records are Grand Canyon Suite by Grofé with A Day in the Grand Canyon narrated by Johnny Cash (61835/40) and Kostelanetz plays the music of Charlie Chaplin and Duke Ellington (61773/40) with Ellington numbers orchestrated and selections from music from such films as Lighthouse, The Kid, and The Gentleman Tramp.

NEVILLE MARRINER conducts the London Symphony Orchestra in a collection of popular Prokofiev works — Symphony No 1 Lieutenant Kije and the Love for 3 Oranges on Philips (9500/7300 903), and for Decca he conducts Mendelssohn's Symphony Nos 3, 4, The Scottish, The Italian, with the Academy of St Martin-in-the-Fields (ZRG/L 926).

A 7-LP set of Dvorak's Nine Symphonies played by the London Symphony Orchestra conducted by the Polish conductor Witold Rowicki is being released by Philips at a very competitive price.

The set, which comprises discs originally issued separately in the early Seventies and subsequently deleted, were highly rated by critics. It is now offered at a dealer price of £12.69 as compared to Kerteszi set of the same music which has a dealer price of almost £16.



## CLASSICSCENE

# Philips launches mid-price successor to Festivo label

A NEW mid-price label, Sequenza, is being launched by Philips in April to gradually take over from the company's main mid-price label Festivo.

Sequenza, which has a strong logo design, has been running for a year in Germany where it has proved a great success unlike Festivo whose sleeve designs met with criticism.

Philips will not immediately halt all Festivo releases and delete the Festivo catalogue. There will be new Festivo releases over the next nine months, and only gradually will the catalogue be transferred over to Sequenza which will be a slightly cheaper label: £1.80/£2.06 against £1.98/2.07.

Sequenza is being launched with a wide brief to include major classical repertoire performed by major recording names still active such as Davis,

Marriner, Haitink, Szeryng and Leppard. But at the same time, the label will also accommodate recordings of historical interest such as performances by Clara Haskill, Claudio Arrau, George Szell, Pierre Monteux and others.

In addition, Philips is going to pursue an imaginative repertoire idea illustrated by one of the first 15 releases, Schubert's Trout Quintet played by the Beaux Arts Trio and Samuel Rhodes, viola and George Hortnagel, double bass, coupled by the song Die Forrelle performed by Hermann Prey and Leonard Hokanson.

This disc (6527/7311 075) is one of the strongest of the Sequenza releases, as it is still available at top price (though it is being deleted from the main catalogue) and is one of the most praised versions.

The other 14 issues illustrate the label's wide range. Claudio

Arrau and the Concertgebouw under Haitink play Beethoven's Piano Concerto No 5 (6527/7311 055), Leppard conducts the ECO in Handel's Music for the Royal Fireworks and Water Music Suite No 1 (6527/7311 047), and Marriner conducts the Academy of St Martin-in-the-Fields in Beethoven's Symphonies Nos 1 & 2, (6527/7311 074) which is also a direct transfer from full price.

Other releases include Mendelssohn's Octet, played by I Musici, a group which features on a number of Sequenza releases; Rodrigo's Concerto de Aranjuez and Fantasia para un gentilembre played by Alexandre Lagoya, with the National Opera Orchestra of Monte Carlo under Almedia; Chopin's 26 Preludes played by Arrau, Beethoven's Piano Concerto No 3 played by Clara Haskil under Markevitch.

## CLASSICAL TOP 10

- 1 PARSIFAL, Wagner, Karajan, DG.
- 2 SYMPHONY NO 10, Mahler, BSO, Rattle, HMV.
- 3 HIPPOLYTE ET ARICIE, Rameau, La Petite Bande, HM.
- 4 PAVAROTTI'S GREATEST HITS, Decca.
- 5 IDOMENEO, Mozart, Harnoncourt, Telefunken.
- 6 SYMPHONIES VOLUME 5, Mozart, Academy of Ancient Music directed by Christopher Hogwood, Florilegium.
- 7 SONGS OF THE AUVERGNE, Canteloube, Victoria de Los Angeles, HMV.
- 8 BE MY LOVE, Placido Domingo, DG.
- 9 ST CECILIA MASS, Haydn, Academy of Ancient Music, Hogwood, Florilegium.
- 10 ALCESTE, Handel, Academy of Ancient Music, Hogwood, Florilegium.

Courtesy of HMV Shop, Oxford St.

## ALTERNATIVE TOP 10

- 1 HUGO WOLF SOCIETY EDITION, EMI.
- 2 THE YOUNG GIUSEPPE DI STEFANO, EMI.
- 3 LE GRAND MACABRE, Ligeti, Elgar Howarth, Wergo.
- 4 EIGHT SYMPHONIES, K A Hartmann, Various Artists, Wergo.
- 5 SONGS AND ARIAS, Marian Anderson, Pearl.
- 6 VIOLIN CONCERTOS NOS 1 & 2, Bartok, Nell Gotkowsky and Charles Gerhardt, RCA France.
- 7 LA MER, Debussy, Cantelli, World Records.
- 8 A FRANK BRIDGE SPICILEGIUM, Pearl.
- 9 PARSIFAL, Wagner, Karajan, DG.
- 10 PIANO CONCERTOS 8, 22, Mozart, Murray Perahia, CBS.

Courtesy Direction, Dean St.

## In the studios..

ASHKENAZY AND Solti record Bartok's Piano Concerto No 1 with the LPO... Handel's La Ressurrezione receives its first authentic recording from the Academy of Ancient Music, directed by Hogwood... The Chung family record Tchaikovsky's Piano Trio... Dutoit conducts the Suisse Romande in Stravinsky's Symphony in C and Symphony in Three Movements... Peter Hurford records more organ works by Bach and Buxtehude in Toronto... Ashkenazy records Rachmaninov and Chopin solos... all for Decca.

Meanwhile, for Philips... the LSO, Colin Davis, Jessye Norman and Jon Vickers have just recorded Mahler's Das Lied von der Erde digitally... Marriner and the Academy of St Martin-in-the-Fields are working on Haydn's Symphonies Nos 84, 87, 86, 69 and Handel's Concert Grossi Op 3... the ASMF also records Handel's Concerto Grossi Op 6 with Iona Brown.



THIRTY LEADING classical dealers from the UK were recently taken on a promotional trip to Holland by PolyGram Classics. The purpose of the visit, which included a meeting with the conductor Bernard Haitink and a tour of Phonogram International and its main factory, was to boost interest in Philips' classical catalogue.

The trip was also of direct promotional value as Haitink has two new orchestral releases this month: Mendelssohn's Symphony No 5, the Reformation, coupled with The Hebrides Overture (9500 713/7300 804) on which he directs the LPO, and Tchaikovsky's Symphony No 1 (9500 777/7300 851) played by the Concertgebouw Orchestra, following the release of Symphonies Nos 2, 4, 5 and 6. Haitink tours the UK in the first two weeks of May.

● Pictured above chatting to Bernard Haitink (left) are Chris Cope of Rushworths, Chester (centre), and Peter Russell, general manager PolyGram Classics UK.

## DG collaborates on quartet's biography

DEUTSCHE GRAMMOPHON is involving itself in a joint campaign with Robson Books to produce the first major biography of the Amadeus Quartet, a third of a century after the group's formation.

The book, written by Daniel Snowman with the full co-operation of the four musicians, Norbert Brainin, Siegmund Nissel, Peter Schidlöf and Martin Lovett, is being released on April 9.

And also this month, Deutsche Grammophon is releasing a mid-price sampler of selections from the finest Amadeus recordings made over the years, An Evening With The Amadeus Quartet. They vary from music by Mozart and Haydn to the Allegro Molto from Beethoven's Rasumovsky No 3, and the Thema-Andantino from Schubert's Trout Quintet to the Andante from Schubert's Death and the Maiden to the finale of Dvorak's American Quartet.

The sampler contains an hour of music and comes on the Accolade label (2542 159). It is to be supported with ads in the Observer and the New Standard, and will be jointly promoted with the book at a press conference on April 9 at the Wigmore Hall, and a personal appearance at Harrods on April 10.

The DG Amadeus Quartet poster features the same photo as the book jacket and supplies are available from Lisa Kerr-Bonner on 01-499 8686.

The Amadeus Quartet is playing in the Mozart Festival at the Royal Opera House in July.

## Popular music on budget collections

FOUR MID-PRICE collections of popular music are being released by DG in April with music for the piano, guitar, and orchestra taken from back-catalogue.

Invitation to the Dance (2535/3335) features Weber's dance music and popular dance music by other composers, Waltzes from Gounod's Faust, and Strauss' Rosenkavalier, and from four Tchaikovsky ballets.

Springtime in Aranjuez combines concertos by Rodrigo and Bacarisse, with baroque works by Guiliiano, Vivaldi, and Carulli played by Yepes and Behrend (2535/3335 640). Fur Elise is a compilation of Beethoven's famous work with other short works by Mozart, Schubert, Brahms and Schumann (Papillons, 2535/335 608), and Souvenirs

is a Chopin selection (2535/3335 650).

A full-colour special leaflet is now available covering all 14 special releases — for information ring Lisa Kerr-Bonner on 499 8686.

## Boult birthday disc on HMV

SIR ADRIAN Boult celebrates his 92nd birthday this month, and HMV is marking the event with the re-issue of the set of Vaughan Williams' A Sea Symphony originally released in 1968. The performance, with Sheila Armstrong, John Carol Case, and the LPO under Boult (ESD/TC 7104 £2.10) was originally issued on three sides, but it has not been re-cut complete on one LP.

