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MUSIC WEEK

21ST
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What, another album?

By RODNEY BURBECK

LET ME make it clear from the start that I have *not* been on the poten before writing this story. But did you hear the one about the Irish singer, the Italian producer, the American major and the English record company?

Listen while I tell you.

Johnny Logan won the Eurovision Song Contest for Ireland with *What's Another Year*, right? His Irish record company, Spider, leased the song through Release in the Republic of Ireland and signed Logan to CBS/Epic for the rest of the world.

Are you with me so far?

Enter the album. Last week Pye Records rush-released an album, Johnny Logan (N129). But wait, a full page ad in last week's *MW* announced another Johnny Logan album — exactly the same as Pye's except this one contains the hit single — "available now only from Spartan".

Consternation at Pye and a certain amount of cigar-chewing over at CBS where plans for a follow-up single and a newly recorded Johnny Logan album (yes, another) were being laid.

So will the real Johnny Logan album stand up please?

Sorry, dealers, but they are *all* legitimate. Although there is some chuntering at Pye about seeking legal advice on their position.

I'll try and explain the next bit as concisely as possible. Italian producer and songwriter Roberto Danova recorded 11 tracks with Logan before the contest for his own label Ritz and Release in Ireland. After the contest, Logan's new label, Spider, turned down the old tracks, as did CBS, preferring to go with new material.

So Release added the hit single — for which they have the rights in Eire, remember — and the resulting album was picked up by export company Derby Records who promptly did a deal with Spartan for this country.

Nothing wrong with that under EEC regulations. Meanwhile, Pye heard there were some Johnny Logan tracks up for grabs, leased them for the UK and rushed out an album. They knew CBS didn't want them, but they weren't aware that the Irish album was on its way across the Irish sea.

So, dear dealer, if you are faced with a confused customer wondering which Johnny Logan album to buy — just tell him the one about the Irish singer, the Italian producer...

● The dispute over who should manage Logan was settled out of court in Dublin last week.

EMI replacing RRP with 'list price' plan

EMI RECORDS has taken a positive step along the road towards abolishing recommended retail prices with a new pricing structure which replaces RRP with a "list price".

At the same time it has held dealer prices of pop albums — although with its last price rise nearly a year ago it would have been justified in raising them at this time. It is also reducing tape prices by up to 15p, but singles rise to 70p — coming into line with most other companies — and classical albums rise to £3.29.

In a letter to dealers this week, managing director John Bush claims: "The overall effect of these measures should be very limited indeed as regards your total costs."

But some dealers may regard the new list prices, some of which are substantially lower than the previous RRP, as being tantamount to a reduction in margin. The new album list prices (with former RRP in brackets) are: mid price £3.30 (£3.45), standard pop £5 (£5.29).

Justifying the move away from RRP, Bush writes: "The current extent of discounting against recommended

retail prices clearly indicates that these are not being reflected in prices charged to the consumer and their usefulness has inevitably come into question."

EMI is telling the dealer to fix his own prices at a level he can live with and by not publishing a RRP it is hoping to discourage "money off" offers.

The company has been able to contain most dealer prices as a result of its cost-cutting efforts of the past year — including swingeing redundancies.

One aspect of EMI's prices package — bringing tape prices into line with albums — will be welcomed by dealers and consumers. And the second part of the package — a re-launch of the "Poundsmashers" discount scheme due to be announced next week — is also expected to please dealers.

Instant dealer reaction this week came from Martin Anscombe, of The Pop Inn, Thetford, Norfolk: "So what? I see no difference between RRP and list price. I'm sure some shops will just change the wording of their offers to 'so much off EMI's list price'. And some of the new list prices definitely represent a cut in margins. But we must thank EMI for holding most of the dealer prices down."



SHAKING HANDS above their respective national flags, Larry Page (left) and Takayasu Yoshioka.

Larry Page's joint venture in Japan

TOKYO: A new Anglo-Japanese recording venture has been forged here between Britain's Larry Page and Takayasu Yoshioka, president of Discmate Records, a subsidiary of the Tokyo Broadcasting System and JVC.

