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MUSIC WEEK

21ST
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THORN-EMI MD Peter Laister and JVC president Mr I. Shinji pictured in Japan following the agreement between the two companies to jointly promote JVC's VHD video disc system world-wide.

Thorn—EMI opts for JVC video

By SIMON HILLS
THORN EMI'S adoption of the JVC video and audio high density disc system announced last week has special implications for the music industry.

The JVC system is the only one so far developed which can be pressed on modified existing record plant machinery; it has stereo sound; and the hardware can also play a compatible digitally recorded audio disc.

All these points apparently add up to a system well suited to the record industry's needs to promote the video disc for music applications.

The "close relationship" between Thorn EMI announced last week

AS VIDEO begins to play an increasingly important part in the record industry, Music Week this week starts a regular monthly section surveying the latest video news and providing background features. See pages 24/25.

means that the British company will be involved in manufacturing and promoting both software and hardware as well as the production and sourcing of home video and digital audio programmes on disc. It will be launched here at the end of 1981.

CBS has already opted for the RCA video system and PolyGram has its Philips' Magnavox system in

association with MCA. This now leaves WEA as the only major record company which has not yet declared its interest in any particular video disc system.

Thorn-EMI has already achieved considerable success with JVC's VHS video cassette machine through its rental outlets, contributing to VHS attaining an estimated 70 per cent of the current British market.

"We are confident that JVC's disc system is the most attractive when considerations of technical ability, cost and market opportunity are all taken into account," said Thorn-EMI MD Peter Laister. "In addition, the extensive and complementary expertise of the two companies will provide the right basis for matching the VHS achievement with global pre-eminence for the VHD/AHD system."

The VHD (video high density) system operates by a diamond stylus moving across 10-inch discs — which JVC says will reduce manufacturing costs because of its small size — using an electronic guide rather than grooves, enabling the machine to have still-frame, reverse and fast forward facilities. It also gives the facility for random access.

Like the RCA capacitance system, it is loaded via a front-loading caddy, which avoids physical contact with the disc, which contains an hour's worth of material on each side, and revolves at 900 rpm.

No hint of the price or the programme catalogue that will undoubtedly be released with the system has been announced, but Thorn-EMI has said that it is already discussing the provision of hard and software with other companies.

Indies challenge to PPL

REPRESENTATIVES of Britain's independent record companies are being invited to join the board of Phonographic Performance Ltd coincidentally with growing militancy among some of the independents.

The on-going tribunal currently reviewing the scale of broadcast payments for independent radio is inhibiting the matter being brought into public debate, but Music Week understands that several indie

managing directors wish to challenge PPL on the following points:

- That the agreement between the Musicians Union and PPL is tantamount to a restrictive practice.
- That the manner in which directors are elected to the PPL board is undemocratic and all member companies should be given a chance to vote for directors.
- That the method in which PPL shares out royalty payments should be reviewed.
- That the PPL board — at present dominated by the major companies — should be more representative of

the role the independent companies play in the industry of the Eighties

The present structure of the board includes three EMI men (L. G. Wood, business affairs and copyright director Guy Marriot and former MD Ramon Lopez), two from Decca (the late Sir Edward Lewis and the retired Bill Townsley), two from CBS (chairman Maurice Oberstein and director George Shestopal), plus WEA's Richard Robinson, Phonogram's Ken Maliphant, Pye chairman Louis Benjamin and former RCA MD Ken Glancy.

Vacancies obviously exist and indie MDs will be invited to fill them.

Ironically the indie's demand for a voice in PPL is an echo of similar protestations made by the new American companies in the Sixties and early Seventies which sought to break the virtual monopoly that EMI and Decca held on PPL at that time.

The current controversy is being fuelled by the BBC's protestations that PPL's needletime policy is to blame for its recent cuts in record programming.

PPL argues that its royalty collecting function is a vital part of the record industry's income — indeed its last balance sheet, for the year ending May 31, 1979, showed a turnover of £4,334,411 compared to £904,000 in 1974.

Selecta closes—70 jobs lost

AT LEAST 70 redundancies are expected when Selecta, Decca's Lewisham distribution depot, is phased out during the next two weeks. The close-down will begin on Monday (28) and continue until May 9, after which all deliveries will be made by PolyGram Record Operations in Chadwell Heath.

In order that the changeover will be as smooth as possible, the move will be carried out in two stages. From next Monday dealers in Scotland and the Greater London area are asked to order Decca Group and distributed product from PolyGram; all other accounts previously serviced by Selecta order direct from PolyGram from May 12. Dealers are asked to use their PolyGram account number when ordering.

PolyGram returns procedure will be effective immediately but separate documentation is required for Decca/Distributed product. Retailers with account queries should contact Mr. Mondon at Selecta for necessary details.

John Roberts, general manager of Selecta — who will be working for PolyGram — said that the redundancies would mainly affect assemblers and packers.

HHO deal with Pye leads expansion plans

THE HENRY Hadaway Organisation is expanding on a major scale with the announcement of a new pressing and distribution deal with Pye Records for the UK and Eire, which became effective on April 1.

The expansion plans encompass a five-strong sales force for the Hadaway Organisation as back-up to Pye's activities in this sector, a new label to join HHO's well-established Satril mark and a new recording studio currently being completed in Satril House in London's Finchley Road.

Heading up the HHO sales force is Gary Morgan, who joined the company recently from a senior position in the tobacco retail trade. Assisting him at head office is Sam Hadaway, brother of HHO managing director Henry Hadaway, and the area reps are Colin Matlock (London and the South), John Brown (Midlands) and Tony Todd (North). The latter two are based in Birmingham and Leeds respectively.

The new label, set to debut at the end of May, is called Crash and will specialise in heavy metal and rock repertoire in contrast to Satril's general pop image. Henry Hadaway told Music Week that its launch would also coincide with "a very

competitive price structuring" to be introduced for HHO product.

Satril Studios, officially opening next month, is in fact already in partial operation and is designed "to provide a first-class recording service" for in-house Satril/Crash artists and songwriters and outside clients.

Hadaway believes that the Pye deal, the new label and the studio enterprise will pave the way for the kind of success in the UK which Satril is currently enjoying abroad, particularly in Japan. Satril has been licensed to WEA until recently and was with Pye previously for three years until 1977, during which it scored successes such as Hang On Sloopy by the Sandpipers, Ariana by Stardust, and the Happy Days TV series theme.

MUSIC WEEK apologises to readers who may be experiencing delays in receiving their copies of the paper. This is caused by industrial action at our printers and is beyond our control. But we remind readers that the singles chart is available on Wednesday mornings on our Anaphone service by calling (01) 855 7711.

PHILIP LYNOTT IS OUT ON HIS OWN

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NEWS

Spate of new labels launched

THE NEW labels boom continues with news this week of eight more labels making their debut.

The Shepperton-based Performance Music Ltd has set up Scratch Records as an outlet for productions at its 24-track studio, Rock City Sound, and first artist signed is Wings guitarist Denny Laine.

Laine's first solo offering is his own song, Japanese Tears, written shortly after Wings' abortive Japanese tour, released as a single on Scratch on May 2 and distributed through Pye via an arrangement with Hammer Records.

The first 20,000 copies of Japanese Tears will be issued in a special bag picturing Denny and his wife Jo Jo in a Japanese setting. An album will follow in September.

Another signing to Scratch is Shep Woolley, currently supporting the Alan Price tour, who has an album, First Take. The recently re-formed

Scots rock band Beggars Opera have also signed with Scratch and are recording a single and album for June release.

Scratch Records is headed by Brian Adams (managing director), David Paramor (assistant MD), Colin Pattendon (director) and Cris Slade (director). Staff includes Drew McCulloch (producer), Sue Matthews (PR) and Barry Lyons.

● GUN RECORDS has been set up by songwriter/producer Barry Kirsch and Jane Harrison. The label, which follows the formation by Kirsch and Harrison last year of the publishing/production/jingles company, Candle Music, has signed an exclusive selling and distribution deal with Spartan, while pressing will be handled by Island Manufacturing.

First product on the label is Wind-Up Girl by Spitfire (AIM 001) and My Calculator's Right by Mark Zed (AIM 002). Radio and TV promotion for Gun is being handled by Howard Marks in London and

MAP in the provinces. Richard Robson Associates will be responsible for press and publicity. Gun Records is based at 101/103 Baker Street, London W1 (01-935 3906).

Also signed to Spartan is URCO — the Universal Record Company. URCO is the creation of producer and writer Pierre Tubbs and at present is being operated from 01-870 1683 or 01-870 5831. First release is Maybe Baby (URCO 001) by Cutter. Other acts scheduled for release include Al Matthews, Bo & Co, Wizz Jones, Lee Enfield and Roger Bland. A spokesman added: "The label and studio are being operated as an experimental pop workshop on the basis that artist and label equally share all profits."

● THE FLAIR Theatrical Agency, based in Bailey, Yorkshire, is launching the Flair label (again with distribution through Spartan) with the release of Doing It The English Way by Young Love, released to tie-in with St George's Day on April 23.



WINGS GUITARIST Denny Laine is pictured with some of the directors and staff of the new Scratch Records label which has signed Laine for his solo recordings. L to R: Brian Adams, Drew McCulloch, Sue Matthews, Laine, Colin Pattendon, David Paramor.

● FIRST RELEASE from Modern Records is Runaway B/W Yeah, Yeah, Yeah from Ouida & The Numbers produced by Hugh Cornwall of the Stranglers. Distribution is through Liberty United Records.

● RONDELET RECORDS is a new label that has been set up by Mike Comerford and Alan Campion and is based in Mansfield (Tel: Mansfield 31390). First signing is heavy metal band Witchfynde. Their single, Give 'Em Hell, will be followed by an album of the same name at the end of this month. Distribution is through Spartan.

This month sees the second release from Vendetta Records, Don't Let

Go by The Meanies, which is available through Spartan.

● AND A new record label has been set up by ex-Mungo Jerry lead singer Ray Dorset and managed by Peter Sullivan, the drummer from the group.

Called Satellite Records, it makes its debut with a new band called The Insiders which includes Dorset and pianist Colin Earle. They have a single released this week called She Had To Go. Also there will be some back-catalogue Mungo Jerry tracks re-released on an album Six A Side, although it is aimed primarily at the European market. There is a single from the group, Why Do You Lie To Me.

BY POPULAR DEMAND.

Order from CBS Order Desk, Tel: 01-960 2155, CBS Distribution Centre, Barlby Road, London W10 CBS 8536

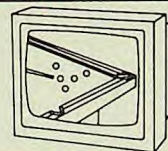
Jet reduces margins

FOLLOWING CBS, Jet has revised its price structure and reduced dealer margin to 30 per cent on both albums and singles.

All Jet tape product recommended retail prices will be reduced to that of the equivalent records. Tape product is now included in the Privilege Returns scheme on the same basis as the equivalent records. Jet has also announced the discontinuation of all its cartridges once current stocks have been exhausted.

Exact details of the price changes have been mailed out to dealers. The changes come into effect from May 1. New RRP's include £1.15 for 7" singles, £4.99 for the JETLP 200 series and JETCA 200 cassettes and £5.29 for the JETDL 300 albums and JETCL 300 cassettes.

Jet's sales director Ray Cooper commented: "We regret the necessity of introducing these price changes, but an element of ever-increasing costs must regrettably be passed on. However, Jet will continue to support all major releases with extensive promotional campaigns and will continue to introduce innovative marketing concepts to assist dealers in selling our product."



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POT BLACK!

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BLACK and WHITE RAG
by POP BLACK

on the new  label WR4002A

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Warwick's country LPs

WARWICK RECORDS has lined up TV promotion for two new albums, *Country Welcome* (WW 5082) which includes hits by Dolly Parton, Charlie Rich and Crystal Gayle, and *King Of The Road* (WW 5084) by Box Car Willie.

The former album is released initially in the Anglia TV area this Friday, with TV advertising starting from May 12. The *Box Car Willie LP* is TV promoted, in the Stags area from May 5. The commercial will include American film footage of music related scenes.

Three other albums from Warwick's Parade label, *European Excursion* (PRD 2005), *The Death Or Glory Boys* (2006) and *World Champions* (2007) featuring the Strathclyde Police Pipe Band, will be promoted via a press campaign in specialist and national press. In addition, dealers will be provided with promotional material for point-of-sale display.

NEW SINGLE from Bradford band *Radio 5*, *True Colours* (Rockburgh ROCS 225), will be available in a full-colour picture bag.

BILL BRUFORD releases a three-track maxi-single in a limited-edition four colour bag, to tie-in with his UK tour. Titles are *Hells Bells/Age Of Information/Five G*, each one being taken from his last three albums. Catalogue number: Polydor EGEP 1.

JAMES LAST'S Theme From *The Seduction* is also available as a 12-inch single (PDX 2071). The number has been written by Giorgio Moroder and features in the new film, *American Gigolo*.

THE **GOLDEN** Years by Motorhead is the first of a series of Live EP's to be released by Bronze Records. The EPs will all feature a special label and will all be issued in full colour bags on 7" and 12". The *Golden Years* has four tracks, and the 7" retails at £1.15 while the 20,000 limited edition 12" retails at £1.99.

JERMAINE JACKSON'S *Let's Get Serious* which features Stevie Wonder on vocals is being released by Motown in 12" form on May 2 "by public demand". The album of the same title is selling well on import and Motown plan to rush release it in early May.

HOLLY AND The Italians are touring extensively during April and May at club and college level to promote their new Virgin single, *Miles Away*, released on April 25.

The single comes in a special sleeve which has been designed so that when four slogan stickers are peeled from the back and the front cover is peeled off, the disc is left in a plain white bag.

THE **FIRST** 20,000 copies of the new Sparks single — *Young Girls*, released on April 25 — will in the seven inch version be shrinkwrapped with the group's last single — *When I'm With You*.

The single, taken from their *Terminal Jive* album, is also available in 12 inch form which includes a new disco version of the song.

A Virgin press ad campaign takes in *NME*, *Melody Maker*, *Sounds*, *Record Mirror* and *Smash Hits*.

A & M is releasing a box-set of three Styx albums — *Crystal Ball*, *Grand Illusion* and *Pieces Of Eight* — in a limited edition of 5000 for RRP £9.99 on May 16. Catalogue number is AMBS 1001. Joan Armatrading's new album, *Me, Myself, I* (AMLH 64809) is released on the same date.

Cousins quits Creole

THE LONG-TERM partnership between Creole Records' joint managing directors **Tony Cousins** and **Bruce White** has ended, amicably, this week with Cousins moving to the West Indies to head up an international marketing and A & R division for Byron Lee's Dynamic Sounds company.

Cousins, who has been associated with Creole for 15 years, has sold out his half share in the company to White. In his new job he will be based in Jamaica and expects to travel extensively throughout the United States and Caribbean.

White told *MW* that Creole will continue as before and he expects to announce expansion plans, including building new groups and adding extra staff, shortly.

FOLLOWING THE departure of Quita Chavez from the Phonogram classical department, two new appointments have been made. **Carol Felton**, previously with Phonogram International in Baarn, is appointed classical promotions coordinator and **John Wilson-Smith**, previously with the creative services department, becomes classical product manager.

Together with **Dolly Williamson** and **Liz Barton** of the classical department, Felton and Wilson-Smith will be moving from 129 Park Street to the Chappell building at 50



New Bond Street.

Also moving from Park Street is the Phonogram royalties department — **Nigel Carty**, **Gary Irvine** and **Peggy Wood**, who together with contracts administrator **Laura-Jean Prestage** will be moving to 15 St. George Street, W.1.

Paul Rochman, most recently financial director at Ariola Records, to **Jeff Wayne Music** as financial director/deputy managing director of the group of companies, allowing **Jeff Wayne** to concentrate more on the creative side. . . **Peter Harvey** to editor *Disco International* replacing **Derek Canty**. . . **Mike Feasy** to production editor *International Musician and Recording World* US edition. . . **Graeme Perkins**, former general manager of Regent's Park Studios in London, is now at Super Bear Studios in the South of France and can be contacted on 01-3393 918120.

Riva makes third signing

RIVA RECORDS has made its first signing in two years and only its third in five years of business — joining **Rod Stewart** and **John Cougar** on the company's artist roster are Irish band *The Lookalikes* who will be with Riva on a worldwide basis. The Dublin-based band are support act on the *Thin Lizzy* May tour. Their first release, *Just What You Got* (Riva 22), is released on May in a coloured bag.

JOHN OTWAY has signed a recording deal with **Stiff Records Inc.** in the USA. A compilation album, *Deep Thought* will be released there in early May. Otway and his band are due in the States at the end of this month to do a TV show and play dates in New York.

CRIMINAL RECORDS has signed a two year licensing agreement with **Intercord Records**, Germany. The deal covers Germany, Austria and Switzerland and includes all Criminal back-catalogue such as *Bram*



Tchaikovsky and **Michael Chapman**. First release under the deal will be the single *Cool Jerk* from *Supercharge*. *Criminal* is in the process of finalising deals for other countries on a territory by territory basis.

Upcoming product from **Criminal** includes the LP *First Offenders*, a new wave compilation of groups from Kent and the 2 x 5 album, a compilation of New York street groups produced and compiled by **Jimmy Destri** of *Blondie*.

NORWICH BASED company **Shooting Star Records** has signed a national distribution deal with

Pinnacle. First release is *Click Chlick Propaganda* by the *Running Dogs*.

MODERN JAZZ label **Lee Lambert Records** has concluded a distribution deal with **Wynd-Up**, Manchester. Distribution is with immediate effect and records can be ordered from **Wynd-Up** on 061-798 9252.

ROCKBURGH RECORDS has signed *Shake Appeal*, a five-piece band from Leeds. Their debut single, *My Own Way/Not Interested* (ROCS 223) is released this week in a colour bag.

MCA RECORDS has acquired the rights to the new **Commander Cody** single *Two Triple Cheese* following the American band's appearances at the **Wembley** country festival, **Dingwalls** and **The Venue**. The single, referring to American fast food cheeseburgers, will now be available on **MCA** (591) in the UK, Eire, Holland, Belgium, Luxembourg and Scandinavia.



MARTHA AND THE MUFFINS

New single

"SAIGON"

(Din 17)

Paul Burnett's record
of the week
Radio One playlisted

(Order now through CBS — 01-960 2155)

British Tour starts
22nd April.

DINDISC

NEWS

ILR dismisses BBC big gain over commercial radio

BBC RADIO'S claims of significant listening gains have been dismissed as unconvincing by AIRC director Tony Stoller.

Comparing the January to March period of 1980 with the same three months of 1979, listening to Radios One and Two has increased by six per cent, according to BBC research, while listening to ILR is down generally by three per cent. In London the gap appears to be even more pronounced with Capital having lost 10 per cent of its audience in the Radio London editorial area of seven million people.

Radio One controller Derek Chinnery attributes his station's gains to the new team of DJs being brought on, and to the way that One follows closely the trends in the rock world "which is appreciated by the listeners".

He adds: "We now have more output in rock than pop in terms of hours on Radio One."

Referring to recent problems in adhering to needletime

and review time agreements with Phonographic Performance Ltd, Chinnery said that he hoped this would be "a passing thing" and that the difficulties might soon be resolved through discussion with the record industry.

Controller of Radio Two, Charles McLelland, attributed his gains to a "thickening up of the audience in the late afternoon and evening".

The figures, based on about 200,000 interviews conducted over each of the two calendar quarters in the BBC's Daily Survey of Listening and Viewing, are dismissed by Tony Stoller, director of the Association of Independent Radio Contractors, who says: "I don't find their figures at all convincing and would want to see our own figures in July before commenting fully."

"They release research statistics when it suits them and they are never comparable with our own figures. We would like to get together with the BBC on a common method of research."

Warners sets bounty on bootleggers

From IRA MAYER

NEW YORK: Warner Communications has set up a \$100,000 (£45,045) fund, from which it will pay cash rewards for information leading to the arrest of record and tape pirates and counterfeiters.

The fund was created following an RIAA survey of 500 retail outlets that showed that 90 per cent carry at least some counterfeit stock. People with information on counterfeiters are advised that they should forward details to the company in New York by May 1, and informants' names will be kept confidential.