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# TOP 75 SINGLES

Rank	Artist	Title	Label	Chart	Notes
1	THIS OLE HOUSE	Shakin' Stevens	Epic EPC 9555		
2	KIDS IN AMERICA	Kim Wilde	RAK 327		
3	CAPSTICK COMES HOME/SHEFFIELD GRINDER	Tony Capstick/The Carlton Main Frickley Colliery Band	Dingles SID 27		
4	LATELY	Stevie Wonder	Motown TMG 1226		
5	MAKING YOUR MIND UP	Bucks Fizz	RCA 56		
6	FOUR FROM TOYAH	Toyah	Safari TOY 1		
7	JEALOUS GUY	Roxy Music	E.G./Polydor ROXY 2		
8	EINSTEIN A GO-GO	Landscape	RCA 22		
9	DO THE HUCKLEBUCK	Coast To Coast	Polydor POSP 214		
10	INTUITION	Linx	Chrysalis CHS 2500		
11	IT'S A LOVE THING	Whispers	Solar SO 16		
12	D-DAYS	Hazel O'Connor	Albion ION 1009		
13	MIND OF A TOY	Visage	Polydor POSP 236		
14	YOU BETTER YOU BET	The Who	Polydor WHO 4		
15	REWARD	Teardrop Experience	Mercury TEAR 2		
26	NIGHT GAMES	Graham Bonnett	Vertigo VER 1		
27	MY MUM IS ONE IN A MILLION	The Children Of Tansley School	EMI 5151		
28	SOMETHING 'BOUT YOU BABY I LIKE	Status Quo	Vertigo QUO 5		
29	JUST A FEELING	Bad Manners	Magnet MAG 187		
30	SOUTHERN FREEZEZ	Freeez	Beggars Banquet BEG 51		
31	GOOD THING GOING	Sugar Minott	RCA 58		
32	UP THE HILL BACKWARDS	David Bowie	RCA BOW 9		
33	SLOW MOTION	Ultravox	Island WIP 6691		
34	SHADDOU YOU FACE	Joe Dolce	Epic EPC 9516		
35	JITTERBUGGIN'	Heatwave	GTO GT 290		
36	JOHN I'M ONLY DANCING/BIG GREEN CAR	Polecats	Mercury POLE 1		
37	ONCE IN A LIFETIME	Talking Heads	Sire SIR 4048		
38	CAN YOU HANDLE IT	Sharon Redd	Epic EPC 9572		
39	HOT LOVE	Kelly Marie	Calibre PLUS 5		
40	I SAW HER STANDING THERE	EWING	Mercury TEAR 2		
51	(SOMEBODY) HELP ME OUT	Beggar & Co.	Ensign ENVY 201		
52	GUILTY	Classix Nouveaux	United Artists BP 388		
53	MUSCLE BOUND/GLOW	Spandau Ballet	Chrysalis CHS 2509		
54	WATCHING THE WHEELS	John Lennon	Geffen K 79207		
55	SKATEAWAY	Dire Straits	Vertigo MOVIE 2		
56	FAN DABI DOZI	Krankies	Monarch MON 21		
57	(WE DON'T NEED THIS) FASCIST GROOVE THANG	Heaven 17	Virgin VS400		
58	ALMOST SATURDAY NIGHT	Dave Edmunds	Swansong SSK 19424		
59	PRIMARY	Cure	Fiction FIGS 12		
60	ONLY CRYING	Keith Marshall	Arrival PIK 2		
61	NEW TOY	Lene Lovich	Stiff BUY 97		
62	ANTMUSIC	Adam & The Ants	CBS 9352		
63	I SURRENDER	Rainbow	Polydor POSP 221		
64	W.O.R.K. NAH NO NO MY DADDY DON'T	Bow Wow Wow	EMI 5153		
65	BABES IN THE WOOD	THE WOOD	EMI 5154		

Week-ending April 4, 1981

● PLATINUM (One million sales)

● GOLD (500,000 sales)

● SILVER (250,000 sales)







## PUBLISHING

Edited  
by  
NIGEL HUNTERNew PRS,  
MCPS cards  
introduced

THE PERFORMING Right Society and the Mechanical Copyright Protection Society have introduced the new joint notification cards, following the production of a revised card last November and its successful use.

Supplies of the new cards have been circulated to publisher members, with white cards for works of British origin and blue for works of foreign origin. All old PRS or MCPS notification cards or forms should now be destroyed, and in future only the new format will be used.

The PRS and MCPS stress that the cards should be typed for the sake of clarity and in recognition of the fact that the last copy of the set is the card which will be filed in the MCPS index. All information consequently must be completely legible in order that the entries can be readily deciphered and withstand normal handling.

Neptune: building a stable  
on the return to melody

JOHN ASPEY wishes to build a stable of writers, songs and "manufactured" sounds for the eight-months-old Neptune Music and his MD Linda Turner's Neptune Records. Neither publishing or record company have sub-publishing or licensing deals abroad as yet.

"It always takes two or more people to write a great song," declared Aspey. "Writers get magic from each other."

Besides writers to spark off each other, he wants to locate "great" songs, and has some already contracted which date from the Sixties.

"I have always found there is a 10-year cycle in music. The music of the Sixties had great melodies, and great songs are coming back into the charts."

Aspey says he is not averse to



LINDA TURNER and John Aspey of Neptune Records and Music.

"manufacturing" session groups for a particular market, and "admires tremendously music men like Don Kirshner and Mickie Most, who know how to build great songs and records".

He has signed two such bands, Carrots and Vegetables, to Ariola Munich, plus David Pask, who has assembled a band called The Thrillers for whom Aspey is seeking a record deal.

DJM moves  
into Nashville

DJM MUSIC is moving into country music with the appointment of a professional manager based in Nashville. He is former *Cashbox* journalist Robert Campbell who will be working at securing covers for songs in the existing DJM catalogue as well as keeping an ear open for local writing talent.

"We recently made two people redundant in our New York office because we are now handling US royalty matters through our computer in London," said Stephen James, "and we thought we would use the money we were saving by expanding our creative base over there."

Sheet Music signs  
Stiff reggae group

STREET MUSIC has signed exclusive worldwide publishing pacts with songwriter-artist Thomas Dolby and The Equators, a Birmingham-based reggae group, currently completing their debut album for Stiff Records.

On the international front, Street Music has renewed its foreign sub-publishing deals with Nada Music (Holland and Belgium), Melodie die Welt (Germany, Austria and Switzerland), Musipiece (South Africa), Mushroom Music (Australasia), and RCA Music (Spain, Italy, Mexico and Central and South America).

In France, the Street catalogue has switched from Intersong to Scorpio Music, and new arrangements are pending for Scandinavia and Japan.

## Music Sales makes book deals

TWO RECENT deals arranged by Music Sales involve the Electric Light Orchestra and Kate Bush.

MS has gained exclusive distribution rights to The Electric Light Orchestra Story in terms of both book and music trade. Written by Bev Bevan, the book tells the story of the band from its foundation to the present day, and the distribution agreement is between MS and Mushroom, a subsidiary of the Arden Organisation.

MS has also acquired exclusive distribution on an in-depth biography of Kate Bush, written by Paul Kerton. It covers the whole of her career to date, and contains 50 photographs in both colour and black and white, including many not previously published. MS set the Bush deal with Proteus Publishing, a company which, like MS, is particularly concerned with the publication of music-related books.

## Bocu's new writing duo

BOCU MUSIC has teamed two writers from very different backgrounds in the persons of Kevin Kitchen from Barnsley, Yorkshire, and American-born Steve Kipner, who grew up in Australia and now lives in Los Angeles.

Before they met they heard each other's work and expressed the wish to collaborate. Kitchen, with a new Creole single called *Just How High*, came to London to meet Kipner, who has recently been writing with Albert Hammond, John Farrar and Jay Graydon in Los Angeles. Kipner also has tracks on the current Hammond and Tavares albums and two on Olivia Newton-John's new LP.

Bocu has signed Kipner's catalogue for the UK, and has Kitchen under general contract as a writer for the world.

## BROADCASTING

Edited  
by  
DAVID DALTONNews in  
brief...

RADIO TWO producer Ann Mann has just finished recording *The Songs of Vesta Victoria*, starring Pauline Collins and John Alderton, for broadcast later in April. Vesta Victoria died 30 years ago and was one of the great stars of the music halls, best remembered for songs such as *Daddy Wouldn't Buy Me A Bow Wow* and *There Was I Waiting At The Church*, and Ann Mann says: "I was very lucky to get the Aldertons to do the show but it's all worked out well with Pauline singing and John narrating"... Radios Tees and Hallam are stepping up their sponsorship of music in the coming months. Tees is looking for young musicians, with an interest in performing jazz, to take part in a competition to be held at the Darlington Arts Centre on April 14. The winner will participate in a course featuring some of the UK's top jazz players, will have the opportunity to record in Radio Tees' studios and Tyne Tees Television have offered a chance for the successful musician to perform on TV. Hallam next month starts heats of the *Rotherham Rocks* contest with local bands competing for a chance to compete in the final later this year. The Sheffield-based station is also bringing the Moscow Philharmonic Orchestra to the city on April 29 for a concert to be recorded by Hallam's mobile and broadcast at a later date.

Capital's reshuffle  
leaves Allen on top

MIKE ALLEN is to get his own daytime show on Capital Radio as part of a programme reshuffle set to take place after Easter.

Allen is to be rewarded with the 12.30pm to 3pm slot after taking over Gerald Harper's Sunday morning show and boosting the audience by more than 50,000 in each half hour of the programme. To accommodate Allen, former breakfast show host Graham Dene moves back to the early morning slot, but at weekends only.

Mike Smith and Michael Aspel keep their morning shows but after Easter will be preceded by an early show hosted by Richard Allinson.

At the other end of the weekly schedule, the station is bringing its evening programmes forward by half an hour. The London Tonight programme will have a new feature offering more news and will start at 6.30pm, hoping to catch more of Capital's motorist listeners before they reach home and their TV sets.

The Rock Show, hosted by Alan Freeman on Mondays and Nicky Horne on Tuesdays to Fridays, follows London Tonight at 8.30pm with the aim of capturing listeners before the rival Radio One equivalent comes on air.

The Late Show has a new format and a new presenter, John Sachs, playing what is described as "beautiful music" from 10.30pm to midnight. Then follows a new programme called *Midnight Special* which will include not only music, but contributions from the drama department, starting with Edgar Allan Poe's *The Black Cat*. Capital



CAPITOL RADIO'S three Mikes will do anything, it seems, to get their pictures printed — even pose with three mikes. The main reason for their posing together is that as a result of programme changes at the London ILR station, their shows will now be back to back. Mike Smith (pictured right) starts off the morning, followed by Michael Aspel (pictured left) and then Mike Allen in a new lunchtime show.

is seeking a presenter for this programme (*MW*, March 21).

Among the weekend changes there are plans for a children's programme to go out from 8pm to 9pm called *RDU2*, standing for Richard Digance and You Too. David Briggs, head of talks, is to be in charge of an hour of repeats of the week's best programme features at 9pm on Saturdays.

Another new show features an extra hour of jazz on Sundays presented by Barbara Thompson, following Brian Rusi's *Mardi Gras*.

Irish contract set  
to involve link-up

THE IBA is encouraging further co-operation within the Independent Local Radio network with the announcement of the contract for the Londonderry area in Northern Ireland.

The closing date for applications is June 2 and the IBA is inviting interest from consortia prepared to sustain a self-financing service either separately for the specified Londonderry area or in association with a neighbouring ILR station. While the IBA does not specify which current ILR station might be linked with the new station, the most feasible form of co-operation would be with Belfast-based Downtown Radio.

Groups wishing to submit applications through some form of association with another ILR company are advised to discuss their plans with that company before making an application. The IBA also asks applicants who propose to run Londonderry on a separate basis to do so by (a) indicating their plans for an independent operation and (b) outlining the extent to which they would be willing to co-ordinate their activities with another ILR station.

The authority wishes to leave applicants the maximum freedom to present their proposals in either of the ways outlined. The primary rental to be charged will be £9,500 a year.

Sham starts new Radio  
Two tracking service

SHAM TRACKING, the radio monitoring service, is adding coverage of Radio Two from this week.

It will initially run from 7am to 6pm, five days a week, and for an extra £15 per week will be supplied to clients who already take the Radio One and Capital lists of records played on air. The present cost for coverage of those two stations alone is £50. Radio Two can be monitored separately for £25.

