A TREATY of sorts was worked out when Tom Parkinson, Polydor deputy MD, met Merseyside’s core of militant dealers, in Liverpool last Wednesday.

Although his detailed explanation of Polydor’s reasons for cutting dealer margins earned him an assurance that his company’s moves were now better understood, he had to conclude: “Polydor will not change its terms of trading; it cannot.”

And the response from the Merseysiders, although less aggressive than when they first reacted to Polydor’s margin cuts by banning its tapes and its product from their shops, was far from being a good-humoured surrender.

Parkinson was told: “We will sell the singles, because at 99p the price and margin are right and we will creep off what we think is best in Polydor’s catalogue discount schemes. But we will not support you on new release albums — where the cut in margin bites deepest.”

Parkinson again outlined his company’s reasons for its unprecedented decision to cut dealer margin to a basic 30 per cent and he put great emphasis on two factors — home piracy and imports. He pointed out that the annual cost to the industry of home taping is currently estimated at £150-260 million; and the sale of imports through in-house stores is seriously cutting the UK companies’ return on their investment in artists, promotion, pressing, marketing and distribution.

While accepting the points in principle, the dealers countered the first...

TO PAGE 4
Pope's Irish visit on album

News in brief...

"There is no money in this for us," said Polygram MD, John Woods. "There is no profit in it and, therefore, no marketing campaign. Anybody has the right to record there, but you have got to have permission from the hierarchy. "Our contract is with RTE, it was prepared a fortnight ago with permission from the hierarchy. RTE has got the official rights here."

 However, there is expected to be two or three other albums of the event coming on to the market. But it is not known whether they will be official recordings.

In TRIBUTE to "Our Gracie", EMI is issuing the Gracie Fields Story, a two-record set containing all her original hits for a special price of £3.99. The sleeve will feature photographs of her personal and public life, many from her own collection, and the release is a limited edition of only one pressing.

FRONT LINE -- VIRGIN's reggae label has three releases this month from The Twinkles Brothers, Culture and a Front Line sampler.

The Twinkles Brothers have a single released featuring Jahbovish from that label. A side with Free Africa on the B side. Both have been giving a total playing time of 19 minutes.

The new Culture album comes out this week. Called International Herb it features all new tracks.

The sampler Front Line II will retail at £1.35 and feature tracks from Gregory Isaacs, U-Kay, The Mighty Diamonds, U-Roy, I-Roy, The Twinkles Brothers, Prince Far I and the Abyssinians.

FOLLOWING ITS licensing deal with EMI, Hurricane Records' first album, Sooner Than You Think by Jory Thoir, released October 5, is getting full promotional support. The band is currently touring and there will be a series of ads in the rock press, in-store poster campaigns and poster sites in London and other major cities.

SCOTTISH INDEPENDENT REL Records release two albums in their autumn schedule. They are introducing Mary Sandeman and Welcome To Our Music by the Tartan Lads.

MD, Neil Ross said that Sandeman's album was aimed at a crossover market, breaking away from her traditional Gaelic style. The albums carry an RRP of £3.50, and REL's major distributors are Clyde Factors.

POLYDOR RECORDS announce its releases for October which include the reformed Sham 69, The Jam and James Reyne.

Sham's new single You A Better Man Than I is released on October 19 backed up with full page ads in the consumer press. A week later the Jam release Their Rainbow Rifles, previewed on the Something Else television programme and again, full-page consumer ads will be featured.

Tying in with the mod revival there will be a special release of a James Reyne single. The LP includes soul hits from 1965 -- Out Of Sight, Pain's Got A Brand New Bag and I Got You. Released on October 19 the single is in a special picture bag featuring a picture of Reyne as he appeared on Ready Steady Go.

GOLD STATUS down under ... the lavish presentation outside Stiff's West London offices was to Stiff Records on Ian Dury going gold in Australia with the album New Boots And Panties and Single Hit West Winging Rock -- distributed by Festival Records there. Picture from left to right are: Alan Cowdery, Stiff general manager; Peter Jenner, co-manager of Dury for Blackhill management; Dave Robinson, Stiff MD and Peter Hebbes, Festival Records Australia. Stiff has been enjoying more success on the other side of the world with Lucky Number by Lene Lovich going gold in New Zealand.

identifying Yourself with the O'Jays and you'll Sing A Happy Song

"Identify Yourself" is the hot new album with The O'Jays' fast-selling single 'Sing A Happy Song'. There's a message in the music.

'Sing A Happy Song'
Single: PIR 7825
Album: PIR 83666
Cassette: PIR 40-83666

GOLD STATUS down under ... the lavish presentation outside Stiff's West London offices was to Stiff Records on Ian Dury going gold in Australia with the album New Boots And Panties and Single Hit West Winging Rock -- distributed by Festival Records there. Picture from left to right are: Alan Cowdery, Stiff general manager; Peter Jenner, co-manager of Dury for Blackhill management; Dave Robinson, Stiff MD and Peter Hebbes, Festival Records Australia. Stiff has been enjoying more success on the other side of the world with Lucky Number by Lene Lovich going gold in New Zealand.
Teds Williams, factory director at Pye's Mitcham HQ for the last six years, has left the company. Howard Barlow, head of Pye's studios, takes over as a site manager under the new director, who is keeping the studios, and Richard Zycherman, former A&R manager, becomes head of the commercial pop division, reporting to Andy House. After seven years, he was advertising manager at Polydor and before that A&R director John House. Smith, who has been appointed manager to A&R director John House. Smith, who has been appointed marketing manager for RCA, A&M from the same position at DIM. Paul Stocks to the Publications Division of Chappell Music as sales executive responsible for covering South West England, South Wales and the Midlands, reporting to sales manager Dave Boldon.

Lane to Gem

GEM RECORDS has signed Ronnie Lane to a worldwide recording deal. Dave Simone of Gem said, "We consider this to be a very important signing and we look forward to a happy and successful association with him and his band. Single, Kushky Rye was released last week and an album will be out in the New Year to coincide with a UK and UK tour. Lane will then go on to record with Pete Townsend's Eel Pie company.

Scotland goes Sensible

A NEW freelance operation offering a range of services from record plugging to artist liaison has been set up in Edinburgh. Sensible Services is the brainchild of Stuart Bell and Lenie Love and they feel they have a niche in the market for independent companies. "So often companies have a record in the breakers but can't give it a proper push and that's where we come in. "They have a repertoire of acts from across Britain and the UK tour in November. "The Gallagher and Lyle LP is released this Friday (12) and there will be extensive pop press advertising. At dealer level, there will be window and in-store display material including posters. A limited number of enamelled badges will be given to key media people. The Springfield album features the singer's 17 UK chart hits and three tracks that were hits in the UK only. There will be advertising in the music and national press and a specially-designed window and counter sticker has been produced for dealers. The Bowmont Rats' album is released on October 26 and a promotion campaign has been set up to run from then through to the end of November. In the publicity material, consists of promotional flags and streamers. There will also be extensive press advertising.

Ariola buys

Anista for $50 million

From IRA MAHER

NEW YORK: The projected tale of Anista Records by CBS/USA Pictures to the Bertelsmann conglomerate of West Germany has been affected at a purchase price of more than 50 million dollars. This sets the Columbia price of four million dollars or 41 cents per share. The originally estimated gain was to have been seven million or 72 cents per share.

I have a brief statement, Columbia Pictures president and chief executive officer Francis V. Vincent Jr., said: "We believe our decision to sell Arista to the Bertelsmann group is in the best interests of both Columbia and the purchaser."

There are strong rumors here, as yet unconfirmed or denied, that Arista president Clive Davis is likely to head a combined Ariola/Arista operation in America as a result of the sale.

Jet's £100,000 push for Trickster and Magnum

JET IS launching an extensive campaign, estimated to be in the region of £100,000, for Magnum and Trickster. Both acts have albums released this autumn retailing at £3.49 and both will be heading British tours. Trickster's second album, Back To Zero, out now, coincides with their UK tour as special guests to Boston. To back this up there will be 30-100 window display which will consist of vacuum formed packs of ice, incorporating the sleeve and carrying the theme "Price Frozen". There will be consumer and trade ads throughout October, nationwide fly-posting and full-colour posters will be available to all dealers. Magnum's second album, Midnight Oil, is released October 19 and will be backed in metal board cover, and metallic silver streamers will be available in Music Week, week ending October 19. The streamers will be simultaneously mailed out to dealers. There will be full page ads in the rock press coinciding with the band's tour as guests of Joy Of Boos Cult. Full colour posters will be sent to 1,000 Student Union bodies and there will be nationwide fly-posting. During both Magnums' and Trickster's tours, leaflets will be distributed announcing the albums and the special £3.49 price tag.

Dammed 45, then album

CHISWICK RELEASES the new Dammed single, Smash It Up, this week, followed by an album, Machine Gun Etiquette on November 9. To promote these releases, Chiswick will be launching a campaign including full-colour poster mail-out to rock press, a video and promotional film. The band will start an extensive UK tour in November.

Girl signed

LATEST SIGNING to Jet are the group Girl whose first single, My Number, will be released on October 19. Jet managing director Ronnie Foolow said, "We are very excited about Girl and are prepared to commit ourselves very heavily financially in order to break them."
**Blaze follows Flamingo**

CARLIN MUSIC Corporation president Martin Benn and his board member, Mike Collier, have launched their second record label with six months' worth of material. blaze follows Flamingo, which has charted three times so far. Mike Collier, has launched their second record label, which is marketed by EMI and has achieved three charts so far. With the American group, the new label, called blaze, aspires to break even, and is looking for a hit that can turn the business around.

**MTA membership boost**

One of the UK's biggest music retailers, Chappell & New Bond Street, owned by the Polygram Music Group, is closing down its pop record department. The agreement was finalised with the American group, the Polygram Music Group, to allow the company to stop discounting, just "take a hit" and "stop selling it," was the comment of several present. Conceding a hit, they said they would stop discounting. **Merseyside Music**

**Rialto signs with Pye**

RIALTO RECORDS has signed a deal with Pye Records, after splitting from Decca. The new deal is expected to bring a new wave of freshness to the company, which has no intention of changing existing structures. When Polydor and Phonogram merge next January, the deal is expected to bring a new wave of freshness to the company, which has no intention of changing existing structures. When Polydor and Phonogram merge next January, the deal is expected to bring a new wave of freshness to the company, which has no intention of changing existing structures.

**EMI auction**

EMI Records is up for sale, with bids expected to exceed £150 million. The auction, which is expected to last for six months, will be held next month. The company, which is expected to last for six months, will be held next month. The company, which is expected to last for six months, will be held next month. The company, which is expected to last for six months, will be held next month. The company, which is expected to last for six months, will be held next month.
'SMASH AND GRAB' is the new album from RACEY containing their major hits 'Lay Your Love On Me,' 'Some Girls' and 'Boy Oh Boy.'

RRP £3.99 and special dealer price on all albums and cassettes ordered before November 1st 1979 — so hurry, ORDER NOW!

* Consumer Press advertising in Record Mirror, Superpop, and Smash Hits.
* Special Counter browsers.
* Nationwide window/in store campaign.
* Radio Campaign. Capital, Clyde, BRMB, Piccadilly and City.

Album SRAKX 537 Cassette TC-SRAKX 537
GLADYS KNIGHT AND THE PIPS
'MEMORIES OF THE WAY WE WERE'
BDLD 2004

Nationwide Tour starts October 12th National Press Campaign breaks during October with Full P.O.S. back-up.

LENA MARTELL
'LENA'S MUSIC ALBUM'
N123

Includes the Smash Top 30 Chart Single 'One Day At A Time' 7N 46021

TV CAMPAIGN WITH POINT OF SALE DISPLAYS AND MASSIVE POSTER CAMPAIGN BREAKS IN SCOTLAND IN NOVEMBER!
**RETAILING**

**JSU's special jazz offer**

PLENTY TO interest the retailer with time, inclination and shelf space to stock specialist and unusual records, in the latest information sheets from wholesaler Luguons of Horntrey, North London; and Jazz Services Unlimited, now of 21 Bull Green, Halifax, Yorks.

JSU is offering jazz stockists an extra five per cent discount on product on the Rarities and Hefty Jazz Swing House labels during September, October and November.

They also highlight the facts that a revamped Nevos catalogue is now back in stock, and latest releases on the Rarities and Hefty Jazz labels.

Folk specialists may happily agree or irritable disagree with JSU's

Did you hear about the record dealers conference? Read all about it in letters — Page 55.

Edited by Terrri Anderson

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**News in brief...**

**Tryouts for the Human Race by Sparks**

Available now on a 12" coloured vinyl.

Limited edition with an inner page.

From the album "No 1 in the UK" (1975)

Produced by Giorgio Moroder.

To be released 15th October.

Catalogue No. VS108 & VS110.

Virgin records distributed by CBS 01-860-2753.

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There is something particularly nasty about burning plastic, which could be one good reason for record dealers who are less than 100 per cent sure of their fire prevention procedures to take a look at the DTB's new booklet on the subject.

Fire Prevention in Business Premises (available from MacLaren House, Talbot Road, Stretford, Manchester M32 2PP) starts by reminding you that fire spells disaster for and could mean bankruptcy to, many businesses every year.

It then clearly outlines the 1971 Fire Prevention Act; the statutory requirements on means of escape, fire fighting equipment and warning systems; and what are adequate precautions. Later it looks in detail at the possible causes of fire, and all feasible means of prevention.