Warner Communications spokesman David Horowitz, in making the announcement, said: "We believe that our offer of cash rewards will help spur the flow of information needed to convict those who disregard the laws prohibiting illegal duplication of music."

John Whitney to head re-organised AIRC

THE ASSOCIATION of Independent Radio Contractors has evolved a new structure, leaving John Whitney, managing director of Capital Radio, as chairman.

Capital also has in deputy MD Brian Morgan a representative on the newly-elected council which includes Philip Birch (Piccadilly Radio), Terry Smith (Radio City), George Ffitch (LBC), Bill MacDonald (Radio Hallam), Ivan Tinman (Downtown Radio) and John Bradford (Mercia Sound). Bradford was chairman of AIRC last year until resigning as managing director Pennine Radio and he is the

first council representative from the new generation of ILR companies.

Council members are elected for one year, while chairmen of standing committees are elected for two years but will also be full council members. They are: Charles Braham (Swansea Sound) — Programming Committee; David Findlay (Radio Forth) — Labour Relations Committee; David Pinnell (BRMB) — Marketing Committee; Jimmy Gordon (Radio Clyde) — Public Affairs Committee; Neil Robinson (Metro Radio) — Technical Committee.

New London pressing plant

A NEW independent custom-record pressing company has opened in central London. Samea Records, housed near to Kings Cross Station, has a capacity of 50,000 12" records per week. Plans are in hand to install a similar capacity for 7" records. Samea will press a minimum order of 250 copies. In charge of factory operations is Jim Skinner and Quentin Gage is production control manager. Samea is at 22-24 Cubitt Street, London WC1X 0LR. Telephone: 01-278 2626.



MADNESS TOOK time off from filming a video for *Night Boat To Cairo* — hence the tropical gear — to receive gold and silver discs for the *One Step Beyond* album and silver discs for the single of the same name. The album has been in the *Music Week* Top 30 for 24 consecutive weeks since its release last October.

An easy Eurovision victory for Ireland

From SUE BAKER

THE HAGUE: Ireland won the 1980 Eurovision Song Contest here last Saturday with *What's Another Year* written by Shay Healy and sung by Johnny Logan.

The Irish entry finished well ahead with 143 votes, followed in second place by West Germany's Theatre sung by Katja Ebstein with 128 votes, and Britain trailing third with *Love Enough For Two* performed by Prima Donna, which scored 106 votes.

Healy, who is the Radio Telefis Eireann publicity officer in Dublin as well as a prolific songwriter and singer, penned *What's Another Year* about five years ago. The Logan recording of it for the Irish Release label is being released in all territories on Epic through a deal with Spider Records, and the catalogue number is EPC 8572. Publishing rights belong to Oisín Music, Dublin, and Polar Music.

"The single was recorded in Ireland with an Irish arranger, producer and musicians," Healy told *Music Week*. "We wanted it to be a completely Irish production in order to show the quality of the Irish music scene."

Seven apply for Bristol station

THE IBA has received seven applications for much-prized Bristol area Independent Local Radio franchise which will be awarded later this year. After preliminary interviews of the franchise groups, the Authority will hold a public meeting in Bristol on May 19 to canvass local opinion.

The seven groups are Avon Broadcasting Company, Avon Listeners Radio, Bristol Channel Radio, Brunel Radio, Radio Avonside, Radio Clifton and Wessex Broadcasting Company.

One of the strong contenders will be the Bristol Channel group headed by managing director John Russell who until recently was programme director of Birmingham ILR station BRMB. Initial discussions to form the group started more than seven years ago and chairman is Professor J. Howard Middlemiss of Bristol University.

The new station is expected to be on the air by the late summer of 1981.

Top Tapes pays damages

TOP TAPES Ltd., of Hendon, agreed to pay £1,800 damages plus costs in the High Court last week as part of agreed terms disposing of an action brought against them on behalf of the record industry.

Top Tapes consented to an order made against them by Mr. Justice Goulding in an action by CBS Inc and 28 other plaintiffs over the sale of counterfeit cassettes.

The order bans Top Tapes from infringing copyright in the sound recordings, art work or registered trade marks of any of the plaintiffs.

Top Tapes also agreed to hand over any infringing cassettes in their possession and to give details of suppliers and customers of the disputed tapes.

Counsel for the plaintiffs said the damages would go into a common fund set up by the record industry to be used to trace counterfeit and bootleg recordings.

Captain Video deals in Europe

IN-STORE video promotion company Captain Video has expanded into three new countries — Germany, Holland and Spain — bringing its total number of territories to 11, including Britain.

In Germany, the promotional tape will be handled by Rudi Steiner of Video Und Musik Vertrieb at Boplingen Munich. In Holland it will go through DDM Products, Ae Beck. And the tape will be distributed in Spain by Gorge Arque Ferrari of Telec in Barcelona.

News in brief...

PLYMOUTH INDEPENDENT label, Optimistic Records, has four new releases showcasing bands from the South West. They are *My Toy* by The D.S., *Wind Of Change* by Jethro, *Subterfuge* (EP) by Sabotage and *Don't Panic* by SPOR which is available next month. The catalogue numbers are OPT 002, 003, 004 and 005 respectively, and distribution is through Pinnacle and Spartan.

IN THE wake of their UK tour earlier this year, Wishbone Ash this week release a double A-sided live single featuring the tracks *Helpless* and *Blowin' Free*. Out on MCA (MCAT 577), a limited edition will be available in 12" form, with the first 15,000 being produced in picture sleeves.

S & T Recordings is the name of a newly-established record label based in Leicester. First release is the single (I Can't) Put My Finger On You by The Amber Squad. Distribution is through Red Rhino. Further singles and a compilation album featuring Leicestershire bands are planned. S & T is based at 28 Gopsall Street, Highfields, Leicester.

CHANGE OF ADDRESS

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EMI 5058



INTERNATIONAL

Murray's Juno bonanza

TORONTO: Canada's biggest star continues to be Anne Murray, accepted throughout North America as a major middle-of-the-road, pop and country crossover singer. And to prove it, she won four major prizes at Canada's annual Juno Awards presentations, held in Toronto.

Picked as female vocalist of the year, and country female vocalist of the year, she also won Junos for album of the year (New Kind Of Feeling) and single of the year (I Just Fall In Love Again).

Other Juno awards were equally predictable, with CBS artist Burton Cummings — still a major name in Canada, although not well known in Britain, and in need of a strong new album in the US — winning as male vocalist of the year.

Group of the year award went to MCA's Trooper, who beat April

Wine, Prism, Rush and Max Webster for the honour.

Awards for instrumental artist of the year and composer of the year went to pianist Frank Mills, whose international success has turned him into a tax exile in the West Indies and returns to Canada for recording purposes and rare performances.

International awards went to Supertramp for best international album of the year (Breakfast In

folk artist of the year. His label-mate on True North Records in Canada, Murray McLachlan, was picked as male country singer of the year — although his next album, reported to be a heavy rock disc, is unlikely to win him country airplay.

France Joli, 17-year-old disco singer from Montreal, won a Juno as most promising female vocalist, while the most promising male vocalist award went to Walter Rossi, who is a familiar figure as a session

network.

Industry criticism of the awards is muted by the fact that they are becoming something of a potent sales tool, but there is considerable media grumbling about the predictability of the winners, sure sign that the new blood, and particularly the new wave, are not being recognised.

● Two new record companies have opened in Canada:

Solid Gold Records, owned by Steve Propas and Neil Dixon, well-known management and talent company in Canada, who handle a number of artists and book talent for Ontario Place. The company's first release is by Toronto, a mainstream rock act which includes a girl drummer and singers Holly Woods and Brian Allen.

Triology Records, headquartered in Toronto. The label's first album is by Uranus, a new wave act, winning strong local airplay with the title song, You're So Square, an old Leiber-Stoller song.

From RICHARD FLOHIL

America), and to Blondie for best international single (Heart Of Glass). Dave Evans, president of Capitol in Canada, accepted for Blondie; John Helliwell, in Toronto for recording sessions with Chris de Burgh, accepted Supertramp's award.

Bruce Cockburn, with 10 albums behind him in Canada, but with his first US chart success (Dancing in the Dragon's Jaws on Millenium) doing well for him, was honoured as

guitarist not a singer in Montreal studios.

The Juno award for children's album of the year went to Sharon Lois and Bram, who have recorded two albums of material, both of them going gold, but who have yet to reach agreements for release in either Britain or the US.

The Juno Awards are run by the Canadian Academy of Recording Arts and Sciences and televised by the CBC's English-language

Police fans pelt police

ATHENS: Rock-concert violence has arrived in Greece. A horde of screaming fans, left out of a standing-room only concert, battled police with sticks and stones for three hours (March 30).

Sparking off the incident, Greece's first, was an appearance by UK rock group Police at the Sporting Concert Hall in downtown Athens. Before the act started, about 2,000 ticket-holders had to be turned away, and that's when the riot started.



AT THE conclusion of their recent Canadian tour — part of a 52-date North American tour — XTC were presented with gold records by PolyGram Canada for their Drums And Wire LP following a sell-out concert at Toronto's Massey Hall. L to R: Bob Ansell (national promotion manager, PolyGram Canada), Terry Chambers, Andy Partridge, Dave Gregory, Colin Moulding, Michael Theriault (Virgin label manager, PolyGram Canada) and XTC's tour manager Paul Bailey.

Teldec content with progress

KIEL: Our Course of Success was the theme of Teldec's annual sales conference held here recently at the Hotel Maritim. Managing director Gerhard Schulze emphasised that the slogan was a continuation of the company's activities and results since last year's gathering.

In contrast to the generally soft nature of the German music market, Teldec attained in 1979 a 35 per cent increase in its domestic sales, with

export business almost on the same level as for 1978.

Teldec's TIS import service took first position among German importers and the company's record club sales shot up by 90 per cent.

"Altogether it is a splendid result," Schulze told the Teldec sales force.

"The increase in our share of the total market of eight per cent means we must not relax in piloting our

course of success, which brought us top positions with artists such as Udo Lindenberg, Richard Clayderman, Peter Maffay, Nick Straker and Patrick Hernandez.

"It's mainly a question of acquiring suitable and adequate repertoire and a well-planned artist policy.

"We are indeed happy that we have won Adamo for Teldec, that Franz Lambert could be signed, that the agreement with Ernst Mosch has just been extended and that a personality like Harnoncourt will be joining us exclusively."

On the matter of British Decca, with whom Teldec has long-standing business and artistic affiliations and its changed status, Schulze stated: "Our partners have done everything possible to ensure Teldec's future independence and security. There is no reason whatsoever — especially in the light of the excellent sales achieved — to be pessimistic about the future.

"Our course is clearly outlined, and it's our task to proceed with energy and verve and belief in the company and its fine product."



BRUSSELS: Polydor has obtained the exclusive distribution rights for the Biram label here, and signing the contract are (from left) Biram chief Jean Kluger, PolyGram Records managing director Hans Gouti, and Polydor division general manager Maurice Mertens. Biram artists include Marva, the Gibson Brothers, Luigi (from the Domani band), Johan Verminnen and Will Tura, all of whom are produced by Kluger.

New French radio breaks limit promise

PARIS: Despite the assurance given at Midem in Cannes this year by cultural minister Jean Lecat that French radio would never limit the airing of foreign recordings, a new network starting here on June 2 will limit this product to 50 per cent of total broadcasting.

The new wavelength has been set up for French youth and, competing with Radio Luxembourg and Europe No. 1, will be another useful promotional outlet for record companies.

However, Jacqueline Baudrier, president-director of French radio, makes it clear that 50 per cent of the music broadcast must be French, which seems a head-on challenge to Lecat's guarantee that no limits would ever be imposed.

One further policy of the new network is to boost new local talent and the "chanson Francaise" music format which French record companies see as a positive way out of the gloomy economic situation.

Bankruptcy snowball

COPENHAGEN: Financial problems for many outside record industry companies pile up in the wake of the bankruptcy of the huge Danish rack jobbing operation Montax.

While the company itself could end with debts of \$6 million (£2.7 million), and with stock estimated at around \$3 million (£1.4 million) by the latest calculations, creditors decided to sell Montax to the loudspeaker factory Dantax.

Purchase price is said to be \$400,000 (£185,200) with another \$250,000 (£115,740) to cover the buildings, three cars, a motorboat, computers and systems, plus rights to the Montax trading name.

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RSO 58



BROADCASTING

Edited
by
DAVID DALTON

Capital launches training school

TO HELP cope with the increasing demand for experienced radio personnel a National Broadcasting School for the UK is to be set up.

Initially funded by Capital Radio, the school will eventually cater for all broadcasting needs, but its primary aim is to provide training for Independent Local Radio.

The school will specialise in a wide range of in-service training and career development for broadcasters and staff already working in ILR stations, providing presentation, production, creative, technical, journalistic, business and management courses. There will also be courses offered to a wide range of other students including school and university leavers and community groups.

The courses will range from three/four days to four months and will be planned in consultation with the ILR stations, the IBA and the trade unions. It is hoped that the first courses will start in the autumn and there will be approximately 500 day student places and another 750 evening class places available each year. Fees will be kept to a minimum.

Capital is currently negotiating for headquarters premises in London's Soho, but mobile training

facilities and regional in-station training are seen as essential elements of the school.

Michael Bukht has been appointed director of the school and says: "It will be run by experienced broadcasters from all the disciplines to help anyone who studies there to improve their own performance and so the service of the public."

Bukht himself was Capital's first programme controller, held the same position at JBS in Jamaica and more recently helped to set up Capital Radio (604) in Transkei, South Africa.

The finance provided by Capital — said to be in the region of £250,000 — comes from secondary rental payments which have been waived by the IBA. The IBA can choose to do this in cases where projects will benefit ILR as a whole.

Tony Stoller, director of the Association of Independent Radio Contractors, comments: "The companies realise that training is an important part of the future development of local radio in Britain."

Hereward's top trio

THREE KEY appointments have been made at Hereward Radio, the Peterborough based ILR company due on air later this year and headed by former AIRC secretary Cecelia Garnett. Pennine Radio's Stewart Francis becomes head of music and entertainment, Hallam's Ralph Bernard becomes head of news and information, while head of commercial production is Paul Veysey, formerly commercial producer at Swansea Sound and Piccadilly and more recently he has worked as an independent for Harlech TV and several ILR companies.

Riddoch to Clyde

BBC RADIO Manchester presenter Mike Riddoch is leaving for the second time in eighteen months —



REGINALD BOSANQUET (pictured left) is clutching his latest accolade — a warped pea green vinyl record — to mark his *Dance With Me* being voted the World's Worst Record for 1980 by Capital listeners. Former newscaster Bosanquet guested on Kenny Everett's April 12 programme when the DJ played the bottom 30. It is a sad comment, perhaps, on the vocal talents of DJs that Tony Blackburn, Tommy Vance and David Hamilton achieved 'worst' status with three suitably appalling recordings.

News in brief...

this time to join Radio Clyde. He starts at the Glasgow based ILR station on April 21 and the following week will begin to host *Clydewide Tonight* (5.45pm to 7pm) as replacement for Dave Jamieson who has joined new ILR company Mercia Sound.

Hobson promoted

JOHN HOBSON, BBC Radio Nottingham senior producer, has been appointed programme organiser following the promotion of Arnold Miller to the post of manager. Hobson joined the Nottingham station as a news producer in 1970 and has been senior producer since 1978.

Clapton talks

ERIC CLAPTON gives his first radio interview for more than four years to Tommy Vance on Radio One's Friday Rock Show this week (April 25) and he will also introduce tracks from his forthcoming live RSO album *Just One Night*.

Johnston dies

WE ARE sad to report the death of Jack Johnston, manager of BBC Radio Birmingham, on April 5 after suffering a stroke a fortnight earlier. In anticipation of Johnston's retirement the BBC recently named his successor as John Pickles (see *Music Week*, April 12).

Lene on TV

STIFF ARTIST Lene Lovich is featured in *Five To One* on BBC-2 this Thursday (April 24). In this Manchester produced programme she is quizzed by five youngsters about her music.

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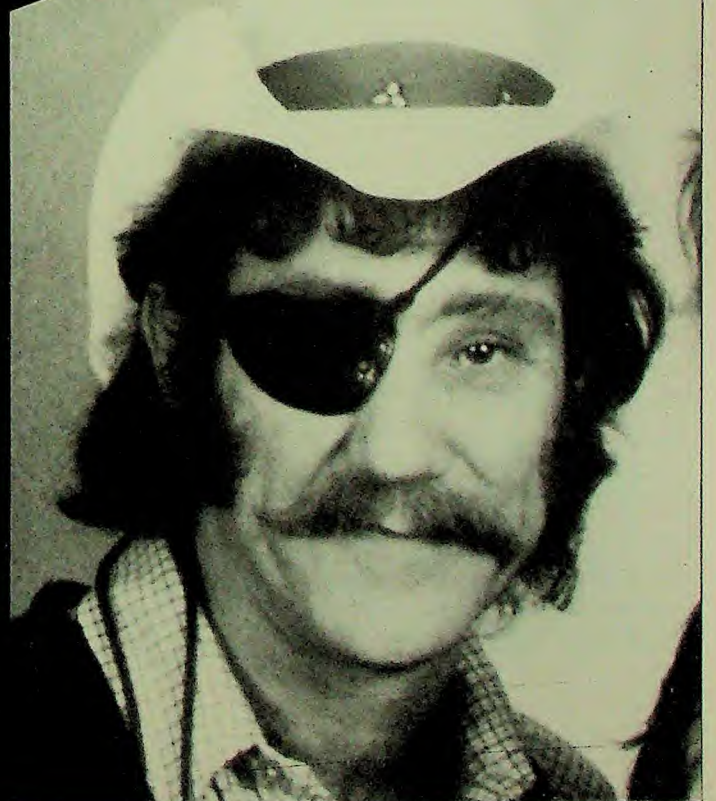
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PUBLISHING

Edited
by
NIGEL HUNTERSky writers
flying high

SINCE ITS formation at the beginning of 1978, the Sky Writing (Publishing) company set up by the writing members of the group of the same name has made regular chart appearances with its debut album on Ariola, which recently re-entered the *Music Week* album charts, and with its single, *Toccata*.

The band's latest album, a double LP set, *Sky 2*, includes the *Toccata* single which is based on a traditional tune, hence a publishers' credit to United Artists.

The publishing company was set up with the Martin-Coulter Group of companies which handles the catalogue on a worldwide basis.

Creative boss at Martin-Coulter, Richard Gillinson, explains that the band will be planning a European and Far East tour "sometime later this year", adding that as the band is a visual act, record sales increase following personal appearances.

Martin-Coulter Music has also recently signed new band The Boss Brothers through a deal with their Rainy City Music company. The band's debut single for Phonogram, *The Candle*, has been produced by Ian Wilson of Sad Café.

Through its deal with Bridgehouse Records, Martin-Coulter's Mews Music is involved in a new single written by Shay Healey, an RTE press and information executive. The song is *Silly Fellow* recorded by Healey as *Crack* and which tells the story of Paul McCartney's recent troubled visit to Japan.



PETER SKELLERN and Pendulum's Johnny Stirling, pictured above, recently presented ASCAP's *Lawrie Ross* (right) with the silver disc for UK sales of the *Astaire* album released by Pendulum Records. Stirling is currently arranging an American release for the album which is described as a tribute to veteran entertainer Fred Astaire.

Jets' delayed take-off

FOR SOME months now Terry Noon of the small independent Noon Music company has been backing the Salford Jets, a group he signed last year. The act debuted on RCA with *Gina*, and despite heavy airplay and TV appearances, the record failed to make any impression in the charts. But it has now been recorded by the Wild Bunch and issued on the Pye-distributed Red Records label.

The Salford Jets and Noon Music are trying again with a new number, *Who You Looking At*, released by RCA last week.

Graduate clinches ATV deal

GRADUATE MUSIC, the publishing arm of the Dudley-based Graduate Records, has signed a publishing agreement with ATV Music to represent its catalogue for the world excluding America and Canada.