According to Sham most of the larger record companies now use the service as do some publishers and even Capital Radio itself. For smaller concerns who may not wish to know every record getting plays on the three big stations, Sham offers to track any single record, logging its plays, for £5 and this service also now takes in Radio Two.

Sham is pleased with the success of the scheme so far and a spokesman adds: "We have had a few computer problems but nothing we haven't been able to rectify and inform our clients about and we have now taken on a new computer."



Edited  
by  
CHRIS WHITE

## TALENT

Edited  
by  
TERRI ANDERSON

## RETAILING

### News in brief...

FOLK MUSIC has received a shot in the arm from the launch of **Perform**, an organisation of folk singers, club organisers, media people and other enthusiasts, designed to "encourage the performance and furtherance of folk and other related music".

The group grew out of a weekend conference held recently in London, and can be contacted at 7 Greenside Drive, Hale, Cheshire.

ARTISTS BOOKED to appear at the second Cumbernauld Festival of Folk And Blues, held between April 17 and 19, include **Maddy Prior**, **Rab Noakes**, **Gordon Giltrap**, **Ivor Cutler** and **Stefan Grossman**. The festival is again being recorded for transmission on BBC Radio...

**Barclay James Harvest** will have a new album released to tie in with their nationwide tour in May... **The Hillsiders**, one of the UK's top country bands, will be the support act on the 14-date **Billie Jo Spears** tour during April... **Yukihiro Takahashi**, leader of the **Yellow Magic Orchestra**, is currently recording tracks at Air Studio and among the guest musicians are New Musik's **Tony Mansfield**, and Roxy Music's **Phil Manzanera** and **Andy Mackay**... **Bad Manners** start on their next album for Magnet following their current UK tour... Scottish band **Exploited** have signed a three-year deal with Secret Records.

### Peek's solo career reaches new high

AFTER MORE than a decade working in the UK, the last three of which he has been a member of the highly successful group Sky, guitarist Kevin Peek is now achieving success in his own right with a solo album, *Awakening*, on Ariola Records (ARO 255).

The LP, already in the album chart, is an important milestone for Peek who, since settling in the UK permanently in 1969, has become one of the country's most sought after session guitarists, working with names like Cliff Richard, Olivia Newton John and Shirley Bassey.

Peek arrived in the UK with three fellow Australian musicians, all of whom have gone on to greater successes — writers Alan Tarney and Trevor Spencer, and producer Terry Britten. At one point the four of

them were Cliff Richard's group.

As a member of Sky, Peek has composed such group favourites as *Hotta* and *Sahara*, and arranged the single hit, *Tocatta*. *Awakening* has spawned the single *Sailplane* and includes *Space Suit* composed by David Reilly and several numbers co-written by the two.

"Making the LP did not conflict with my activities with Sky — in fact the whole thing about the group is that we can all still follow our individual projects," Peek says. "I would like to attempt some concerts in my own right, probably playing similar venues to Sky's, and there is a possibility that may happen in the future. It is all down to finding a four-week period when I am clear of Sky commitments and can fit some dates in."



**CAROL THOMPSON** (above) was the winner of the top female vocalist award in the Black Echoes Reggae Awards 1980, held at Hammersmith Palais. She also won in the lovers rock classic category with her single, *I'm So Sorry*.



**MARCIA HINES** (above), who lays claim to the title of Australia's most successful artist, is now in the UK recording an LP. With her vibrant personality and vocal talent her future in the UK and the US could be just as dazzling.

Edited  
by  
SUE FRANCIS

## TIP SHEET

### Battle Of The Bands

BATTLE of The Bands Records, the production company which recently negotiated a deal with RCA, is looking for new rock and pop bands to take part in at least 16 regional heats in the second Battle Of The Bands nationwide rock contest, which will start in October.

The venues for the heats are being booked and details will be published shortly. All the bands will be paid for their performances. The finalists will get an RCA recording contract and will also be featured on a compilation album. The winner will also get a trophy, and £5,000 in prize money will be split between the final bands.

Interested groups should send a cassette featuring three original compositions, a photograph and a brief biography detailing previous live appearances to: Anthony Forrest, Battle Of The Bands, London House, 266 Fulham Road, London SW10. Tel: 01 351 0421.

The closing date for tapes is July 30 and only bands without current recording or publishing commitments may enter. Director Daniel Cherubini commented: "We are hoping that this year's competition will cover the whole spectrum of rock music — heavy metal, new wave, R & B, rock and roll, rockabilly, soul, jazz/funk and straight pop."

### Faraday seeks contract

DOUGLAS FARADAY has been earning a living as a songwriter/recording artist/performer for 10 years, so it is understandable he feels some frustration in failing to get a record company behind him.

Doug is an exponent of American soft rock, falling between John Denver and David Gates. His songs and his style are perhaps now more marketable in the UK than ever before with the broadening of our charts to include more American orientated product.

Doug grew up and was educated in South Africa, making his first stage appearance at 10. He had his first release on Gallo Records in 1969, followed by others until 1973 when he turned to producing and writing. In '78, he got his first shot at TV music, writing the theme for *Lenny*, a TV series for children, produced in Rome.

He's still gigging regularly around London: Gaspers Wine Bar, Esher,

Wednesday and Saturday nights; Rodgers Wine Bar, Woking, Friday nights and on occasion Bunter's Wine Bar, Covent Garden, Thursday and Kennedys, Kings Road, Monday and Tuesday. Or, you can hear a splendid tape. And he's free for publishing and recording.

Contact: Douglas Faraday through Geoff Scourfield. Tel: (01) 491 3596.

### ICA embraces video

THE ICA (Institute of Contemporary Arts) Rock Week for 1981, scheduled for May 12 to 17, is taking a first-time look at video and rock in a week of concerts combining live music and video. DJ Charlie Gillett is looking for new musicians and artists who have work on video, and anyone with a suitable VHS format video tape (between three and 30 minutes) can submit them to him at the ICA, The Mall, London SW1.

### Label deal wanted for jazz/funk LP

**BARRY McCLOUD Enterprises** in association with Stephen Bedell's Music Concepts of Los Angeles is looking for a label deal for the UK and Europe for a splendid jazz/funk album by Stefano Sabatini. In the US, Sabatini has attracted the attention of such greats as Billy Cobham and John McLaughlin. The album was produced by Carl Stogel.

Interested parties in the Sabatini LP should contact Barry McCloud, Suite 13, Isabel House, 46-47 Victoria Road, Surbiton, Surrey. Tel: (01) 399-5324/5.

### Rolfe partnership looks for outlets

**KIT ROLFE** is a singer/songwriter who, with her composer husband Dave Pottinger, now finds herself free for publishing and recording.

Kit and David spent three years in an exclusive songwriter's contract with Heath/Lexy. During that time, Kit recorded one of their songs, *The Wizard*, released on DJM Records.

They are now looking for a new publishing outlet — preferably linked with a new record deal for Kit. She says: "The kind of material Dave and I write is disco, pure commercial pop and new wave."

Contact: Kit or Dave Rolfe, 35 Nether Court, Halstead, Essex. Tel: (0787) 475436.

### Our Price opens in Oxford Street

THE NEW Our Price store in London's busiest area for passing trade, Oxford Street, is now open. It has a special new department "which offers both current and established releases at prices which are exceptionally low, even when compared with the chain's overall discount policy".

This hint of a new offensive in the West End price war came when Our Price MD Gary Nesbitt last week announced the opening of the newest, largest store (at a cost of £180,000 for refitting, redecorating and re-stocking the premises). He timed an announcement of expansion plans for the whole chain this year to coincide with the opening, and countered strong rumours that financial problems were forcing closure and sale of a number of Our Price shops.

The chain's 56 branches are to be added to with the acquisition of existing record retail businesses. This happened last year when the *Harlequin* and *Cloud Seven* shops were taken over. Immediate plans give priority to refitting and re-stocking existing and recently-acquired shops. Within the next month, Our Price stated, all the *Harlequin* stores will have been given Our Price livery. Work will then start on the original shops in London's trendy Kings Road, and in Croydon and Kingston.

The Upton Park and Basingstoke shops, which were to have been sold off, will now remain in the chain and be refitted. But three shops have been closed, and a fourth, one of the West End branches, will probably also be sold as Our Price now has



**GARY NESBITT**: hoping for a boom tourist season.

too many outlets in that area.

Nesbitt felt buying *Harlequin* had given Our Price an underlying strength, and an "ability to absorb the pressures of fluctuating market conditions".

Our Price had a difficult period at the end of last year, he conceded, but the January sale and trimming of overheads — and an early spring rush of strong album releases — have helped trade.

Nesbitt is looking to a particularly good summer tourist season in his West End shops with the Royal wedding.

### EMI enquiries

ENQUIRIES ABOUT the EMI Terms of Trading (*MW*, March 21) from anyone who is still unclear on the matter should not be made directly to EMI's lawyer, but to the press office — which actually issued the statement on interpretation of Clause 17.



**BBC RECORDS** has won dominance in the HMV Oxford Street window for the first time. The *Fawley Towers Second Sitting* album fills this elaborate display — where video is being used (another first for the Oxford Street store window). Monitors showing *The Rat* episode of *Fawley Towers* attracted very large crowds, and altogether the display was, as MD James Tyrell said, one of the store's most successful ever.

### News in brief...

RELEASE DATE for the Marc Bolan EP on the new Rarn label (see *MW*, March 28) had to be delayed for a week because of demand from dealers. The entire initial pressing had been ordered up through the distributors, Stage One, so far in advance that a second pressing was started — and half of those also were almost immediately accounted for by pre-release orders from the trade. Rarn MD, and executive of the Marc Bolan Fan Club, John Bramley, said the release date had been put back so that all dealers could be supplied at the same time.