Price to non-DITB-levy payers is 95p.

Ann Doran, very well-known and greatly liked by the reps and all others she dealt with during her years as manageress of the Harlequin store in Victoria Street, died on Thursday September 27, as a result of a road accident. Her funeral took place on Wednesday last week.

**With regional GRRC activity on the increase, the next two meetings are at Birmingham and Croydon**.

**Harlequin store in Victoria Street, died on Thursday September 27, as a result of a road accident. Her funeral took place on Wednesday last week.**

**The Well-Thumbed**

Paperback editions of Tony Jasper's book of British Record Charts for 1955 to 1975 can now be pensioned off and replaced with the book's successor.

**British Record Charts, 1955-1979,** appeared first in hardback around October last year, but the paperback edition is now available from Futura which published it in association with MW at £1.25.

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Appearing at the Fiesta Club in Sheffield, the Barron Knights took time off to sell copies of their new album L.P: Knights of Laughter at the Woolf Store in Haymarket, Sheffield.

**Dealers! Don't forget Music Week's new chart-by-telephone service. If the Post Office does not deliver your Music Week on Wednesday morning telephone 01-855 7711 to hear a recorded list of the new chart placings.**
DR HOOKS’
current chart single
‘When You’re in Love
with a Beautiful Woman’
is from their
Pleasure & Pain
also featuring
‘Sharing the night together’ and
I don’t want to be alone tonight’
Boardrooms hit by recession

EMI opens new plant at Uden

PARIS: Phonogram France has signed a deal with the Jobiss International disco catalogue during a French tour by Jobiss artists Jo Bisso, Fern me Fat ale and Venise. The first release under the deal this month will be the Body Trip disco catalogue during a French tour by Jobiss artists Jo Bisso, Fern me Fat ale and Venise.

EMI has reportedly spent more than $100,000 on store displays. The company has also spent "at least one million" in this column in July. First release via the new agreement will be Judy Traize's current English hit, "Stay With Me Till Dawn." A Colin Blundell album is expected from Rocket before the end of the year. Atlantic has also informally announced that former radio programmer Paul Drew's Zephyr label and Paul Fiskin and Danny Goldberg's Modern Records will both be distributed by Atlantic.

Christy Wright is general manager of Zephyr, while Fiskin (ex-president of Bearsville) and Goldberg (former VP of SwanSong and head of his own PR firm) are additionally acting as American representatives for Harvey, Lisberg acts Uccle and Sad Cafe. Steve Nevic is the first artist to sign on to the Modern venture. The new venture will manufacture videocassettes for the consumer and industrial markets and videogame players for the industrial sector.

MERCURY has issued two limited edition promotions albums that are geared worldwide.

The stylus arm must be lowered at the point where most records finish and then moves towards the outer edge of the record. Entitled Counterrevolutions In Rock and Counterrevolutions In R&B, the LPs can be played on standard equipment.

The promotion was created by Harry Palmer and Ray Singer of Polysgram and Mick Brown and Joe Pollol of Mercury. Featured are tracks by the Jones, Carolyne, Max, the Bar-Kays and Kool and the Gang among others.

HELSINKI: MTV the only commercial TV company in Finland is claiming the first digital record to be produced in the Scandinavian countries. The company, which has a growing involvement in record and cassette production through its audiovisual department, recorded a 12-inch 45 RPM disc in April featuring the Helsinki University Choir singing works by the famous Finnish composer Sibelius.

MTV said that the digital record was "an experimentation", with a view to employing the digital technique on a regular basis in future.

Edited by NIGEL HUNTER

DATELINE: AMSTERDAM

DUTCH SINGER Patricia Paay, who has been recording for EMI for the last 10 years until becoming disconnected with the company following her resignation, appeared in court after EMI filed a lawsuit against her because of her alleged vocal collaboration on the WEA single You Make It All Right with Jacques Klein, which has entered the Dutch Top 40.

The parties have been asked to settle their differences out of court, but at the time of writing this seems unlikely to happen. In the event of a protracted impasse, Patricia Paay will be unable to record until March 1981 when her EMI contract expires.

WIM SCHIPPER, VP of Ariola International and managing director of Ariola Benelux, is preparing the launch of the newly acquired Ariola label within the Ariola family here with effect from January 1. Ariola International was inaugurated last February, and Ariola Benelux A&R manager Ever Wilbrink will cooperate with Schipper in looking after international interests.

OXFORD: Finance executives from EMI Music companies in 21 countries attended a conference at University College here to discuss problems and policy at the first money-making concert group since the establishment of the London-based EMI Music finance operation last October. EMI Music finance director Tony Todorovich was available from the UK, Jessica Press (Germany), Doo A wofela (Nigeria), Genio Ademola (Nigeria) and Wilfried Hawik (Austria).
Bugatti & Musker poised for the big breakthrough

By CHRIS WHITE

AFTER THREE years of steadily building up the reputation of one of Britain's brightest pop composing teams, Dominic Bugatti and Frank Musker are finally poised to break into the international music market.

The last six months have seen the songwriting duo score heavily throughout the world, with the exception of the US, with the Three Degrees' version of their song, Woman In Love, while Better Mitter has had an American hit with Married Men, Bugatti and Musker's theme for the film The World Is Full Of Married Men — and which was about the only people who had been in the law profession. The two men met while at Cambridge, and which by now they would both have put behind them. The last few years have seen Bugatti and Musker producing a string of pop hits for people like Paul Nicholas (who had a big US hit with Heaven Is On The Seventh Floor), Twigg, Cilla Black and the Three Degrees. Woman In Love was originally recorded by Twigg and released here as a single by Phonogram — but flopped completely.

Said Bugatti: "We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together. We found that we were about the only people who had any interest in pop or rock music, so that common denominator brought us together. It is six years now since that common denominator brought us together.

The songwriting duo have recently returned from a working visit to the US where they met many of the American counterparts and generally put their name around. In addition, they have been writing the music for a new Jackie Collins film, Yesterday's Heroes, and have been putting the finishing touches to people's records. And the latest song is that American producer Arif Marden — who has worked with the Bee Gees on their most recent album — is going to produce Chaka Khan singing a Bugatti and Musker song.

Carlin contracts

BARRY BLUE, songwriter-producer, American-based Melvin Simmons Productions Inc and Paul Anka have all signed major publishing deals with Carlin Music Corporation.

Barry Blue, with several million-selling hits to his cred, has appointed Carlin to administer his newly-formed Shannon Music on a worldwide basis. He has three albums he has produced scheduled for release over the next twelve months.

The agreement with Melvin Simmons Productions Incorporated, Mel-Bren Music and Ditchroad Music, gives Carlin a minimum ten per cent of the gross film soundtracks per year. Among them are Till and Love at First Bite, the Dracula spoof.

Carlin has set a deal to administer Paul Anka's entire catalogue. Carlin has an American subsidiary, Sirean Publishing, which Columbia is providing us.
Premiere: the debut album from Screen Idols, and the first album release on the Cobra label.

Fronted by the incredibly potent vocals of Michelle Nieddu, it shows that Screen Idols are one of the most exciting hard rock bands to happen in years.

To make even bigger news, we've also rushed out their first single, Blind Man, with a special picture bag.

And to get both releases moving fast, Screen Idols are on the move right now with the Dart Attack tour.
STAFF CHANGES have been announced at Thames Valley, where programme controller Neil Ffrench Blake has put together what looks like a new team for the Radio 210 autumn schedules.

Keith Butler has taken over from Paul Hollingdale for the Drive Time Show, while the Breakfast Show has been taken over by John Hayter from UBM. And the Morning Show that follows it is now hosted by Gavin McCoy from Beacon, while Mike Matthews moves to the Afternoon Show spot.

Specialist music slots have been reduced to two hours giving the second two hours "consistent sound" for the Late Night Show with Howard Pearce from 11pm to 1.00am.

At the weekend Tony Fox is on the air from 6.00 to 10am and Bob Harris is back from writing his book to take over from 10.00 to 14.00pm.

CHANGING THE face of its Saturday night listening, Radio Forth introduces a live problem show this week designed to help listeners in their lives as men and women.

Called The Open Line Show it is hosted by Hazel Fowlie with an on air counselling from Andy Monahan and Ron Beasley and starts at 11pm and runs for three hours. Radio Forth claims it is the first show of its kind in Scotland.

"Although we will be sharing and trying to help all kinds of problems our music within the programme will be of the variety that is very much late-night Listening. We hope to have a sense of popularity within the show," said Hazel Fowlie.

The programme is designed to take in a wide range of problems and will have back-up literature and documents from the Citizens' Advice Bureau for immediate broadcasting of referral contacts.

RADIO HALLAM has appointed Sheffield industrialist Michael Mallett as its new chairman as his predecessor Gerard Young is retiring because he has reached the statutory retiring age laid down by the IBA. Mallett, 47, is deputy chief executive of engineering company James Neil Holdings Ltd. and chairman as well as finance and Humberside Regional Council of the CBI. He is also Sheffield's current chairman of the CBI. He said: "During the five years of its life Radio Hallam has established itself as a very important part of the life of the region and I hope I can continue to consolidate that position."

RADIO 1 and Radio London DJ Stuart Coleman has found a new way of getting a good stock of new albums — by stealing them from record company staff vehicles! But without the stand down head of radio promotion at Magnet Kim Oliver seems confident of retrieving the new album from rock 'n' roll band Matchbox, released on October 12.

Competition results

THERE WAS a surprising number of entries (and an even more surprising number of correct entries) for the Voice On The Radio competition, which readers had to identify snapshots of DJs taken from the cover of the latest Charisma single from Darling.

Starting in the top left hand corner and moving clockwise around the sleeve the correct identities are: Kenny Everett, Tony Blackburn, Paul Burnett, Alan Black, Pete Murray, Tony Prince, Roger Scott, Dave Lee Travis, David Jacobs, Jimmy Young, Ed Stewart, Stuart Henry, Alan Freeman, Keith Skues, Jimmy Savile, Dave Cash.

The most teasing pictures seemed to be of Roger Scott (not the current Capital DJ) and Ed Stewart, who seemed to fool many people with the beard and glasses. Suggestions for the identity of Scott included Pete Drummond and Johnnie Walker. After weeding out incorrect entries, next to go were those with the DJs' names spelt incorrectly, fulfilling the stipulation that the winner had to have "the most complete set of names".

The winning entry then drawn out of the hat came from David Scraft, of Winchmore Hill, London, and he wins the radio/cassette player provided by Charisma Records.
NEW ALBUM OUT NOW

ALBUM
UAG 30280

CASSETTE
TCK 30280

INCLUDES 14 SONGS FROM SHIRLEY BASSEY’S
6 CURRENT T.V. SPECTACULARS

FULL COLOUR POSTERS AVAILABLE

ORDER NOW FROM YOUR U.A. SALESMAN OR EMI RECORDS DISTRIBUTION CENTRE.

NOVEMBER TOUR DATES
2nd-3rd Apollo Theatre Manchester  7th-9th Brighton Centre
12th-16th Wembley Conference Centre (4th Royal Gala Performance)
19th-21st Odeon Theatre Birmingham
A birthday tribute to Sir John Barbirolli

SIR JOHN Barbirolli, the conductor who rose from a lowly background to become one of the most revered of English musicians, would have celebrated his 80th birthday this year.

And to commemorate the occasion, Mascall Records, the retailers at 4 Old Brompton Road, London, is holding a small Barbirolli exhibition with old photographs, programmes, reviews and interviews.

The directors, Paul Ellery and Dan Bridgman, who have run the shop since January, have even persuaded their bank, Williams and Glyns, to become involved — and further photographs and archive material, including a picture of Barbirolli and Fischer-Dieskau taken during the recording of Verdi's Otello, are displayed in the window.

"I think that Sir John Barbirolli was the greatest conductor there was because of the quality of sound he could draw from an orchestra, especially from the strings," says Ellery, who, though he never went to any of the conductor's performances, retains an extraordinary enthusiasm for him.

"I have also always admired the amount of study Sir John Barbirolli put into each work he performed, whether it was a Brahms symphony or a Strauss Waltz. I don't think that conductors nowadays put in the same amount of effort."

In addition to collecting display material from various sources, Ellery also wrote to many distinguished musicians asking for their memories of the musician, and many replied including the harpsichordist Valda Aveling, the official Barbirolli biographer Michael Kennedy and Dame Janet Baker.

Both Ellery and Bridgman were concerned that the exhibition devoted to the conductor, who died in 1970, should not be just a commercial venture, and they are donating five per cent of sales of all Barbirolli material to the Barbirolli Trust, which supports continued study of young musicians. Last week, the exhibition was visited by the conductor's widow, the oboist Evelyn Rothwell.

Promotion for Muti

RICCARDO MUTI, the 38-year-old principal conductor of the Philharmonia Orchestra is to become its music director from the 1980/81 season, succeeding Eugene Ormandy.

This will give Muti far greater control over the repertoire of the orchestra, and reveals the respect with which the musicians regard him. He first conducted the Orchestra in 1973.

The principal guest conductor, Lorin Maazel, continues his close association as the Philharmonia's new general manager is Christopher Bishop, formerly assistant to Sir Albert Ballantine at Decca.

Other Philharmonia conductors this season include Andrew Davis, Simon Rattle, Vladimir Ashkenazy, Krill Kondrashin and Kurt Sanderling.

As the Philharmonia's new general manager is Christopher Bishop, formerly general manager and chief producer of EMI's classical division, the orchestra is predictably busy in the recording studios — 179 sessions have been booked so far!