Currently enjoying chart success with *King/Good For Thought* by UB 40, Graduate Music and its associated companies also handles the publishing interests of The Circles, Gussed and Cramp, Weapons of Peace and Jazz Woodroffe.

The new contract was negotiated by ATV Music's creative manager Charlie Crane and legal adviser John Brunning with David and Susan Verr, directors of Graduate Records and Music and their business consultant Tony Calder.

Rocket signs
Film Stars

ROCKET MUSIC'S Eric Hall has signed the *Film Stars* to a worldwide publishing contract and the first product by the band to be handled by the company is *The Greatest Story Ever Told*, released by EMI and produced by Phil Wainman. The group are currently touring with B. A. Robertson.

Rocket Music is now installed in its new offices at 104 Lancaster Gate, London W2, which also houses Rocket Records. The telephone number is 01 258 3585.

EMI writer

KAY O'DWYER, director and general manager of EMI Music's



MOR division, has signed singer/writer Stewart Blandamer to a worldwide writers contract. Blandamer, composer of *Frankie Miller's Darlin'*, has a new single issued by Pye called *Why Won't You Come Home*, co-written by Pete Langford of the Barron Knights.

Through its deal with BBC Records, EMI Music will control the music from the new BBC 2 TV series *The Enigma Files* which recently began. The music has been written by Anthony Isaac and the main theme is available on the BBC label.

Livingstone
contract

CHRYSALIS MUSIC has signed a worldwide publishing contract with Dandy Livingstone, writer of new chart singles *A Message To You Rudy* by the Specials and *Let's Do Rock Steady* by the Bodysnatchers. Livingstone has just released his own single, *Instant Music*, on Dennis Bovell's *More Cut* label.

Other recent acquisitions for Chrysalis Music include the Hot Gossip single, *Space Invaders*, a Pete Gage-produced single, *A Place In Your Heart*, by Polydor band Protex and *Join The Girls* by the Cuddly Toys.

CLASSICAL

Edited
by
NICOLAS SOAMESCollectors'
Series
on Saga

SAGA RECORDS is starting a new series of re-issues, a limited edition called *Collector's Series*, of records featuring historically important performances.

Saga is, of course, currently undergoing a re-issue programme of some of the best recordings made in the past — all being now produced on German pressings.

But Martin Compton, label director, feels that there are a number of recordings that would not normally justify re-compiling and re-packaging but which he feels should be in the catalogue.

Two such records are Janos Starker's performance of Kodaly's *Solo Cello Sonata*, and *Duo for Violin and Cello* with Arnold Eidus, and this is released on Saga 5336. The second of the *Collector's Series* is Brahms' *Piano Quintet in F minor* — the Russian recording made by Sviatoslav Richter and the Borodin Quartet (Saga 5448).

The *Collector's Series* will retail at £2.75, and will have a special sticker on the cover. Other planned releases are Maurice Cule's recording of *Bach's 48*, the recording of *Haydn's Piano Trios* by Rostropovich, Kagan and Barshai, and Starker's *Bach Cello Suites and Brahms' Sonatas*.

A little light music from
Pearl's new Flapper label

FOR 12 years, Pearl Records has been continually successful, especially with its historical releases featuring major artists of the past.

But now its founder, Charles Haynes, is launching a new label, *Flapper*, which will concentrate on historical issues of a rather different kind — light music from the late 1920s. And the first three *Flapper* titles are being released next month.

Ironically, the initial idea for *Flapper* came from *Selecta*, explains Haynes. It was felt from the shops *Selecta* serviced that there would be a demand for other historical issues, and although circumstances have changed, Haynes thought it appropriate to launch *Flapper* with the new distributors, Parnote Ltd, and H. R. Taylor.

"I suppose *Flapper* comes under the general heading of nostalgia — they are recordings of people who were major popular artists of their time," he says.

The first three titles are *Light Music at the Savoy* (Past 701), Jack Hylton and his Orchestra (Past 702), *Alabama Bound*, Layton and Johnstone (Past 703) and retail at £3.95.

Music at the Savoy is an anthology of bands and individuals who performed in the Supper Room at the Savoy Hotel during the period, including Billy Mayerl. Jack

Hylton was perhaps the first English band leader who gained an international reputation for his careful orchestrations of light music. He toured France and Germany, and had a champion in no less a figure than Stravinsky, who was so impressed by the way Hylton trained his orchestra and arranged the music, that he wrote an orchestra suite from his short opera *Mavra* especially for the band.

Alabama Bound is also an intriguing release, featuring singer/pianist Turner Layton and singer Clarence Johnstone, two black Americans who established a reputation especially in this country for their very suave male vocal duet style. They were enormously successful — on a par with the Beatles relatively speaking — but broke up after an 11-year partnership.

At the moment Haynes anticipates releasing about six LPs a year on *Flapper*, but it very much depends on the interest shown.

May also marks the release of some other interesting Pearl material. Pearl has not released any stereo records since October 1978, partly because Haynes' hands have been so full with classical historical releases, including the huge McCormack box set (there is a second on the way in June).

There are some new stereo releases

including Mahler's *Symphony No 4* Orchestra (SHE 552, £4.95). Diaghilev at Monte Carlo (SHF 554/5), and Stuart Campbell playing organ music by Frank Bridge (SHE 545).



DAME JOAN Sutherland recently celebrated a 21-year exclusive relationship with Decca. She is pictured above at a Decca lunch held in her honour with Decca executive chairman Reinhard Klaassen.

New releases

Sonata Opus 110, 111, Beethoven, Inger Sodergren, CAL 1648.

There is a certain presumption in making one's first record a compilation of these two works, and it says much for this young Swedish pianist's performance that she won La Diapason d'Or award for it. It is an amazingly assured debut and if it doesn't sell very widely, it will probably be because of the names of its 15 or so rivals rather than because of the performance. Inger Sodergren takes risks which I like, and produces an interpretation that is individual, if a little bit too full of sudden contrasts rather than organic growth. The recording quality is not too impressive, and neither was the pressing of my review copy, but Harmonia Mundi explains that a newly mastered set of new pressings is now being distributed. Harmonia Mundi, which imports Calliope, also tells me that Sodergren is not 22, as was originally stated, but 32. The record remains, nevertheless, an impressive accomplishment.

Messe Cantate, Repans Spiritus Sanctus, Sheppard. Clerkes of Oxenford, conductor David Wulstan. CAL 1621, £5.25.

There is not enough Sheppard in the catalogue apart from one CFP disc, so this record, now made available since Calliope has been imported by Harmonia Mundi and distributed by Parnote, is a very welcome addition. It comprises two major settings by Sheppard, superbly sung by the Clerkes. The tuning of this sometimes difficult music is matched by the Scholasticism of Wulstan. And the only other caveat I have is that there is less than 20 minutes of music on each side. And at £5.25, that is expensive.

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RETAILING

IMS cashes in on legit imports



WITH A sluggish industry embarking upon a period of painful soul-searching, the late Seventies must have appeared an inopportune time to start a new venture in the record business.

PolyGram, however, discovered one area ill-served, a hole which they decided to plug with a small but highly efficient company, Import Music Service which, with a turnover in the region of three quarters of a million pounds, seems sure to bring in a profit in its first year.

General Manager of IMS, Barry Griffiths, came into the industry from the world of Merchant Banking via his own rack jobbing company which he started in 1974. He joined Phonogram as P/A to the financial and commercial director before becoming commercial manager and then, in June 1979, began setting up IMS which started trading in the October of the same year.

"The original idea as conceived by PolyGram," Griffiths told *MW*, "was to supply material which, although as a major company it held the rights to, it could not justify pressing in the UK. The demand for this specialist material although small was consistent and we felt that this should be met by a low cost, tightly run company."

**IMS general manager
BARRY GRIFFITHS
talks to
PATRICK SULLIVAN**

With a warehouse of 3,000 sq. ft. and six staff to run it, three salesmen on the road plus Barry and his secretary to select the product and run the business, overheads at IMS are minimal. It boasts a country-wide 24 hours delivery service and finds the customers for its present

catalogue of twenty labels in the general trade with the PolyGram sales force "filling the gaps my men are forced to leave."

The growth of IMS is the other side of the coin to the shake-out experienced by the industry in 1979 and a tribute to professional management. Griffiths feels that the expansion years of the Sixties and the many non-professional people who were carried along in the rush, left the industry ill-prepared for the high inflation of the Seventies.

"Record prices were increased to absorb the inefficiencies," he maintains "instead of the industry being made more cost effective."

This situation, Griffiths believes, played at least a part in the rise of the dreaded parallel import.

"They are cheaper than records produced in the UK and, from a consumer point of view, a good thing. Six years ago we were exporting to the Continent and there was a lot of fuss because our product was cheaper. Now the boot is on the other foot and it hurts. A significant proportion of chart records, and one hears figures of 30 to 35 per cent quoted, comes from abroad and that is bad for the record industry everywhere.

"The UK is known as a strong product source, but if you are losing that much of your turnover there will be less money to plough back into new acts so the situation needs looking at very closely," says Griffiths.

Pointing to the steady off of prices in recent months, he is hopeful that the industry has gone at least part way to curing its own ills.

"It's a good thing it all happened in one year. There is now a tighter, more than five or six per cent of its titles.

Dealing mainly in the specialist market, IMS is somewhat divorced from the furor surrounding parallel imports although, Griffiths insists: "we'll supply anything anybody wants. We found that while importers either acquired one or two small labels or went for volume, which means the parallels, nobody was supplying such items as the many James Last albums that were unavailable here. We have a lot of jazz labels such as ECM, Steeplechase and Concord, partly because the good pop labels tend to get snapped up quickly by the major companies. Classics, although not volume business, are seen as being very respectable and supported by the industry. Jazz seems to be the poor relation and even the UK releases fail to get the full promotional treatment."

During its seven months, IMS has built an impressive catalogue covering all facets of music. Best sellers include albums from all over the world, albums which would be hard to get without the organisational skills found at the new company and including The Bruford Tapes (Polydor, Canada), Pat Metheny's American Garage (ECM, Germany), James Last's Paintings (Polydor, Japan) and Stars of the Streets (Barclay, France). The company has exclusive distribution rights for all the labels it handles and is never out of stock of more than five or six per cent of its titles.

"With the ability to offer the service one expects with a small concern, we also have the cash flow and credit viability that goes with a major group," says Griffiths. "We intend to be the best import service around."

What a break-out!

'Breakdown Dead Ahead'
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ALBUM REVIEWS

GRAHAM PARKER AND
THE RUMOUR

Best Of. Vertigo 9102 042.
Producers: various. The inevitable compilation now that Parker is out of his deal with the label but the 14 tracks drawn from 1976 up to his last album provide excellent representation of his best cuts. Fans without tracks like Stick To Me, White Honey, Heat Treatment and Hold Back The Night will eagerly snap this up.

SUZI QUATRO

Greatest Hits. EMI EMTV24. The tracks speak for themselves — Can The Can, Devilgate Drive, If You Can't Give Me Love and She's In Love With You all included. A £275,000 TV campaign behind this. Huge sales guaranteed.

PETER GREEN

Little Dreamer. PVK PVLS 102. Producer: Peter Vernon Kell. With Green's last "comeback" album Vernon Kell proved that there is a big market at home and abroad for melodic rock led by gentle guitar and vocals as an antidote to the harder edge of new wave and heavy metal. This is very much in the same vein and should sell steadily.

PHILIP LYNOTT

Solo In Soho. Vertigo 9102 038. Producers: artist and Kit Woolven. More sophisticated sounds from the lead singer of Thin Lizzy. He overreaches himself at times but the name alone should ensure heavy sales among Lizzy fans even if no new fans are won over this time around.

IRON MAIDEN

Iron Maiden. EMI EMC 3330. Producer: Will Malone. It seems

that heavy metal cannot fail at the moment and these British exponents are well up to the mark, while recent media exposure should ensure heavy sales.

BLACK SABBATH

Heaven And Hell. Vertigo 9102 752. Producer: Martin Birch. Against the backdrop of a new heavy metal boom, the old originals creak back into gear after a two-year absence with Ronnie James Dio on vocals replacing Ozzy Osborne. Thankfully, they haven't tried to get clever and tracks like the opener Neon Knights stand up as out and out rockers. With a sell-out tour coming up next month, it should chart without much problem.

GALLAGHER & LYLE

The Best Of — 20 Beautiful Songs. Warwick WW 5080. Tracks licensed from A&M for this TV package which features Breakaway, Heart On My Sleeve, I Wanna Stay With You and 17 other tracks.

THE FABULOUS
THUNDERBIRDS

What's The Word? Chrysalis CHR 1287. Producer: Denny Bruce. Probably the best R&B available in this country at the moment, although this album is marginally weaker than the group's superb Girls Go Wild debut. In pounding Running Shoes and You Ain't Nothin' But Fine kick the album off with rock-steady bass from Keith Ferguson and nasal wailing vocals from Kim Wilson. Look out for proof of his harp playing, too, on his stunning song I'm A Good Man (If You Give Me A Chance). Deserves all the promotion it can get, and if there was ever a record to prove rock is timeless, then this is it.

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LIBRA

September 23 to October 22

Starting the week... the...
different... family...
on...
rel...
hope...
outside...
you can look forward t...
Lucky birthday: September 25.

FORTUNES

ARIES

March 21 to April 20

Mars, your ruling planet, in Leo, will be spurring you on, giving you the stimulus you need to break down restrictions

it have been holding you back. With the Moon also...
o on the 26th/27th, in good aspect to Mars...
a favourable time...
bbies...
lp s...
ck...

Taurus

April 21 to May 22

While this may not be one of your best weeks, it does offer you...
get on to a...
THE WHISPERS
LADY

7" only SO4
Picture Bag



Taken from the album "The Whispers" SOLA 1 Cassette SOLC 1

GEMINI

May 23 to June 21

delays and setbacks...
asantly harmonious. Make sure you weigh...
es of a question carefully, and...
check. A wait...
ter th...
a sur...
rkle to your world. Lucky birthday: June 9.

AVERAGE WHITE BAND
LET'S GO ROUND AGAIN

7" AWB 1 Picture Bag 12" AWB12 1

Taken from the forthcoming album "Shine"



CANCER

June 22 to July 22

CHARLEY PRIDE
CRYSTAL CHANDELIERS
*** HONKY TONK BLUES**

Double 'A' Side PB 9528

*Taken from the album "There's a Little Bit of Hank in me"
Album PL 13548 Cassette PK 13548

LEO

July 23 to August 22

SALFORD JETS
WHO YOU LOOKING AT?

PB 5239

Picture Bag

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	2	3	CALL ME Blondie (G. Moroder) Famous Chappell/EMI	Chrysalis CHS 2414 (F)	39	41	4	ROUGH BOYS Peter Townshend (C. Thomas) Eel Pie	Atco K 11480 (W)
▲ 2	12	6	GENO Dexy's Midnight Runners (P. Wingfield) EMI	Parlophone R 6033 (E)	£ 40	44	3	ALL FOR LEYNA Billy Joel (Phil Ramone) April	CBS 8325 (C)
£ 3	1	10	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Detroit Spinners (M. Zager) Ardmore & Beechwood/EMI/Carlin Atlantic K 11432 (W)		£ 41	56	3	FOREST The Cure (Robert Smith/Mike Hedges) APB	Fiction FICS 10 (F)
£ 4	4	8	KING - FOOD FOR THOUGHT U.B.40 (B. Lamb) Graduate/New Claims/ATV	Graduate GRAD 6 (SP)	42	21	9	ECHO BEACH Martha & The Muffins (Howlett) Dinsong/Virgin	Dindisc DIN 9 (C)
5	5	5	SEXY EYES Dr. Hook (R. Haffkine) April	Capitol CL 16127 (E)	43	NEW		IN THE CITY Jam (V. Coppersmith/Heaven/C. Parry) And Son	Polydor 2058 866 (F)
£ 6	9	4	SILVER DREAM MACHINE David Essex (David Essex) April/Imperial Wizard Songs	Mercury BIKE 1 (F)	44	NEW		BREATHING Kate Bush (Kate Bush) Kate Bush/EMI	EMI 5058 (E)
£ 7	62	2	COMING UP Paul McCartney (McCartney) McCartney	Parlophone R 6035 (E)	£ 45	47	3	TELL THE CHILDREN Sham 69 (Pursev/Wilson) Singatune	Polydor POSP 136 (F)
8	3	10	DANCE YOURSELF DIZZY Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	Polo 1 (C/CR)	46	28	11	TOGETHER WE ARE BEAUTIFUL Fern Kinney (Whitsett/Stephenson/Couch) Brampton	WEA K 79111 (W)
9	8	4	TALK OF THE TOWN Pretenders (C. Thomas) Hynde House Of Hits/ATV	Real ARE 12 (W)	47	NEW		THE GREATEST COCKNEY RIP OFF Cockney Rejects (P. Wilson) Signatune	Zonophone Z 2 (E)
10	7	4	NIGHT BOAT TO CAIRO Madness (Langer) Warner Brothers	Stiff BUY 71 (E)	48	42	5	LIQUIDATOR/LONG SHOT KICK DE BUCKET Harry J All Stars/Pioneers (Johnson) New Town Sound	Trojan TRO 9063 (C)
▲ 11	24	4	TOCCATA Sky (Sky/Clarke/Bendall) Martin-Coulter/Sky Writing/UA	Ariola ARO 300 (A)	49	NEW		ALL AROUND THE WORLD Jam (V. Coppersmith/Heaven/C. Parry) And Son	Polydor 2058 903 (F)
£ 12	14	7	DON'T PUSH IT, DON'T FORCE IT Leon Haywood (Leon Haywood) Sunbury	20th Century TC 2443 (R)	£ 50	72	2	TAKE GOOD CARE OF MY BABY Smokie (Smokie) Screen Gems/EMI	RAK 309 (E)
13	11	7	JANUARY FEBRUARY Barbara Dickson (Alan Tarney) ATV	Epic EPC 8115 (C)	51	NEW		FOOL FOR YOUR LOVING Whitesnake (-) Sea Breeze	United Artists BP 352 (E)
▲ 14	23	7	MY OH MY Sad Cafe (Eric Stewart) St. Annes	RCA SAD 3 (R)	£ 52	75	2	SO GOOD SO RIGHT/IN THE THICK OF IT Brenda Russell (A. Fischer) Rondor	A&M AMS 7515 (C)
15	10	9	POISON IVY Lambertas (P. Collins) Carlin	Rocket XPRES 25 (F)	53	NEW		NEWS OF THE WORLD Jam (V. Coppersmith/Heaven/C. Parry) And Son	Polydor 2058 996 (F)
16	13	7	TURN IT ON AGAIN Genesis (David Hentschell/Genesis) Hit & Run	Charisma CB 356 (F)	54	NEW		MODERN WORLD Jam (V. Coppersmith/Heaven/C. Parry) And Son	Polydor 2058 945 (F)
17	19	9	KOOL IN THE KAFTAN B. A. Robertson (Britten) Myaxe/United Artists/Cop. Con.	Asylum K 12427 (W)	55	35	11	ALL NIGHT LONG Rainbow (R. Glover) Panache	Polydor POSP 104 (F)
18	16	5	LIVING AFTER MIDNIGHT Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8379 (C)	56	NEW		LOVE ENOUGH FOR TWO Prima Donna (Slater/De Sykes/Preskett) Beth	Ariola ARO 221 (A)
19	18	8	MY WORLD Secret Affair (I. Page) And Son/Bryan Morrison	I-Spy SEE 5 (F)	57	NEW		STRANGE TOWN Jam (V. Coppersmith/Heaven/C. Parry) And Son	Polydor POSP 34 (F)
20	6	6	GOING UNDERGROUND/DREAMS OF CHILDREN Jam (V. Coppersmith/Heaven) And Son/Bryan Morrison	Polydor POSP 113 (F)	58	54	2	DO YOU REMEMBER ROCK 'N' ROLL RADIO Ramones (Phil Spector) Warner Brothers	Sire SIR 4037 (W)
▲ 21	29	4	MY PERFECT COUSIN Undertones (R. Bechirian) Warner Brothers	Sire SIR 4038 (W)	59	NEW		THE WORLD OF WATER New Musik (T. Mansfield) April	GTO GT 268 (C)
22	20	7	HAPPY HOUSE Siouxsie & The Banshees (Siouxsie & The Banshees/N. Gray) Pure Noise/Chappell	Polydor POSP 117 (F)	60	61	2	GIRL Shy (P. Kennedy) Wessox/Warner Brothers	Gallery GA 1 (W)
▲ 23	26	5	MISSING WORDS Selector (E. Ross/Roger Lomas) Selector Copyright/RAK	2 Tone CHSTT 10 (F)	£ 61	73	2	DAYDREAM BELIEVER Anne Murray (J. Norman) Screen Gems/EMI	Capitol CL 16123 (E)
24	22	7	LET'S DO ROCK STEADY Bodynatchers (Roger Lomas) Copyright Control	2 Tone CHSTT 9 (F)	62	58	3	LOVE AND LONELINESS Motors (J. Lovine/Motors) Virgin	Virgin VS 263 (C)
▲ 25	34	3	DON'T MAKE WAVES Nolans (Ben Findon) Blacksheep	Epic EPC 8349 (C)	63	NEW		DAVID WATTS Jam (V. Coppersmith/Heaven/C. Parry) Davray	Polydor 2059 054 (F)
▲ 26	30	5	CHECK OUT THE GROOVE Bobby Thurston (-) Paterman/Carlin	Epic EPC 8348 (C)	64	49	4	I'M THE FACE High Numbers (P. Meaden) Campbell Connolly	Back Door DOOR 4 (F)
£ 27	70	2	THE GROOVE Rodney Franklin (Buckmaster/Butler) Maiscaboom	CBS 8529 (C)	65	40	12	TAKE THAT LOOK OFF YOUR FACE Marti Webb (Andrew Lloyd Webber) DJM/Really Useful	Polydor POSP 100 (F)
28	25	6	WHEELS OF STEEL Saxon (Saxon/Hinton) Heath Levy	Carrere CAR 143 (W)	66	NEW		JUST CAN'T GIVE YOU UP Mystic Merlin (C. Kippa) Edward B. Marks	Capitol CL 16133 (E)
29	15	10	STOMP Brothers Johnson (Quincy Jones) Sunbury	A&M AMS 7509 (C)	67	50	3	HOLLYWOOD TEASE Girl (Chris Tsangarides) Aviation	Jet 175 (C)
£ 30	32	3	HI FIDELITY Elvis Costello & The Attractions (Nick Lowe) Plangent Visions	F. Beat XX 3 (W)	68	52	7	MAGNUM LIVE E.P. Magnum (Lyons/Tsangarides) Magnum Aviation	Jet 175 (C)
£ 31	51	2	STARING AT THE RUDE BOYS Ruts (Mick Glossop) Virgin	Virgin VS 327 (C)	69	NEW		LET'S GO ROUND AGAIN Average White Band (Average White Band/D. Foster) Average/Island	RCA AWB 1 (R)
▲ 32	37	4	DEAR MISS LONELY HEARTS Phillip Lynott (P. Lynott/K. Wolvern) Puk/Chappell	Vertigo SOLO 1 (F)	70	NEW		PLATINUM BLONDE Prelude (I. Green/D. Winter) George Carr	EMI 5046 (E)
33	31	6	HIM Rupert Holmes (R. Holmes/J. Bayer) Warner Brothers	MCA 565 (C)	71	39	7	SPIRIT OF RADIO Rush (Rush/T. Brown) Heath Levy	Mercury RADIO 7 (F)
34	17	12	TURNING JAPANESE Vapors (Vic Coppersmith/Heaven) EMI	United Artists BP 334 (E)	72	NEW		MY FRIEND JACK Boney M (-) Morgan/Shapiro Bernstein/Heath Levy	Atlantic/Hansa K 11463 (W)
35	NEW		I SHOULD A LOVEDYA Narada Michael Walden (Narada Michael Walden) Rondor/Warner Brothers	Atlantic K 11413 (W)	£ 73	NEW		SOMETHING'S MISSING Chords (A. Arthur) And Son	Polydor POSP 146 (F)
£ 36	36	9	NE-NE-NA-NA-NU-NU Bad Manners (Roger Lomas) Sunbury	Magnet MAG 164 (A)	74	67	2	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber) DJM/Really Useful	Polydor POSP 111 (F)
37	33	7	THE MONKEES EP Monkees (J. Barry/Boyce/Hart) Screen Gems/EMI	Arista ARIST 326 (F)	75	27	9	ANOTHER NAIL IN THE HEART Squeeze (Wood/Squeeze) Rondor/Deptford Songs	A&M AMS 7507 (C)
£ 38	38	4	CLEAN CLEAN Buggles (Buggles) Island/Carlin	Island WIP 6584 (E)					