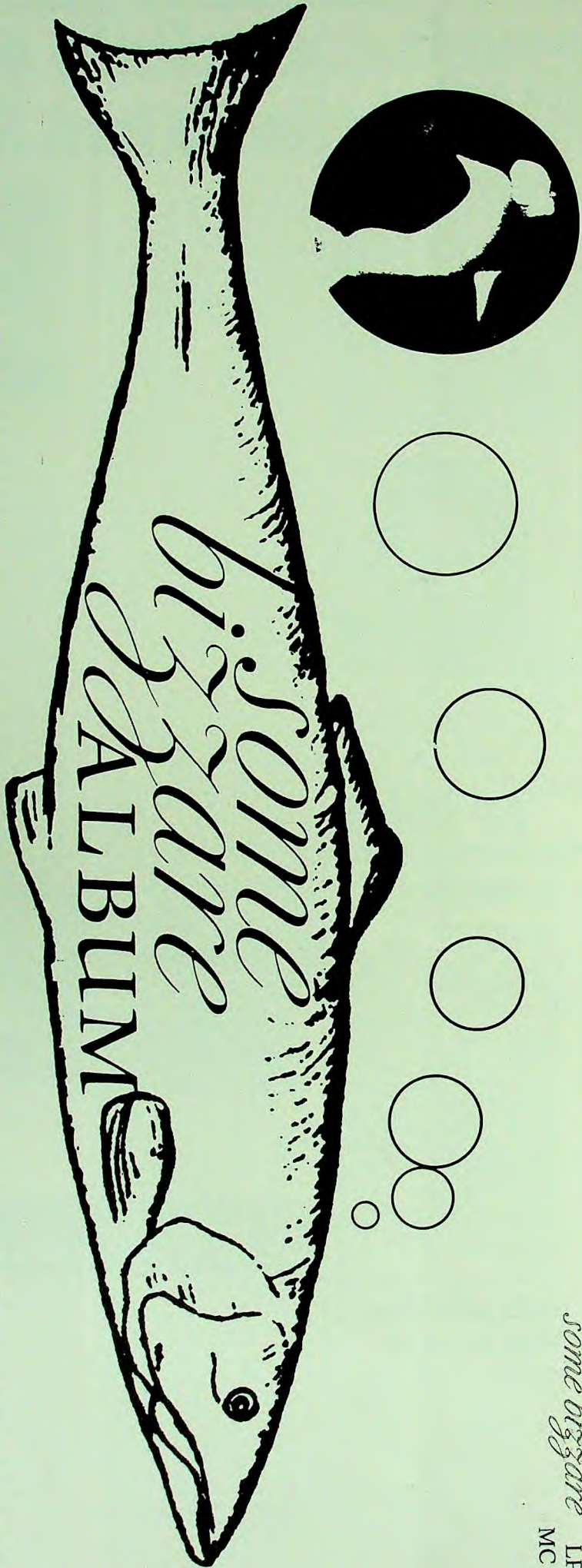
THIS BEING the plastic age (if someone can manufacture it, someone else can produce a cheap illegal copy of it) counterfeiting is apparently a

way of life for a vast industry and trade sub-culture. No sooner has the record trade recognised the potential of video and started to stock it than RAVRO has started to receive information from members about pirate product. RAVRO chairman Harry Tipple concedes: "Pirates who are renting are very difficult to trace. We could be heading for something horrific in terms of how much counterfeit video there is, but we're hoping that catching a few video pirates early on will have a good effect. It must be the same sort of operation the BPI has been running against counterfeit records. We can, as a dealers' organisation, report on the situation and we can insist that it is investigated."



12	Spandau Ballet	Reformation/Chrysalis CHR 1331							
16	BARRY Barry Manilow	Arista DLART 2	•						
17	INTUITION Linx	Chrysalis CHR 1332							
18	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105							
19	DIFFICULT TO CURE Rainbow	Polydor POLD 5036	•						
20	STRAY CATS Stray Cats	Arista STRAY 1	•						
21	CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789							
22	FLESH AND BLOOD Roxy Music	Polydor POLH 002	•						
23	20 GOLDEN GREATS Al Johnson	MCA MCTV 4							
24	FROM THE TEAROOMS Landscape	RCA Victor RCA LP 5003							
25	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	•						
41	SUPER TROUPER Abba	Epic EPC 10022	•						
42	RHYTHM 'N' REGGAE Various	K-tel NE 1115							
43	KILIMANJARO Teardrop Explodes	Mercury 6359 035							
44	WE'LL BRING THE HOUSE DOWN Slade	Cheapskate SKATE 1							
45	SIGNING OFF UB 40	Graduate GRADLP 2	•						
46	GREATEST HITS VOL. 2 Abba	Epic EPC 10017	•						
47	ANOTHER TICKET Eric Clapton	RSD RSD 5008							
47	GIVE ME THE NIGHT George Benson	Warner Brothers K 56823	•						
49	KILLERS Iron Maiden	EMI EMC 3357							
50	SOUND AFFECTS Jam	Polydor POLD 5035	•						
66	NEW SKIN 'EM UP Shakin' Pyramids	CubaLibra V 2199							
67	ZENYATTA MONDATTI Police	A&M AMLH 64831	•						
68	SOUNDS OF SILENCE Simon & Garfunkel	CBS 32020							
69	POINT OF ENTRY Judas Priest	CBS 84834							
70	20 GOLDEN GREATS Ken Dodd	Warwick WW 5098	•						
71	IMAGINATION Whispers	Solar SOLA 7							
72	MY LIFE IN THE BUSH OF GHOSTS Brian Auger/David Byrne	Polydor EGPL 48							
73	NEW BITTER SWEET Various	CBS 22082							
74	DON'T POINT YOUR FINGER 9 Below Zero	A&M AMLH 68521							
75	LIVE IN BELFAST Rowan Atkinson	Arista SPART 1150							

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



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# INDEPENDENT LABELS

## Tracking...

THE "DIRTIEST and toughest" blues album ever released comes out on Flyright Records by **Snatch & The Pootangs** who the company claims were a successful late Fifties group but now want to remain anonymous. Flyright suggests a retail price of £4.99 and is currently seeking a distributor. Flyright can be contacted on 0424 220028. . . . Meanwhile the company releases a new album by **Warne Marsh** entitled *Sal Mosca*.

**SAD AMONG Strangers** have a new single out this week — a double A side entitled *It's So Good It's Incest/My Kind Of Loser* on the **Brave Tales** label. Distribution is through **Rough Trade**, **Fresh**, **Revolver** and **Red Rhino**. . . . **Fad Gadget** have a new single out entitled *Make Room* on **Mute Records** through **Rough Trade**. . . . That company also has a new release out by **The Blue Orchids** entitled *Work*. They are supporting **Echo & The Bunnymen** on their tour later this month and the band is planning to expand its three-piece lineup.

**SMALL WONDER** releases the fourth single from **Redditch** band **The Cravats** this week, entitled *You're Driving Me*. . . . **Lancashire** band **Frenzy** have a single out on **The Songwriters Workshop** called *This Is The Last Time*, with distribution through **Spartan**. . . . **Liverpool** band **The Modernaires** release their second single this month entitled *We Did It Again* on **Illuminated Records**. It is backed up by several London gigs. . . . **Armageddon Records** releases an album *In Berlin* by **Blurt** while a single comes out by **Kevin Dunn And The Regiment Of Women** called *Oktyabrina* and *Spy* by the group **1/2 Japanese**. . . . **Scotland** Twenties comedian **Harry Gordon** has an album released with 16 tracks on a new Aberdeen-based specialist label **Retro**. Dealer price is £2 inc. VAT and is available from **Retro**, 27 Belvidere Street, Aberdeen.

**CARAVAN** and **Culture** both have singles out this week on **Kingdom Records**. **Culture's** single is a 12-inch entitled *Forward To Africa* and is backed up by a British tour while **Caravan** have a track from their album *The Album Keepin' Up De Fences* out as a seven-inch. . . . **F-Beat** subsidiary **Demon Records** has its own subsidiary **Edsel Records** and first release is a single from **London Sixties** band **The Action** entitled *I'll Keep Holding On*. Distribution is through **Rough Trade** and **Fresh**. . . . **Country** star **Boxcar Willie** has his first single for **Big R Records** released this week entitled *Good Hearted Woman* while **Gerry Ford** releases *On The Road* on the same label.

## Bolan EP in high demand

MARC BOLAN appears on vinyl again this week with the release of an EP on the newly-formed **Rarn Records**.

The three-track EP is entitled *Return Of The Electric Warrior* and features two songs, *Sing Me A Song* and *An Endless Sleep*, featured on the **Granada TV** series *Marc*, which was shown again in September last year. The third track is a 1967 number called *The Lilac Hand Of Menthol Dan*.

Due to initial orders, the company has pressed a second batch of singles before putting it into the shops to meet the demand. It also claims to have more product available, some previously unreleased like *Lilac*. And **Rarn** adds that it is also signing new bands.

Distribution is exclusively through **Stage One Records**.



**ALIEN RECORDS** has just signed **Rhythm Method** and releases a single, **CMT**, backed with *Ambulance*, next month. Pictured left to right are: **Serge Upp** (band), **Nigel Lucas** (**Alien**), **Philip de Zina** (band) and **Shed** (band) while sitting are **Charlene Bowen** (**Alien**) and **David Stainforth** (band).

## Postcard scraps album

**POSTCARD RECORDS**, Juice and **Aztec Camera**. The teenage group **Aztec Camera's** debut single is entitled *Just Like Gold* while the scheduled **Joseph K** album, but the group go into the studios this month to record another.

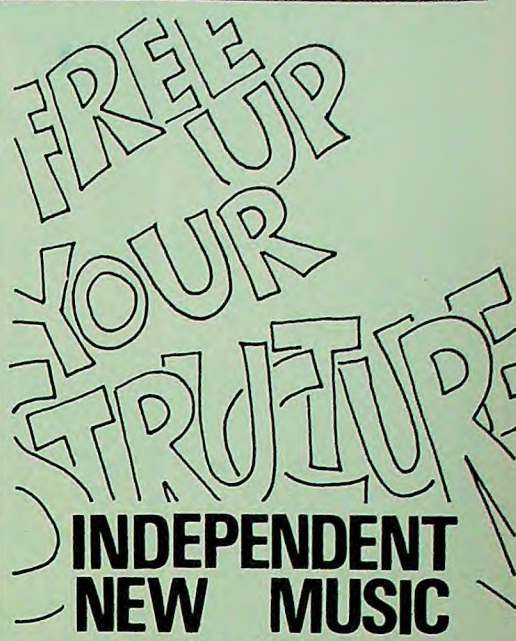
Meanwhile, a single is released, entitled *Sorry For Laughing*, recorded in January for **Les Disques du Crepuscule** in **Brussels**. Also released this week are singles by **Orange**

## More releases from Heavy Metal

**HEAVY METAL** Records have **Ambitions** out as a single while **Last Flight** release *Dance To The Music* on **Scorpio Records** with a limited edition of 5,000 in a picture sleeve and a fly-posting campaign in the **London** area to support the release. It is the group's debut single.

**Buffalo** release *Battle Torn Heroes* which last year featured in the heavy metal charts for three months, along with **Women Of The Night**, which is previously unreleased. **Dragster**, from **Coventry**,

have **Ambitions** out as a single while **Last Flight** release *Dance To The Music* on **Scorpio Records** with a limited edition of 5,000 in a picture sleeve and a fly-posting campaign in the **London** area to support the release. It is the group's debut single. And **Witchfinder General** have **Burning A Singer** released — they are another **Midlands HM** band with a "traditional **HM** theme".