The tickets will also give the public automatic participation in a prize draw — for a portable radio, and various Decca classical LPs.

Until this year, they have been free, but now tickets will be sold priced 60p and all the proceeds will go to the Save the Children Fund. The tickets will also give the public automatic participation in a prize draw — for a portable radio, and various Decca classical LPs.

Predictably, many of the records played at these evenings will be Decca digital.

Handel masterpiece

JEPTHA, ORATORIO by Handel, performed with Anthony Rolfe Johnson, Margaret Marshall, Esswood again, Emma Kirkby and the Academy of St. Martin-in-the-Fields under Marriner. This was Handel's last oratorio, but it has never approached the popularity of some of his other works, though after hearing this set, I fail to see why. There is so much of great beauty here that it is inexplicable that this is, I think, the first complete recording, and certainly the first on authentic instruments.

Digitals storm US

DECCA'S DIGITAL records are selling furiously in the US. And during the week of September 15, the first three places in the Cashbox classical charts were taken by digital records.

This is the first time that records from a single company have held Nos 1, 2 and 3 in the Cashbox charts.

The No 1 position was held by Mendelssohn's Symphony No 4, No 2 by Mahler's Symphony No 4 conducted by Zubin Mehta, and No 3 by Boskovsky's New Year's Day Concert record.

In addition, two other Decca records held Top 10 placings, Brahms' A German Requiem in the new Solti version, and Puccini's Tosca, in the new Freni, Pavarotti version which is being issued in the UK later this year.

Audio manufacturers Bang and Olufson are launching a scheme of 30 musical evenings up and down the country in record and hi-fi shops, and are expecting in the process to raise more than £5,000 for charity.

For some years, Bang and Olufson have held evening gatherings of programmes of recorded music, slide shows and hi-fi demonstrations to audiences of up to 200 each.

Until this year, they have been free, but now tickets will be sold priced 60p and all the proceeds will go to the Save the Children Fund. The tickets will also give the public automatic participation in a prize draw — for a portable radio, and various Decca classical LPs.

Predictably, many of the records played at these evenings will be Decca digital.

THE BIG RECORD NEWS OF 1979: EMI ANNOUNCE THE CLASSICS 3 rpm dynamic sound series

HMV Classics 45rpm Dynamic Sound Series presents a spectacular new listening experience: brilliant performance of your favourite music brought to you with the added realism available at 45 rpm.

Each of these discs contains recordings already acclaimed when originally issued at 33rpm but with the extra technical advantages of 45rpm output.

That higher velocity offers both greater dynamics and more overall level revealing a sonic range as impressive as that of the master tape itself.

HMV CLASSICS are a total music into sound experience.

GREAT VALUE AT £199 rrp

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A Member of the EMI Group of Companies. International Leaders in Music, Electronics and Leisure.

PAGE 16
TRADITIONALLY, THE big names are beginning to dominate the charts for the strong autumn sales period. The Eagles and Fleetwood Mac, for instance, paced the singles chart at 52 and 64 followed by Styx (72) and Cheap Trick (79).

Steve Dahl's Do You Think I'm Disco (68) is shaping up as a strong novelty item, but Dahl's anti-disco stance runs counter to the general wave of soul and disco which is still showing strongly. Smokey Robinson, Bama, Kool and The Gang, The Wilson Brothers and Gene Chandler bear monitoring.

In the albums chart Cheap Trick go in at 25 and Jethro Tull at 80 and Weather Report, garnering rave press reviews, at 91. Kenny Rogers went 80-30 on strong rack and retail sales, while Karla Bonoff (50) and Molly Hatchet (40) continue to pick up surprising momentum.

**US Action**

**Holland**

**Hot Air...**

**Chart Newcomer... by Chris White**

BUGGLES: Video Killed The Radio Star (Island WIP 6524)

BUGGLES CONSISTS of Trevor Horn and Geoff Downes who met three years ago at a rehearsal session for a rock band in London. It was the start of a friendship which resulted in the two banding together with the musical aim of creating 'electronic pop for the Eighties'.

Horn and Downes are songwriters — they penned Dusty Springfield's latest single, Baby Blue — producers and recording artists. Horn's involvement with music started with a youth orchestra in the Midlands. He played bass with a number of local rock bands before building his own recording studio, Drum Beat, in Leicester. Downes spent three years at a Manchester music college before joining a local band, She's French. After becoming involved in jingle writing, he auditioned to play in another rock band — and met Horn.

The two played together in various bands for two years before deciding to start their own partnership. Video Killed The Radio Star is the first product from what looks like a very successful working partnership.

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QUEEN
CRAZY LITTLE THING CALLED LOVE
WE WILL ROCK YOU*
* FROM THE ALBUM QUEEN LIVE KILLERS
NATIONWIDE TOUR STARTS NOV 20
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<tr>
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</table>

**Top 10 Singles as of October 13, 1979**

- **39** | **LET ME KNOW (I HAVE A RIGHT)** | Polydor EMI MFP 2991 (F) | 1 |
- **40** | **SOMETHING BOILS** | ATV | 2 |
- **41** | **LET ME KNOW (I HAVE A RIGHT)** | Polydor EMI MFP 2991 (F) | 3 |
- **42** | **SKIN OF THE NATIONAL Virgin** | Virgin VS 298 (F) | 4 |
- **43** | **GONE GONE GONE** | Warner Bros K 17405 (W) | 5 |
- **44** | **STRAWBERRY** | Capitol CMS 2388 (F) | 6 |
- **45** | **SUGAR & BROWN** | Atlantic WIP 6505 (E) | 7 |
- **46** | **BROKEN PROMISES** | Vertigo 6059 242 (F) | 8 |
- **47** | **GALAXY** | Jott/United Artists | 9 |
- **48** | **YOU CAN DO IT** | Warner Bros K 17468 (W) | 10 |

**POWER PLAYERS**

- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 11 |
- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 12 |
- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 13 |
- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 14 |
- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 15 |
- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 16 |
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- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 19 |
- **A. CLAVER** | **A. CLAVER** | Polydor EMI MFP 2991 (F) | 20 |

**Music Week, October 13, 1979**
While other companies are slashing your margins and tightening credit, from 1st October DJM are giving you a better deal: 40% margins on back catalogue records, 35% on all tapes. Look at the stars who'll be helping you make more money!

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- Rabbits On and On... DJF 20462
- Carrot in the Ark DJF 20482
- A Pain in The Arm DJF 20518
- The Best of Jasper Carrott DJF 20549

**Elton John**
- Tumbleweed Connection DJF 20410
- Empty Sky DJF 20403
- Rock Of The Westies DJF 20406
- Maxman Across The Water DJF 20446
- Honky Chateau DJF 20420
- Don't Shoot Me, I'm Only The Piano Player DJF 20427
- Caribou DJF 20439
- Captain Fantastic DJF 20500
- Greatest Hits Vol I DJF 20442
- Goodbye Yellow Brick Road DJF 20520

**John Mayall**
- Bottom Line DJF 20556

**Village People**
- Village People DJF 20534
- Macho Man DJF 20538

**Grace Kennedy**
- Grace Kennedy DJF 20534

**Horshells**
- Aliens DJF 20519
- The Man Who Built America DJF 20498

**Johnny Guitar Watson**
- Ain't That A Bitch DJF 20485
- What The Hell Is This? DJF 20557

*(Based on RRP)*

All items listed are available on cassette.

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- Tel: 01-960 2155
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### Radio Two: Album of the Week
- **Thank You for the Music**, Vora Lynn Pye
- **N 108**, Abba