They have formed an operation called Union Sun Alliance which is viewed by Yoshioka as "the start of an enterprise of international significance to the record industry".

Artists on USA will be produced or acquired by Larry Page for USA and distributed in Japan exclusively by Discmate and in the UK by his own Rampage Records. Placement in the rest of the world will be at Page's discretion.

Discmate was set up in 1976 and that year had a three-million seller with the Page-produced Beautiful Sunday by Daniel Boone. The company now distributes Abba in Japan as well as many other best-selling Japanese and international artists.

Boots moving into video—at low prices

By SIMON HILLS

BOOTS HAS committed itself to selling pre-recorded video music software and is planning a special launch of four music video cassettes retailing at £19.95 instead of recommended prices of between £20 and £30.

The sales push has been organised by the company's equipment buyer, Walter Mirauer, and will feature Blondie's *Eat To The Beat*, Black Sabbath, the Average White Band and the Boomtown Rats. Mirauer emphasised that they will also tie in with album sales.

"Because both Blondie and the Average White Band connect with a record so it is very attractive to us," he said. "We see the combination of audio and video as highly desirable."

"We have a view about the pricing of pre-recorded video material generally and, as with records, there

are all sorts of crazy price structures.

"We are looking at a price of £19.95 as we think it is right in the same way as albums don't really sell for more than £4.95."

Mirauer also explained he expects the prices of video cassette to come down anyway and that while people have a better video than audio "memory", the music element will help introduce repeatability to the video programme.

He went on to say, that video cassette sales will help prepare the company for the advent of the video disc where it sees a mass market.

Plans are also being made to use the Videad in-store video promotion service, to promote the video cassettes along with audio albums. It is due to begin in mid-June when all the product is on the market.

● See Video Special, pages 16, 17 and 20.

SOME LABELS may be feeling the draught, but there is plenty of good cheer at Capitol Records — as you can read in the label's special 12 page supplement inside this week's Music Week. General manager Martin Cox talks about his year at the helm, and there are details of all the bands like Dr Hook, Bob Seger and Sammy Hagar who have given them week after week of chart success.

Floyd win the Silver Clef

PINK FLOYD have won the 1980 Music Therapy Silver Clef award for services to British music. Floyd's Roger Waters will receive the award from the Duchess of Gloucester at the Music Therapy annual lunch at the Intercontinental Hotel on June 27.

The charity, which aids severely handicapped children through music, celebrates its fifth anniversary this year.

News of the establishment of a new permanent centre, augmenting the work carried out at the Goldie Leigh Hospital in Plumstead, will be announced at the lunch.

Tickets for the lunch can be obtained from Anthea Norman-Taylor, at E.G. Management, 63a Kings Road, London SW3. Tel: 730 2162.

ROXY MUSIC FLESH + BLOOD

NEW ALBUM · AVAILABLE NOW
ALBUM POLH 002 · CASSETTE POLHC 002



INSIDE

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NEWS

Virgin offers low price on three LPs

LIMITED EDITION special prices are being offered by Virgin Records for several current releases.

The first 10,000 of Devo's new album, *Freedom Of Choice*, includes a free colour poster and the first 2,000 cassettes will retail at £3.99.

The first 10,000 copies of Human League's second album *Travelogue*, released last week, also The Records' second LP, *Crashes*, released next week, and *The Immediate Story* compilation, due June 13, are all offered at £3.99 RRP.

The first 5,000 cassettes of *The Immediate Story* will also retail at £3.99.

President launches new jazz label & country music series

A NEW mid-price label aimed mainly at jazz fans, and a new mid-price series for country music — both retailing at a recommended £3.50 — are being launched by President Records.

The label, Rhapsody, with prefix RHAP, debuts with selected recordings leased from the renowned

Gryphon Records, of New York, and includes albums by Lena Horne, Gabrr Szabo, Mel Torme, Ruth Brown, plus a live album, *Montreux '79*.