A-Z (TOP WRITERS)

All For Leyna (Billy Joel)	40
All Around The World (P. Weller)	49
All Night Long (Blackman/Glover)	56
Another Nail In The Heart (Tilbrook/Difford)	75
Breathing (Bush/Kelvy)	44
Call Me (Moroder/Stein)	1
Check Out The Groove (Brown/Leaton)	26
Clean Clean (Home)	38
Downs/Woolley	38
Coming Up (McCartney)	7
Dance Yourself Dizzy (Baker/Seago)	8
David Watts (R. Davis)	63
Daydream Believer (Stewart)	61
Dear Miss Lonely Hearts (Lynott/Bain)	32
Don't Make Waves (Findon/Myres/Puzey)	25
Don't Push It (Haywood)	12
Do You Remember Rock (Ramones)	58
Echo Beach (Gane)	42
Fool For Your Loving (Coverdale/Milestone/Moody)	51
Forest (Smith/Tolhurst/Gallup/Hartley)	41
Girl (Various)	60
Going Underground (Weller)	20
Geno (Ronald/Archer)	2
High Fidelity (Costello)	30
Him (Holmes)	33
Hollywood Tease (Lewis/Coleman)	67
I'm The Face (Meaden)	54
In The City (P. Weller)	43
In The Thick Of It (Russell)	62
I Shoulda Lovedya (Stevens/Walden/Willis)	36
Just Any February (Torney)	13
Just Can't Give You Up (Bullard/Dorsey)	66
King Food For Thought (UB40)	4
Kool In The Kaftan (Britten/Robertson)	17
Let's Do Rock Steady (Thompson)	24
Let's Go Round Again (Gorrie)	69
Living After Midnight (Tipton/Halford/Downing)	18
Liquidator (Johnson)	48
Love & Loneliness (Carry/Hart)	62
Love Enough For Two (Slater/De Sykes)	56
Magnum Live (Clarkin)	68
Missing Words (Davis)	23
Modern World (P. Weller)	64
Mr. Friend Jack (Luker/Lund/Rowley)	72
My Oh My (Young/Emerson)	14
My Perfect Cousin (O'Neill/Bradley)	21
My World (Carlin)	19
Ne-Ne-Na-Nu-NU (Deane)	36
News Of The World (B. Foxton)	63
Night Boat To Cairo (McPherson/Barson)	10
Platinum Blonde (B. Humel)	70
Poison Ivy (Laiber/Stoller)	15
Rough Boys (Townshend)	39
Sexy Eyes (Mother/Stogall/Waters)	5
Silver Dream Machine (Essex)	6
Something's Missing (C. Poke)	73
Spirit Of Radio (Pearl/Beeson)	71
Staring At The Rude Boys (Ruta)	31
Stomp (Johnson Bros./Temperton)	29
Strange Town (P. Weller)	57
Take Good Care Of My Baby (Goffin/King)	50
Talks That Look Off Your Face (Webber/Black)	65
Talk Of The Town (Hynde)	9
Tell Me On A Sunday (Webber/Black)	74
Tell The Children (Pursev/Parson)	45
The Greatest Cockney Rip Off (Geggus/Turner/Riordon)	47
The Groove (Franklin)	27
The Monkees EP (Diamond/Boyce/Hart)	37
The World Of Water (T. Mansfield)	59
Tocatta (Trad/Teek)	11
Together We Are Beautiful (Lary)	46
Turn It On Again (Banks/Collins/Rutherford)	16
Turning Japanese (Fantom)	34
Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill)	28
Working My Way Back To You (Linzler/Randell)	3

Top 75 compiled for Music 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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TOP 75 ALBUMS

Week-ending April 26, 1980

NEW = NEW ENTRY
 = PLATINUM LP (300,000 units as of Jan 79)
 = GOLD LP (100,000 units as of Jan 79)
 = SILVER LP (60,000 units as of Jan 79)
 - 1 = RE-ENTRY

1	GREATEST HITS Roxi Broyce	Whitfield HRTV 1	26	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083
2	DUKE Genesis	Charisma CBR 101	27	TELL ME ON A SUNDAY Marti Webb	Polydor POLD 5031
3	TWELVE GOLD BARS Status Duo	Vertigo QUOTV 1	28	GLASS HOUSES Billy Joel	CBS 86108
4	IRON MAIDEN Iron Maiden	EMI EMC 3330	29	HEAVEN & HELL Black Sabbath	Vertigo 9102 752
5	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253	30	SPECIALS Specials	2 Tone CDL TT 5001
6	HYPNOTISED Undertones	Sire SRK 80888	31	STAR TRAKS Various	K-Tel NE 1070
7	NEW SKY 2 Sky	Airide ADSKY 2	32	STRING OF HITS Shadows	EMI EMC 3310
8	BRITISH STEEL Judas Priest	CBS 84160	33	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	United Artists UAG 30287
9	NEW SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24	34	DOWN TO EARTH Rainbow	Polydor POLD 5023
10	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1	35	INITIAL SUCCESS B. A. Robertson	Asylum K 52216
11	BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 84088	36	WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793
12	WHEELS OF STEEL Saxon	Carrere CAL 115	37	THE LAST DANCE Various	Motown EMTV 20
13	FAGADES Sad Cafe	RCA PL 25249	38	FIRST LADIES OF COUNTRY Various	CBS 10018
14	BY REQUEST Lena Marcell	Romco RTL 2046	39	EAT TO THE BEAT Blondie	Chrysalis CDL 1225
15	PRETENDERS		40	ON THROUGH THE NIGHT	
41	GET HAPPY Evis Costello	F. Beat XXLP 1	46	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Disco: DID 2
42	PARALLEL LINES Blondie	Chrysalis CDL 1192	48	NOBODY'S HEROES Stiff Little Fingers	Chrysalis CHR 1270
43	REALITY EFFECT Tourists	Logo 1019	29	PERMANENT WAVES Rush	Mercury 9100 071
44	CLUB SKA '67 Various	Island IRSP 4	41	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419
45	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/MOW 100	49	OFFICIAL BOOTLEG ALBUM Blues Band	Arts: BB8P 101
46	WELCOME TO THE CLUB Ian Hunter	Chrysalis CJT 6	40	LONDON CALLING Cash	CBS CLASH 3
47	GREATEST HITS VOL. 1 Cockney Rejects	Zonophone ZONO 101	53	GREATEST HITS VOL. 2 Abba	Epic EPC 10017
48	LOOK HEAR		55		

TALENT

Edited by
CHRIS WHITE

Red Shadow sets up label co-op

A RECORD label run on co-operative lines has been formed by Red Shadow promotion men Julian Spear and Terry O'Neil, in a bid to give recording opportunities to previously un-signed pop acts. Called Red Shadow Records and distributed by PRT/Pye Records, the label has its first three single releases lined up.

O'Neil explained: "There are so many bands around that are finding it hard to get records released, particularly with the recession causing companies to cut back on their budgets.

"The idea with Red Shadow Records is that we all help each other, in order to give the public what they want to hear.

"For instance, we have two record producers involved in the company, Roger Lomas who produced the last Selector LP and is currently responsible for Bad Manners, and Andy Arthurs. They will be working with various acts

and we hope to get bands and musicians working together, both on the road, in the studio and with such activities as songwriting."

First three Red Shadow releases are Real To Real's White Man Reggae (Reds 001), Heartbeats' Talk To Me (Reds 002) and Wild Bunch's Gina (003). Real To Real complete their first album early in May. The company has made a fourth signing, The Teenbeats.

Red Shadow Promotions was started by Spear, O'Neil and Clive Banks four years ago — Banks left last year to start his own company.

"Obviously our work has given us a lot of opportunities to spot new talent in action," O'Neil added.

"When you're seeing something like five or six gigs a week, then you realise how much pop talent is around and how much a lot of it is being neglected.

"We're looking for good singles and albums acts — in fact any kind of music that catches our ears."

Red Shadow Records is based in London's Maida Vale (Tel: 642-8252 or 624-5224).

Higgins' set to change TOTP'

AN AGENCY company has been started with the intention of "providing new Top Of The Pops acts". Change Music, formed by Iain Higgins (960 5041), aims to provide packages of bands who represent "a change" from those usually found on the road.

First gig promoted by Change Music was held recently at the Notre Dame Hall in London's Leicester Square, and featured Operator, signed to Virgin Records, The Books, 54-36, and Margo Random and The Space Virgins.

Higgins said that Change would provide "new Top Of The Pops acts with an opportunity to be heard amongst the plethora of ska and minimalist bands currently gigging."

He added: "I'm looking for bands who are playing different kinds of music."



GENESIS RECEIVE their gold discs for their chart-topping album, *Duke* — which achieved gold status on advance sales two weeks before its release. The discs were presented to the band at a surprise party thrown by Charisma Records after the band's Ipswich concert. *Duke* entered the MW album chart at No. 1 on the week of its release. Seen at the presentation are: (L to R) Daryl Stuermer (Genesis guitarist for live gigs), Tony Banks (keyboards), Mike Rutherford (guitars), Brian Gibbon (Charisma managing director) and Tony Smith (Hit-and-Run-Management).

Karel — Blueprint for success

WITH A name like Karel Fialka, one could be forgiven for thinking that Blueprint — PRT/Pye Record's rock music label — has an unlikely named star on its hands. However, with the release of his debut LP, *Still Life* (BLUP 5003), this week and a recent single, *The Eyes Have It* (BLU 2005), receiving a lot of attention, he is one of the label's hopes for the future.

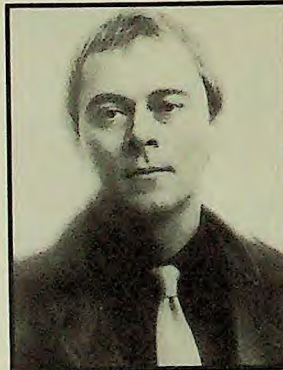
Fialka was born in Bengal, India, of Czech/Scottish parents, was partly brought up there and partly in southern Africa and came to Britain to finish his education. His first single, *Armband*, was released on his own label, Red Shift, last April and he eventually signed to Blueprint via Charlie Gillett and Oval Records.

Fialka works with three other

musicians, Robin Langridge on synthesisers, Martin Deegan on drums and Wally Brill as record producer. His musical aim, he says is to "communicate sophisticated music through a commercial pop/rock idiom, utilising synthesisers as the fully-fledged instruments that they are."

Fialka's Red Shift label went through various independent distributors and he was helped in the venture by several friends.

"I approached Charlie Gillett and asked him if there was any way that he could help me in terms of advice. He was very keen and got me together with Bryan Justice of Pye's A&R department. The result was that I was put into the studios for two months, in order to make the album."



KAREL FIALKA

Shake Appeal to Rockburgh

SANDY ROBERT 1/2 1/2 ON'S Rockburgh Records has signed Shake Appeal, a five-piece band from Leeds fronted by Fiona Mitchell — debut single will be *My Own Way/Not Interested* (ROCS 223) released this week.

The band were formed last year and according to Rockburgh have built up a solid reputation in the North as "one of the most exciting live bands around the club circuit."

TIP SHEET

Edited by
SUE FRANCIS
Tel: 439 9756

Liverpool's Cloud 9 offers wide range of services

CLOUD 9, a young production company based in the Amazon Studios complex in Simonswood, Liverpool, was formed in mid-1979 by Mike Glasspole and Dave Roylance and offers production, publishing, artist management and recording, commercial production and equipment hire services.

They are currently offering: Mike Bersin, a light rock artist, writer, producer and arranger with a large catalogue of singles and album material available. He produces both gentle and powerful rock with strong vocal harmonies and arrangements.

● Brian Farrell, a likeable, explosive and zany personality with an attractive, unusual, husky yet melodic voice. He has a catalogue of self-penned material with particularly imaginative lyrics.

● Jon Fitz, previously of the band Nasty Pop. His voice, a-la Ian Anderson, is already attracting interest from a couple of major

companies though he has only lately joined this stable.

Cloud 9 has already completed two albums during its short existence, the first being a modern approach to a number of well-known classical pieces, "arranged for the Eighties" and they are negotiating for this master.

Second is a 24-track demo/master of a new musical which has just been recorded.

Contact: Mike Glasspole or Dave Roylance, at Cloud 9 Productions, Music House, Stoppage Lane, Simonswood, Liverpool L33 4XA. Tel: 051 548 9690.

Evolution link with Poland established

THE DIRECTORS of Evolution, a music promotion company, have recently returned from a visit to Poland, where they obtained an exclusive contract with the state enterprise agency Z.P.R. to engage on their behalf British and American artists.

"Z.P.R. are seeking acts and artists from a wide spectrum of showbusiness," says director Johnny Jones. "Not only are they anxious for Evolution to sign artists for major 'open air concerts' but also for tours, night club cabaret, circuses, ice shows, etc."

On a reciprocal basis, Evolution will also be endeavouring to place Polish artists and acts in the UK, Europe and America. During their stay in Poland, Evolution also negotiated with television and radio, not only to place Western acts, but with the view to co-producing television spectacles.

Meetings also took place between Evolution and Polska Nagrania and A.R.S. Polona, Polska Nagrania being the state record company. Up



JOHNNY JONES

to now, there have been very few major record releases in Poland. Evolution intends to change that situation as quickly as possible.

Contact: Johnny Jones, John Michel or Phil Lewis at Evolution, 48 Gloucester Square, London W2. (01) 402 9373.

Quick Tips

● THE OUT are a Manchester band with a fast growing reputation for catchy rhythmic pop songs. They recorded a single, *Who Is Innocent?*, which was originally released on the now defunct Rabid Records. Following the selling out of the original pressing of 5,000, Virgin Records picked up the single for distribution.

The band have just finished touring as special guests with Sad Cafe and are now anxious to bring together all these positive elements into a recording contract with a major company who will give them the kind of 100 per cent support they desire.

Contact: Jennie Halsall, Jennie Halsall Public Relations Consultants, Suite 99, 12/13 Henrietta Street, London WC2. Tel: (01) 240 5601/2.

● THE BRITISH Music Fair will take place at Olympia In London from August 17-23, 1980. Under the

sponsorship of the Association of Music Industries and *Melody Maker*, it caters for trade and public attendance.

Trade Promotion Services are organising the exhibition, and companies wishing to exhibit should direct their enquiries to them at Exhibition House, 6 Warren Lane, Woolwich, London SE18. For further information contact Linda Lane, Headway Public Relations, 80 Chancery Lane, London WC2. (01) 404 4853.

● THE 18TH annual Colorado Country Music Festival, sponsored by the Country Music Foundation of Colorado, will be held June 16-21 at the Holiday Inn in Denver, Colorado. It will include live entertainment, daily seminars and an awards banquet.

Contact: Colorado Country Music Week, c/o Country Music Foundation of Colorado, PO Box 19435, Denver, Colorado 80219.

The Beat follow up

THE BEAT follow-up *Hands Off . . . She's Mine*, their recent Top Ten hit, with *Mirror In The Bathroom*, another group original. The number has been produced by Bob Sargeant, who is currently working in the studio with the band, putting the final touches to their debut album, *I Just Can't Stop It*, scheduled for mid-May release.

THE PHOTOS' debut album is scheduled for release by Epic at the end of May. Meanwhile their second single, a four-track extended-play featuring two songs from the LP, *Irene* and *Barbarellas*, is released this Friday. The band will be playing several live dates during May to promote the record.