### David Hamilton's Album of the Week
- **Rock & Roll Juvenile**, Cliff Richard
- **EMI EMC 3307**

### People's Choice
- **My Forbidden Lover**, Chic
- **Atlantic K 11385**

### Clyde: Current Choice
- **Gimme Gimme Gimme**, Abba
- **EMI 7475**

### Downtown: Music Mover
- **Forth: Station Hit**
- **Pilot of the Airwaves**, Charlie Dore
- **Island WIP 6526**

### People's Pic
- **One Voice**, Barry Manilow
- **Arista SPART 1106**

### Abba Gimme Gimme Gimme
- **Epic EPC 7914**
- **EPC 7839**

### Address Brothers Ghost Dancer
- **Scotti K 11361**
- **FK 12385**

### Alpert, Herb Rise
- **A&M AMS 7465**
- **A&M AMS 7475**

### Atlanta Rhythm Section Spooky
- **Polydor POSP 74**
- **Polydor POSP 74**

### Badowski, Henry Baby Sign Here
- **With Me OCF 11**
- **OCP 11**

### Batt, Mike Run Like The Wind
- **EPC 7725**
- **EPC 7725**

### Beach Boys Sumahama
- **Caribou CRB 7846**
- **Caribou CRB 7846**

### Beau, Toby Then You Can Tell Me
- **RCA PB 1670**
- **RCA PB 1670**

### Brookes, Elkie He Could Have
- **A&M 7475**
- **A&M 7475**

### Buzzcocks You Say You Don't
- **United Artists BP 316**
- **United Artists BP 316**

### Cars Double Life
- **Electra/Asylum**
- **EMI EPC 7290**

### Cats UK Luton Airport
- **Warner Brothers**
- **K 17467**

### Cheap Trick Ain't It A Shame
- **Epic EPC 7939**
- **Epic EPC 7939**

### Clark, Stanley To Get Again
- **Epic EPC 7290**
- **Epic EPC 7290**

### Cognac How High Electric
- **WOT 41**
- **WOT 41**

### Crawford, Randy Endlessly
- **Warner Brothers**
- **K 17467**

### Da Costa, Paulinho
- **Deja Vu Pablo**
- **Pablo STEP 3**

### Dana Can't Get Over
- **GTO GT 256**
- **GTO GT 256**

### Daniels, Charlie The Devil Went Down
- **Epic EPC 7737**
- **Epic EPC 7737**

### D'Arcy, Charlie Pilot Of The Airways
- **Island WIP 6526**
- **Island WIP 6526**

### Dore, Charlie Open Your Eyes
- **Warner Brothers**
- **K 17461**

### Dunbar, Herb He Could Have
- **ABM AMS 7465**
- **ABM AMS 7465**

### Ears The Devil Went Down
- **Epic EPC 7737**
- **Epic EPC 7737**

### East Side Band Rendezvous
- **RAK 298**
- **RAK 298**

### Emotions I Should Be Dancing
- **CBS 7989**
- **CBS 7989**

### Expo Teenage Girls
- **ABM AMS 7473**
- **ABM AMS 7473**

### Fleetwood Mac Tusk
- **Warner Brothers**
- **K 17468**

### Flirts He's The Kind Of Boy
- **Island WIP 6526**
- **Island WIP 6526**

### Foyles, Ellen Victim Of Love
- **Rocket Xpres 21**
- **Rocket Xpres 21**

### Foreigner Dirty White Boy
- **Atlantic K 11373**
- **Atlantic K 11373**

### Gallagher & Lyle Missing You
- **Mercury 6007 233**
- **Mercury 6007 233**

### Gayle, Crystal Half The Way
- **CBS 7989**
- **CBS 7989**

### Gaynor, Gloria Let Me Know
- **Polydor POSP 2021**
- **Polydor POSP 2021**

### Gomm, Ian Hold On
- **Albin DEL 7**
- **Albin DEL 7**

### Harley, Steve Freedom's Prisoner
- **EMI 2904**
- **EMI 2904**

### Head Boys Shape Of Things
- **To Come RSO 40**
- **RSO 40**

### Hylton, Sheila Breakfast In Bed
- **Ballistic BP 12**
- **Ballistic BP 12**

### Jackson, Joe I'm The Man
- **ABM AMS 7479**
- **ABM AMS 7479**

### John, Elton Victim Of Love
- **Rocket Xpres 21**
- **Rocket Xpres 21**

### John, Robert Bad Eyes
- **EMI America EA 101**
- **EMI America EA 101**

### Jutel, Patrick Swiss Kiss
- **Casablanca CAN 165**
- **Casablanca CAN 165**

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**Distributors Codes:**
- **A** - Pye
- **C** - CBS
- **W** - WEA
- **E** - EMI
- **F** - PolyGram
- **R** - RCA
- **S** - Selecta
- **Z** - Enterprise
- **K** - K-Tel
- **D** - Arcade
- **N** - Numero
- **M** - Multiple Sound
- **T** - Toplay
- **D** - Chrysalis
- **S** - Spartan
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<td>RAK 299</td>
<td>E</td>
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<td>ARO 179</td>
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<td>Found Out Too Late</td>
<td>Radar</td>
<td>ADA 46</td>
<td>IW</td>
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<td>For You</td>
<td>Rocket</td>
<td>XPRES 2</td>
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<td>6001 121</td>
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<td>C</td>
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<td>TMG</td>
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<td>299</td>
<td>E</td>
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<td>EPC 7866</td>
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<td>7903</td>
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<td>ROBINSON, SMOKY</td>
<td>Cruisin'</td>
<td>Motown</td>
<td>TMG 1163</td>
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<td>ROGUE One</td>
<td>To One</td>
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<td>ROSE ROYCE</td>
<td>Wonder Where You Are Tonight</td>
<td>Whitfield</td>
<td>K 17463</td>
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<td>No One Gets The Prize</td>
<td>Motown</td>
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<td>CHS 2361</td>
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<td>SON 2193</td>
<td>A</td>
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<td>On My Radio</td>
<td>Two Tone</td>
<td></td>
<td></td>
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<td>Carlton</td>
<td>Ariola</td>
<td>ARO 82</td>
<td>A</td>
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<td>Charade</td>
<td>Virgin</td>
<td>VS 298</td>
<td>C</td>
</tr>
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<td>SOUTH SIDE JOHNNY</td>
<td>All I Want... Mercury</td>
<td>6167 837</td>
<td>F</td>
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<td>SPRINGFIELD, DUSTY</td>
<td>Baby Blue</td>
<td>Mercury</td>
<td>DUSTY 4</td>
<td>F</td>
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<td>SPYRO GYRA</td>
<td>Shaker Song</td>
<td>Infinity</td>
<td>INF 117</td>
<td>C</td>
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<td>STAVIN, MARY</td>
<td>Feeling Good</td>
<td>Ariola</td>
<td>ARO 179</td>
<td>A</td>
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<td>SQUIRE</td>
<td>Walking Down The Kings Road</td>
<td>I-Spy</td>
<td>SEE 2</td>
<td></td>
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<td>STARJETS</td>
<td>War Stories</td>
<td>Epic</td>
<td>EPC 7770</td>
<td>C</td>
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<td>SUMMER, DONNA</td>
<td>Gim All The Lights</td>
<td>Casablanca</td>
<td>CAN 162</td>
<td>A</td>
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<td>SUPERTRAMP</td>
<td>Goodbye Stranger</td>
<td>A&amp;M</td>
<td>AMS 7481</td>
<td>C</td>
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<td>10CC</td>
<td>I'm Not In Love</td>
<td>Mercury</td>
<td>6008 043</td>
<td>F</td>
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<td>TCHAIKOVSKY, BRAM</td>
<td>Lullaby Of Broadway</td>
<td>Criminal</td>
<td>SWAG 8</td>
<td>S</td>
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<td>THREE DEGREES</td>
<td>Jump The Gun</td>
<td>Ariola</td>
<td>ARO 183</td>
<td>A</td>
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<tr>
<td>TOURISTS</td>
<td>Loneliest Man</td>
<td>Logo</td>
<td>GO 360</td>
<td>C</td>
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<td>Vervigo</td>
<td>LIZZY 5</td>
<td>F</td>
<td></td>
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<td>THOMPSON, CHRIS</td>
<td>If You... Elektra</td>
<td>Asylum</td>
<td>K 12386</td>
<td>W</td>
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<td>TZUKE, JUDGE</td>
<td>For You</td>
<td>Rocket</td>
<td>XPRES 2</td>
<td>F</td>
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<td>You've Got My Number</td>
<td>Site</td>
<td></td>
<td></td>
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<td>I Know A Heartache... Arista</td>
<td>ARIST 306</td>
<td>F</td>
<td></td>
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<td>WAYNE, JEFF</td>
<td>Eve Of The War</td>
<td>CBS</td>
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<td>530</td>
<td>C</td>
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<td>Hold On</td>
<td>I'm Coming</td>
<td>Atlantic</td>
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<td>WILLS, VIOLA</td>
<td>Gonna Get Along...</td>
<td>Ariola</td>
<td>Hansa</td>
<td>AHA 546</td>
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<tr>
<td>XTC</td>
<td>Making Plans For Nigel</td>
<td>Virgin</td>
<td>VS 282</td>
<td>C</td>
</tr>
</tbody>
</table>
THE NEW CAMEL ALBUM
FROM HERE
I CAN SEE YOUR HOUSE
CAMEL

3.5 Much Pressure
5.4 Too Much Pressure

ON MY RADIO
NEW SINGLE OUT NOW

SELECT CT
ALBUMS CHART
WEEK ENDING OCTOBER 13 1979

Top of

1 NEW REGRETA DE BLANC
2 THE BEAT
3 BEAT OUT OF HEL
4 NEW REGRETA DE BLANC
5 THE JELLY
6 THE JELLY
7 THE JELLY
8 THE JELLY
9 THE JELLY
10 THE JELLY
11 THE JELLY
12 THE JELLY
13 THE JELLY
14 THE JELLY
15 THE JELLY
16 THE JELLY
17 THE JELLY

1.4 Bagger's Broken Blues
1.3 Bagger's Broken Blues
1.2 Bagger's Broken Blues
1.1 Bagger's Broken Blues
1.0 Bagger's Broken Blues
0.9 Bagger's Broken Blues
0.8 Bagger's Broken Blues
0.7 Bagger's Broken Blues
0.6 Bagger's Broken Blues
0.5 Bagger's Broken Blues
0.4 Bagger's Broken Blues
0.3 Bagger's Broken Blues
0.2 Bagger's Broken Blues
0.1 Bagger's Broken Blues

ALBUMS
**SINGLES**

**TITLE/Artist**

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**DATE**

- September 28
- September 21
- September 28
- October 6
- September 28
- September 28
- October 5
- September 28
- October 5
- September 28
- October 5

**PERFORMANCE**

**Little Nell:**

**Country Cousin**

**Little Nell** originally made her name at the Asbury Park Music Scene and later appeared in the only major film to come out of the punk movement, *The Beyond*. In fact, recently, she has signed with A&M Records and released an album in a different version of the older, Fever.

Londonders have had several opportunities lately (see Little Nell perform, via a series of gigs around the country including three nights at Chelsea's reborn Country Cousin nightclub. The name is misleading—this lady is not "little"—either in voice or terms of shape. Rooms at Little Nell come over as a lady with a Big Future. Her humour borders on the zany, she has more than her fair share of va-va-va-voom and the voice is the type that could never be ignored yet the material she chooses to sing includes a couple of very good original numbers, and some excellent "different" renditions of songs which have been around for quite a while. She almost enters the Beatle Middler club quite quickly. However, she is different enough to achieve success in her own right.

Country Cousin's new policy is to present live entertainment three nights a week at a price per night that is much cheaper than before. Providing the club follows the previous musical policy of presenting artists who are good but would normally find it difficult to find the right showcase venue in London, then they are on the right path for the future.

**Small Hours Southside Johnny:**

**Rock Gardens**

SOUTHSIDE JOHNNY & THE VENUE

**QUOTATION**

"WE DON'T have to come here to face this abuse," growled Southside Johnny. 'And enjoy it he'd do. For two hours the Venue came alive to the 11-piece band. People started queuing outside the venue, and several had graduated to the chairs by the time Southside was growing through 'Get Back Home'.

He has had plenty of experience of club venues at his native Asbury Park where he was about the first band to use a full horn section and it was obvious that he was "playing for fun" as he said afterwards. The set was rough, abrasive and charged with that snarled stomach of smart attitude that's lacking at say, Knobworth where he caused a bit of a furore to back up the business a couple of months ago.

Southside's VOWELS were so soft you could hardly hear him announce the numbers, let alone the harmonies over what sounded like a fine selection of songs. The mood has grown with a certain cohesiveness to gigs and although it was horrifically male-dominated at the start, it was good to see people simply dancing to the music. Their single, Walking Down The Kings Road, was obviously a good one with a fine hook and lyrics that the audience could warm to, as well as Livin' — a fine number with confidence growing in the vocals.

The band has been reduced to a three-piece, which might be a reason for their suffering slightly with the guitar, but the playing was still certainly up to standard, although more like the view than the likes of Paul Weller who go for the oarser power chord.

Squire have promise — and their single on Ariola's new S.I.P. label might be an indication whether the punks think so by backing them with their marketing power.

Small Hours, as yet unsigned, ran through a blockbusher of a set, which might be an indication of old dance halls scenes of its own. They are tight and End Of The Night are full, raw and reminiscent of their own influences 60's soul, Graham Parker, Bruce Springsteen et al.

**The Venue**

**SOUTH SIDE JOHNNY & THE VENUE**

The Venue has been doing well, but not quite. However she

**TCOJ:**

**Lewisham Deadeon**

**FOR THOSE who don't yet know, TCOJ's have been described as Britain's first rock revue band, and the initial stand for Total Contemplation of Joy. They have recently signed with Utopia Records and their first single was released a few weeks ago.

Currently supporting Sister Sledge on their nationwide tour, TCOJ are an impressive band — lead singer Tony Todd is blessed with the kind of voice that would be recognized anywhere, whether verging somewhere between the likes of Sydnyx's Russell Thomkins and Sylvester. The rest of the group, Will Ambrose (drums), Malcolm Allen (bass), Colin Simpson (rhythm guitar) and Phil Khool on keyboards, provides a good tight backing which soon has the audience rocking in their seats.

Their ideal environment would be clubs where the audience could let themselves go, and indeed TCOJ have enjoyed a lot of success recently playing at the last six months.

Musically, their songs are strong and melodic — The Bikin Was originally the flip-side of their first single but is now being promoted in its own right. The closing (I Pretend) Love Dancing On The Disco Floor

---

**The Pirates:**

**North London Polytechnic**

**DESPITE THE bar closing at pub hours and the fact it was impossible to find a band to play for the ideal venue for the Pirates. A full house sign was put up long before the band appeared which give a great deal of pleasure and no reason to live."
«THE COUNTER REVOLUTION»

STIFF RECORDS ARE PROUD TO ANNOUNCE A NEW DISTRIBUTION AGREEMENT WITH CBS RECORDS TO TAKE IMMEDIATE EFFECT...

(with the exception of the hit single “Bird Song” by Lene Lovich—7”-BUY 53, 12”-12 BUY 53 ORDER THROUGH EMI)

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(The album from the hit group)

plus singles from:

THE DUPLICATES—BUY 54
RACHEL SWEET—BUY 55
MADNESS—BUY 56
KIRSTY MacCOLL—BUY 57
## Music Week Singles Chart

**WEEK ENDING OCTOBER 13 1979**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Position</th>
<th>Title</th>
<th>Artist/Producer</th>
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<td>1</td>
<td>MESSAGE IN A BOTTLE</td>
<td>Police</td>
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<td>6</td>
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<td>Buggles</td>
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<td>3</td>
<td>2</td>
<td>DREAMING</td>
<td>Blondie</td>
<td>Chrysalis CHS 2350</td>
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<td>4</td>
<td>7</td>
<td>DON'T STOP 'TIL YOU GET ENOUGH</td>
<td>Michael Jackson</td>
<td>Epic EPC 7763</td>
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<td>5</td>
<td>4</td>
<td>WHAT EVER YOU WANT</td>
<td>Status Quo</td>
<td>Vertigo 6058 242</td>
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<td>6</td>
<td>8</td>
<td>SINCE YOU'VE BEEN GONE</td>
<td>Rainbow</td>
<td>Polydor POSP 70</td>
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<tr>
<td>7</td>
<td>3</td>
<td>CARS</td>
<td>Gary Numan</td>
<td>Beggars Banquet BEG 23</td>
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<td>8</td>
<td>5</td>
<td>IF I SAID YOU HAVE A BEAUTIFUL BODY</td>
<td>Bellamy Brothers</td>
<td>Warner Brothers K 17405</td>
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<td>9</td>
<td>28</td>
<td>ONE DAY AT A TIME</td>
<td>Lena Martell</td>
<td>Pye 7N 46021</td>
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<td>10</td>
<td>11</td>
<td>KATE BUSH LIVE ON STAGE</td>
<td>Kate Bush</td>
<td>EMI MIEP 2991</td>
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<td>CRUEL TO BE KIND</td>
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<td>Radar ADA 43</td>
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<td>YOU CAN DO IT</td>
<td>Al Hudson &amp; The Soul Partners</td>
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<td>STRUT YOUR FUNKY STUFF</td>
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<td>Sex Pistols/Ten Pole Tudor</td>
<td>Virgin VS 290</td>
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<td>MAKING PLANS FOR NIGEL</td>
<td>XTC</td>
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<td>Skids</td>
<td>Virgin VS 288</td>
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<td>Johnny Mathis</td>
<td>CBS 7730</td>
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<td>45</td>
<td>STRAW DOGS</td>
<td>Shift Little Fingers</td>
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<td>49</td>
<td>SUMAHAMA</td>
<td>Beach Boys</td>
<td>Caribou CRB 7846</td>
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<td>JUST WHEN I NEEDED YOU MOST</td>
<td>Randy Vanwarmer</td>
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<td>47</td>
<td>64</td>
<td>GONNA GET ALONG WITHOUT YOU NOW</td>
<td>Viola Wills</td>
<td>Ariola/Hansa AHA 546</td>
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<td>48</td>
<td>JUMP THE GUN</td>
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<td>Chic</td>
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<td>SHAPE OF THINGS TO COME</td>
<td>Headboys</td>
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<td>LOST IN MUSIC</td>
<td>Sister Sledge</td>
<td>Atlantic K 11337</td>
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<td>69</td>
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<td>29</td>
<td>BOY OH BOY</td>
<td>Racey</td>
<td>RAK 297</td>
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<td>72</td>
<td>GHOST DANCER</td>
<td>Addris Brothers</td>
<td>Scotti Brothers K 11361</td>
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<td>58</td>
<td>14</td>
<td>HEARTACHE TONIGHT</td>
<td>Eagles</td>
<td>Asylum K 12394</td>
</tr>
</tbody>
</table>
MUSIC WEEK
SPECIAL SUPPLEMENT
EUROPEAN RECORDING STUDIOS
STUDIOS

We're not alone

WHILE THE countries which spring most readily to mind when recording is considered as an international industry are those dealt with individually in this supplement, most European countries have seen some sort of viable studio business.