Future product will include material from producer Aubrey Mayhew and includes the rights to an estimated 200 never-before released master tapes of the late Charlie Parker. Also on Rhapsody will be singer Shusha with her new

album, *Here I Love You*, produced by French record company, Garance.

The country series from President will carry the prefix PRC 100 and first releases include albums by Johnny Paycheck, Stonewall Jackson, Bobby Helms, Lloyd Green and Charlie Louvin, licensed through Little Darlin' Records of Nashville.

All product on this series — much of it not previously available in the UK — will carry a "Country Music On President" emblem.

Mediaeval sound re-issued

LUGTONS REPORTS that an unusual but steady seller of a few years ago — David Munrow's *The Mediaeval Sound*, in the Oryx Exploring The World Of Music series on Peerless Records — is back in stock.

"This has not been available for two years and as there was great interest in this record when it was available we expect a resurgence of demand," says Lugtons. The album, No. EXP 46, has an RRP of £2.49.



POLYDOR RUSH-release a new Isaac Hayes single, *I Ain't Never/Love Has Been Good For Us*, this Friday — both tracks are taken from his new LP, *And Once Again*. A limited-edition 12-inch version of the single, in addition to carrying the B-side, will also feature the full ten minute version of Hayes' remake of Shaft, called *Shaft II*. The single (2141 262), will feature more than 24 minutes of music.

THE FIRST 5,000 copies of the new Saga album *Images At Twilight*, released by Polydor, will be available at the special price of £3.50. The band will be supporting Styx on their forthcoming UK dates.

ROXY MUSIC'S new album, *Flesh And Blood* (POLH 002), released this month, will be supported by a large press and promotion campaign including Capital Radio advertising and British Rail poster advertising. In addition there will be 700 nationwide window displays and special video films shown in main Woolworth outlets.

FRANKIE MILLER'S latest single, *So Young So Young* (Chrysalis CHS 2436) will be available in a special picture bag, as will *The Fabulous Thunderbirds' Sugar-Coated Love* (CHS 2440). Chrysalis is also issuing a limited-edition double single by Ian Hunter, with a playing time of more than 18 minutes, retailing at £1.15. Tracks include a live medley and the two records will be packaged in a special gatefold sleeve. Catalogue number: CHS 2434.

PHONOGRAM HAS pulled a second single from the recent 10cc album, *Look Hear* — the first 20,000 copies of *It Doesn't Matter At All/From Rochdale To Ocho Rios* (Mercury LOOK 2) will be issued in full-colour picture bags.

THE NEW Con Funk Shun single, *Got To Be Enough* (Think About It — *Don't You Doubt It*), will be released in a limited-edition pressing of 5,000 12-inch singles. The song

has already been a US hit and is in the UK disco chart. Catalogue numbers: MER 14 for the ordinary seven-inch version, and MERX 14 for the 12-inch.

CO-INCIDING WITH the company's 20th anniversary, Motown releases a double-album on June 6 featuring 40 of the label's 248 UK chart entries. Both album and cassette called *The Twentieth Anniversary Album* retail at £6.50 (TMSP 6010 and TC/TMSP 6010). Promotion will include trade and music press advertising and album sleeves will be supplied to all dealers for racking purposes. In addition there will be anniversary T-shirts available.

TOM PETTY'S new single, *Don't Do Me Like That* (MCA) will be released on June 6 in a limited edition of 7,500 copies with a live single recorded at Hammersmith Odeon earlier this year. The "bonus" live tracks are *Something Else* and *Stories We Could Tell*, featuring Fabulous Poodles violinist Bobby Valentino.

ROXY MUSIC'S latest album, *Flesh And Blood*, contains the band's new single *Over You*, and its release coincides with a world tour. Meanwhile, Paul Carrack, who is featured on the album, releases his own single, *Beauty's Only Skin Deep*, and album, *Night Bird*, on Vertigo.

DARTS RELEASE their first single this year with a version of the Four Seasons' *Let's Hang On* (Magnet), produced by Tommy Boyce and Richard Hartley. It features two new members — Rob Davis from Mud and drummer Keith Gotheridge. A new LP is due in August.