7 INCH and 12 INCH 45's

- BRR1 THEATRE OF HATE  
Rebel Without A Brain
- SMALL 25 THE CRAVATS  
You're Driving Me
- MUTE 13 DEPECHE MODE  
Dreaming Of Me/Ice Machine
- RT 071 THE FALL  
Slates (10")
- RT 075 THE NIGHTINGALES  
Idiot Strength/Seconds
- THAT 1 THE DESTRUCTIONS  
24 Hours
- FAC 33 NEW ORDER  
Ceremony/In A Lonely Place
- ES 001 THE ACTION  
I'll Keep Holding On
- NG 643 THE TWINKLE BROTHERS  
Africa Is For The Africans (12")
- RED 8 NORMIL HAWAIIANS  
Gala Sailed (12")
- SHH 110 THE EXPLOITED  
Dogs Of War
- POSTCARD 81/3 AZTEC CAMERA  
Just Like Gold/We Can Send Letters
- Y 8 THE VINCENT UNITS  
Carnival Song
- TF 003 THE FILM CAST  
What Becomes Of The Broken Hearted

33's

- ERICS 8 ERICS JUKE BOX  
Compilation LP
- SSLP THEATRE OF HATE  
Live LP
- ROUGH 23 PERE UBU  
390° Simulated Stereo (UBU Live Vol. 1)
- FAC 35 A CERTAIN RATIO  
To Each
- ROUGH 24 TELEVISION PERSONALITIES  
And Don't The Kids Just Love It
- PU 003ALB MISTY IN ROOTS  
Live . . . . .
- MMLP 001 HUGH MUNDELL  
Time And Place
- CHALP 0010 JOHNNY OSBOURNE  
In Nah Disco Style
- DOME 2 DOME 2 Album
- SER 01 SYSTEM PLANNING KORPORATION  
Information Overload Unity
- CAD 13 BAUHAUS  
In A Flat Field
- Y 9 DOUBLE INDEMNITY  
Steve Beresford & Triston Honsinger
- INEV 6 FACTION  
Faction LP

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| FAST PRODUCT | EDINBURGH  | 031 661 5811 |
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| INFERNO      | BIRMINGHAM | 021 236 9201 |
| RED RHINO    | YORK       | 0904 36499   |
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CHART FOR  
WEEK-ENDING  
APRIL 4

ORDER FORM CHART

# TOP 75 ALBUMS

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

This Week	Last Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks on Chart	TITLE/Artist (producer)	Label number
1	20	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	39	24	MOVING PICTURES Rush (Terry Brown/Rush)	Mercury 6337 160 (F) C: 7141 160
2	3	FACE DANCES The Who	Polydor WHOD 5037 (F) C: WHODC 5037	40	40	DR. HOOK'S GREATEST HITS Dr. Hook (Ron Haffkine)	Capitol EST 26037 (E) C: TC-EST 26037
3	6	SKY 3 Sky	Ariola ASKY 3 (A) C: ZCASKY 3	41	38	SUPER TROUPER Abba (B. Andersson/B. Ulvaeus)	Epic EPC 1022 (C) C: 4010022
4	5	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	42	43	RHYTHM 'N' REGGAE Various	K-tel NE 1115 (K) C: CE 2115
5	4	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	43	51	KILIMANJARO Teardrop Explodes (Bill Drummond/David Balfe)	Mercury 6359 035 (F) C: 7150 035
6	2	NEVER TOO LATE Status Quo (Status Quo/J. Eden)	Vertigo 6302 104 (F) C: 7144 104	44	25	WE'LL BRING THE HOUSE DOWN Slade	Cheapskate SKATE 1 (R)
7	9	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	45	41	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
8	8	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	46	45	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 4010017
9	10	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	47	26	ANOTHER TICKET Eric Clapton	RSO RSD 5008 (F) C: RSDC 5008
10	13	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	48	50	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
11	7	VERY BEST OF... Rita Coolidge	A&M AMLH 68520 (C) C: CAM 68520	49	39	KILLERS Iron Maiden (Martin Birch)	EMI EMC 3357 (E) C: TC-EMC 3357
12	12	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	50	48	SOUND AFFECTS Jam (Vic Coppersmith/Heaven/Jam)	Polydor POLD 5035 (F) C: POLD 5035
13	15	VISAGE Visage (Visage/Ure)	Polydor 2490 157 (F) C: 3184 157	51	—	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C)
14	20	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	52	62	12 GOLD BARS Status Quo	Vertigo QUO TV 1 (F) C: QUO MC 1
15	11	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331	53	70	LOVE SONGS Neil Diamond	MCA MCF 3092 (C)
16	32	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	54	—	REMIXTURE Various	Champagne CHAMP 1 (C)
17	34	INTUITION Linx	Chrysalis CHR 1332 (F) C: —	55	68	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
18	33	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-tel NE 1105 (K) C: CE 2105	56	37	LIVE Sad Cafe	RCA SAD LP 5 (R)
19	17	DIFFICULT TO CURE Rainbow (Roger Glover)	Polydor POLD 5036 (F) C: POLDC 5036	57	—	SPIRIT OF ST. LOUIS Ellen Foley	Epic EPC 84809 (C) C: 40-84809
20	14	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1	58	—	BOSTON Boston	Epic EPC 32038 (C) C: 40-32038
21	28	CHRISTOPHER CROSS Christopher Cross (M. Ornartian)	Warner Brothers K 56789 (W) C: K4-56789	59	46	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004
22	19	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	60	61	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: 7231 015
23	18	20 GOLDEN GREATS Al Jolson	MCA MCTV 4 (C)	61	73	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400
24	30	FROM THE TEAROOMS Landscape	RCA RCA LP 5003 (R)	62	66	RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
25	44	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40 82419	63	67	CANDLES Heatwave (J. Guthrie/J. Wilder)	GTO GTLP 047 (C) C: GTMC 047
26	55	TO LOVE AGAIN Diana Ross	Motown STML 12152 (E) C: TC-STML 12152	64	—	BULLY FOR YOU B. A. Robertson	Asylum K 52275 (W)
27	16	DANCE CRAZE Soundtrack	2-Tone CHRRT 5004 (F) C: ZCHRRT 5004	65	54	GUITAR MAN Elvis Presley	RCA RCALP 5010 (R) C: RCAF 5010
28	27	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111	66	—	SKIN 'EM UP Shakin' Pyramids	Cuba/Libra V 2199 (C)
29	42	ARC OF A DIVER Steve Winwood (C. Blackwell/M. Miller/S. Winwood)	Island ILPS 9576 (E) C: —	67	56	ZENYATTA MONDATTA Police (Police/Nigel Grey)	A&M AMLH 64831 (C) C: CAM 64831 (C)
30	22	TOYAH TOYAH TOYAH Toyah (Nick Tauber)	Safari LIVE 2 (SP)	68	—	SOUNDS OF SILENCE Simon & Garfunkel	CBS 32020 (C) C: 40-32020
31	23	SOUTHERN FREEZE Freeze	Beggars Banquet BEGA 22 (W)	69	47	POINT OF ENTRY Judas Priest (Tom Allom/Judas Priest)	CBS 84834 (C) C: 40-84834
32	36	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40 88510	70	—	20 GOLDEN GREATS Ken Dodd	Warwick WW 5098 (M) C: WW 45098
33	21	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It RIDE 3 (SP)	71	63	IMAGINATION Whispers	Solar SOLA 7 (R)
34	—	ROLL ON Various	Polyster REDTV 1 (F) C: TRDMC 1	72	49	MY LIFE IN THE BUSH OF GHOSTS Brian Eno/David Byrne (Eno/Byrne)	Polydor EGLP 48 (F) C: EGMC 48
35	31	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	73	—	BITTER SWEET Various	CBS 22082
36	29	REMAIN IN LIGHT Talking Heads (Brian Eno/Talking Heads)	Sire SRK 6095 (W)	74	60	DON'T POINT YOUR FINGER 9 Below Zero	A&M AMLH 68521 (C) C: CAM 68521
37	—	THIS OLE HOUSE Shakin' Stevens	Epic EPC 84985 (C)	75	57	LIVE IN BELFAST Rowan Atkinson (George Nicholson)	Arista SPART 1150 (F) C: TC-ART 1150
38	35	ABSOLUTELY Madness (Glanzer/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29				

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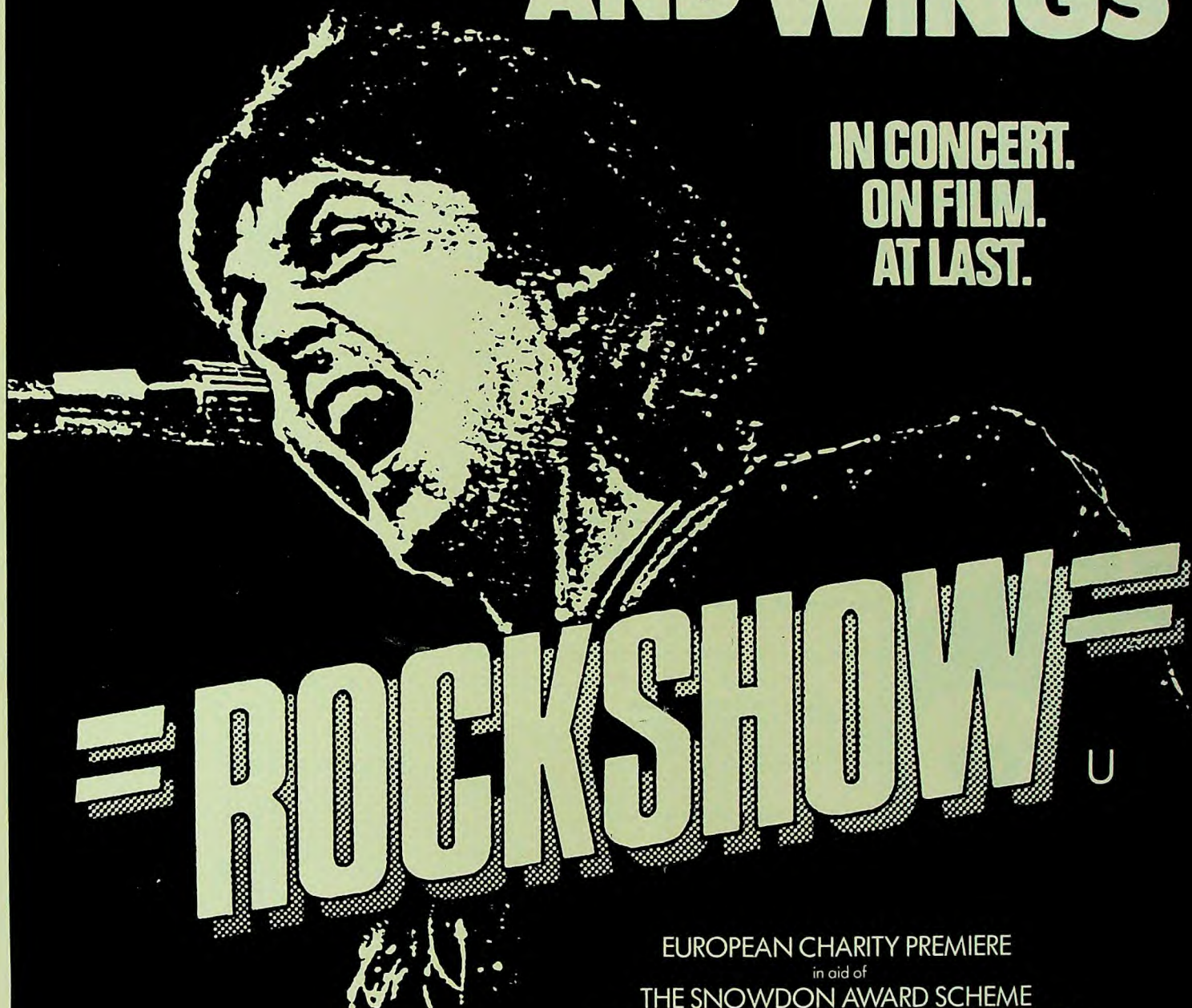
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<b>REALITY</b> (TELL ME) WHAT'S GOING ON IN YOUR MIND/OK (12" - Stepping Out) <b>RITENOUR, Lee</b> MR. BRIEFCASE/Sugarloaf Express (Elektra)	<b>MCA 683</b> <b>K 12525</b>	C W
<b>SAD AMONG STRANGERS</b> MY KIND OF LOSER/It's So Good It's Incest (Brave Tales) <b>SAXON</b> AND THE BAND PLAYED ON/Hungry Years (Carrere) <b>SELECTER</b> FACING SITUATIONS/tba (Chrysalis) <b>SHARON-OHI</b> HAS ANYONE SEEN MY VAN/The Ballad Of Sam And Dan (Dub) Trevor Trax) <b>SHOES</b> YOUR IMAGINATION/The Things You Do (Elektra) <b>SPIZZLES</b> DANGERS OF LIVING/Scared (A&M) <b>STAGE STRUCK</b> SMOKE/Cabbage Life (Street Tunes) <b>STORM, Johnny</b> FAST EDDIE/Forgive Me (Magnum Force) <b>STROKE</b> SILLY MISTAKES/In A Small Cafe (CBS)	<b>NOW 1983</b> <b>CHR 180</b> <b>CBS 53</b> <b>TRAX 6</b> <b>K 12520</b> <b>AMS 8124</b> <b>DONT AVE 1</b> <b>MFS 001</b> <b>CBS 1085</b>	I W F Self W C SO P C
<b>TELEGENTS</b> GET OUT/Telephone Romance (Gent) <b>TUCKER, Tanya/Glen Campbell</b> DREAM LOVERS/Bronco (MCA)	<b>GEN 1</b> <b>MCA 675</b>	SO C
<b>WARMAN, Johnny</b> DANCE WITH ME/King Robot (Rocket) <b>WAY OF THE WEST</b> DON'T SAY THAT'S JUST FOR WHITE BOYS/Prove It (Mercury) <b>WILD HORSES</b> I'LL GIVE YOU LOVE/Rocky Mountain High (EMI) <b>WILLIAMS, Deniece</b> WHAT TWO CAN DO/Sweet Surrender (CBS)	<b>XPRES 51</b> <b>MER 66/MERX 66</b> <b>EMI 5149</b> <b>CBS 1131</b>	F E C
<b>XENAZERDX</b> SECONDS/This Is Your Life (RCA)	<b>RCA 54</b>	R
<b>ZED</b> ENERGY/Showing Your Love (Double D) <b>ZERO G</b> HAVE YOU GOT A TELEPHONE/Rat Race (Mercury)	<b>DD 9</b> <b>MER 61</b>	W F