Some are far more involved in recording their own artists, who are playing host to foreign visitors, and state economies dictate where most technically advanced facilities are to be found.

There are few people who regularly work abroad except to favour Sweden when their travels take them to Scandinavia. Norway however has its own thriving studio business, centered predictably on Oslo, where the five generally accepted as being of the most importance have for some time been Roger Ahlroth Studio A/S in St. Olavsgt; Rosenborg Studio in Rosenberggatan; A. Bendiksen A/S in Cederadalsgade; Talent Studio in Kjølberggaten and Scanax, also in St. Olavsgt.

Other Norwegian cities where the industry is growing are Trondheim, Bergen and Stavanger. As in other Continental recording centres there is a great deal of own-production work done, and much use is made of the most modern facilities by the national record companies. Reason is that there are at about the same level as in the UK, with £50 an hour being the accepted figure for studio recording.

Copenhagen has, as it is to be expected, attracted most of the investment which is going into Denmark's recording industry. In that country has seen something of a bulging of artists, who have earned a good name abroad — Metronome, Rosenberg, Sound Silence, and within easy reach of the city is Toccano Studio, in Hove. Metronome hires time as well as engineers and session musicians, so staff in a recording studio which can be easily transported and set up. At Teldec in Berlin the art of moving from one facility to another.

It is true that traffic of artists and recording equipment is often far more involved than the neighbours. Holland's unique position is to be filled with work. At the same time the variety of recording techniques which are found in the recording studios.

While the business is clearly going through a period of recession in most of Europe, with record sales dropping and profits increasing, the studios continue to be filled with work.

### Digital techniques

The race for audio-electronic perfection continues. Although debate about where recording techniques are going — with digital recording just around the corner and the video disc a reality — it is no longer possible to be compared in aesthetic quality, and can afford to spread their recording complex.

Southern Europe however can claim the edge when it comes to offering good weather and sunshine for out-of-door sessions. And if it is for acoustic reasons, sunshine for out-of-door sessions would be quite an attraction which Italy is concerned.

Reinforcing the feeling that top recording facilities are everywhere in Europe inevitably mean a similarity between the various technical facilities of the various European countries. The contents of the studio control rooms is a good example of the wide choice available to artists who might otherwise have gone to the US to record. A selection of these are mentioned or have been advertised in this supplement, but the list of those named is not comprehensive.

At the same time the variety of studios available mean that good recordings can be made at widely differing cost, suit recording budgets from the smallest to the most lavish.

The image of the European studio scene gives the impression of an endless caravanserai of artists, engineers, producers and their professional bags and baggage moving from one facility to another. Most big budget albums carry credits for several different studios, the artists having for personal and professional reasons used different places at different stages of the recording process.

### Wide choice

Over recent years the top class studios in the UK, France, Germany, Sweden and Denmark — as the clear leaders among the European countries which produce recordings — have increased in number, in standard, and in ability to attract successful artists who might otherwise have gone to the US to record. A selection of these are mentioned or have been advertised in this supplement, but the list of those named is not comprehensive.

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### International equipment

France remains popular with many bands, although it is the same handful of top studios which repeatedly attract foreign, particularly UK, work. And there is the undeniable boom in recording work in Germany, mainly due to the disco rage, and to the well-planned and executed expansion of companies based in Germany such as Hansa and Ariola.

It is true that traffic of artists and recording equipment is often far more involved than the neighbours. Holland's unique position is to be filled with work. At the same time the variety of recording techniques which are found in the recording studios.

While the business is clearly going through a period of recession in most of Europe, with record sales dropping and profits increasing, the studios continue to be filled with work.

### Digital techniques

The race for audio-electronic perfection continues. Although debate about where recording techniques are going — with digital recording just around the corner and the video disc a reality — it is no longer possible to be compared in aesthetic quality, and can afford to spread their recording complex.

Southern Europe however can claim the edge when it comes to offering good weather and sunshine for out-of-door sessions. And if it is for acoustic reasons, sunshine for out-of-door sessions would be quite an attraction which Italy is concerned.

Reinforcing the feeling that top recording facilities are everywhere in Europe inevitably mean a similarity between the various technical facilities of the various European countries. The contents of the studio control rooms is a good example of the wide choice available to artists who might otherwise have gone to the US to record. A selection of these are mentioned or have been advertised in this supplement, but the list of those named is not comprehensive.

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Sweden

THE SWEDISH recording scene is currently regaining its former hectic activity after about one year's declining business. After 10 years of constant growth, the recording last year ceased to meet the expectations and increased, and this left a whole lot of Swedish studios out in the cold. Sweden, though, is still the biggest market in the world, relatively speaking, selling more records per capita than any other country, growing some 600,000 Sw.crowns each year.

Part of the problem has been the over-establishing of new studios. Stockholm alone, having some 1.5 million people, has 17 fully equipped 24-track studios, whilst the rest of the country, (in all, eight million inhabitants), has about half a dozen 24-track operations. On top of that naturally come numerous 16- and 8-track demo studios all over the country. Also it should be noted, Sweden is a very cheap country to record in. The average studio rate is between 500 and 1,000 Sw.crowns, ranging from 125 Sw.crowns for a fully professional 24-track studio, to 700 Sw. crowns for the professional studio where Ahb, Led Zeppelin and Genesis regularly record.

Swedish studios are in general extremely well-equipped, with all the equipment you could think of in the studio rent. Most of the time only tape is needed to do a studio job, there is seldom any hidden costs that will show up in the latter time. Equipment is mostly English or American, except for Studer (Switzerland) and Lyrec (Denmark) tape machines and Neuman (Germany) microphones.

Some of the most booked Swedish 24 track studios are: Dostell Studio AB, Elation, Epic Studios, G, K H Studio AB, Metro Music AB, R C A Music, Rundetarn AB, Stockholms Studio AB, Studio 100, Studio 2A, Tempe Studio AB, Moller Music AB, TDM Studios AB, AB, TDM Studios AB, AB, Utopia, and West Ridge Studios. SARM, Verry independently situated in East rather than Central or West London, has through great expenditure of energy, hard-won expertise, money and entrepreneurial (and self publicising) ability was built up a considerable reputation. Studio manager, Jill Sinclair (who is herself from right) is one of many who appreciate that the music business is in stabilized circumstances, and this is something studios must bear in mind. "Things have certainly changed. The era of spending three days in the studio just getting the tuning have passed," she comments. John Sheila (in foreground, seated), her brother, co-director and a performer and producer himself has been working on an LP with UK band Free's Do Dill, "we have spent more than 200 studio hours on it. "In the old days that could have been bought at a competitive price, but now companies are taking advantage of a discount for money paid in advance and many are making careful checks on accuracy. At the standard of the bands at the lowest end of the scale is improving — money is not being spent to buy time for bands which are no-hoper."
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Germany

STUDIO BUSINESS in Germany is generally in vigorous good health and unlike that in the UK and other major recording countries in Europe it is not predominantly centred in the capital but operates successfully in all the country’s major cities — Hamburg, Berlin, Munich, Frankfurt and Cologne.

Activity in these different cities has certain separate characteristics.

Apart from the record company-owned facilities each has its crop of busy independents. In Hamburg these tend to work on their own productions, often being used exclusively by one or two artists and so hiring out of time for third party work is not the primary consideration. There the biggest complex, including film as well as music studios, is Hamburg Musik Studios, a popular independent is Rüssel Tonstudio, owned and used by the well-known comedian and recording artist Otto.

Like a number of other German studios Rüssel does a great deal of recording in English; rock and pop artists aiming at the international market appreciate the benefits of singing in an international language.

Facilities in even medium to small German studios are evidence of the business’s financial well being, with racks of electronic “toys” which include some equipment which UK studio managers have regretfully pronounced too expensive when it was exhibited at audio engineering conventions.

Polydor’s main office and studio are in Hamburg; other important facilities include FHJ, Electrola and Metronome. There is also a Telefunken-Deca studio there, but that company’s studio and technical research work is done chiefly in Berlin. The complex there is just that, including a main studio the size of an English parish church and several floors of sound laboratories working on research in the audio and video fields. The company’s chief inventor, and technical director is Horst Redlich, whose work has included collaboration on the first practical stereo cutting head, the development of the video disc, and now the R&D on the compact disc.

If Berlin’s classical recording centre is at Teldec, the pop supremacy must go to Hansa Tonstudios, which comprise four superbly equipped and very busy facilities, backing up Hansa’s view of itself as “chiefly a talent finding and exploiting operation”. Preaminent in the collection of successful stars with product coming out of Hansa is of course Boney M. who — with producer and mentor Frank Farian — have brought the disco eruption which, as Hansa A&R manager Bruno Wendl admits, “has brought a change in emphasis at Hansa and helped ears in Germany to become more accustomed to other languages”.

This is not to forget such highly successful German acts as Peter Maffay and Udo Lindenberg.

Studio people agree the market is growing

The studio people in Germany’s big cities are happy to agree that there, if nowhere else, the market is growing, and the volume of work in their usually technically highly advanced studios is more than high enough to make profits and allow for constant updating of equipment.

Looking at another recording centre, what have Eric Burdon, Alexx Korner, He and Tina Turner, Fats Domino, Smokie, Lou Reed and the Boomtown Rats got in common? Musically they are poles apart, but they have all, at one time or another, recorded at Dierks Studios, situated in Stommein, just a short distance from Munich Airport.

Studio One features four additional acoustically separated individual cabins permitting simultaneous recording — ideal for productions which require plenty of space such as orchestras, choirs and big bands. All rooms are provided with large windows permitting good visibility and they are connected by adjustable headphones with individual mixing facilities. There is also a video link with the control room. Dierks’ mobile unit has eight rooms each complete with bathroom, TV, telephone etc.

A short distance from Munich Airport in Musicland, the studios where the famed Munich Music Machine sound concept started.

Producer Giorgio Moroder’s name became synonymous with the studios and before long, such was the attention focused on Munich, that the Rolling Stones, Led Zeppelin, Rod Stewart and The Faces were all subsequent visitors to the studios. And the Electric Light Orchestra recorded their mammal selling Out Of The Blue there.

Elton John’s new album, Victim Of Love, written and produced by Munich’s sound man Pete Bellotti was recorded at Musicland — Bellotti previously worked there with Moroder and Donna Summer.

Apart from its excellent technical facilities and world renown among musicians, Musicland boasts all the other needs of recording artists and producers. Within the same complex as the studios are a hotel, bars, restaurants, swimming centre, gymnasium and conference areas. And it’s just seven minutes from the international airport and 10 minutes from the city centre.

Studio business in Germany is generally in vigorous, good health
EUROPE'S MOST MODERN RECORDING COMPLEX.

ODYSSEY
Odyssey Recording Studios, 26/27 Castlereagh Street, London W1H 5YR. Tel: 01-402 2191 Telex: 25740
Switzerland

Relaxing in front of their latest investment, Mountain Recording Studio which is within Montreux Casino, are Queen members John Deacon (standing) and Roger Taylor and Brian May (seated).

A COUNTRY which has a name synonymous with wealth, through its own commercial success and banking the results of others commercial enterprise, Switzerland does not, however, spring to mind instantly when the music business is the topic. But it does have a selection of high grade studios the capital, Zurich, having about a dozen offering 24-track facilities.

There is a lot of domestic recording work and producers and artists from neighbouring Continental countries are attracted to work there. Switzerland has also become the home of one of the recording industry’s best known and busiest acousticians, Tom Hidley of Eastlake Audio who lives in Montreux near one of his showpieces, the Mountain Recording Studio.

Technically, when built about five years ago, Mountain was the forerunners of Switzerland’s studios, and remains in the top four or five. From the day it started work it has been hired by a string of superstars. And for those UK artists like the Rolling Stones, Deep Purple, ELP, and Queen, who needed to record outside of Britain for tax reasons, Mountain became a favoured choice of location.

Although, it is part of the famous Montreux Casino building, it offers considerable privacy during working times, and magnificent Lake Geneva scenery for peaceful relaxation. Mountain hasBang hanged hands, and the new proprietor is the Swiss, Alex Grob, who was impressed by the organisation,” Deacon recalls.

Deacon believes the studio will continue to attract UK acts in the current high flight of new talent, but he does not think it will be a growing trend. Recent changes in tax laws in the UK, he says, have taken some of the pressure off the superstars paying music tax. The lifting of this pressure on many who would, through pure choice and family commitments, prefer to work at home anyway could be enough to bring some of the big name acts back to work in Switzerland.

That in turn could, he thinks, lead to a little genuine competition for superb group among the top European studios. And this would be no bad thing from the point of view of the artists, the studios — and certainly not the manufacturers of the equipment which would have to be bought to re-equip any Continental studios which decided to enter such a contest wholeheartedly.

Being realistic, Deacon, like many artists and many a philosophical UK studio manager, does not see the traffic of European artists into UK studios as increasing dramatically yet — although the quality of the best of them is high enough to be competitive to any and the possibility is definitely there.

“The Continental tax laws are not going to exile their artists the way ours do here,” he admitted.

France

AS FAR as recording activity goes, France has two magnets for artists — Paris and its luxurious South coast. The number of studios in Paris has increased impressively in the 20 years or so that the music business has been commercially-oriented in the pop and rock direction.

Like the UK, and Germany in particular, France has a very strong home market, and a big stable of high earning native artists. These two the majority of the studio time, and as it is a large and healthy studio business in any country, they fill the smaller studios while the biggest and best equipped (and most expensive) attract foreign custom.