IT WAS SNOWING IN 1979

Night, Yvonne Elliman
 Olivia Newton John
 Michael Johnson
 Leo Sayer
 Frannie Golde
 Leo Sayer
 Michael Johnson
 Leo Sayer
 Diana Ross
 Cher
 Aztec Two-Step
 Leo Sayer
 Michael Johnson, Ann Murray
 Booker T Jones
 Tammy Spencer Band
 Frannie Golde
 Jennifer Warnes
 Cher, Michael Johnson
 Frannie Golde
 Jessy Dixon
 Leo Sayer
 Little Feat
 Leo Sayer
 Elaine Page
 Leo Sayer, Stella Parton
 Frannie Golde
 Brand New Eyes
 Leo Sayer, Stan Ruffin, Kai Warner
 Diana Ross
 Corey Wells
 Leo Sayer
 Frannie Golde
 Michael Johnson
 Bonnie Raitt
 Leo Sayer
 Jessy Dixon
 Turley Richards

Cold Wind Across My Heart
 Deeper Than The Night
 Dialogue
 Don't Look Away
 Everybody's Heart Gets Broken
 Everything I've Got
 Foolish
 Get The Girl
 Gettin' Ready For Love
 Holdin' Out For Love
 I Wonder If We Tried
 It's Over
 I'll Always Love You
 I'll Put Some Love Back In Your Life
 It's Really You
 Just One Look
 (Tell Me) Just One More Time
 Let This Be A Lesson To You
 Lovin' You Is A Way Of Life
 More Than Anything
 No Looking Back
 Perfect Imperfection
 Running To My Freedom
 Something Ain't Right
 Stormy Weather
 Tell Me What's Goin' On
 Theme From The Invisible Children
 Thunder In My Heart
 Top Of The World
 Waiting For You
 We Can Start All Over Again
 What Am I Gonna Do
 When You Come Home
 (Goin') Wild For You, Baby
 Work
 You Bring The Sun Out
 You Might Need Somebody

All Titles Co-Written by Tom Snow

*Thanks to you all
 Tom Snow*

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TOP 75 SINGLES

Week-ending April 26, 1980

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
CALL ME	GENO	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL	KING - FOOD FOR THOUGHT	SEXY EYES	SILVER DREAM MACHINE	COMING UP	DANCE YOURSELF DIZZY	TALK OF THE TOWN	NIGHT BOAT TO CAIRO	TOCCATA	DON'T PUSH IT, DON'T FORCE IT	JANUARY FEBRUARY	MY OH MY	POISON IVY
Blondie	Dexy's Midnight Runners	Detroit Spinners	U.B.40	Dr. Hook	David Essex	Paul McCartney	Liquid Gold	Pretenders	Madness	Sky	Leon Haywood	Barbara Dickson	Sad Cafe	Lambertas
Chrysalis CHS 2414	Parlophone R 6033	Atlantic K 11432	Graduate GRAD 6	Capitol CL 16127	Mercury BIKE 1	Parlophone R 6035	Polo 1	Real ARE 12	Staff BUY 71	Ariola ARO 300	20th Century TC 2443	Epic EPC 8115	RCA SAD 3	Rocket XPRS 25

26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
CHECK OUT THE GROOVE	THE GROOVE	WHEELS OF STEEL	STOMP	HI FIDELITY	STARING AT THE RUDE BOYS	DEAR MISS LONELY HEARTS	HIM	TURNING JAPANESE	I SHOULD'A LOVEDYA	NE-NE-NA-NU-NU	THE MONKEES EP	CLEAN CLEAN	ROUGH BOYS	ALL FOR LEYNA
Bobby Thurston	Rodney Franklin	Saxon Carrere	Brothers Johnson	Elvis Costello & The Attractions	Ruts	Phillip Lynott	Rupert Holmes	Vapors	Narada Michael Walden	Bad Manners	Monkees	Buggles	Peter Townshend	Billy Joel
Epic EPC 8348	CBS 8529	CAR 143	A&M AMS 7509	F. Beat XX 3	Virgin VS 327	Vertigo SOLO 1	MCA 565	United Artists BP 334	Atlantic K 11413	Magnet MAG 164	Arista ARIST 326	Island WIP 6504	Atco K 11460	CBS 8325

51	52	53	54	55	56	57	58	59	60	61	62	63	64	65
FOOL FOR YOUR LOVING	SO GOOD SO RIGHT/IN THE THICK OF IT	NEWS OF THE WORLD	MODERN WORLD	ALL NIGHT LONG	LOVE ENOUGH FOR TWO	STRANGE TOWN	DO YOU REMEMBER ROCK 'N' ROLL RADIO	THE WORLD OF WATER	GIRL	DAYDREAM BELIEVER	LOVE AND LONELINESS	DAVID WATTS	I'M THE FACE	TAKE THAT LOOK OFF YOUR FACE
Whitesnake	Brenda Russell	Jam	Jam	Rainbow	Prima Donna	Jam	Ramones	New Musik	Stry	Anne Murray	Motors	Jam	High Numbers	Mart Webb
United Artists BP 352	A&M AMS 7517	Polydor 2058 995	Polydor 2058 945	Polydor POSP 104	Ariola ARO 221	Polydor POSP 34	Sire SIR 4037	GTO GT 268	Gallery GA 1	Capitol CL 16123	Virgin VS 263	Polydor 2058 054	Back Door DOOR 4	Polydor POSP 100

13	10	Lambertias	TURN IT ON AGAIN	Genesis	Charisma CB 356
16	13	TURN IT ON AGAIN	Genesis	Charisma CB 356	
17	19	KOOL IN THE KAFTAN	B. A. Robertson	Asylum K 12427	
18	16	LIVING AFTER MIDNIGHT	Judith Priest	CBS 8379	
19	18	MY WORLD	Secret Affair	1-Spy SEE 5	
20	6	GOING UNDERGROUND/DREAMS OF CHILDREN	Jam	Polydor POSP 113	
21	29	MY PERFECT COUSIN	Undertones	Sire SIR 4038	
22	20	HAPPY HOUSE	Siouxie & The Banshees	Polydor POSP 117	
23	26	MISSING WORDS	Selecter	2 Tone CHSTT 10	
24	22	LET'S DO ROCK STEADY	Bodysnatchers	2Tone CHSTT 9	
25	34	DON'T MAKE WAVES	Nolans	Epic EPIC 8349	
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40	44	Billy Joel	FOREST	The Cure	Fiction FICS 10
41	55	FOREST	The Cure	Fiction FICS 10	
42	21	ECHO BEACH	Martha & The Muffins	Dindisc DIN 9	
43	NEW	IN THE CITY	Jam	Polydor 2058 866	
44	NEW	BREATHING	Kate Bush	EMI 5058	
45	47	TELL THE CHILDREN	Sham 69	Polydor POSP 136	
46	28	TOGETHER WE ARE BEAUTIFUL	Fern Kinney	WEA K 79111	
47	NEW	THE GREATEST COCKNEY RIP OFF	Cockney Rejects	Zonophone Z 2	
48	42	LIQUIDATOR/LONG SHOT KICK DE BUCKET	Harry J All Stars/Pioneers	Trojan TRO 9063	
49	NEW	ALL AROUND THE WORLD	Jam	Polydor 2058 903	
50	72	TAKE GOOD CARE OF MY BABY	Smokie	RAK 309	

Top 75 compiled for Music Week and BBC based upon 260 from a panel of 460 conventional record outlets by the British Market Research Bureau Ltd.

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VIDEO

Trilion
invests in
5001 Quantel
device

THE FACILITIES house Trilion has continued its music business orientated expansion with a new 5001 Quantel "digital production" effects device. It is basically a video effects box, which unlike its main rival, SqueeZoom has to be programmed right from the start.

According to Trilion, the system's advantage is that it can be tailor-made for whatever production it is working on, as opposed to being restricted to a series of pre-set facilities.

The company has also been used by Mike Mansfield, Jon Roseman, Lexi Godfrey, Keith MacMillan and Scott Millaney recently and has got its new Dean Street studio into operation.

Film-A-Disc pulls
off Blondie coup

BLONDIE'S *EAT To The Beat* video album took another marketing twist last week, with the news that it will be handled through the in-store promotion company Film-A-Disc — and not EMI Videograms as previously announced.

However, the video cassette will still be launched initially through Sony and will retail at the special price of £20. It is a new departure for Film-A-Disc who will be using several distribution companies non-exclusively to put the product out to record dealers and hi-fi and specialist shops.

Film-A-Disc has negotiated to pay royalties to Chrysalis on sales and RRP in the same way as they are paid with audio albums. It is

negotiating with record companies, bands and producers to undertake similar projects this year, although no deals have been finalised.

"We have been licensed by Chrysalis and are marketing *Eat To The Beat* in Britain and Europe," said MD Raymond Goldsmith. "This product is the first that has the potential to go out through record shops. I estimate there are about 700 dealers who are aware that they must get into music video — if cautiously.

"This is one of the first products that the record retailing industry who are not at present involved in video will actually want to get behind. Although the video cassettes owner is not normally the type of person who goes into the record shop, with hardware rental many are

parents of people who will."

The price will go up after the launch, mainly due to the royalty payments negotiated, according to Goldsmith. But he claims future products will be much cheaper — fitting in with many software distributors opinions that a price war will start soon.

Film-A-Disc also has ambitious plans to release its promotional films in an unedited form and is currently negotiating with the Musicians Union to establish such a deal. If it goes ahead the cassettes will include 15 acts and last between 45 and 50 minutes and retail at about £13.

A royalty payment will be negotiated with each of the record companies involved, and Goldsmith said that it will be beneficial for them both to promote their product, and recoup some of their outlay on the promotional films. He says it will not be a threat to sales as the punter will probably chose to wipe off the material after a couple of months and use it like a normal blank tape.

He envisages high sales at that price as it is only around £5 more than a blank video cassette.

Meanwhile, the company will be launching its in-store video promotion set up in Virgin in May, with W.H. Smith following soon afterwards after some design problems have been sorted out.

On
Camera

A MONTHLY guide to which artist has been shot by which company.

Lindsay Clennell: new Whitesnake single . . . *Keefco*: Paul McCartney's One Man Band, Kate Bush new numbers, Nina Haagen Band, African Reggae, The Specials' new numbers, editing Kampuchea concerts at Trilion for EMI . . . *Lexi Godfrey*: Vapors and Phil Lynott . . . *Limelight Video*: Secret Affair's My World and various new acts at Dingwalls and the Golden Lion, Fulham including Paul Collins' Beat . . . *Mike Mansfield Enterprises*: Judie Tzuke, Average White Band at the Rainbow, Wishbone Ash at Guildford and new Polydor signing, Heroes . . . *Rock Biz Pix*: Clash in concert at Lewisham Odeon, New Musik, Rick Wakeman with I'm So Straight, I'm A Weirdo and new Selecter single, Missing Words . . . *Jon Roseman*: The Buggles' new single and Peter Gabriel . . . *Millaney Grant*: Robin Scott (M), That's the Way The Money Goes, Pat Benatar at The Venue, Chris Rea's Tennis, Barbara Dixon, Sheena Easton, B. A. Robertson and Genesis.

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Early May release for Bowie's Gigolo

SOFTWARE DISTRIBUTION company VCL has set the first week in May as its release date for David Bowie's *Just A Gigolo*, along with its music programmes from Black Sabbath, The Boomtown Rats and Thin Lizzy.

VCL has also produced a new Amanda Lear video, and post-production work is starting on the Average White Band's concert at the London Rainbow, which will be released at a later date. MD Steve Webber is setting a target of producing one videogram a month if suitable material is forthcoming.

Meanwhile, the company has stepped up its duplicating facilities which it will hire out to other companies wishing to use the service. And it has invested in an Ampex VPR2C format source for one-inch tape, as well as stereo facilities in expectation for it to be included on video cassettes.

Webber has also announced that VCL will also be distributing product from other companies here and abroad as part of its expansion.



Film and Video Production

16 Ingestre Place,
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Tel: 01-734 2228

ONE OF the most vibrant speeches at the Nord Media Videogram conference came from Bonnie Molnar and Peter Nowlan from The Video Factor, a video software marketing consultancy.

The video factor

Molnar believes passionately that there needs to be a new creative force behind video to make it viable while at the same time stressing the importance of "target marketing".

The Video Factor has developed programmes for Philips VLP video disc system, worked on video distribution with Intervision while for EMI it developed some marketing arguments to attract advertising into video software production.

On top of that, the company has formed its own label, Catalyst, which is currently purchasing rights for release later this year, and Molnar claims she has developed unique marketing plans — which include using advertising — for the label to make money in what is still a small market, aiming to be the "creative hot shop of London".

As former creative director of McCann Ericson in Brazil (her home country) and London, Molnar believes that much of the creative talent that will provide videogram material will come from the advertising world, but sees the music industry as playing an important role with its software marketing expertise.

"My theory on the music industry is that they are one of the biggest contenders for the market but they have no knowledge of film making and don't know where to turn."

And Nowlan adds: "What they need is a fresh creative feeling — and it is not going to come from inside. When we were shown Eat To The Beat it was simply everyone bopping around on stage, and it has got to turn 180 degrees away from that, there must be creative visuals."



BONNIE MOLNAR

The Video Factor sees its role as linking creative and marketing expertise.

They feel that the real breakthrough will come with the video disc, but with the Catalyst label there are already plans to release three video magazines on cassette. Molnar is establishing creative contacts and will be responsible for some of the "5 per cent" of totally original material that it will release with its 200 titles when it launches its disc system in the middle of next year.

On the creative side, Molnar says material has to be repeatable,

collectable, personal (as a person would cherish his record or book collection) and diverse. On the marketing side, companies should look at target marketing, production, distribution, packaging and pricing.

She adds that the music industry has all the creative elements other than diversity, in that it has little visual experience, and all the marketing elements other than production of audio-visual material, and to an extent, the diversity of pricing that they see as needed in a similar way to the book industry.

"Despite their shameful self-indulgence and lack of discipline, the record companies know a thing or two about marketing," says Nowlan. "But cutting a disc is not like shooting a film and to move into video they are going to have to learn some rather crucial skills — and they can't all hire David Mallett."

The video software market, they say, will not expand unless a proper financial and marketing structure is worked out. At the same time, Molnar argues that London contains enough creative talent for it to become to videogram production what Hollywood is to the film industry.

"London is buzzing with video fever and creative people from every field are tuned in to the limitless possibilities of this new medium."

"All it takes is the right financial structure to harness all this creativity and transform it into profitable products. Making a videogram from scratch can involve the same amount of finance as making a feature film. At the moment, there is no market to justify that sort of expenditure. But it takes at least a year to produce, duplicate, package and distribute such a product and in a year's time, there will already be a growing market demand for real video software."

LAST YEAR was a boom time for video recorder sales according to recently-published trade figures which announce that 155,000 deliveries were made to retailers — a 94 per cent increase on 1978. Pundits have predicted that there could be half a million home video users by the end of this year.

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16	13	COUNTRY NUMBER ONE	Don Gibson	Warwick WW 5079	41	35	THE WALL	Pink Floyd	Harvest SHDW 411	66	68	THE FINE ART OF SURFACING	Boontown Rats	Ersgen ENROX 11
17	10	REGATTA DE BLANC	Police	A&M AMLH 64792	42	NEW	SOLO IN SOHO	Philip Lynott	Vertigo 9102 038	67	66	BEE GEES GREATEST HITS	Bee Gees	RSD RSDX 001
18	19	BRAND NEW AGE	UK Subs	Gem GEMLP 106	43	72	MARAUDER	Magnum	Jet JETLP 230	68	NEW	GOOD MORNING AMERICA	Various	K-Tel NE 1072
19	NEW	SNAKES & LADDERS	Gerry Rafferty	United Artists UAK 30298	44	28	LOUD AND CLEAR	Sammy Hagar	Capitol EST 25330	69	NEW	SKA 'N' B	Bad Manners	Magnet MAG 5033
20	11	HEARTBREAKERS	Matt Monro	EMI EMTV 23	45	NEW	WILD HORSES	Wild Horses	EMI EMC 3326	70	54	WE'VE GOTTA GET OUTTA THIS PLACE	Angelic Upstarts	Warner Brothers K 56806
21	17	ONE STEP BEYOND	Madness	Siff SEEZ 17	46	38	TOD MUCH PRESSURE	Selector	Two Tone CDL TT 5002	71	47	CAPTAIN BEAKY AND HIS BAND	Keith Mitchell/Twiggy/Sellers/Secombe	Polydor 2383 462
22	9	TEARS & LAUGHTER	Johnny Mathis	CBS 10019	47	43	SKY SKY	Sky	Arista ARLH 5022	72	62	MAKE YOUR MOVE	Captain And Tennille	Casablanca CAL 2060
23	16	OUTLANDOS D'AMOUR	Police	A&M AMLH 69502	48	42	SETTING SONS	Jam	Polydor POLD 5028	73	69	GREATEST HITS	Rod Stewart	Riva ROD TV 1
24	23	SOMETIMES YOU WIN	Dr. Hook	Capitol EST 12018	49	39	LIGHT UP THE NIGHT	Brothers Johnson	A&M AMLK 63716	74	61	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic K 50532
25	34	OFF THE WALL	Michael Jackson	Epic EPC 83468	50	31	GOING STEADY	Ost	Warwick WW 5078	75	56	HIGHWAY TO HELL	AC/DC	Atlantic K 50628

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RELEASES

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 ALL SHOOK UP, Version, JACKIE EDWARDS. Laser LAS 30 (W)
 BEAUTY IS ONLY SKIN DEEP, Bet You've Never Been In Love, PAUL CARRACK. Vertigo PAUL 1 (F)
 BOBBY AND THE SPACE INVADERS, Runaway, DENNIS WILSON. Sonet SON 2203 (A)
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 DARK ISLAND, Lip Service, TIM RENWICK. CBS 8537 (C)
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 DON'T TELL ME, Across The Irish Sea, SHONA LAING. EMI 5053 (E)
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 PARIS 9 U
 PAUL COLLINS' BEAT R
 PEARL HARBOR/EXPLOSIONS U
 PHIL DANIELS/The Cross W
 PHOTOS I
 PLANETS T
 PUSH G
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 RENWICK, Tim D
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 A - Pye, C - CBS, W - WEA, E - EMI, F - PolyGram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan, FP - Faulty Products.

IJ

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 I NEED YOUR LOVE SO MUCH, Living In The Attic, GORDON HASKELL. RCA PB 5249 (R)
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 INSIDE OUT, Kids On The Street, STIFFS. Zonophone 223 (E)
 IRENE, Cridsilla, PHOTOS. Epic EPC 8517 (C)
 IS THIS THE BEST, Watching Life, THE L.A. BOPPERS. Mercury MER 12 (F)
 I'VE GOT SOMETHING GOOD, Love Is The Greatest, SAM AND KITTY. Grapevine GRP 132 (R)
 JUVENILE CITY, So Lonely, RICHARD NEWMAN. PVK PV 38 (C/CR)

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LOOK AT THE OUTSIDE, Don't Get Me Wrong, CHELSEA. Step-Forward SF 15 (A)
 LOVE IS BAD FOR YOUR HEALTH, They Said, LYNNE HILLIER. RCA GEMS 28 (R)
 LOVE WILL ALWAYS MAKE YOU CRY, Every Mother's Son, AFTER THE FIRE. Epic EPC 8394 (C)
 MIDNITE DYNAMOS, Love Is Going Out Of Fashion, MATCHBOX. Magnet MAG 169 (A)
 MIND MADE, Strike Out, THIEVES LIKE US. Earlobe ELS 1 (A)
 MIRROR IN THE BATHROOM, Jackpot, THE BEAT. Go Feet FEET 002 (A)
 MONY MONY, Who's The Other One?, SPIDERS. Red REDS 004 (A)
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by TONY JASPER

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1 Michael Jackson — She's Out Of My Life (Epic EPC 8384)
 2 Showaddywaddy — Always And Ever (Arista ARIST 339, CBS)
 3 Motorhead — The Golden Years EP (12 BRO 92, BRO 92, EMI)
 4 Boney M — My Friend Jack (Atlantic/Hansa K 11463, WEA)

HUMAN LEAGUE

Holiday 80 (Virgin SV 105, Virgin)
 Double single, colour pic bag. Best commercial cut is Rock 'n' Roll/Nightclubbing, infectious tongue-in-cheek mix of Glitter / Leander / Osterberg/Bowie. Debut chart entry likely for this clever Sheffield band. Stock excellent LP reproduction (V2133), single not on that LP.