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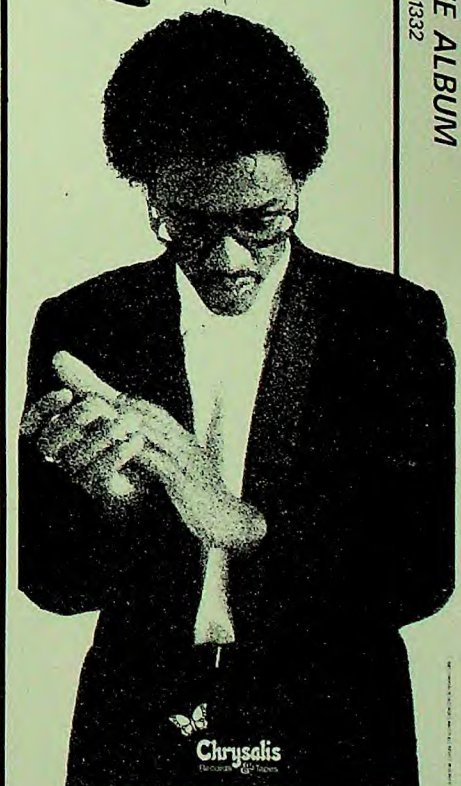
**RCA**



# NEW ALBUMS

April 3, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ALLEN, Rance	AIN'T NO NEED FOR CRYING	Stax	MPS 8507	2.00	R
BAKER, Carroll	ALL FOR THE LOVE OF A SONG	RCA	LP 5012	2.67	R
BAR KAYS BURRELL, Kenny	COLD-BLOODED FOR DUKE	Stax Fantasy	MPS 8510 MPF 4506	2.00 2.00	R R
CORYELL, Larry	STANDING OVATION	Arista/Nova	AN 3024	3.34	F
FOGERTY, John FRANK, Stanley	BLUE RIDGE RANGERS PLAY IT TILL IT HURTS	Fantasy A&M	MPF 4502 AMLH 64828	2.00 —	R C
GREEN, Candy GUARALDI, Vince GUY, Buddy & Philip	LADY IN RED GREATEST HITS BUDDY & PHIL	JSP Fantasy JSP	JSP 1022 MPF 4505 JSP 1024	— 2.00 —	P R P
HAYES, Isaac	BLACK MOSES	Stax	MPS 8509	2.00	R
KAHN, Steve	EVIDENCE	Arista/Nova	AN 3023	3.34	F
LA DÜSSELDORF	INDIVIDUELLOS	Albion	ALB 107	2.32	SP
MENHUIJN, Yehudi MINGUS DYNASTY MURPHY, Rose	YEHUDI MENUHIN LIVE AT MONTREUX MIGHTY LIKE A ROSE	BBC WEA Black & Blue	REGL 409 K 99145 33158	— 3.04 2.87	A W TOL
NILE, Willie	GOLDEN DOWN	Arista	SPART 1165	3.05	F
ORIGINAL 1980 LONDON CAST ORIGINAL SOUNDTRACK	PAL JOEY THE PRODUCERS	That's Entertainment RCA International	TERX 1005 INTS 5075	— 1.82	Conifer R
PEARS, Peter/Benjamin Britten PRAYING MANTIS	PETER PEARS & BENJAMIN BRITTEN TIME TELLS NO LIES	BBC Arista	REGL 410 SPART 1153	— 3.05	A F
SAMSON SCOFIELD, John SHEA, George Beverley	SAMSON BAT TALK HYMNS YOU KNOW & LOVE	Gem Arista/Nova RCA International Magnum Force	GEMPLP 113 AN 3022 INTS 5077 MFLP 003	— 3.34 1.82 2.89	R F R P
STORM, Johnny	FLAME ON!				
TAYLOR, Johnnie	RAW BLUES	Stax	MPS 8508	2.00	R
VARIOUS	CONCERT FOR THE PEOPLE OF KAMPUCHEA	Atlantic	K60153	3.04	W
VARIOUS	THE ELVIS COLLECTION	RCA International	K 460153 INTS 5078	1.82	R
WATTSTAX	BEST OF WATTSTAX	Stax	MPS 8503	2.00	R



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Magnetic Video, a Twentieth Century-Fox Company, were pioneers in the UK videocassette market.

In fact, we were the first to gain distribution to major retail outlets.

And no wonder, with blockbusters like "Alien".

This amazing horror/sci-fi, directed by Ridley Scott, is released on videocassette this April and follows our exclusive release of "The Rose" in March, starring Bette Midler.

Bette won a Grammy for her recording of the title track.

### "ALIEN" IS DRIPPING WITH PROFITS

This box office smash proved to be the best-selling videocassette in the US last year. It entered the *Billboard* chart at No. 1 in July and stayed there for 13 weeks.

Even in March '81 it was still the No. 3 slot after an incredible 36 weeks on the chart.

THIS WEEK	LAST POSITION	WEEKS ON CHART	TITLE
1	2	22	"ALIEN" 20th Century-Fox Magnetic Video
2	1	2	"STAR TREK" Paramount Pictures, Paramount Home Video
3	6	2	"ALL THAT JAZZ" 20th Century-Fox Magnetic Video
4	5	4	"CLOSE ENCOUNTERS" Columbia Pictures Industries Inc. Columbia Pictures Home Entertainment
5	3	2	"BLUES BROTHERS" Universal City Studios Inc. MCA Distributing Corporation

*Billboard* 6th December, 1980

This is what *Billboard Magazine* had to say:

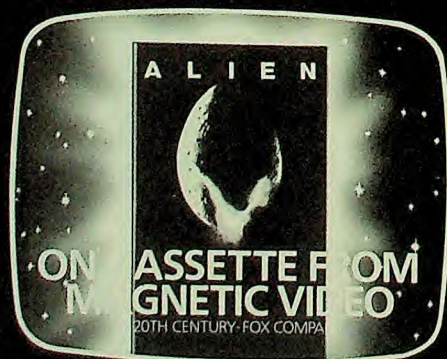
"The video business has its first runaway hit movie, the 20th Century-Fox film, 'Alien', distributed by Magnetic Video."

6th September, 1980

"The hot selling 'Alien' took a reported 45 days to achieve \$1 million worth of business."

11th October, 1980

### "ALIEN" WILL BURST ACROSS TV SCREENS



There will be a heavy one-week TV burst in the London area using a thrilling 20-second commercial just prior to Easter. The film is sure to stimulate the interest of your customers prior to the Bank Holiday Weekend.

### MAGAZINES

Colour advertisements supporting the TV campaign will appear in *Television and Home Video*, *Video Review*, *Video Today* and *Time Out* during April.

### AND POINT-OF-SALE

A large full-colour poster and a free-standing showcard are available FREE when you place your order.

### "ALIEN" IS JUST ONE OF OUR EXCLUSIVE APRIL RELEASES

The following are also released this month.

#### "DAMIEN-OMEN II"

The second chilling instalment in "The Omen" trilogy as the child anti-Christ slowly eliminates everyone who stands in his way.

#### "A STRANGE CASE OF ALICE COOPER"

The vampire of rock opera appears on the screen with all the fantasies and grand paraphernalia befitting this pioneer of shock rock.

#### "THE HEARTBREAK KID"

Neil Simon's screenplay and Elaine May's subtle direction combine to present a keenly felt "Graduate"-type satire on the happiness fantasies of the modern American male.

#### "A LETTER TO THREE WIVES"

Three small-town wives, about to take a boat trip on the Hudson, receive a joint message from a local vamp telling them she has run off with one of their husbands.

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A thrilling science fiction classic, among the first to deal with aliens from outer space and the dangers of nuclear aggression.