The record company-owned studios hire out around half their time for third party work, and big name UK groups are no strangers to them. EMI’s Paris studio has some eminent and approved past customers, PolyGram and Barclay studios are notable among the bigger and better equipped facilities, as is the strongest Continent for leadership in the French studio lists, Pathé Marconi.

Foreign groups were at one time a very stable part of France’s studio business, but this is less so now, partly down to the tightening of recording budgets, which include travel and accommodation, as the industry goes through a general downward revision of its spending in the face of falling profits. Another reason could be the probable lessening of competitive standards in French studios which have enjoyed popularity and full bookings for so long that the need for constant expensive re-equipping and expansion did not seem as urgent as it does, for example, in the UK.

The South of France has attracted investment of a more solid kind from abroad than expenditure on the buying of time in existing studios. A luxurious haven for moneyspent artists has been very successfully got of the ground by a group of British citizens in the blissful mountain scenery above Nice. Superbear Studio at Berre les Alpes was set up by Damon Meletre and was recently put up for sale as a going concern with a price tag of $2,000,000 — yes.

Like another French studio of which its clients speak with fond memories because of the elegance of the setting as well as the technical facilities, Le Chateau at Superbear is a residential studio offering fine living as well as working conditions — although the quality of the best of them is high enough to be competitive to any and the possibility is definitely there.

“They Continental tax laws are not going to exile their artists the way ours do here,” he admitted.
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P.O. Box 94 Plymouth Montserrat British West Indies Telephone: 001 809 491 5656 Telex: 725 Air Mont Mk EQUIPMENT: Neve custom 52-channel console MCI multitrack and Ampex two-track machines Monitoring — Tannoy, Altec and JBL. RATES: £8,000 per week inclusive of all meals accommodation and recording facilities for up to 10 people. Contacts for bookings: John Burgess (01-408 2355) or Patti Nolder at Air London.

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Air London 214 Oxford Street London W1 Telephone: 01-637 2758 Telex: 21753 EQUIPMENT: All four studios have 24-track facilities Neve consoles, Studer and 3M tape machines, Tannoy and JBL monitoring. Studio 3 has Necam computer-assisted mixdown RATED: Studios 1 and 2 — £60 per hour; Studio 3 — £55; Studio 4 — £60. Range of auxiliary equipment, Quadrophonic monitoring in Studios 2 and 4, and 1 and 4 have film facilities. Bookings: Patti Nolder.

**BTW RECORDING STUDIO**
125 Myddleton Road London N.22 Telephone: 01-888 6655 or 01-449 6110 EQUIPMENT: Alice console, Teac four-track, Tascam eight-track and Four track two-track machines

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19 Stamford Hill London N16 STU Telephone: 01-802 7868 (for bookings — 01-864 9092) EQUIPMENT: Sycon console MCI 16 (or 24) track, and Ampex two-track machines Monitoring — Tannoy Mansfield. RATES: £25 per hour for 24-track; £16 for 16-track; £15 for editing, etc. Contact for bookings: Elaine.

**DJM STUDIOS**
James House 5 Theobalds Road London WC1X 8SE Telephone: 242 6886 Telex 27112 EQUIPMENT: Studios 1 & 2 MCI JH 942 computerised console (42-in, 32-out) MCI 24-track, 16-track, eight-track, four-track and two-track machines Studer A80 two-track Monitoring — HF Emilar with JBL auxiliaries. Range of effects units. Copy Room MCI JH 504 console MCI 24-track, Studer and MCI two-tracks machines Wollensak high speed duplicator. RATES: Studio 1 — £55 per hour; Studio 2 — £40 per hour (overtime £10) Copy Room — £15 per hour. Contact for bookings: Carol Griffin

**CHINA SHOP**

**DECIBEL SOUND STUDIO**
19 Stamford Hill London N16 STU RATES; Studio 1 — £55 per hour; Studio 2 — £40 per hour (overtime £10) Copy Room — £15 per hour. Contact for bookings: Carol Griffin

**DW**
**RECORDING STUDIO**
125 Myddleton Road London N.22 Telephone: 01-888 6655 or 01-449 6110 EQUIPMENT: Alice console, Teac four-track, Tascam eight-track and Revox two-track machines

**WESSEX STUDIOS**

**AVISION STUDIOS**
23 Gosfield Street, London W1P 7HR Telephone: 01-580 5707 Telex: 28668 EQUIPMENT: Studios 1 and 2 Quad Eight 32-in, 24-out console (computerised facilities) Monitoring — JBL Range of auxiliary equipment. Facilities for recording and mixing 48-track as well as 24 and 16. Also film dubbing theatre. RATES: Studio 1 — £82 per hour for 46-track, £60 for 24/16-track; Studio 2 — £54 for 24/16 track; Dubbing studio — £68 per hour basic. Contact for bookings: Bernadette Kelly

**THE AIR/CHRYSALIS GROUP**
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STUDIOS
FROM PAGE 10

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Gollanfield
nr. Inverness
Telephone: (08667) 2304
Telex: 9520
EQUIPMENT: MCI 500 series console with automation.
MCI multitrack machine
Monitoring — Tannoy in control room.
Range of auxiliary equipment.
Rates: £25 per hour.
Contact for bookings: Doug Brown.

KIRKLAND PARK STUDIO
Lethame Road,
Strathaven
Scotland
Telephone: (0357) 21130.
EQUIMENT: Tannoy in control room.
Rates: £25 per hour.
Contact for bookings: Paula Balfe.

MAYFAIR SOUND STUDIOS
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Moving to new premises in London NW1 next Spring.
Telephone: 01-499 7173.
EQUIPMENT: Studios 1 and 2
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Studer A80 24-track and 2-track machines.
Monitoring — JBL.
Range of auxiliary equipment.
Copies Room:
2-A700 Studers. VCR copying and editing.
Rates: Studios — £25 per hour for 24-track; £35 per hour for 16-track; £30 per hour for 8-track.
Contact for bookings: Paula Bennett.

MUSIC LAND STUDIOS
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8900, Munich 8
West Germany
Telephone: (0 89) 92322700, or 9232393
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OLD SMITHY RECORDING STUDIO
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Worcester
Telephone: (0905) 820659
EQUIPMENT: Tweed 30-in, 24-out console
MCI 24-track and Studer A80 two track machines.
Monitoring — Aline Jacquelot; in London, at 01-486 0597, Jenny Parrish.
Rates: £50 per hour.
Contact for bookings: Sarah.

PARK GATE STUDIO
Park Gate Cottage
Catsfield, Nr. Battle
Sussex
Telephone: (04246) 2151
EQUIPMENT: Sound Workshop Series 1600 console
Lyrec 24-track, Studer two-track machines.
Monitoring — Aline Jacquelot; in London, at 01-486 0597, Jenny Parrish.
Rates: £50 per hour.
Contact for bookings: Sarah.

R.G. JONES RECORDING STUDIO
Beulah Road
London S.W.19
Telephone: 01-540 9881. Telex: 881917
EQUIPMENT: Neve 32 into-16 into 2 console 3M M79 24-track and 16 track, Studer A80 and 162 two-track machines
Monitoring — JBL 4350.
Rates: £20 for 24-track; £35 for 16-track.
Contact for bookings: Muff Lord.

STUDIOS
FROM PAGE 10

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FROM PAGE 10

ODYSSEY STUDIOS
26/27 Castlereagh Street,
London W1H SYR
Telephone: 01-402 2191. Telex: 257440
EQUIPMENT: Studios 1 and 2 MCI 500 56 channel console
MCI 32 track (awaited), 24-track, 16 track and two track machines.
Monitoring — Audicon.
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TO PAGE 14
HIGHLAND RECORDING STUDIOS

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Contact: Per Meistrup

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EQUIPMENT: Music studio
Trident Series 80 36-in, 24-out
console
Lyrec 24-lrack and Studer two-track machines
Monitoring — JBL
RATES: £40 per hour for 24-track.
Contact for bookings: Vicky Robinson

RIDGE FARM STUDIOS
Capel, Surrey.
Telephone: (0306) 711202
Equippment — MCI JH400 desk, 24-in, 24-out
MCI multitrack machine
Monitoring — JBL
RATES: £40 per hour for 24-track.
Contact for bookings: Vicky Robinson

ROUNDHOUSE RECORDING STUDIO
100 Chalk Farm Road, London NW1 8EH.
Telephone: 01-267 4499. Telex: 261463
EQUIPMENT: Harrison 48-in, 32-out console.
Studer and Lyrec 24-track.
Studer A80 (two-track machines; mixing room —
Harrison console, Studer 24-track and two-track machines;
JBL monitoring.
RATES: £55 per hour for recording and mixing; £12 for
copying and editing.
Range of auxiliary equipment, and audio-visual link to
Roundhouse theatre stage for live recordings.
Contact for bookings: Marianne McNicholas.

SARM STUDIO
Telephone: 01-247 1311.
EQUIPMENT: Studio Triad console (40-in, 40-out, 24 groups)
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track recording; Studer two-track machines.
Monitoring — Cadac.
Wide range of effects units and auxiliary equipment. Copy
room.
Triad Fleximix Console Studer two-tracks.
JBL L100 monitors.
RATES: Studio — £52 per hour for 24 track, £72 per hour for
48 track.
Copy room — £15 per hour.
Contact for bookings: Jill Sinclair.

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11A Temple End, High Wycombe, Bucks. HP13 6DM.
Telephone: (0949) 37526
Custom record pressings, contact Mr. N. Rose.

SOUND TRACK STUDIO
Sound Track, Assmann & Hansen APS, Store Kongensgade 66 DK — 1264
Copenhagen K.
Telephone: 01 155000
Contact: Ole Christian Hansen.

SURREY SOUND STUDIOS
70 Kingston Road, Leatherhead, Surrey.
Telephone: Leatherhead (53) 79444.
Managing Director — Nigel Gray.

TRIDENT RECORDING STUDIOS
17 St Amnes Court, London W.1.
Telephone: 01-734 9901. Telex: Tridisc 27782.
EQUIPMENT: Studio 1 and
Remix Room.
Triad consoles, Studer tape machines and JBL monitoring in both. Also Cadac
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Also Neumann disc mastering (custom console, JBL
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monitors).
RATES: £55 per hour (plus
£11 overtime) for 24-track; £85 per hour and no overtime for
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Contact for bookings: Irene Ballester.

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64 South Molton Street, London W1Y 8RH
Telephone: 01-499 7778

Recording & Mixing

<table>
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<td>24 track</td>
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<td>Overtime after 6pm 7 days a week</td>
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<td>Any instruments available for hire.</td>
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Engineer / Producers: John Hudson / Trevor Vallis / Brian Fench

CHAS & DAVE, SALLY OLDFIELD, CLIFF RICHARD, URIAH HEAP, MOTORHEAD, DELEGATION, BILLY OCEAN, ALAN TARNEY, KEN GOLD, ED THACKER, PHIL BROWN . . .

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Crown Amps (550 W p/Ch)
1/6 Oct. Analyzer
White Instr.

Recorders
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Studer ABO
2 Track with Autolocator
2 Telefunken M28 2 Track
2 Revox A77 VHS 2 Tracks
2 Marantz 5025
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1 Nakamichi 1000
Cassette Decks

Turntable
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Noise Reduction:
Dolby 361 A (2 Track)
Dolby M16 H/M8XH (2 Track)
Dolby M16 (ext. Equip)

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Masterroom Spring
EMT 240 Plate
EMT 250 Digital Reverb,
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Echo, 4 Outputs,
Quad Eight TM 499
Digital Delay 2 in/
2 out 599 mS
Lexicon Prime Time Digital
Delay Time Processor
Delta Lab DL 1
Digital Delay

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2 Urei LA 3A
2 ADR F760
2 Gain Brain
2 Eventide Omnipressor
2 DBX 160
1 ADR F769 X
Vocal Stessor
1 Fairchild Valve-
Compressor, Stereo
1 Orban Dynamic Sibilanc
Controller-De esser

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2 EMT 258 Noise Filter
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ADR E500 Band Processor
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because we’re in Manchester,
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<table>
<thead>
<tr>
<th>SINGLE INDEX</th>
</tr>
</thead>
<tbody>
<tr>
<td>AKB ... S</td>
</tr>
<tr>
<td>ABBA ... B</td>
</tr>
<tr>
<td>BAUHAUS ... R</td>
</tr>
<tr>
<td>BECKMANN BROTHERS ... C</td>
</tr>
<tr>
<td>BRET, Paul ... J</td>
</tr>
<tr>
<td>BROOKES, Paul ... J</td>
</tr>
<tr>
<td>CONTINENTALS ... H</td>
</tr>
<tr>
<td>CURTIS, Chantal ... H</td>
</tr>
<tr>
<td>DAMROD ... T</td>
</tr>
<tr>
<td>EDWARDS, Jimmy ... T</td>
</tr>
<tr>
<td>EMPEROR ROSKO/ROLAND ALPHRISO ... A</td>
</tr>
<tr>
<td>FAST CARS ... A</td>
</tr>
<tr>
<td>FILM STARS ... A</td>
</tr>
<tr>
<td>FREEDOM ... D</td>
</tr>
<tr>
<td>FORBET, Steve ... R</td>
</tr>
<tr>
<td>GIBSON BROTHERS ... Q</td>
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<tr>
<td>GLORIA MUNDI ... D</td>
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<tr>
<td>GREEN IDOLS ... B</td>
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<td>GOFFIN; Louise ... R</td>
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<td>GORDON, Vin ... E</td>
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<td>HOMES, Rupert ... L</td>
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<tr>
<td>JANIS ... F</td>
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<td>JETS ... T</td>
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<tr>
<td>JOHNSON, Linton Kwesi ... S</td>
</tr>
<tr>
<td>JOHNSON, Michael ... I</td>
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<tr>
<td>KING, B.B ... B</td>
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<td>KOOL AND THE GANG ... B</td>
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**DISTRIBUTORS CODE**

**RELEASES**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
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<td>IN THE FUTURE, In The Future Inst., ME AND YOU ... Laser LAS 17 (W)</td>
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<td>LEAVE ME IN L.A., Hollywood, FILM STARS ... Mercury TAN60 (117)</td>
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<td>LIFE DURING WARTIMES, Electric Guitars ... Polydor 85 (F)</td>
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<td>LIQUID HORNS, The Liquidator, VIN GORDON AND THE CORNERSHOTS/JUNIOR ... Trojan TRO 9095 (C)</td>
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Sally Oldfield makes falling in love ‘Easy.’