THE FRESHIES' single, *Yellow Spot*, on Razz Records (RAZZ 6), is now exclusively distributed by Rough Trade.

THE NEW Johnny Guitar Watson album (DJM) is backed by rock press advertising plus posters, badges, T shirts and instore displays around the London area.

THE FIRST 10,000 copies of Swiss heavy metal band Krokus' new single *Heatstrokes* (Ariola) will contain a free sew-on patch of the Krokus logo, shrink-wrapped with the record.

THE SEX Pistols' film, *The Great Rock 'n' Roll Swindle*, which opened simultaneously in three West End cinemas last week, has spawned another record — a single, *Stepping Stone*, taken from the soundtrack double album, coupled with *Pistols Propaganda*, released by Virgin next week in a picture bag.

FIRST SINGLE by Spencers Alternative on Bronze, *Mumbo Jumbo*, will include a free limited edition bonus single. The double record pack produced by Eugene Moule, will retail at £1.15 (BRO 94), is released this week.

The summer's here and the time is right for

The Beach Boys

NEW SINGLE

'Keepin' The Summer Alive'

Beach Boys Live
Wembley Arena June 6-7th
Knebworth June 21st



Columbia Records
CRB 8663

Order from CBS Order Desk. Tel: 01-260 2155. CBS Distribution Centre, Barlby Road, London W10

RSO's double Empire LP

RSO RECORDS is making available two soundtrack album versions of the new Star Wars follow-up film, *The Empire Strikes Back*. The US 2LP soundtrack set, retailing at £8.75 and including a full-colour 12-page booklet, will be imported in a limited quantity. The UK single LP soundtrack album will contain selected tracks from the film and retail at £4.95. A radio campaign, London Underground advertising and in-store videos, will form part of the RSO promotion campaign. During July the company will be doing a joint promotion campaign with a dairy company reaching 1.2 million homes.

Celebrity — a new label for the mid-price MOR market

A NEW label aimed at tapping the vast middle of the road market with newly recorded material retailing in the mid-price £3.49 category is being launched next month with initial releases by Bert Weedon, Vince Hill and Harry Secombe.

The label, Celebrity Records, will offer dealers a 35 per cent margin and will be pressed and distributed by PRT/Pye. It is an offshoot of Pendulum Music and is headed by Gavin Dare (MD), Mike Ashwell (marketing and sales director), Chris Harding (A&R director), Dave Horniman (A&R) and Jim Beech (chairman and business adviser).

Ashwell commented: "We have decided to start a new MOR label because of the state of the market. We believe the time is right and because MOR music is too expensive at more than £5 a record."

New Labels

First releases are: While The Feeling Is Good by Vince Hill (ACLP 001), Heart Strings by Bert Weedon (002), This One's For You by Harry Secombe (003), plus two singles — Hill's title track (ACS2) and Bert Weedon's Plaisir d'Amour (ACS1).

Celebrity Records can be contacted on 01 359 6067.

Other new labels: CAVALCADE RECORDS, formed by John Fogarty and Ron Liversage of Cavalcade Management, debuts with Satisfy The Citizens, by The Citizens. (138 New Bond Street, London W1. Tel: 493 9681).

RAMPANT RECORDS has been set up to specialise in one-off releases and starts with I'm

Different (Rampant 001) by London new wave band, Embryo. (27 Cranbourne Road, London N10. Tel: 985 0812).

DB RECORDS has been launched by Tim Hollier of Softrock Music and the Songwriters Workshop. First DB release is an album, Ice Cream, Blue Jeans And Diamonds, by Softrock, which includes the group's single, Ciao Bambino. Distribution: Spartan.

THE RISING Star Record Company is launched by songwriter

Peter Davies and debuts with a single, I'm A Computer, by John Lewis, who played synthesiser for Pop Musik, and former Elvis Costello drummer Peter Thomas. Distribution: various, including Stage One, Virgin, Rough Trade. (10 Seymour House, Albion Avenue, London SW8. Tel: 720 6680).