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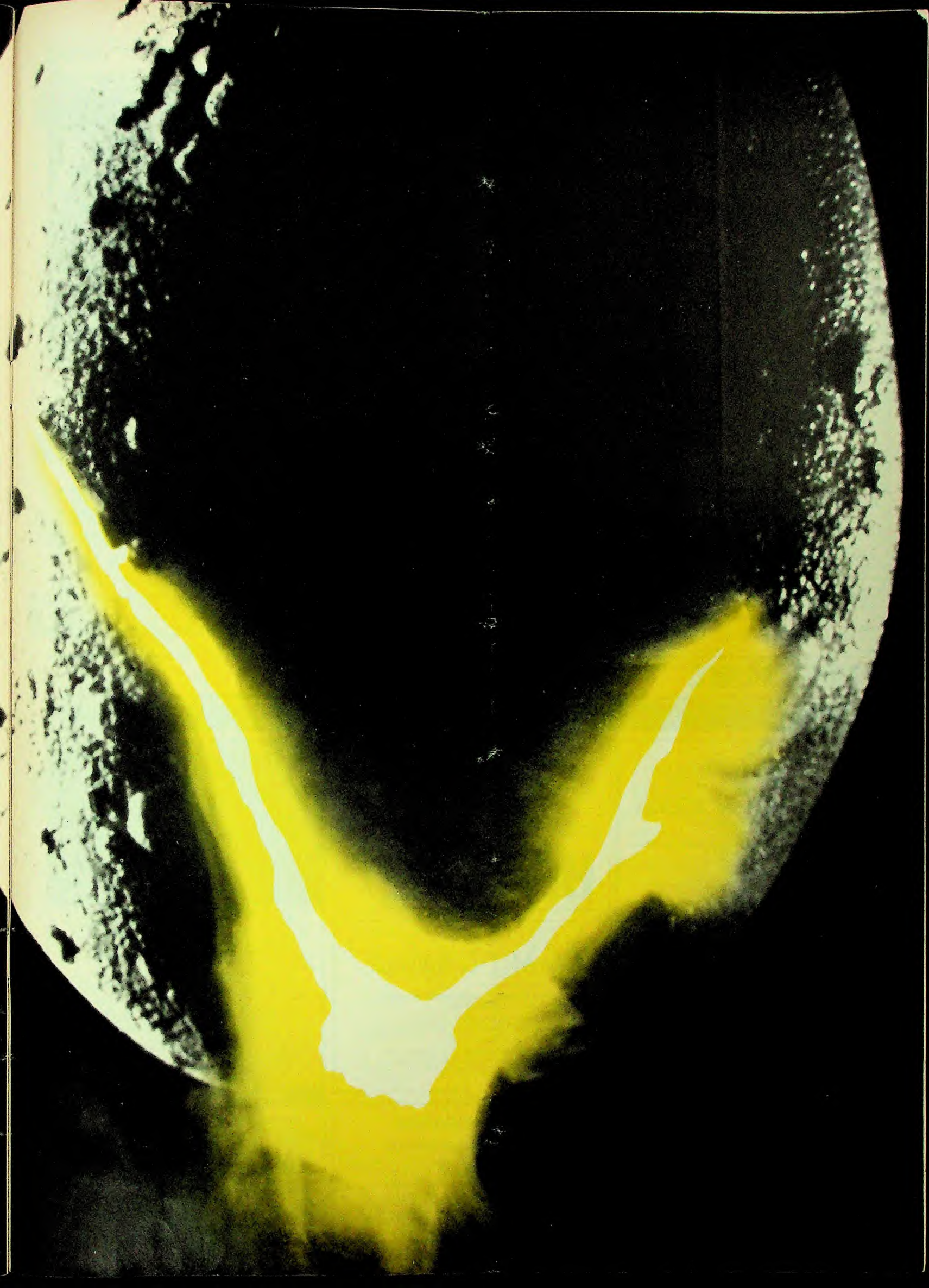
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# SELECT SINGLES

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**SLADE**  
Wheels Ain't Coming Down (Cheapskate CHEAP 2504, RCA)  
**MATCHBOX**  
Babes In The Wood (Magnet MAG 193, CBS)  
**JOHN LENNON & YOKO**  
Watching The Wheels (Geffen K79207, WEA)  
**GIRLSCHOOL**  
Hit & Run (Bronze BROX 118, PolyGram)

## OTHERS:

**THE HITMEN**  
Bates Hotel (CBS A1088, CBS) Previously urgent released, reminiscent of After The Fire in vocal inflection and some of arrangements. Strong drum propelled number with effective vocal and instrumental effects. Instrumental play-out with drums coming over guitar could have been utilised either longer or earlier for rather wasted in run-down. Good record.  
**PATRICE RUSHEN**  
Look Up! (Elektra K12506, WEA) Off-beat handclapper, pert snappy back-ups to lead vocals which have a lightness leaving solid beat to instrumentation and brass in particular for colouring.  
**HONEY BANE**  
Baby Love (Zonophone Z19, EMI) Supremes classic (1, 1964; 12, 1974) pushed at familiar tempo but lacking earthiness of Motown cut. Floats rather than grabs and this is apparent in vocals which although pleasant have little of artist's own signature.



JOHN LENNON and Yoko Ono

**PUBLIC IMAGE LIMITED**  
Flowers Of Romance (Virgin VS397, Virgin) Johnny Lydon's plaintive vocals present eerie but absorbing contrast against jungle style hypnotic beat which never departs. Obvious sales but airplay chances limited, sadly.  
**BARBARA DICKSON**  
Only Seventeen (Epic EPC A1058, CBS) Cliff Richard-Leo Sayer, Tarney production, change with female vocals and here soothing, rich, acceptable. However, actual song seems too close to now familiar initially much praised Tarney writing.  
**LENA ZAVARONI**  
Roses And Rainbows (President PT 492, President) Neglected Lena now with worldwide President contract. Quiet unassuming ballad tastefully sung but song strength lacks a real hit orientated punch, for TV show — album but no more. Six-week TV series from April 8.

**KEITH MARSHALL**  
Only Crying (Arrival PIK 2, Pinnacle) Familiar sounding but pleasantly reassuring tasteful arrangement. Vocals suitably reverent but why oh why does it leave sudden drum trick to last four seconds of 14 second play-out for that elsewhere would have given ear catching lift.  
**SNIPS**  
9 o'clock (EMI 5040, EMI) Immediate impression, forceful rhythmic cut, surges along with those attractive Snips hung-out vocals, not sure though if albeit attractive title line is one which will stick, Pic bag.  
**CHRIS AMOO**  
This Must Be Love (Precision PAR 118, PRT) Real Thing soulster takes cut off latest Phil Collins best-selling album, airplay high, atmospheric, like to hear Colin Blunstone sing this with thin falsetto plaintiveness. Amoo thicker vocal tones counter-

balanced by thinning back-ups but he does well. Sales.

**THE RINGS**  
Let Me Go (MCA 686, CBS) Boston band slide in a few heavy riffs, keep fairly basic hard beat behind worked-at vocal inflections, like many US bands who do not succeed over here they like rhythmic changes. For variety some reggae hints occasionally heard.

**LIVE WIRE**  
Don't Look Now (A&M AMS 8114, CBS) Up-tempo beat, vocals pushed out but there is no magic in riff even if there's nothing intrinsically off-putting. Pic multi-coloured bag.

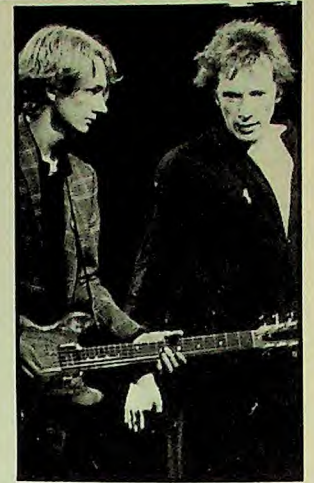
**CLIFFORD T WARD**  
Contrary (WEA 18486, WEA) Several very effective lines, particularly on chorus which gets picked up for last half push, might have gained from vocal choir for there is beauty in this haunting piece of writing.

**ROSE ROYCE**  
Golden Touch (Whitfield K17747, WEA) Slow, soft, gentle with pace gradually increasing but it's only a pretty song and slow ballads must be extra special or come from high-riding group, this multi-hit outfit now finding times difficult.

**ORIGINAL MIRRORS**  
Dancing With The Rebels (Mercury MER 65, PolyGram) Someone has heard Glitter plus Glitter Band, sound-wise slight update. Picking up heavy airplay with band collecting following. Special media push.

**DOROTHY SQUIRES**  
We Clowns (President PT 490, President) Should have every Fifties pop collector-nostalgia hunter in tears. The lady with a golden voice knows how to sell this kind of song, even if recording is in 1981.

**MICHAEL DES BARRES**  
Someone Somewhere In The Night (Dreamland DLSP9, PolyGram) Pronounced vocals over definite beat, but while punchy, with intensification of sound level to



PUBLIC IMAGE LIMITED

emphasise, plus rock guitar break at the end, nothing clear-cut remains.  
**NIGEL DIXON**  
Thunderbird (Stiff BUY 103, CBS) Gentle jogger which has thunder sound effects, picks up pace by third verse, countryish instrumental break with Fifties sounding back-ups, passes time pleasantly but no more.  
**SCARS**  
All About You (PRE PRE 014, Phonogram) Toe-tapper with beat clearly established in backing and melody. Back-up choir entrance lacks real thrust but there is more urgency in final play-out where drums do what they should have done earlier.  
**JAGS**  
The Sound Of G-O-O-D-B-Y-E (Island WIP 6683, EMI) Groups in trouble ask for lampooning with titles like this. Costello-ish vocals on fast rhythmic cut with title line too fast for easy crowd-style pick-up. Not a bad record.

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American  
Commentary



## Video conflict puzzles punters ... Stomping at the Savoy ... Time-Life tests tape club

NEW YORK: Dealers in New York jumped the gun selling RCA SelectaVision video disc systems, putting the players on display a full week ahead of the scheduled national roll-out date of March 23.

Typical was a display in a midtown Manhattan Sam Goody shop, which sells records on its main floor and audio-video equipment on the basement level.

Opposite the check-out counters on the main floor was a Pioneer laser disc player that wasn't on. Greeting customers as they walked down a flight of stairs was the RCA machine playing its repeating six-minute promo on a 19-inch TV screen. Opposite it was another Pioneer unit with the picture projected on a five-foot screen.

Next to each of the displays sat a racked selection of titles, about 30 different ones in the RCA format, a few less of the optical discs, and in front of both machines stood an apparently serious potential buyer and a salesman.

"If you think you're confused now," the salesman told the obviously-bewildered customer, "wait until the third system comes out next year." When asked which of the two on display he recommended, the salesman enquired: "Which machine do you think will play the digital audio records coming out later this year?"

That last question was representative of the misinformation abounding, sure to complicate consumer understanding as the systems attempt to enter the mainstream.

So far, the only digital audio systems slated for consumers are the compact units promoted by Philips, Matsushita and Sony. Matsushita recently announced hopes of getting such a player on the market within the next year, but there is no software set yet, and the discs for this unit would not be compatible with the video disc players.