KEVIN JOHNSON

City Lights (OBM 1004, Pye). Airplay pick Radio Two, Downtown, Beacon, Manx. Tuneful, flowing, country tinged, tailor-made for MOR. Deserves wider attention.

JERMAINE JACKSON

Let's Get Serious (Motown TMG 1183, EMI). From import LP chart-topper Let's Get Serious (STML 12127), fast-paced scorching booked for heavy disco sales, chart action. Stevie Wonder — Lee Garrett composition; Wonder arranged, produced.

SALFORD JETS

Who You Looking At? (RCA PB 5239, RCA). Manchester band. Cocksy shouter. Strong beat. Will hit indie chart and might cross over.

JOE SUN

Shotgun Rider (Ovation OVS 1202, Pye). Country, pop appeal. Performed at Wembley Country Festival. Expect big push with new Ovation — Gull marriage. Warm sound. Easy listening. Girl back-ups add spice. Flip, I Came On Business For The King, tailor-made for Lena Martell chart-topper, unless lady

has impetus lost by Argentina release which was miss.

THE CHORDS

Something's Missing (Polydor POSP 146, PolyGram). Third single, previous Now It's Gone (63), Maybe Tomorrow (40). Good, catchy response line to title. Should chart. Colour bag with band on front and back. Expect May LP, So Far Away plus tour.

SCORPIONS

Make It Real (Harvest HAR 5206, EMI). German heavy rock outfit. Early material on RCA. Hits on EMI last year. Is There Anybody There (39), Lovedrive (69). Short UK tour. Chart entry likely.

MYSTIC MERLIN

Just Can't Give You Up (Capitol 12CL 16133, CL 16133, EMI). 12" already in disco and soul charts. Smooth atmospheric 12", long sax break, pleasing interplay from group to solo vocals, added plus in back-ups. Late evening, summer mood. Sales.

WARREN ZEVON

A Certain Girl (Asylum K 12437, WEA). Conventional rock underpinning to novelty, lightweight, amusing, vaguely story line style song. Has two repetitive catch points which should attract attention if airplay forthcoming.

LORI AND THE CHAMELEONS

The Lonely Spy (Korova KOW 5, WEA). Liverpool group. Breathless female vocals in top register over full sound. Interesting but too involved for immediate pick-up. Lacks clear cut hook, chorus etc.

THE FABULOUS THUNDERBIRDS

The Crawl (Chrysalis CHS 2422, PolyGram). Eye-catching pic bag front but record lacklustre. For considerable cult following of band, no more.

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CHART FOR WEEK-ENDING APRIL 26

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TOP 75 ALBUMS

NEW ENTRY
 * PLATINUM LP (300,000 units as of Jan '79)
 ● GOLD LP (100,000 units as of Jan '79)
 □ SILVER LP (60,000 units as of Jan '79)
 - - - RE-ENTRY

Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
1	1	9	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	39	30	23	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: ZCDL 1225	
2	2	4	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	40	25	6	ON THROUGH THE NIGHT Def Leppard (Tom Allom)	Vertigo 9102 040 (F) C: 7231 028	
3	3	6	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	41	36	20	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2: SHDW 411	
4	4	1	IRON MAIDEN Iron Maiden	EMI EMC 3330 (E) C: TC-EMC 3330	42	42	1	SOLO IN SOHO Phillip Lynott	Vertigo 9102 038 (F) C: 7231 026	
5	20	2	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253 (E) C: TCK 30253	43	72	2	MARAUDER Magnum	Jet JETLP 230 (C) C: JETCA 230	
6	6	1	HYPNOTISED Undertones	Sire SRK 6088 (F) C: SRC 6088	44	28	6	LOUD AND CLEAR Sammy Hagar (Sammy Hagar/John Carter)	Capitol EST 25330 (E) C: TC: EST 25330	
7	7	1	SKY 2 Sky	Ariola ADSKY 2 (A) C: ZCSKY 2	45	45	1	WILD HORSES Wild Horses	EMI EMC 3326 (E) C: TC-EMC 3326	
8	4	2	BRITISH STEEL Judas Priest	CBS 84160 (C) C: 40-84160	46	38	10	TOO MUCH PRESSURE Selector (Errol Ross/Selector)	Two Tone CDL TT 5002 (F) C: ZCDLT 5002	
9	9	1	SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24 (E) C: TC-EMTV 24	47	43	4	SKY Sky	Ariola ARLH 5022 (A) C: ZCARH 5022	
10	6	3	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	48	42	5	SETTING SONS Jam (Vic Coppersmith-Heaven)	Polydor POLD 5028 (F) C: POLDC 5028	
11	7	3	BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 84088 (C) C: 40-84088	49	39	11	LIGHT UP THE NIGHT Brothers Johnson (Quincy Jones)	A&M AMLK 63716 (C) C: CKM 63716	
12	5	3	WHEELS OF STEEL Saxon	Carrere CAL 115 (W) C: CAC 115	50	31	6	GOING STEADY OST	Warwick WW 5078 (M) C: WW 45078	
13	8	5	FACADES Sad Cafe	RCA PL 25249 (R) C: PK 25249	51	46	9	GET HAPPY Elvis Costello (Nick Lowe)	F Beat XXLP 1 (W) C: XXC1	
14	32	2	BY REQUEST Lana Martell	Ronco RTL 2046 (R) C: 4C 2046	52	48	9	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) -	
15	14	15	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	53	36	83	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: ZCDL 1192	
16	13	6	COUNTRY NUMBER ONE Don Gibson	Warwick WW 5079 (M) C: WW 45079	54	29	7	NOBODY'S HEROES Stiff Little Fingers (D. Bennett)	Chrysalis CHR 1270 (F) C: ZCHR 1270	
17	10	28	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	55	45	10	REALITY EFFECT Tourists (Tom Allom)	Logo 1019 (R) C: KLOGO 1019	
18	19	2	BRAND NEW AGE UK Subs	Gem GEMPL 106 (F) C: GEMK 106	56	41	14	PERMANENT WAVES Rush (Rush/Brown)	Mercury 9100 071 (F) C: 7142 720	
19	19	1	SNAKES & LADDERS Gerry Rafferty	United Artists UAK 30298 (E) C: TCK 30298	57	65	5	CLUB SKA '67 Various	Island IRSP 4 (E) C: ZCIRSP 4	
20	11	7	HEARTBREAKERS Matt Monro (George Martin/John Burgess)	EMI EMTV 23 (E) C: TC-EMTV 23	58	49	59	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	
21	17	25	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	59	71	3	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000	
22	9	8	TEARS & LAUGHTER Johnny Mathis (Jack Gold)	CBS 10019 (C) C: 40-10019	60	40	8	OFFICIAL BOOTLEG ALBUM Blues Band (Blues Band/Stonebridge McGuinness)	Arista BBBP 101 (F) C: TCBB 101	
23	16	54	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	61	61	1	WELCOME TO THE CLUB Ian Hunter	Chrysalis CJT 8 (F) C: ZCJT 8	
24	23	23	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC-EST 12018	62	53	18	LONDON CALLING Clash (Guy Stevens)	CBS CLASH 3 (C) C: 40-CLASH 3	
25	34	24	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	63	63	7	GREATEST HITS VOL. 1 Cockney Rejects	Zonophone ZONO 101 (E) C: TC-ZONO 101	
26	44	2	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083 (C) C: 40-84083	64	55	24	GREATEST HITS VOL. 2 Abba (B. Andersson/B. Ulvåus)	Epic EPC 10017 (C) C: 40-10017	
27	15	11	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	65	51	4	LOOK HEAR 10cc (10cc)	Mercury 9102 505 (F) C: 7231 303	
28	18	6	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C) C: 40-86108	66	68	36	THE FINE ART OF SURFACING Boomtown Rats (Robert John Lange)	Ensign ENROX 11 (F) C: ENCOX 11	
29	29	1	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	67	66	2	BEE GEES GREATEST HITS Bee Gees	RSO RSDX 001 (F) C: RSDXC 001	
30	24	25	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	68	68	1	GOOD MORNING AMERICA Various	K-Tel NE 1072 (K) C: CE 2072	
31	12	5	STAR TRAKS Various	K-Tel NE 1070 (K) C: CE 2070	69	69	1	SKA 'N' B Bad Manners (Roger Lomas)	Magnet MAG 5033 (A) C: -	
32	22	33	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: TC-EMC 3310	70	54	3	WE'VE GOTTA GET OUTTA THIS PLACE Angelic Upstarts	C: K465806 Warner Brothers K 56806 (W)	
33	26	6	THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle	UA UAG 30287 (E) C: TCK 30287	71	47	12	CAPTAIN BEAKY AND HIS BAND Keith Michell/Twigg/Sellers/Secombe (Hugh Murphy)	Polydor 2383 462 (F) C: 3170 462	
34	27	9	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023	72	62	6	MAKE YOUR MOVE Captain And Tennille	Casablanca CAL 2060 (A) C: ZCAL 2060	
35	37	5	INITIAL SUCCESS B. A. Robertson (Robertson/Britten)	Asylum K 52216 (W) C: K 452216	73	69	23	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W) C: RODTV 41	
36	21	4	WOMEN AND CHILDREN FIRST Van Halen	Warner Brothers K 56793 (W) C: K 456793	74	61	2	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50632 (W) C: K4 50632	
37	23	13	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC-EMTV 20	75	56	4	HIGHWAY TO HELL AC/DC	Atlantic K 50628 (W) C: K450628	
38	70	2	FIRST LADIES OF COUNTRY Various	CBS 10018 (C) C: 40-10018						

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DISTRIBUTORS CODE A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Chermale, SP - Spartan.

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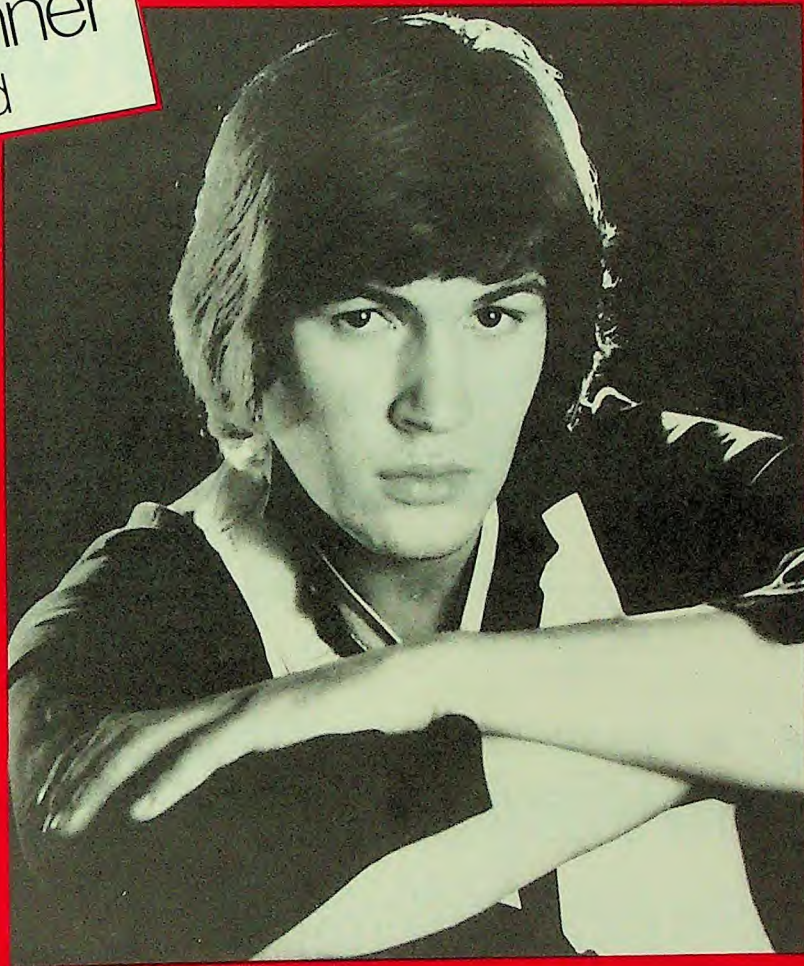
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SUPPLEMENT

The music business is much more than just the actual music and the promotion of it — it is a hundred and one other things besides, embracing all the aspects one would expect to find in such an international business. Not least among these "cogs in the wheel" are the manufacturers who print such elementaries as record sleeves, bags, and labels, and the designers who can be involved in anything from the design of the sleeve to a whole multi-thousand pound advertising campaign. This is Music Week's guide to some of the most important.

The print and design directory

AKENMAY Print & Packaging Services, Riverside House, Rye Road, Hoddesdon, Hertfordshire, EN11. Tel: (61) 42821/3. Director: Maciejewski.

The company has been operating for two years, but was built from a previous company in the same line. With his partner Bill Slingo, Maciejewski has been in the business for 25 years.

He put this as a major advantage as well as the company being totally independent. It specialises simply in album sleeves, inner-sleeves and gatefold covers — where it intends to stay. Maciejewski admits that the record industry recession is having an

effect on both volume and the number of titles they publish.

"We will be celebrating our second anniversary next month," he says. "We re-opened with four major companies that have supported us, and are still doing so, for which we are very grateful. Akenmay is an independent company, not tied to any groups and I think people still wish to be with an independent."

ARTSLEEVES, Flat 1, 17 Sussex Square, Brighton, Sussex. Tel: Brighton 687306. Designer: Nigel Goodall. Associate



ARTSLEEVES' designer Nigel Goodall shows off some of his work.

photographer: Derek Hopkins. The aim of Artsleeves, a relatively new company, is to provide design and visual ideas for the record industry. Designer Goodall says: "We give a reliable, high quality and fast design, visual and artwork service for the small independent labels, particularly those in the specialist market."

"Our commissions to date have included Flyright Records' Somebody Done Voodoo — The Hoodoo Man (LP 559) which is released in July, and we have also been commissioned by the same label to design and supply finished artwork for a series of six albums featuring recordings of 1950 Chicago Blues."

To promote these services to the independent companies, Artsleeves is to issue a special 12-inch sample sleeve which will illustrate the abilities, style and different approaches to the medium by designer Nigel Goodall by carrying six miniature visuals from the company portfolio.

BIRD SOUND Studios, 4 Welton Road, Wedgcock, Warwick. CV34 5YA. Tel: (0926) 45123/4. Production manager: David Rawlings.

It is an interesting combination that Bird Sound takes on with label and sleeve printing, recording and custom pressing, all in house. And also part of the company is the small independent label Agra.

Bird Sound started about 15 years ago with printing labels, and although the company is feeling the pinch like everyone else in the industry, it finds its diversity of interests keeps it profitable.

"A band could come into the studio, go into the pressing plant with the mix and have the labels and sleeves supplied all under the same roof," says production manager David Rawlings. "We can print whatever the client wants, really."

"In the punk days, some of the things we had to do were incredible, they were grotesque — but there again, the customer is always right!"

CASSETTE & Record Services, Eastcoats Road, Bedford. Tel: (0234) 56317/8. MD: John Norbury. The company has been operating

TO PAGE 34



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12" Single Sleeves
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7" Sleeves
Cassette Inlay Cards
Cassette Sleeves
Multi Cassette Packs
Cassette Blister Packs

SUPPLEMENT

FROM PAGE 32

for 10 years and specialises entirely in record labels — regardless of its name, it does not do any cassette work. The company was started with the idea of serving the independent companies that were not catered for at that time, and now handles everyone except WEA and CBS, claims Norbury. One of its main advantages is that it will handle any quantity of any colour from 1,000 labels to one million. The idea of keeping all its eggs in one basket has been continued on purpose, too. "We used to do cassette labels, but with one product we can give people a much better service with much better quality," says Norbury. "Whatever happens in the business we will stay in the music industry. "We've already done video disc labels as a trial run, but it is still a round piece of paper with a hole in the middle."

CHESS Advertising, 14a Shouldham Street, London, W.1. (723 8233).
Chess was started up three years ago by partners Alan Smith and Peter Lacey, although prior to then it had been known as CCS and National Publicity. It is mainly an advertising agency as opposed to just a design group, but it offers a complete service to the record industry, ranging from designing album sleeves and point-of-sale material to putting together a complete television campaign.

Chess' main clients are Pye Records and Charisma Records although it does work for several other companies as well. In addition it works for a couple of mail-order houses as well as accepting commissions on a one-off basis.

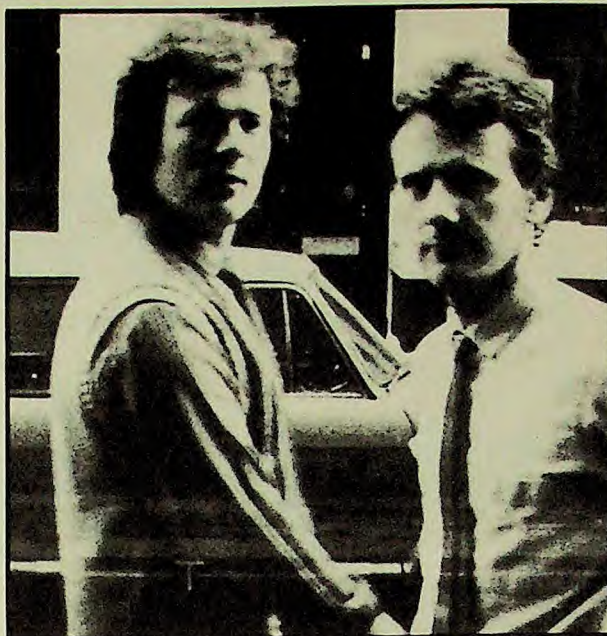
CONDOR Litho Ltd., 35 Sylvan Grove, London SE15. Tel: 01 639 9911.
See Delga Press. Specialises in origination, platemaking and proofing.

COOKE KEY Associates, 19 Shorts Gardens, London, WC2. Tel: 960 5041, 928 2986 or 928 7440. Directors: Tony Hutchinson (design and production) and Brian Cooke (photography).
Cooke Key did a lot of work initially with Virgin Records at the time when Richard Branson was still launching the latter operation — so both companies in some respect helped to establish each other. Today, Cooke Keys does less work for Virgin but is involved quite closely with Chrysalis.

Cooke Key in fact in only four years old but it developed from two other companies, Visualeyes (started by Brian Cooke) and Grafitti. Some 99 per cent of the company's commissions are from the music business.

Cooke says: "Our design work goes completely across the board. We try to work from picking up a sleeve brief to being involved in point-of-sale material. In addition we do a lot of marketing material generally."

He describes Cooke Key as being "more of a graphic design company than just a photographic



TONY HUTCHINSON (left) and Brian Cooke, directors of Cooke Keys, the Covent Garden graphic design company.

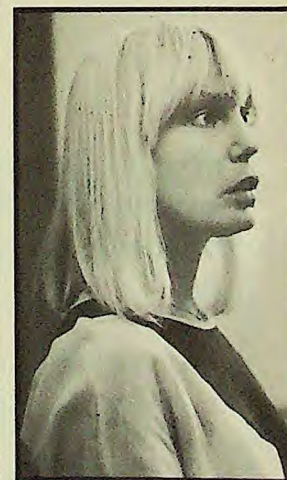
operation" — although there are photographic studios on the premises.

Cooke adds: "You have to be incredibly flexible to survive in the music business — and that is the keyword to our operation. We cater for all kinds of companies and operations — big and small."