JSO RECORDS has been set up by the Mettle Group of companies and kicks off with two singles — a revival of the Chris Andrews' hit Yesterday Man by Hull band The Odds (EAT 1); and Free To Love-Oid by Jacques Laurent Seris (EAT 2). Both singles are backed by dealer leaflets, in-store displays and press advertising. Distribution: Spartan and one-stops. (62 Berners Street, London W1. Tel: 580 4720).

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Avatar's Plain Jane



AVATAR RECORDS, the new label formed by the Anastasia Group of Companies, has its first product released this week via Pye — French trio Politburo who debut with Radio (AAA 101), and London-based band Plain Jane, with One Look (AAA 102).

Politburo consists of Charles Callet, who studied at the Conservatoire Classique de Paris as a singer and pianist and went on to form the group with Bert de Chatenay (lyricist and bassist) and Italian-born Dan Leivitz (guitar vocals).

Plain Jane is a six-piece band fronted by Plain Jane herself and their single is supported with a promotional video. The band is signed to Avatar via Guv'nor Records on a worldwide deal excluding South Africa, German-speaking territories, Scandinavia and Benelux.

Avatar chairman, Jon Brewer, is currently negotiating with a major company for a European deal for the label and more signings to the label are expected to be announced over the next few weeks.

● PLAIN JANE (seated, centre) pictured with her band celebrating signing to the Avatar label. L to r: Mark (Plain Jane), Annette and David Myers (Guv'nor Records), Geoff (PJ), Jon Brewer, Peter Chalcraft (Avatar), Maxine George (Avatar), Mike Everett (Avatar). Seated: Wayne (PJ), PJ herself, Anton (PJ) and Steve (PJ).

EMI revives HMV logo for 'golden greats'

EMI IS re-launching its HMV logo as a singles label during June with the release of ten 'golden greats' singles.

The label was the company's first pop outlet, but was phased out during the late Sixties has a pop record label and in recent years has been mainly used for classical product.

The re-vamped HMV singles label will not feature new product, however, but will concentrate on re-

issues. Called HMV Golden Greats, and presented in a gold bag with the famous Nipper trademark, the first batch of releases features such names as Norman Wisdom, Gracie Fields, Johnny Kidd And The Pirates, Laurie London and Shirley Bassey. Both sides of each single will feature the artist's biggest hits.

Dealers ordering a complete set will be offered a ten percent discount, two sets 15 percent discount, and three sets, 20 percent.

Judas Priest

NEW SINGLE
'BREAKING THE LAW'

Limited edition full colour double picture sleeve

+ free satin patch

JUDAS PRIEST
8644 Breaking The Law Produced by Tom Allom and Judas Priest from the album/cassette 'British Steel'

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

Grundig sponsors EMI to the tune of £5,000

By NICOLASSOAMES
GRUNDIG INTERNATIONAL has signed a sponsorship agreement worth £5,000 with EMI Records UK to support an important new recording of Mahler's Symphony No 10 played by the Bournemouth Symphony Orchestra conducted by Simon Rattle.

The work, in the completed version by Deryck Cooke, has been conducted with great critical success by Rattle in England and on the Continent, and will be recorded digitally.

The agreement was signed by John Bush, managing director of EMI Records, and Andrew Baumes, managing director, Grundig International. It follows a number of similar undertakings which EMI has made.

Harlequin shops deal this week

CONTRACTS ARE expected to be signed this week in the takeover of Laurie Krieger's 41 Harlequin record shops by the Our Price Records company. As a result of the deal — worth £1.1 million to Krieger — the new Our Price chain will total 57 shops with a £10 million turnover and will be the UK's largest independent record retail operation.

The Harlequin business was started 19 years ago by Krieger and grew from one shop to a 65 outlet chain at one time. Our Price was formed in 1976 and has grown from six shops to 17 and a turnover of £4 million last year. Its success has been based on an adventurous price-cutting policy.