Sally Oldfield's new album isn’t hard at all. All songs are written and produced by Sally (co-produced by Ashley Howe). This brand new album from Sally Oldfield now becomes feeling ‘Easy.’
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FOR THE past few months King has been devoting most of his energies to reviving Decca's record division. It is a job he is no stranger to — he performed a similar operation 10 years ago with some success.

King blames himself for the company's subsequent demise. When I moved out I took Don Wardell with me to run UK Records in America and things began to collapse. This time my main thought is that if I achieve what I hope to achieve I can then leave someone behind to carry on my work.1

That's "someone", says King, could be already working at Decca or may be hired from outside. And he hopes to achieve his aim — "three or four hit singles and albums moving well" — before Christmas.

"I get hit records as fast as possible" King has a unique position in the music industry. With one of the best pairs of ears in the business for picking a hit record, he is a shrewd talent spotter, and he is a superb self-publicist, not averse to parading his successes. He also has the ear of Decca's 79-year-old chairman, Sir Edward Lewis, who has given him a "consultancy" position which allows him to become involved in all areas of the record company.

But what exactly is Jonathan King up to at Decca — and just how much influence does he have with the man who, after 58 years at the Decca helm, is truly Britain's grand old man of the music industry? The friendship between pop star King and chairman Lewis dates back 14 years to 1965 when fresh-faced undergraduate King found himself with one of the year's biggest hit records, Everyone's Gone To The Moon. King has had a personal friendship with Sir Edward ever since I discovered that the chairman of the record company which released my records had gone to the same college and stayed in digs in the same street in Cambridge," King recalls. "And he was kind enough and ever since then he has asked my advice on a lot of matters and I'm now here as a friend trying to straighten things out a little."

"Now I see him three or four times a week to tell him what we are doing and play him records. I played him 'The Ramblers' The Sparrow single the other day and he was bouncing about saying it was a hit."

"He's always asking about sales figures and the industry as a whole — wondering if the picture is as bad as it is painted and who do I think are the good executives and which companies do I think are well run and big and what kind of future we have."

"Sir Edward's policy to find new talent and keep as long as possible and their record, but if it's a failure, new talent will stay with you."

"That's the kind of successful hit because when they go to their head and they are probably not as good as they were anyway — will leave you and you shrug your shoulders and get on with breaking new acts."

"Which means that when we at Decca can make a 25 per cent commission without having to do a demolition job on an artist and they at the moment have become unwealthy. It's a very nice state to be in and this is the best time to do it because I believe Britain is a hotbed of new talent and a lot of acts are coming to us now."

"They want to come to Decca partly because they will have no competition from a roster full of megastars, and partly because they feel that with Decca they will get a new approach."

"But Decca used to have the megastars and was once regarded as the Great British Record Company — a tag King tried to revive when it looked as if EMI was selling out to the Americans so what went wrong?"

"Britain is a hotbed of new talent!"

"I am convinced that whatever happens with the Decca Group, the heart of Decca is, and always has been, the music side and my position as a sort of consultant has basically just been to try and get the music side back on the rails."

"And from my knowledge of Sir Edward's character, if anything was ever offered the last possible part of night I would be the one to be there because that's where his heart is in the company. The rest of it is something he has built up. He bought the record company in something like 1921 for around £5,000 and now it is worth millions."

"You couldn't let the music side slip away from his personal control because that is his great love — it's a giveaway."

So what is the chairman's brief to King at Decca?

"I get hit records as fast as possible," King says modestly. "That's what I'm doing here for him."

And he goes on: "Giving me Decca is like giving someone a tank and saying this is a new modern tank and you can use it and you can keep on top of the war."

"I work closely with commercial director Bill Townshend."

"I have had a building in London with people in and out of it — everything from the sales department over to Selecta. He also works closely with commercial director Bill Townshend."

"I am the ultimate arbiter, King takes the unarguable view that with its roster notably lacking in star names it is in a unique position in the industry to take on talent and devote much time and effort to the artists there without being diverted by the ego of years — nor is its coffers drained by unrealistic advances and inflated royalties."

"Some major companies are in a very bad position because they cannot get out of contractual obligations which are draging them through large artist percentages and music rights losses. It is indeed no longer practical," says King. "But Decca has always lost its publicised belief in the flexi disc as a commercial proposition. As a consequence of King's name, let alone these two topics, are bound to send any member of the BPI charts committee running for shelter, but then King has plenty of strong views on the future because the BPI has no teeth. It is a cowardly body and is not prepared to take any rational decision," he says.

King is convinced that the move to a Top 30 which could be compiled from a much wider panel of shops therefore making it more difficult for anyone to influence it. "At the moment everyone is attempting to influence chart dealers," he says. "At the cleanest commodity the industry has ever known it is persuading dealers to sell more of their product, and at the dritest they are falsifying the returns so it looks as if they are selling more."

Of the future of the flexi disc, King is so convinced it is a viable alternative to the hard vinyl disc that he says he is prepared to match anyone with £100,000 to invest in getting up a flexi disc industry. "I have a building in London with a flexi disc record shop on the ground floor; a flexi disc factory on the first floor and you can put 250,000 in the time it takes to make 20,000 (ordinary discs); and on the top floor A & R and promotion men."

"I'd advertise that any group or act could come along with their tapes and have a record pressed up and released."

"But we are going to find the next Beatles. Flexi disc quality is now excellent but the industry has to get over the image that it is a giveaway."

"Capitol Records Incorporated announce that they have acquired the Trade Mark "Tower", from its proprietor Josef Weinberger Limited for the United Kingdom, Canada, Australia, West Germany, Austria and Eire although the existing Mark and Device will continue to be used by Josef Weinberger Limited in respect of their recordings of religious music."
“5-15”
The new single from
The Who
B/W “I’M ONE”
WHO 3

Taken from the Polydor soundtrack album “Quadrophenia.”
A continuing promotional back-up schedule includes 30 second radio advertising on major stations plus eye-catching window displays and point of sale material.

Album 2625 037
Cassette 3577 352

QUADROPHENIA, THE FILM ON GENERAL RELEASE NOW
High hopes at Pye

PYE, WITH Morgan Khan resisting the disco mania, released the formation of the new R&B Division, is pinning hopes on the remastered version of Peppers Come On And Do It — a bopped up version of the lengthy album track which DJs have been behind. "We've got Nocere's How High, which is also being promoted by St. Peter's Pride. The latter marks a rare disco excursion for Electric Music, according to a music fan who heard the record for the first time since its release.

Unfortunately, as is often the case, the seminar often degenerated into staking matches and some felt that the panel, which included James Hamilton, Chris Hill, Adrian Webb, Robbie Vincent, Greg Lynn, Frongle and a solicitor, showed a strong bias towards the Funk Mafia and the Royalty Club in particular.

But Chris Hill was in sparkling form, adding the right degree of humour, and the informal moments gave all present a chance to see a rare way of life, with everyone under the same roof.

Edited by JERRY GILBERT of Disco International

A full house at UK disco convention

LAST WEEK'S British Discotheque Convention, held by Rob Nish and Paul Wheeler at Frenchie's in Camberley, was designed to bring together the top people in the disco industry. And that's precisely what it did, with a full house of over 200 people and DJs and record industry people from all over the country.

Here are the first 40 £100 winners in K-tels Banner Bonanza competition. There are still more £100 prizes to be won. Watch this space!!


1. DON'T STOP TILL YOU GET ENOUGH, Michael Jackson (Epic EPC 7763)
2. YOU MAKE ME FEEL (MIGHTY REAL), Tina Turner (Phil Int'l PIR 7728)
3. STREET LIFE, The Crusaders (MCA 513)
4. STRUT YOUR FUNKY STUFF, Frankie (Phil Int'l PIR 7778)
5. SEXY CREAM, Slick (Fantasy FTC 182)
6. FEEL THE REAL, David Bendeth (Sidewalk SID 113)
7. CAN'T LIVE WITHOUT YOU, Tamiko Jones (Polydor STEP 1)
8. LOOKING FOR A LOVE TONIGHT, Fat Larry's Band (Fantasy FTC 299)
9. SAIL ON, The Commodores (Motown TGM 115)
10. DIM ALL THE LIGHTS, Donna Summer (Casablanca CAN 162)
11. OH! WHAT A LIFE, Gibson Brothers (Island WIP 6503)
12. LOST IN MUSIC, Sister Sledge (Atlantic K 11887)
13. IT IS MY TIME BABY, Jackie Mathis (CBS 7722)
14. GOOD TIMES, Chic (Atlantic K 11310)
15. DEJA VU, Paulinho Da Costa (PABLO STEP 3)
16. LADIES' NIGHT, Funk & Staff sifting the disco charts and appearing high on the national charts. Pictured (left to right) are: Tricia Lynne Cheyenne, Florence Raynor and Denise Rose. 

FRANTICISING VISITED the UK last week to record Top of the Pops, with their third album Street Victory. A preview of the album is appearing on the budget albums in the shops.
Steve Harley

The Candidate

EMC 3311

His New Album and Tape

Kid Jensen’s
Single of the Week

‘Freedom’s Prisoner’

EMI 2994

Live London Appearance Hammersmith Odeon Saturday October 20th

Nationwide Billposting Campaign

In-store Display Posters

Recorded at Abbey Road
**JASPER CARROTT**

The Unrecorded Jasper Carrott. DJM DJR 20500. Ammonite promotion campaign (TV ads if TV ever comes back included) should push this entertaining album into the charts. Features material recorded for his TV show from Drury Lane Theatre - plus a track that never made it onto the LP.

**ROB MARLEY AND THE WAILERS**

Survival. Island. ISLP 9542. Producers: artists and Azzad Safikin. Marley's ability to consistently produce excellent albums has kept him as the undisputed leader of the reggae pack, as proved by his ability to fill Stafford's isolated New Bingley Hall during his only British appearance last year. Survival is refreshingly exciting and hints to return to the earlier styles of Exodus and after the more romantic Kaya.

**ANGELTRAX**

Ariel/Hana AHAL 8009. Producers: Jeff Cafer, Lead singer, Wendy Hermans, has a superb voice with an obvious range and the rest of the band are fine musicians, too. But the album fails to cut on the whole as it gives the impression that they are trying to do something new for the sake of it. Nevertheless, they are not as far out of the top as they could be and the tracks manage to take in more traditional elements from the blues and "progressive pop" strains that warrant, more than once, the tracks. The single Things To Make and Do cuts stronger on a second hearing and Why Not is an amusingly top number.

**ROY SUNHOLM**

The Chinese Method. Enigma ENVY 10. Producer: Vinnie Castellano. Although Sunholm owes a lot to Bruce Springsteen, the sound is a lot more accessible and more British sounding, without that deceptive mode that the American artist offers. Side two is the stronger with four of the five tracks all strong contenders for a hit single: The Girls Are All Out, Waiting For The Night, Did You Ever Have A Heart, - with a superb chorus and fine brass reminiscent of traditional British bands, giving an odd sound - and finally Should I Wait For You? Not a chart certainty, but a fine album.

**EDWARD WOODWARD**

Don't Get Around Much Anymore. DJM DJR 20559. Producers: Wire, Asher, Teddy James. As singing actors go, Woodward is quite impressive. What's more, he's improving, with each album and not sounding so strained on some notes as before. The songs here are great standards such as My Foolish Heart, I'll Remember April, Lazy River and Time Goes By and they receive first-class attention from Woodward and his musical director, Johnny Arth, Worthy of a prominent place in your MOR browser.

**JAMES LAST**

Copacabana. Polydor 2371 929. Producer: James Last. The whole album is Happy Dancing, and that's exactly what this is or, if you prefer, happy listening. The Last orchestra moves at a spritely Latin pace through mostly generic Latin items of vintage popularity such as Raucho Grande, Canzinho and Perhaps Perhaps Perhaps, and the LP concludes with some convincing Brazilian bossa nova in a tasty Last concoction entitled Chili Con Carne. A certain seller on Last's glowing reputation and another stimulating orchestral triumph for Handy.