CREAM, The Cloisters, 11 Salem Road, London W2. MD:

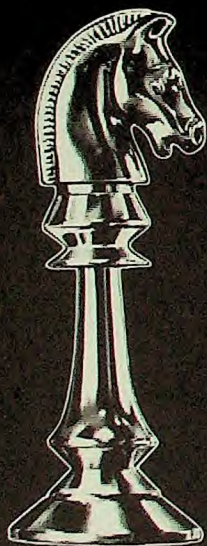
Mike Stanford, creative director: Margaret Taylor. Tel: 01 221 5155. A design company formed six years ago with three people that now has 35 staff and handles advertising as well as designing sleeves. Artists the company has worked with include Pink Floyd, Queen, Cliff Richard and Roxy Music, while it claims to be able to handle any artist sympathetically from new wave to MOR.

"We pride ourselves on the fact that we can alter our design and thinking," says creative director Margaret Taylor. "We obviously think we are creative, but also commercial in that we assess the market before deciding what we are going to do. It is incredibly important to be able to alter our thinking so we can switch from a Cliff Richard sleeve to someone like Roxy Music."



MARGARET TAYLOR, creative director of Cream: "A good sleeve design doesn't necessarily mean it has to be expensive. Sometimes you can produce something that is terrific on a low budget."

"All of us have worked for record companies and we are automatically aware of their problems. The recession hasn't been affecting us because we are fortunate enough to have a lot of people who want us to do a lot of work for them. Even if there is a recession, artists are not going to put our albums in brown paper bags!"



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SUPPLEMENT

FROM PAGE 34

DELGA PRESS, Dingwall House, 8 Marlborough Road, Bromley, Kent. Tel: 01-460 0112. Managing director: Ray Edwards. Delga Press prints seven-inch and 12-inch single bags but is not involved in the album sleeve market. However, it has facilities for seven-inch gatefold bags and can also cope with other specialised orders. Delga has been associated with the music industry for 20 years now.

So far as seven inch bags are concerned, the company caters for everyone. MD Ray Edwards comments: "We do a lot of work for the majors but on the other hand look after a lot of the smaller operations as well. We like to help the new companies."

"Record bags are good point-of-sale material — a lot of people don't realise the potential there. They can make attractive displays in shops and can be used instead of posters."

Delga Press has two sister companies which deal in other aspects of the printing business. M. W. Edwards Printers (01-697 7911) specialises in cassette in-lay cards while Peter Gray Printers (464 0828) is involved in the printing of record labels. The three operations together offer an all-in service.

M. W. EDWARDS Ltd., Unit 7, Bellingham Trading Estate, Frantthorne Way, Bellingham, London SE6. Tel: 01697 7911. See Delga Press. Specialises in cassette inlay cards, seven inch record bags and leaflets.

FERGUSON DODDS Advertising, The Mall, 359 Upper Street, London N1. Tel: 359 0242. Managing director: Simon Dodds.

There are seven people involved in Ferguson Dodds Advertising, which, as the name suggests, offers a full advertising service including design, art-work, print, and promotional material. Main clients within the music industry are Island Records and Spartan, and the company also has accounts with a couple of film distributors.

MD Dodds says: "We specialise in advertising for the record, film and leisure industries. The company has been established for three years now."

FINN GRAFIKS Ltd., 8 Marlborough Road, Bromley, Kent. Tel: 01 658 3029. See Delga Press. Specialises in design and finished artwork.

FORMAT, Queens Road, Haywards Heath, Sussex RH16 1EE. Tel: (0444) 58585. MD: Ted Light.

The company has been going for around 10 years as a spin-off from the Tinsley-Robor Group, and is a wholly-owned subsidiary that specialises in cassette inlay cards.

It has printed product for Polydor, Virgin and CBS, and tends to go for quality work, using slightly bigger machines than most companies. But Format can also do work on a quick turnaround and can do something on scratch "within a couple of weeks".

"Because we do better cards than most companies, we tend to charge more," admitted MD Ted Light. "Our *raison d'être* is service. While we can still do it quicker and as well as anybody in the business, they have to pay the going rate for it."

"We tend to deal with the bigger companies, and we don't get involved with a cheap run. But we try to give the companies an honest deal."

GARROD & LOFTHOUSE, 6 Langley Street, London WC1. Tel: 240 3322. MD: Chris Garrod. The company has celebrated 26 years of producing record sleeves and claims to be Europe's biggest supplier of such product for the record industry. Still privately-owned, Garrod & Lofthouse has nine factories in the UK and two in France.

The company's association with the record industry began in 1954 when its first assignment was to print new-release leaflets for Philips Records and this led to a contract to print sleeves for Pye Nixa. Two years later Garrod &

Lofthouse began a long association with EMI.

Today Garrod & Lofthouse's Caterham factory is wholly concerned with the production of record sleeves — some 1.5 million leave the factory every week. Another factory in Washington in the North of England is committed totally to the printing and manufacturing of sleeves, as are the two factories in Paris.

G&L's print finishing capacity is considerable and covers a wide product range within the packaging field. There are in-house facilities for laminating, ultra-violet cured varnishing, heat seal varnishing, embossing and graining, die-



KEN MALIPHANT, managing director of Phonogram, a PolyGram subsidiary, presenting the key of the door to Roy Joyner of the Tinsley-Robor Group. The 21 year association between the two groups started between Phonogram (or Philips Records as it then was) and Howards Printers at Slough (now part of the Tinsley-Robor Group). Howards worked closely with Phonogram on the development of the record wallet. See Howards story.

The one stop promotional package—from Tinsley-Robor



The Tinsley-Robor Group, producers of over 75 million record covers a year, can help with all your promotional packaging and printing. Upton's for sleeves, singles bags and record labels, Howards for wallets, posters and point of sale, and Robor for sleeves and wallets and inner bags.



Tinsley-Robor Group Ltd. Leaders in record packaging. Churchill Industrial Estate, Lancing, Sussex BN15 8TX. Telephone: (09063) 5381. Telex: 877171

cutting, multiple format folding and 26 custom-built record sleeve make-up machines, reportedly capable of producing more sleeves than the rest of the UK industry put together.

PETER GRAY Printers Ltd., Wellington Road, Bromley, Kent. BR2 9NG. Tel: 01 464 0828. See Delga Press. Specialises in record labels.

HARRISON and Sons, Printing House Lane, Hayes, Middlesex. Tel: 01 573 3828.

The company has been in existence since about 1740! However, its entrance into the record industry is a little more recent, beginning with work done for EMI.

Since then the company has been boasting a production total of 150 million labels a year. Again, it offers a complete service to the record industry, but it has appreciated the current problems and is looking at the video side.

"As far as the time is concerned, we think we have overcome every known problem, and the industry is assured of the quality of the label," says product manager Mike Fitzgerald. "As far as the price is concerned, we feel we are middle of the road."

"We are looking at the video market and the spin off from it. As far as this department is concerned, we are spending quite a bit of time and research on that side, we are studying the background and waiting for it to start."

HIPGNOSIS, 6 Denmark Street, London WC1. Tel: 836 0394. Directors: Storm Thorgerson, Aubrey Powell and Peter Christopherson.

The company was started a decade ago by Thorgerson and Powell, and has since built up a big reputation for its work in photographic design and film-making.

Christopherson says: "We

Cooke Key

DESIGN PHOTOGRAPHY
01 - 240 1846/1926
19 SHORTS GARDENS
LONDON WC2

SUPPLEMENT

particularly specialise in doing lavish but intelligent photographic designs for record companies, and also films which are nice to look at, but have something behind them. The latter are made under a subsidiary name of Green Bank Films."

He adds: "We like to do things that we consider interesting and worth doing. At the moment we are taking a lot of commissions from bands and solo artists, and other individuals — record companies themselves tend to have a rather conservative attitude at the moment, although I would say our work between artists and companies is 50:50 at the moment."

HOWARDS Printers Ltd., Mill Street, Slough, Berks. SL2 5DT. Tel: (0753) 32271. Sales director: Tony Thompson.

Howards Printers, part of the Tinsley-Robor Group (including Uptons and Robor), provides a complete colour printing and record wallet make-up service. It was the first company in Britain to install a fully-automatic record wallet make-up machine three years ago, which it claims revolutionised its record wallet service.

The company recently celebrated 21 year business relationship with PolyGram and has printed over 65 million sleeves for the company.

JUBILEE Graphics, 101 Wardour Street, London W.1. Tel: 437 8572. Art director: David Costa. Designer: Peter Hill. Costa was previously art director at Rocket Records before starting Jubilee Graphics in partnership with John Reid some three years ago. It is now part of the John Reid group of companies.

Jubilee Graphics is extensively involved in the music industry — Costa estimates that about 75 per cent of the company's work is involved in that area. Among the commissions: tour programmes, advertising, merchandising work, stage settings and album sleeves. The company also does a lot of design work for Rocket.

LINDSEY'S Colour Service, 88 Teesdale Street, London E.2. Tel: 729 5462. Owner: Ray Mack. This is basically a reproduction house which does a lot of plate-making for printers. About 80 per cent of its work is done for the music industry and it is particularly involved with four or five big labels. Record sleeves and concert programmes are two of its specialities.

Lindsey's Colour Services did the colour separation for the recent Pink Floyd tour programme, and has also worked on similar brochures for Genesis, Jethro Tull, Peter Gabriel and Rush.

A company spokesman says: "We have a lot of flexibility here. It is possible to take on a job at a moment's notice because there are at least half a dozen people we can place it with."

ROBOR Ltd., Churchill Industrial Estate, Lancing, Sussex, BN15 8TX. MD: John Rose. Another Tinsley-Robor Group company, Robor has recently installed several major items of plant specifically geared to the record sleeve and wallet market, including a Winkler-Dunniebier make-up machine. The company was the first in Britain to install an ultra-violet liquid lamination unit specifically for use on record sleeves and wallets.

Robor has also invested in four-colour presses with infra-red lamps for quick drying. It means that four-colour work can be done on one "pass", making small runs more economically viable, while it says it can still maintain quality on top grade equipment.



ROY JOYNER, sales director of the Tinsley Robor Group, presents a "gold sleeve" to David Fine, managing director of PolyGram Leisure, to celebrate 21 years of trading between the two groups.

R. W. GRAPHICS Ltd., Unit 4A, 83 Copers Cope Road, Beckenham, Kent. Tel: 01-658 3029.

Specialises in origination and platemaking.

SEABROOK, Graves & Aslett, 25 Dover Street, London W.1. Tel: 492 0451. Directors: Peter Graves and Derek Aslett.

Seabrook, Graves & Aslett first became involved in the music business a decade ago, and was heavily involved with the launch of Warner Brothers Records in this country. Similarly with Anchor Records and GTO Records, and it has done bits and pieces for such other companies as Island, RCA, Chrysalis and Decca, and worked on such names as the Rolling

Stones, Van Morrison and Alice Cooper.

The company offers "a complete agency service" from LP covers to commercial campaigns, from press advertising to even organising parties. In addition Seabrook, Graves & Aslett is the proud owners of various *Music Week* marketing and design awards!

TO PAGE 38

"Here's the latest on the Hannibal label!"

Hannibal labels are printed by specialists — for the recording industry. More and more records and tapes are making the charts these days with the help of Hannibal record labels, 7" sleeves, cassette inlays and labels, on reel self-adhesive labels, 8-track labels and slipcases, leaflets and brochures. For star-quality promotions, and star quality print, make sure it's on the Hannibal label.



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Album & single design, press, radio & TV advertising, point-of-sale, merchandising.

SUPPLEMENT

FROM PAGE 37

SENOL Printing, 4 Hardwicks Way, London SW13. Tel: 874 5775/6/7. MD: Monique Gunn. Senol's main speciality is the printing of record sleeves and cassette labels, although managing director Monique Gunn points out that the company does offer a complete service to the music trade including insert sheets for albums. Senol has been in operation since 1962 and has been involved with record sleeves from the start. "We tend to service the smaller, rather than the larger, record companies but both are very important markets for us," Gunn points out. "Our customers are spread through the UK and also in Ireland as well. The emphasis is on quality and personal service. We never advertise and we don't have a sales team — everything is really down to the reputation that the company has built for itself."

SHALFORD Press, 85B Bradford Street, Braintree, Essex. Tel: (0376) 21125/26110. MD: Roderick Capon. Specialising in the printing of record and cassette labels, Shalford has been involved in this area of the music industry for some two decades. It services all kinds of record companies, including doing contract work for the majors and regular commissions from the smaller operations.

An important aspect of Shalford is that it can do metallic printing without any extra charge — something which other printers often have trouble with. There is also a good delivery service — daily to customers operating in London. Turnaround varies from 24 hours

— depending on the size of the order and who it is for — to two weeks. Annual turnover is between 13 and 14 million record labels and three million cassette labels. The company also has facilities to print directly onto films/discs.

SRT Productions, 987 High Road, Finchley, London NE12. Tel: 01-446 3218. MD: George Bellamy. SRT Productions is actually a self-distributing record label which does its own custom-pressing, but also specialises in album sleeves, cassette in-lay cards and record bags. However, managing director George Bellamy points out: "Although we have the facilities for manufacturing such things we prefer to provide an all-in service — from pressing the actual record to bagging and sleeving it."

SRT has a wide variety of customers — record companies who are looking for additional pressing capacity, small independent labels, studios and even clubland artists who want product available at venues.

The full service from SRT usually takes between three to six weeks, depending upon what sleeve work is required. The company has been established nine years.

ROBERT STACE & Company, Chalklin Works, Longfield Road, North Farm Industrial Estate, Tunbridge Wells. Tel: 0892 24225. Chairman and managing director: Don Chalklin. Marketing manager: Eric Wilson. Stace, which actually includes another company, Clout Baker, in Maidstone, Kent, has been involved with the record industry since 1953, having originally been involved in sleeve manufacture. Today the company is also involved in liner

bags (both plain and polythene) and boasts UV machines which have been specially made for it. The company also manufactures ordinary seven and 12-inch paper sleeves.

Robert Stace caters for most of the major UK record companies. Its turnaround ranges from approximately three days for seven-inch bags to five days for ordinary sleeves, although these figures are flexible.

TEMPLERING, 29 Wates Way, Mitcham, Surrey. Tel: 640 3025/7. Sales director: Henry Dyson.

This company specialises in record label printing, catering for both small and large operations. With three decades of such experience behind it, Templerling has naturally enough the necessary expertise. Among its customers are EMI, Liberty-United, BBC Records, Creole and Decca. Templerling has facilities for litho printing. Turnaround can be as little as four hours although the normal time is nearer three days. The company does not deal in cassette labels however.

JAMES UPTON LTD., 98-138 Barford St., Birmingham B5 6AP. Tel: 021 692 1171. MD: Lee Newbon.

Although the company provides a total service to the music industry, its singles record is particularly impressive, where it can turn over 200,000 a day. It also prides itself on a rapid turnaround — under 48 hours for up to 100,000 four-colour bags — especially useful for an overnight hit.

It entered the market a year ago, and since then has produced over 14 million seven-inch singles bags. It will promise to deliver within 72

hours from film or five days from artwork.

MD Lee Newbon says: "Our speed of service on repeat orders, where we have standing plates, is under 48 hours for up to 100,000 colour bags. This speed of turnaround is essential if a single becomes an overnight hit."

"We are the only company that can provide a complete service in house. This includes a range of finishes — matt or gloss varnish UV or film lamination, flaps inside or outside and holes on either one or both sides."

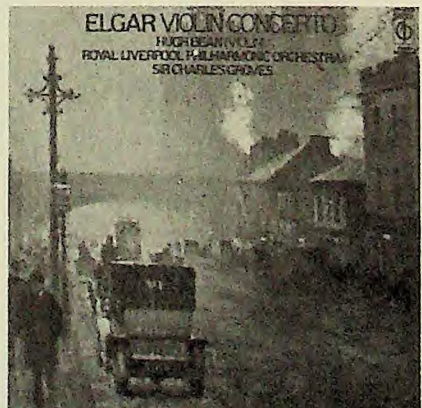
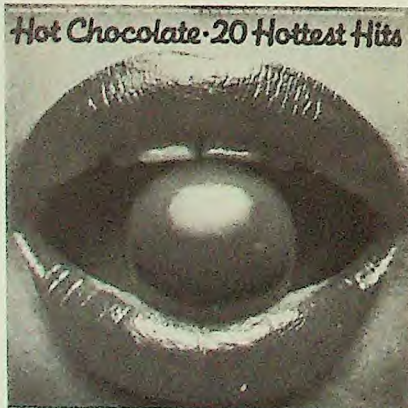
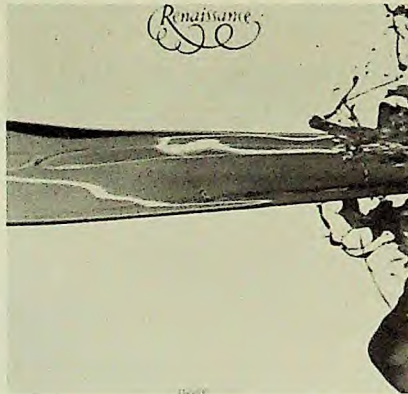
Upton's is part of the Tinsley-Robor Group.

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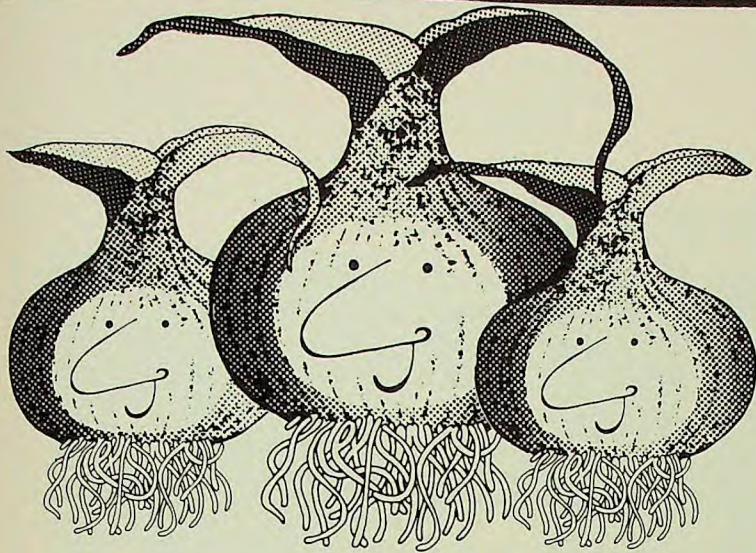
Compiled by SIMON HILLS and CHRIS WHITE.
Production by DANNY VAN EMDEN.
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A selection of album sleeves which have won MW Awards



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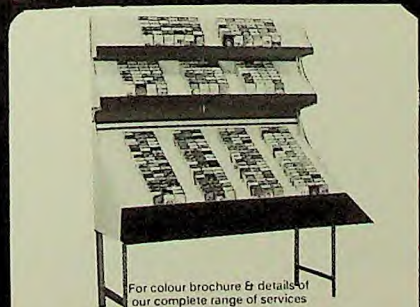
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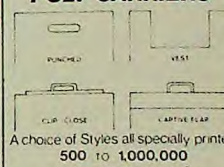


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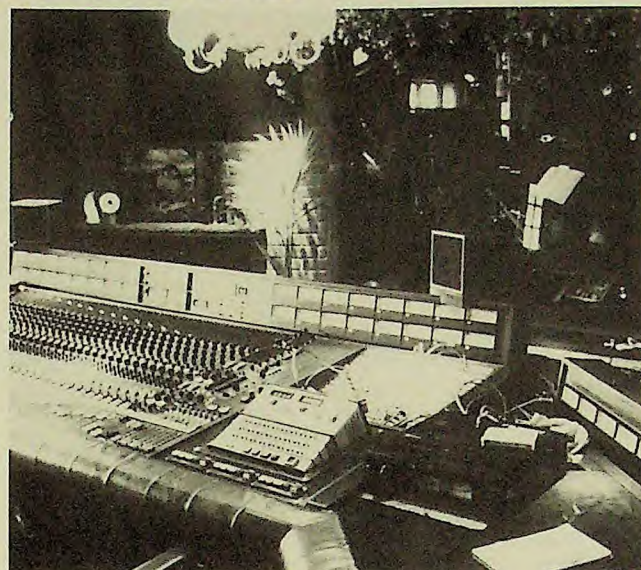
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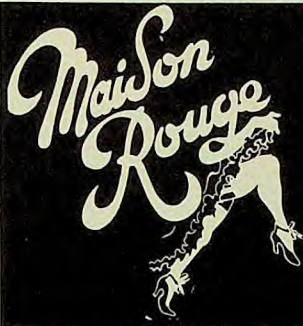
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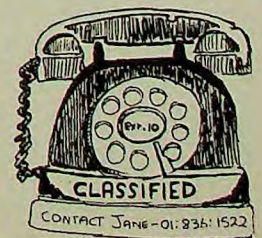
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American Commentary



AM approved... Variable pricing works for CBS... UA Music chases ad agencies

NEW YORK: The Federal Communications Commission is about to approve AM stereo and will concurrently sanction adoption of the Magnavox system as the national standard. Magnavox has been in competition with four other companies, each of whose technologies are not compatible.