Whether this particular salesman was over-enthusiastic in his own technological dreams or merely trying to ring up a sale for the more expensive machine was difficult to ascertain. Asked by an unidentified reporter what the software situation with the two systems was, he pointed to the optical discs rack, and said: "It's growing every day". He wouldn't comment on defectives or fill.

For the record, so to speak, dealers selling the RCA system are working on a 25 per cent margin with software and about 23 per cent with hardware, assuming sales at list price.

So far, there is only limited evidence of serious price cutting (one dealer is offering the RCA players for \$400 (£177.77) — a mere \$15 (£6.66) above cost), with several store owners surveyed saying they will wait until the initial gadget-bugs have "rushed out to be the first on their block" before going for more price-conscious buyers.

### By IRA MAYER

TWO UK recording industry men figure prominently as unindicted but alleged co-conspirators in the US Government counterfeiting case against Sam Goody Inc.

The first, Spencer Pearce, who is warehouse manager for the company, recently testified that Goody VP Sam Stolton rejected part of a shipment of Grease tapes because "they looked like they were bootlegged in your backyard."

The second, Jeffrey Collins, is a former co-principal of Scarlet Band in London. Collins and his company allegedly acted as middlemen in obtaining the counterfeit tapes and re-selling them to Goody.

Decision on a defence motion to dismiss the trial based on the contention that the Government did not at the time have sufficient evidence for a grand jury indictment has been tabled for the moment. The judge has ruled, however, that he will accept testimony from recording artists, whose material was allegedly counterfeited.

ITA OVERVIEW: ITA toppers Larry Finley and Henry Brief run what could well be the best programmed seminar-format conferences (as opposed to "shows") in the audio-visual field.

They consistently attract the topmost executives in the area, those who are for the most part well prepared even when they don't have anything especially "newsy" to report, and the structure whereby individual presentations are offered at modest length with questions to all panellists at the end, works better than the usual "panel of experts" system.

THE SAVOY is shaping up to become the latest major showcase club in the country. Owned by New York concert promoter Ron Delsener and Cleveland's Belkin Brothers (also active promoters), the room is situated in an old Broadway theatre, seats 900, and will have table service downstairs and a general admission area in what was the balcony.

Cliff Richard opens the room on April 2, and initial plans call for one/two shows per night, with dancing to live bands after the last set. Ticket prices are generally in the \$12.50-\$15 (£5.55-£6.66) range, with James Taylor to play 10 nights at \$20 (£8.88) a seat and a two-drink minimum.

TIME-LIFE is test marketing a customised tape service that will allow club members to choose 12 items from a catalogue of 36 to be included on made-to-order cassettes.

Other pre-programmed cassettes, all aimed at the 25-34-year-old adult market, are also available, each at a price of \$8.95 (£3.97) per tape. Promotional material claims that premium quality tapes are used, and states that all tapes are Dolby-encoded and produced from original masters. No formal licensing agreements have been made, pending a decision to implement the idea.

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# PERFORMANCE

## Stray Cats

THIS LYCEUM gig provided an interesting contrast between The Pirates, R&B originals now relegated to support group status, and The Stray Cats, the aggressive, confident face of today's R&B revival.

The generation gap was evident in the faces of the audience, which seemed to range from 14 to 40 year olds, and in the music itself. The Pirates seemed a bit lost on stage while the Stray Cats played with all the assurance of a band on top of the world — which of course they are.

Their music offers little new, but the power generated by the simple three-man combo — especially Brian Setzer's guitar — is fresh and invigorating.

The Stray Cats have got the record-buying market in the palm of their hands at the moment, but how long they can maintain that position is questionable. The musical ability to adapt is obviously there, it will be interesting to see in what direction their next album takes them.

DANNY VAN EMDEN



THE STRAY CATS: confident and aggressive

A slower, more thoughtful and varied feel now pervades their music.

The group started off with Missing Words but left the other famous songs, On My Radio, Three Minute Hero and Too Much Pressure, to the very end.

SIMON STEELE

must have a good chance of getting some airplay, certainly in the London area, and lots of gigs in the provinces could consolidate that success. If McVey can control his voice more while keeping the appeal of his straightforward approach, the group could capture a wide following.

SIMON HILLS

## Grateful Dead

IT'S BEEN a long, strange trip, but The Grateful Dead, the San Francisco band of the late Sixties and early Seventies, have survived the countless cultural upheavals of the past 15 years to become, deservedly so, a rock music institution.

As ever, it is their live performances that make them what they are. The headbands, the kaftans and the dope were out in force at last week's Rainbow gigs as ageing hippies took what cynics would describe as their seats in the time warp. But the Dead's music stands the test of time.

Their four-hour set of free-form rock/country rock/fusion contained more than a few magical numbers. The passing years and countless trips have turned guitarist Jerry Garcia's hair grey, but his playing has matured beautifully and even verges on the melodic. Outstanding in this respect were It Must Have Been The Roses and To Lay Me Down (both available in acoustic form on the current Arista LP, Reckoning).

There has been criticism of the long breaks between numbers. Too bad. What followed the tuning-up sessions was always worth waiting for.

JIM EVANS

## Selecter

DANCE CRAZE came to the Hamersmith Palais last week as the Selecter, supported by the Au Pairs, sent a large crowd into compulsory motion with their cheerful, bobbing rhythms.

The group are nearing the end of their nationwide tour, backing the release of their Chrysalis album Celebrate The Bullet and title track single. But an expanded awareness of their music is more likely to come from the Dance Craze film and high-riding soundtrack LP, on which the group figure prominently.

This is ironic since the group have moved on since the hey-day of 2-Tone fever which the film captures.

## Nine Below Zero

MANY BANDS have died a quiet death going from a club act to the concert circuit class at the Hamersmith Odeon — but NBZ took their straight no-frills R&B onstage with no modifications and effectively turned the hall into a large Marquee.

The clubs have made this group one of the tightest on the circuit, and while many groups are turning to make-up and ballet shoes, NBZ have proved that there are still many people who want good straight dance music. And they got it with spirited performances of the band's own titles One Way Street and Treat Her Right, and covers including Rockin' Robin, I Can't Help Myself and Willy Dixon's You Shook Me.

NBZ will never be the biggest group in the world, but they have built up a hard-core following. Guitarist Dennis Greaves still managed to leap into the audience turning what was once an impulse of his own exuberance into a trade mark. He is still on the same level as his fans, and when he thanked them for a very enjoyable evening, he meant it.

SIMON HILLS

## Rita Moreno

THE LADY who is perhaps best-known to the UK public as Anita, the Academy Award-winning role she played in the film West Side Story, debuted at London's Talk Of The Town last Monday week. And Rita Moreno brought glamour with a capital G back to The Talk — from her opening number Strike Up The Band to the closing Before The Parade Passes By, more than 25 years' experience of showbusiness was packed into 60 minutes.

Her choice of material was ideal for the venue — an emotive You'd Better Sit Down Kids, a nine-minute song and dance version of America from West Side Story, and an action-packed treatment of I Will Survive brought ecstatic results from the audience. A live album would be the ideal recording showcase for this performer.

CHRIS WHITE

## Albion Band

TRADITIONAL FOLK music fought the 20th century and won by a narrow margin.

On one side was a mountebank army of highly talented musicians — and the lusty, gaily caparisoned lads of the Albion Morris Men. The opposition were the modish, coldly modern surroundings of the Festival Hall, electrified sound, and overuse of sickly yellow stage lighting.

You never know who or how many will be in the line up when the Albion Band is playing. Here they were a company of nine on Friday (but had shrunk to five by Sunday) minus Martin Carthy but plus Simon Nicol. Ashley Hutchins on bass and Michael Gregory on drums were the solid fixtures, and were joined by Brian Protheroe on keyboards, John Tamms and Bill Caddick leading vocals, Graeme Taylor on guitar and Phil Pickett and Howard Evans doing elegant wonders with brass and woodwind.

This motley crew somehow perfectly interlocked individual skills spanning backgrounds in classical, pop, traditional and modern folk music. The result was an evening of joyous entertainment, with a set including offerings as diverse as ancient — and specially-written — material from the Lark Rise to Candleford stage production (album on Charisma); jigs, reels and Morris dance tunes; and a superb version of The Beatles' I'm Looking Through You.

TERRI ANDERSON

# DOOLEY

IS HE mad or a genius? Either way, Richard Branson is deadly serious about his latest scheme (see p.1) to put music on tap in every home, and one has to question his loyalty to the music industry, which will certainly suffer if his breathtakingly audacious plan takes off . . . On the other hand, it could be stifled at birth by a welter of legal actions over royalty rights . . . But it is impossible not to admire the man's buccaneering spirit — not to mention his apparent ability to lay his hands on the odd bob or two . . . only hours before breaking the news of his Cable Music plans to *Music & Video Week*, Branson had signed a £500,000 contract to buy the London club Heaven, which he intends to use for "straight" music gigs on Sunday and Monday nights, and was also acting as entrepreneur between a film company run by a friend of Virgin Records MD Simon Draper and Fleet Street over rights to a story about the team which lifted Ronnie Biggs . . . All in all, quite a week for the "teenage megalomaniac"!

MEANWHILE, CONGRATULATIONS to Charles Levison for accepting the challenge of the MD's seat at WEA UK, and to Andrew Pryor in whose capable hands the reins of both Arista and Ariola now rest . . . Evolution Records' John Jones and John Michel diversifying their business to include the aptly named Grape Street Wine Bar, behind the Shaftesbury Theatre, which gets the Dooley seal of approval . . . Is it springtime for Martin Lewis? . . . EMI Music Publishing MD and MPA president Ron White slightly concerned that his 40th music business anniversary in July and the MPA's 100th anniversary this year might be transposed . . . Terry Brown, on loan to EMI, producing Lennie Peters single at PRT studio . . . Superstar gathering at Jimmy Page's Sol studio last week when Mick Fleetwood and George Harrison were putting down tracks with Page for Fleetwood's forthcoming solo album.

SHOWING ADMIRABLE *sang-froid*, not one Pinnacle rep grinned in appreciation of the *double entendre* from their GM Tony Berry when he urged: "We have got to move like lightning on this one" . . . Admitting to a touch of superstition, Larry Uttal has high hopes of his instrumental single, Crazy Man Part II, as his first UK success after launching Bell was the instrumental Rock 'n' Roll Part II . . . EMI Music Publishing promotion lady Judy Grant marries Colin Karbaron on April 5 . . . Taking Dooley's reference to him as the Neville Chamberlain of the record industry in the right spirit, RCA MD Don Ellis says: "I would like to ask for peace in our time" . . . sad to report death of well-known agent and excellent pianist Dick Katz on Monday after a short illness . . . this year's Filmharmonic concert cancelled due to rising costs and lack of sponsors . . . Congratulations to Rocket artist Johnny Warman and Island Records press officer Neil Storey for completing London Marathon in 4 hours 17 minutes and 4 hours 40 minutes respectively — and to Slade on their 15th anniversary on April 1, which is also an auspicious date for R Branson to announce his revolutionary piped music plans.

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