**PICKWICK LIMITED EDITION**

18 double albums containing 40 tracks each. Space precludes reviewing each individual double album in this batch, but retailers unaware of them or yet to stock any should bear in mind their value for money at £2.99 (£3.99 cassette equivalents) in the pre-Christmas rush of the wide range of repertoire. For children there are 40 Walt Disney Originals (PLD 8010), for country fans 40 Country Masterpieces (PLD 8002) and 40 Country Classics (PLD 8001) with names like Johnny Cash, Willie Nelson, Hank Locklin, Jeanie C. Riley and Roy Drusky, Rock Heroes (PLD 8001), Black Magic soul (PLD 8000) and 40 Solid Gold Hits (PLD 8001), all by the original artists. In MCR territory there is 40 Brass Band Favourites (PLD 8008), 40 Unforgettable Memories (PLD 8007), and at the serious end of the musical gamut, 40 Classical Masterpieces (PLD 8006) well packed and presented, often with definitive sleeve notes, and all are worthy two or three stars in telling potential.

**IT'S A BEAUTIFUL DAY**

Penetration. Releases. CBS 83779. Producer: Steve Lillywhite. Two albums on and Penetration still haven't achieved the acclaim they deserve. A good solid band which began one of the best girl singers in the country still hasn't had a hit, but this could, at last, be the album to give them one. The band takes its lead from Pauline whose voice is so sweet it almost melts the City, and on numbers like the single, Come Into The Open and Ou Rejection they really sound good enough to make the grade.

**WIRE**

154. EMU/Harvest SHSP 4105. Producer: Mike Thorne. Wire are artists, or so they claim. This is their fourth album for Harvest and although there is a got reaction to simply call it pretentious rubbish, there is something alluring about their sound which is quite cognizant and thankfully split into short tracks. A limited seller, probably, but will shift enough copies to make some artists envious. There's a free EP with initial pressings, too.

**ROCK'N' ROLL HIGH SCHOOL**

Sound track of, Shri SMK 6070, Produced, remixed by Phil Spector. Features a Ramones medley of Billie Jean, Teenage Lobotomy, California Sun, Pinhead and She's The One. Track from Devo - always good to hear - and School Days from Chuck Berry. Whether it sells or not will depend on the popularity of the film, but it is a worthy collection of tracks which perhaps might be the old hat for confirmed Ramones fans.

**JOHNNY CASH**

Silver, CBS 83757. Producer: Brian Ahern. Country parties with no doubt slam their Grand Ol Oprey programmes on coffee tables and say that Cash has sold out again. Rubbish. It's singers of his calibre who haven't achieved the acclaim they deserve. A good solid band which began one of the best girl singers in the country still hasn't had a hit, but this could, at last, be the album to give them one. The band takes its lead from Pauline whose voice is so sweet it almost melts the City, and on numbers like the single, Come Into The Open and Ou Rejection they really sound good enough to make the grade.
At last, a musical fantasy album for all ages.

THE ENCHANTED ORCHESTRA
David Niven heads a large cast of actors with the National Philharmonic Orchestra in the album that is destined to become a classic.

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TIP SHEET

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NON-MUSICAL cassettes are an expanding field of talking books, language courses and teaching aids of various kinds. And the newest on the market has a more widely based appeal than the others. It is the "sexuality cassette" and there are several for national distribution.

Teaching yourself to be more tender

Non- musical cassettes are an expanding field of talking books, language courses and teaching aids of various kinds. And the newest on the market has a more widely based appeal than the others. It is the "sexuality cassette" and there are several for national distribution.

Rocky rights

JONATHAN KING is looking into a concept to pick up the rights to the original cast recording of the Rocky Horror Show. King was co-investor in the show with Michael White and produced the cast album himself.

"Anyone who takes it will be astonished at the number of album sales around the world, especially in America where it is a big cult album," says King.

UK's Records label also has a number of interesting master tapes which, says King, would make ideal TV compilation albums. The label's promotional department is 439 9521.

Teaching yourself to be more tender

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Jonathan King. 'Gloria.'

The original English hit version

The first 10,000 include FREE double 'A' side single - Una Paloma Blanca. - Everyone's Gone to the Moon ARD 198/9

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MARKET PLACE

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MUSIC WEEK, OCTOBER 13, 1979

PAGE 46
HELP BRING GOOD MUSIC TO SUTTON

The HMV Shop chain is the retail arm of EMI Records Ltd. It is recognised as Britain's leading independent record retailer, servicing customers over a broad range of music.

We are currently looking for an Assistant Manager for our shop in Sutton, Surrey.

The successful applicant will, as Assistant Manager, be second only to the Manager in terms of responsibility. He/she will have had previous record retailing experience and also possess knowledge of basic managerial skills as well as the ability to help supervise and motivate a small but highly efficient team of staff.

The successful candidate will already have a strong interest in a particular area of music and records and will be keen to learn about other areas. A competitive salary will be negotiable according to age and experience.

Company benefits including a contributory pension scheme, are in accordance with a large international group.

For an application form please contact Mrs. Doris Lale, at The HMV Shop, 174 High Street, Sutton, Surrey. Telephone 01-642 0084.

SECRETARY

WANTED: a great secretary who is literate, numerate, has organisational ability, does excellent shorthand and typing, likes music and the people who make it, has a fine, unfappable telephone manner, and is fascinated by the printed word. It’s a busy, demanding job covering papers as diverse as Melody Maker and Motor, Amateur Photographer and Cycling.

Please apply in writing to Ray Coleman, Editor-in-Chief (Music Group), Surrey House, 1 Trowley Way, Sutton, Surrey SM1 4QO.

ASSISTANTS REQUIRED

for a new record store opening shortly in North London. Must be experienced. Good salaries to suitable applicants.

Phone Irene Smith on 01-348 7556.

AGENTS

required, already calling on record shops in the south, east and Scotland.

Call Alison Short, reference J, on 01-491 3870.

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ARISTA RECORDS

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Call Alison Short, reference J, on 01-491 3870.

MARKET PLACE

Derek’s Records Ltd.

MANAGER/MANAGERESS

Derek’s records require a Manager/Manageress for their new store opening in a premier position in North London.

Top Salary (negotiable) to successful applicant who must be over 25 years of age and have had previous experience managing a large branch.

For appointment ring Irene Smith on 01-348 7556.

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With record dividers from "SIGNS FAMILIAR"

 suck, which please include dividers with own cutters for easy folding and exactly 4 required approximately 2000 money orders and staff discount schemes. Please phone Josephine on 01-603 4588 for an application form.

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PHOTOGRAPHY

SH0PFITTING LIMITED

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Our ores - strict trade or orders over £150 value, otherwise 3 per

REMEMBER THE NAME - YOU'RE GOING TO HEAR IT A LOT
Geno Washington

Geno Washington's back—and 'That's Why Hollywood Loves Me' (DJF 20561) adds a funky new dimension to disco. His latest UK tour has been a great success. Listen to the album and you'll find out why!

Edward Woodward

Nobody sings the great songs of the 40's quite like Edward Woodward. 'Don't Get Around Much Anymore' (DJF 20559)* has all the warmth that's sold so many previous Woodward albums.

Unyque

DJM's latest entry into the highly explosive disco market is Unyque—the group of top New York musicians brought together by Crown Heights Affair producers, Frieda Nerangis and Britt Briton. 'Makes Me Higher' (DJF 20562) is an exhilarating album that will have everyone tapping their feet.

*Also available on cassette.
A word of warning to Entrepreneurs

MY GOOD friends Len Beadle, Dana Josephson and Rod Buckle (humorously) seem to have said most there is to say regarding Interpop in your letters columns.

But as the BPI was implicated and as I was its director-general at the time, I would just like to make one or two further points.

Having ascertained our members' almost total disinterest in Interpop and having communicated this disagreeable message to the promoters, they did not resist the challenge to write regarding the recent Rhus positive thinking!

We come across many "entrepenuers" in our market, a pump/new wave shop, but not in the music business at all, immediately spring to mind. I am referring to Slaughter and the Shadow, Fish Tender Human, and of course the Boomtown Rats to name just a few.

But never has any animal caused such a stir as The Donkey in our doorway. This shop-trained animal was a real crown puller and a tremendous boost to sales of the Donkey's single.

Rhus positive thinking!

M.B. Reuben/N.G. Reuben,
Discount Records, Market Centre, Brown Street, Manchester.

EMI 'a constant source of wonder'

IT IS a constant source of wonder to me how any retailer ever manages to get any EMI records or tapes to sell in his shop. I suppose some must succeed because there are over a dozen EMI albums in the Top 75 album charts, so someone is getting hold of them.

But, whenever I ring the area 5 order desk, nobody answers. The only time I get a reply is if I ring at dead of night when there is nobody there! However, I am always a bit of a worry about giving my order in a machine in case it get a number wrong. No doubt one day a buffer will invent a machine to read the numbers that I give to it, but until that day, it is rather a case of pot luck.

And then, having placed the order with the machine, I am kept in suspense. My partners and I have had a quiet each week as to how many days it will take before that British Railways van pulls up outside the shop to deliver the goods. Choose any number between seven and 14 and you are in with a chance of winning. We are far at least 30 miles outside London, on the main line, but quite apart from all that, please can anyone explain to me why other record companies find it economic to use Seacran or Courier Express (delivery in most cases being the day after I have placed my order, two days at the most), yet EMI doesn't? I asked EMI enquiries, but they don't know.

Lastly, does EMI have any reps at all? I know we haven't asked for anybody to call on a regular basis, but then we had a helpful he was, but that was before we started trading. Since May, when we opened, we felt we could have a phone.

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Lastly, does EMI have any reps at all? I know we haven't asked for anybody to call on a regular basis, but then we had a helpful he was, but that was before we started trading. Since May, when we opened, we felt we could have a phone.

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SOME NEWCASTLE dealers read about EMI goodies available, encouraged by some EMI staff. From the left, EMI commercial manager Peter Bowler, Keith Coultas of Music Box, Stella Jones of DJs, Whilley Bay, EMI national sales manager Carry Le Count, EMI North-East rep Elbe Stokeld, Derek Jones of DJs, Whilley Bay, and Karen Riley and Peter Byrne of Thirlwell's.

WARWICK SALES manager Les Tornlin points out the staggering value of a Warwick album to Christine Clark of W. H. Smith, watched by other Smith staff in the persons of Paul Stringfellow, Kathleen Earle and Colin Lancaster and Warwick's Paul Halliwell.

POLYDOR MANAGING director A. J. Morris, Bill Dean of Burlesque, Music Week publishing director Peter Wilkinson and Ken Dean of Burlesque found something to be cheerful about.

RCA FIELD sales manager Ken Rowlands explains an offer they can't refuse to Angle Haltop and Kath Sherrick of Boots, watched approvingly by RCA colleague Gerry Messerelle.

TOM HILL of Spinning Disc signs in with his colleagues Tony Docherty and Stephen Wiltcock and Bill Ker of Boots queuing behind him.

JOHN PORTER (right) of MCA Records commanding the attention of June Walker and Margaret Mallinson of Worthy and the bearded MCA press person Geoff Thora.

YOU'RE NEVER too young to get interested in Music Week's Dealer Tour. Nick and Gibby Pride came along with their parents Alison and Philip Pride of BBC TV Newcastle.

CONTRARY TO what you may have read elsewhere, Stevie Wonder's Secret Life Of Plants sleeve will not be perfumed on account of the fact that EMI's UK technical manager Bill Soby discovered that the "secret ingredient" perfume contains something that actually attacks and destroys vinyl! Presumably the American albums, which will have perfumed sleeves, will self-destruct after a period of time so the public have then to buy another copy — sounds a novel way of boosting sales.

The Stevie sleeve will, however, contain an embossed message in braille on the front cover, and credits inside include thanks to the air traffic controllers at Dallas Fort Worth, Texas, airport for help in coordinating sound effects, and to Michael (Roshkind), Motown's chief operating officer, "for being a positive pain."

INVITING MERSEYSIDE dealers to visit the Polygram distribution depot last week, Polydor deputy managing director Tom Parkinson added that there would be "drinks on the coach", to which a voice quipped: "But the whisky will only be 30 per cent proof!" The pressing/distribution deal between Pye and Rialto Records was signed last Friday at 12 noon and the Pye sales force was selling the new Korgas single into the shops by 4 p.m. that afternoon. It seems some people think Roger Whittaker is no longer signed to EMI and EMI would like it to be known that he most certainly is.

Britain's youngest pop tycoons Robin Eggar and Buzz Carter have signed latest discovery Jane Kennaway to Dinsong Publishing and now checking out recording prospects; meanwhile their Members are touring USA and Australia.

THEME FROM Tinker, Tailor, Soldier, Spy TV series, sung by Paul Phoenix, 12 year old treble soloist of the Boys Of St Pauls Cathedral Choir, being released on Different Records single

SONET got in first using the Russian dolls used in the titles as promotion gimmicks for its single Oh Susie by Secret Service

Liberity/UA marketing manager Howard Berman married fiancée Denise in Hollywood home of former UA man Alan Warner. After many years as a music journalist, A&R man and consultant, Andrew Bailey now has his own work on record — his adaptation of Aesop's Fables, narrated by Arthur Lowe with music performed by the LSO, conducted by Ed Welch, released on Arista.

Rod McKuen denies story that he is selling his Stanyan catalogue and says he is in fact resuscitating it to concentrate on his own writing output.

TRYING TO beat TV blackout, a Cornish retailer is advertising the Manfred Mann Semi-Detached Suburban album as "the one you haven't seen on TV".

Delegation

THEIR SMASH NEW SINGLE

Put A Little Love On Me

WRITTEN BY KEN GOLD & MICKY DENNE
PRODUCED BY KEN GOLD

RELEASED OCTOBER 12TH ON ARISTA ARO 189 (7"
ARO 189 (12"

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APL 5020

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7" FULL COLOUR BAG
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