The FCC in recent years has preferred to let free market competition determine among competing technologies rather than imposing its own view, but chairman Charles D. Ferris noted that the AM stereo debate has been going on for so many years that the Commission felt that further delays were unnecessary.

It will still be several months before the FCC proposal is rewritten to include the Magnavox decision and formally adopted. But equalisation of AM and FM bands, in terms of quality, is not far off, even given the necessity for stations to convert and upgrade broadcasting equipment and for consumers to purchase new receivers.

THE CBS Records Group posted its highest first quarter earnings in history as the company overall saw income drop 27 per cent despite an increase in revenue of 17 per cent.

Though quarterly figures for the Records Group are not broken down, the company credited rebounding label profits and strong foreign results (even in the face of foreign exchange losses) for the rise.

The company further indicated that two-thirds of the corporate profits dip was attributable to exchange losses and to development expenses tied to the new video enterprises and theatrical films divisions.

The company now faces large retroactive claims from ASCAP and BMI, however, in consequence of a US Court of Appeals ruling that blanket music licensing of television networks does not violate anti-trust laws. The blanket licensing issue has been in the courts for more than a decade and CBS has little further recourse.

CBS has also expanded its successful variable pricing structure (which is credited by the retail sector for revitalising catalogue sales) to new artists. Initially, albums by Tommy Tutone, Leah Kunkel, Far Cry and Clifford Coltec will be marketed at \$5.98 (£2.70) list, to be raised to \$7.98 (£3.61) should the LPs prove successful.

The company anticipates releasing 50 albums annually under the new system, whereby the selected new artists' discs will have an N prefix signifying the lower list. Such product will be 100 per cent returnable and exempt from pick and pack charges. Accounts will be given two weeks' notice before removal of the prefix with a chance for a one-shot buy-in.

Dealers will further be able to take advantage of another 10 per cent discount by agreeing to take minimum orders on all N product in given repertoire categories.

Finally, RCA is acknowledging the departure of Bob Fead as head of the domestic label, alluding to Fead's long-rumoured desire to return to the West Coast and to take a position with CBS. The latter company denies knowing anything about the matter.

By IRA MAYER

UNITED ARTISTS Music is holding an international conference in Nashville prior to IMIC, with company president Harold Seider chairing sessions that will involve representatives from the pubby's New York, Los Angeles and Nashville offices as well as from France, Germany, Italy, Japan and the Netherlands. Due to the change of guard at the London office, no UK rep will be involved.

Said Seider: "These meetings re-emphasise both our special recognition of Nashville's impact upon worldwide music and our renewed commitment to an on-going international expansion programme."

Regarding the latter, delegates will be given an extensive sampler kit (print materials, cassettes, promo items) "geared to advertising agencies rather than professional people", according to Jay Leipzig of the music agency which designed the sampler and which is spearheading the campaign to push UA Music catalogue to agencies.

"Traditionally it has worked the other way around," explained Leipzig, "with publishers responding to agency enquiries rather than pursuing the agencies themselves."

Additionally, the professional people from each domestic office and from the various foreign territories will each present their own audio-visual exposition of new material they feel can be geared to an international market.

A NEW entertainment corporation, Stevens-McGhee, with bases in New York and Miami, has been founded by Rick Stevens (former A&R VP at Polydor) and Don McGhee (automobile industry entrepreneur who manages the Nyteflyte group and producer Barry Mraz, and who has a recording studio in Florida).

The company is seeking to create 35 indie productions for sale as masters to labels in its first year. Nine projects are already on the boards, and aside from producing, the company will manage artists and producers, includes a soundtrack division, and hopes to produce plays for Broadway.

THE US record industry released approximately five per cent fewer singles and albums in 1979 compared with the previous year, according to a survey by the Recording Industry Association of America.

Specifically, 1979 saw release of 2,800 seven-inch singles, 350 12-inchers, 3,575 LPs, 3,025 cassettes and 2,075 eight-tracks. The ratio of sales in tape also continued to show a shift in preference from eight-track to cassette.

ALBUM REVIEWS

CHICK COREA & HERBIE HANCOCK

Corea/Hancock. Polydor 2672049. Producers: Chick Corea and David Robinson. Second album from the concert series of 1978 which the pair repeated at last year's Capital Jazz Festival. Jazz piano playing without gimmicks, but only for the purist. ***

SARAH VAUGHAN

Song Book One. Pablo 2312 111. Producer: Norman Granz. Trust Pablo to come out with a class album with a capital C. Vaughan's brilliantly controlled vocals are backed by some of the top men in jazz — Zoot Sims, Jimmy Rowles, Joe Pass and Bucky Pizzarelli to name just four. Strong sales to the aware. ***

KEVIN COYNE

Bursting Bubbles. Virgin Records V 2152. Producers: Kevin Coyne and Al James. Coyne has never been one for good time sounds and this record proves no exception. His musical integrity remains intact though and this will sell among his fans. ***

BOBBY THURSTON

You Got What It Takes. Epic EPC 84257. This has been a top import album in recent weeks and with the success of the single, Check Out The Groove, Epic has seen fit to give the LP official UK release. Thurston has appeared live with such acts as Earth Wind & Fire and The Commodores, but this album reveals that he has the musical ability to become a top name himself. Includes the hit single and a remake of the old Billy Stewart hit, Sitting In The Park. ***

THE KINKS

You Really Got Me. Pye. NSPL 18615. Twenty track compilation album of material from the mid-Sixties including You Really Got Me, All Day And All Of The Night, David Watts, A Well Respected Man and Tired Of Waiting For You. Limited appeal. **

JOHN HALEY SIMS & HARRY SWEETS EDISON

Just Friends. Pablo 2310 841. Producer: Norman Granz. Pleasant teaming of saxophonist Sims and trumpeter Edison, but there is nothing outstanding. **



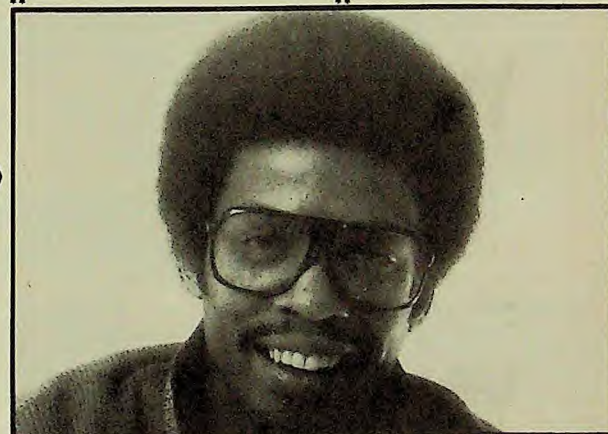
KEVIN COYNE

JANIE FRICKE

From The Heart. CBS 84130. A lady who attracted some strong reviews during the recent Wembley Country Music Festival, Fricke has slowly been building up her reputation in the UK record market and this Billy Sherrill-produced album should consolidate her recent success. **

PHYLLIS HYMAN

You Know How To Love Me. Arista SPART 1114. A lady who has yet to show her potential in the UK record market — coincidentally, Pye has re-issued her 1978 single Loving You Losing You, which came so close to being a hit and mystifyingly didn't chart. Her new Arista album features other facets of the Hyman talents and airplay could result in a lot of interest. It includes her recent mini-hit, You Know How To Love Me, plus eight other tracks which are highly listenable. Certainly sales potential here. **



HERBIE HANCOCK

BILLY PAUL

The Best Of. Philadelphia PIR 84169. A collection of all Paul's hits including Me And Mrs. Jones, Let 'Em In and Only The Strong Survive, as well as his most recent single, You're My Sweetness. **

VARIOUS ARTISTS

Broadway Magic (The Best of the Great Broadway Musicals) CBS 31809. Featuring tracks from West Side Story, Annie, My Fair Lady, A Little Night Music, Cabaret and Sweet Charity. Excellent value at RRP £2.79, well worth stocking. **

VARIOUS ARTISTS

East. Deadgood Records GOOD 1. First release from Lincoln-based independent label. Features work from young bands including The Cigarettes, Whizz Kids, The Sincere Americans, Half Life, Pseudo Existors, B-Movie, Fatal Charm and Vick Sinex and the Nasal Sprays. A good showcase for the bands, but dire cover artwork won't do much to attract likely buyers. **

MI-SEx

Computer Games CBS 84157. Producer: Peter Dawkins. This antipodean band have jumped on the "asexual sound of the Eighties" bandwagon rather late in the day. Nevertheless a couple of tracks on this album would make respectable singles, and with enough airplay, even hits. Promising debut. **

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PERFORMANCE

Wasted Youth

IN THE wake of Lou Reed, The Only Ones and the Psychedelic Furs come Wasted Youth, rougher than the other three, sounding as if they've just crawled out of your neighbour's living room, with abrasive crude pieces containing enough vitality for the band to get away with it.

At The Bridgehouse last week they still managed to come over as great entertainment with a freshness and slight naïvety that is sadly lacking among many of today's professionals. The group pounded through numbers like Caveman and Subway Love with the lead singer/guitarist occasionally launching himself into the air as he hammered out basic out of tune licks.

Appropriately, the band are to be produced by the Only Ones leader Peter Perrett, and they support them on their tour next month. It should help promote their single Jealousy on the Bridgehouse label, and, if that raw essence can be captured in recording by Perrett, could make an interesting signing.

SIMON HILLS

Judie Tzuke

WELCOME TO The Cruise, her latest album, proved that Judie Tzuke has a strong voice with wide range and character. Her new album, Sports Car, promises to endorse this. Her concert at London's Theatre Royal Drury Lane, however, was not all it might have been.

The sound was terrible. Ms Tzuke spent too much time shouting and not enough time singing. But, perhaps, she had to — the backing band seemed under the impression they were playing Knebworth. It was a pity, because her newer material seemed to have plenty of potential and would have been most enjoyable had not all been sacrificed to Noise.

However, a few numbers were not murdered and these included Welcome To The Cruise from the new album and Rise Of Heart. The rest was a case of what might have been...

JIM EVANS

The Osmonds

THIS WAS, quite simply, one of the best middle-of-the-road stage shows I have seen for a long time. Despite press reports that The Osmonds have been faced with disappointing audiences on some of their earlier provincial dates, their London concerts at Drury Lane — in the context of the family outfit's musical appeal — were nothing short of triumphant.

It was billed as The Osmonds' farewell tour and with seat prices peaking at £12 and a notable lack of hit records during the last three or four years, it had to be an extraordinary show. Which indeed it was, with the help of laser beams,

the obligatory dried ice, dancers, dancing water fountains and even films on the curtain backdrop.

The show really belonged to Donny and Marie, two captivating young artists who are assured of solo success. And 16-year-old Jimmy, 'little' no more, showed every sign of emulating the teenage success of his 22-year-old brother. As for the remaining four Osmonds brothers, age may have widened their girths but the harmonies are still as strong as ever.

The songs were, in the main, recognised Osmond numbers, or their interpretations of other people's hits. All were given polished performances — as one would expect. And the audience loved every minute of it.

So did this reviewer who, some eight years after the Osmonds' initial success, has finally been converted to the talents of a much-maligned group.

CHRIS WHITE

Matt Monro

WITH THE success of his recent EMTV album Heartbreakers, Matt Monro has found himself firmly restored to the upper region of the album chart after an absence of many years. Co-inciding with this resurgence in sales popularity, he has also been making several select concert appearances around the country — rare events now for the singer who spends much of his time working abroad.

Monro's Thursday concert at Croydon's Fairfield Hall was the polished performance one expects from the bus driver-turned-singer. His style changes little over the years, although he has injected more humour into the act. The voice may have passed its peak several years ago but Matt Monro still remains a totally distinctive performer — something which isn't found very often nowadays.

During the Sixties, Monro was responsible for a string of hits which will always remain associated with him and several were included in his

performance — the majestic Walk Away, Portrait Of My Love, Yesterday and of course Born Free. He throws in the odd contemporary song, such as Neil Diamond's Beautiful Noise, but the truth is that if he sang nothing but his hits, then the audience would be quite happy.

A logical follow-up to the Heartbreakers compilation would be a newly-recorded album featuring Monro singing some of the best ballads of the Seventies. He still has the vocal prowess — and the big fan following.

CHRIS WHITE

South Bank Show

A&R EXECUTIVES wishing to keep tabs on latest trends in music should watch a South Bank Show special in Salsa this Sunday (27) on ITV.

Salsa — the word means 'sauce' in Spanish — is a spicy, aggressive mixture of Latin jazz and Afro rhythms and provides a musical outlet for the estimated three and a half million Puerto Ricans crammed into New York ghettos. With a few exceptions the music has so far failed to break out of that area but in the film Felipe Luciano, former head of the Young Lords gang, predicts that Salsa will become "the music of the Eighties and Nineties".

Salsa's legendary figures like Tito Puente, Celia Cruz and Ray Barretto, plus modern superstar Ruben Blades feature prominently, recording in the studio and performing in the streets, where the music originates.

The programme is produced and directed by Jeremy Marre and a record produced from the 50 minute show in conjunction with Virgin Records can be expected.

Anyone looking to exploit the music on this side of the Atlantic should be aware of the fact that commercial Salsa stateside is monopolised by one man — Gerry Masucci of Fania Records who drives a Rolls Royce bearing the registration SALSA 1.

DAVID DALTON



THE OSMONDS

'We could play all releases'

WITH REFERENCE to Jonathan King's remarks (MW April 12), I appreciate his support for Radio 1 and although we would like to be able to broadcast through the night as he suggests, more important immediately is the need to restore the hours we have recently cut.

For example, Saturday evenings, 7.30pm to midnight — the value to the industry of rounding off the week by broadcasting all the week's new releases at this time



would be immense. The transmitters are running, the studios manned, all we need is the industry's blessing and we could start next week! We did not reduce our

spending on live musicians when we cut back so there can be no argument with the Musicians' Union if we restore the hours in this manner. Of course, the industry might like to consider the even greater value of our being able to restore the new release plays in the even more important daytime output!

DEREK CHINNERY,
Controller, Radio 1, BBC,
London W1.

DOOLEY

DO THE independent rebels demanding changes at PPL have a case? Certainly it seems that there is an urgent need for PPL to educate the industry about its aims and methods — as one board member told Dooley last week: "There seems to be a large PR problem", and the same gentleman admitted that he too thought that the industry was crazy to restrict needletime until he joined PPL and saw from the inside its workings and benefits... Former Infinity president Ron Alexenburg in London last week to take out a new subscription to *Music Week*, having had his previous one cancelled by MCA, and for further discussion on his next project... Lobbying for a new chairman for BPI, in anticipation of L. G. Wood possibly not offering himself for re-election when his three year term ends this June, has already begun and Dooley hears that one candidate has some fairly aggressive supporters bringing pressure to bear on other council members.

EMI's DEPARTING Ramon Lopez and Leslie Hill being bid a fond farewell at a staff-organised party at the Penthouse Club this week... Non-music media interest in the record industry's misfortunes continues with *New Statesman's* cover story last week — a well-researched piece by Bob Woffinden... Brian Gibson running his new PR company from Chips Records office (262 8040) until he moves into new offices... Newest record label is backed by Northampton Development Corporation — a promo single of their advertising jingle, 60 Miles By Road Or Rail, sung by Linda Jarmin.

A & M PUBLICITY director Mike Hales seeking a press officer following Kate Robinson's decision to "retire" from the business... Radio 1 controller Derek Chinnery in the US this week to receive Communication Award from Variety Club International in recognition of the station's fund-raising activities and to visit radio stations for the Beeb... Which well-known music publishing company called Phonogram's singles product manager Harry Semmence to offer songs for chart band High Numbers who recorded their hit I'm The Face, 16 years ago and went on to become The Who?... New manager for Dusty Springfield — LA-based Jack Stein — her third in a year... Chas and Dave's Gertcha TV commercial for Courage Best won top campaign award in British Television Awards and EMI picked up a silver award for The Last Dance ad and, appropriately, a bronze award for Manfred Mann's Semi Detached Suburban.

BEST WISHES to Barbara Zamoyska, assistant to ATV Music's international manager Tim Davis, for speedy recovery following recent operation — she is in Athlone Ward at Middlesex Hospital... Impressive performance from new Polydor signing Michael Marra, at Ronnie Scott's reception, but pity the event was so poorly attended... Prima Donna lived up to their name in Holland with two-word response based on sex and travel when asked for interview.

Virgin Award holders in Soho move

COMMERCIAL BREAKS a recent winner of the Music Week Radio Award for their scripting and production of the Virgin Megastore commercials, have moved from Ladbroke Grove.

Their new Soho office is ideally placed to meet and

discuss not only radio production but also radio concepts, scripts, post production and indeed, all creative work.

You can now have the lot, to award winning standards, at 145 Wardour St, London, W.1. Temp. no. 01-734 9240.

Commercial Breaks

pickwick

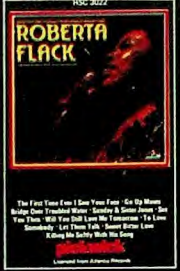
SOUNDS EXPENSIVE?

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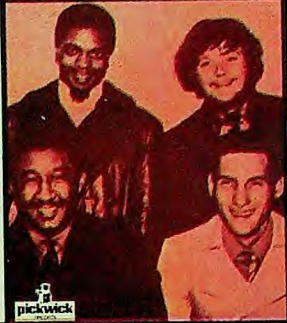
ROBERTA FLACK
The First Time Ever I Saw Your Face

Filling Me Softly With His Song
The First Time Ever I Saw Your Face
Will You Still Love Me Tomorrow
Bridge Over Troubled Water
I Love Somebody
Sunday's Best
Sweet Bitter Love
Let Them Talk
See You Then
Go Up Moses




BOOKER T and the M.G.s

GREEN ONIONS
RINKY DINK
I GOT A WOMAN
MO' ONIONS
TWIST & SHOUT
BEHAVE YOURSELF
STRANGER ON THE SHORE
LONELY AVENUE
THE ONE WHO REALLY LOVES YOU
YOU CAN'T SIT DOWN
A WOMAN, A LOVER, A FRIEND
COMIN' HOME BABY




THE DRIFTERS
Saturday Night At The Club



THE EVERLY BROTHERS
CATHY'S CLOWN

CRYING IN THE RAIN · LUCILLE · CATHY'S CLOWN · DON'T BLAME ME
WALK RIGHT BACK · THAT'S OLD FASHIONED · SO SAD · TEMPTATION
EBONY EYES · I'M NOT ANGRY · MUSICAL · HOW CAN I LOVE HER



A Certain Mister
ANTONIO CARLOS JOBIM

OFF KEY · PHOTOGRAPHY · SURFBOARD · ESTRADA DO SOL
SE TODOS FOSSEM IGUAIS A VOCE · ONCE AGAIN · BONITA
I WAS JUST ONE MORE FOR YOU · DON'T EVER GO AWAY · ZINGARO



IF I HAD A HAMMER
TRINI LOPEZ
Live

AMERICA
IF I HAD A HAMMER
BYE BYE BLACKBIRD
CELITO LINDO
THIS LAND IS YOUR LAND
WHAT'D I SAY
LA BAMBOLA GRANADA
NEEDLE
GOTTA TRAVEL ON
DOWN BY THE RIVERSIDE
MARIANNE
WHEN THE SAINTS GO
MARCHING IN
VOLARE
UNCHAIN MY HEART