All existing Harlequin staff are to be offered jobs within Our Price, although a couple of the Harlequin shops may not be retained. The acquisition was made possible with the support of an equity investment by the Midland Bank.

Our Price is headed by director Gary Nesbitt and Michael Isaacs, and Isaacs estimated that it will take about a year to fully integrate the two businesses, and he is optimistic about the future of record retailing despite the industry's problems.

"High demand does exist for those with an efficient approach to stocking, marketing and service," he said. "However, while some areas of the music industry have failed to respond to changing market trends, we have always recognised that its very character is one of perpetual motion."

"Businesses not sufficiently geared to reflect these changes in the market, almost before they occur, have little chance of survival."

• Laurie Krieger is expected to retire after the takeover and will also relinquish his position as chairman of the GRRC. (See Dooley, page 35).

PRT/Pye reduces margins

PRT/PYE Records becomes the latest major record company to reduce its dealer margin, blaming the "ever-worsening recession" within the record industry for the move. From Monday (June 2) all the company's product will have a basic dealer mark-up of 30 per cent.

The reduction will also affect all the company's licensed and distributed labels, including BBC Records, Buddha, Casablanca, Magnet and Rialto, with the exception of Ariola, Ariola/Hansa and Celebrity Records whose product will continue to be available to dealers at the present margin.

PRT/Pye managing director, Derek Honey commented: "We have every sympathy with the dealers' plight and the effect that the current recession is having on the retail trade as a whole, but in view of current trading conditions we have no alternative but to take the action that we have. When the industry returns to the path of profitability, I hope we will be able to be the first to review the situation again."

More Cut opens London studio

A NEW London recording studio opens during June, as a joint venture between producer Dennis Bovell, Bill Farley and Brian Hutch, who are all directors of More Cut Records, started this year.

Stiff's chrome tape first

STIFF RECORDS is claiming to be the first UK record company to release a pre-recorded tape utilising chrome (CRO2) tape which gives an improved playback quality compared to the more commonly used ferrous tape.

Benefiting from the chrome treatment will be Graham Parker's new album, *The Up Escalator*, released this week in a special shrink-wrapped outer sleeve and retailing at Stiff's normal tape price of £4.99. The LP will sell at £3.99 for the first 15,000 copies, then £4.99.

The new enterprise, Studio 80, is based at 6/8 Emerson Street, SE1 (928-9858) and has 16 and 24-track facilities, as well as being the headquarters of More Cut Records, Hutch's A&R Productions and Matumbi Limited.

More Cut is owned by Bovell and is licensed through EMI. Releases so far include a single by Dandy Livingstone and Bovell's own album, *I Wah Dub*.

A&R Productions and Matumbi are also licensed through EMI. Hutch said: "The studio is being built around the producers who work within the companies. However it will be open to outsiders as well."

Virgin signs heavy metal band

VIRGIN RECORDS has signed its first heavy metal band with Gillan, headed by the ex-Deep Purple singer Ian Gillan. The deal is long term and worldwide.

Profile Productions

TONY SQUIRE and Simon Davies, most recently responsible for setting up the A&R department for EMI's Cobra label, have formed Profile Productions and are currently seeking acts for recording and development. Profile has the use of 24-track recording facilities and offices at 86 York Street, W.1. (01-402 2237).

The first release on June 6 is a single, *Sleeping On The Job*, which will contain a free sew-on patch with the first 20,000 copies. It is written by Gillan and band member Colin Towns. An album, *Glory Road*, is planned for simultaneous release in England and America in August.

Warman joins Deckstar

DECKSTAR HAS signed London-based singer Johnny Warman to a long-term management contract and will be recording him with producer Vic Coppersmith-Heaven who has worked with The Jam and The Vapors. Warman joins The Members, Jane Kennaway and producer Steve Lillywhite on Deckstar's management roster.

Downtown Records

DOWNTOWN RECORDS Ltd, the South East Essex record shops chain wishes to make it clear they are in no way connected with Downtown of Oxford Street, mentioned in the "BPI Round-up" story (MW May 17) in connection with counterfeit tapes.

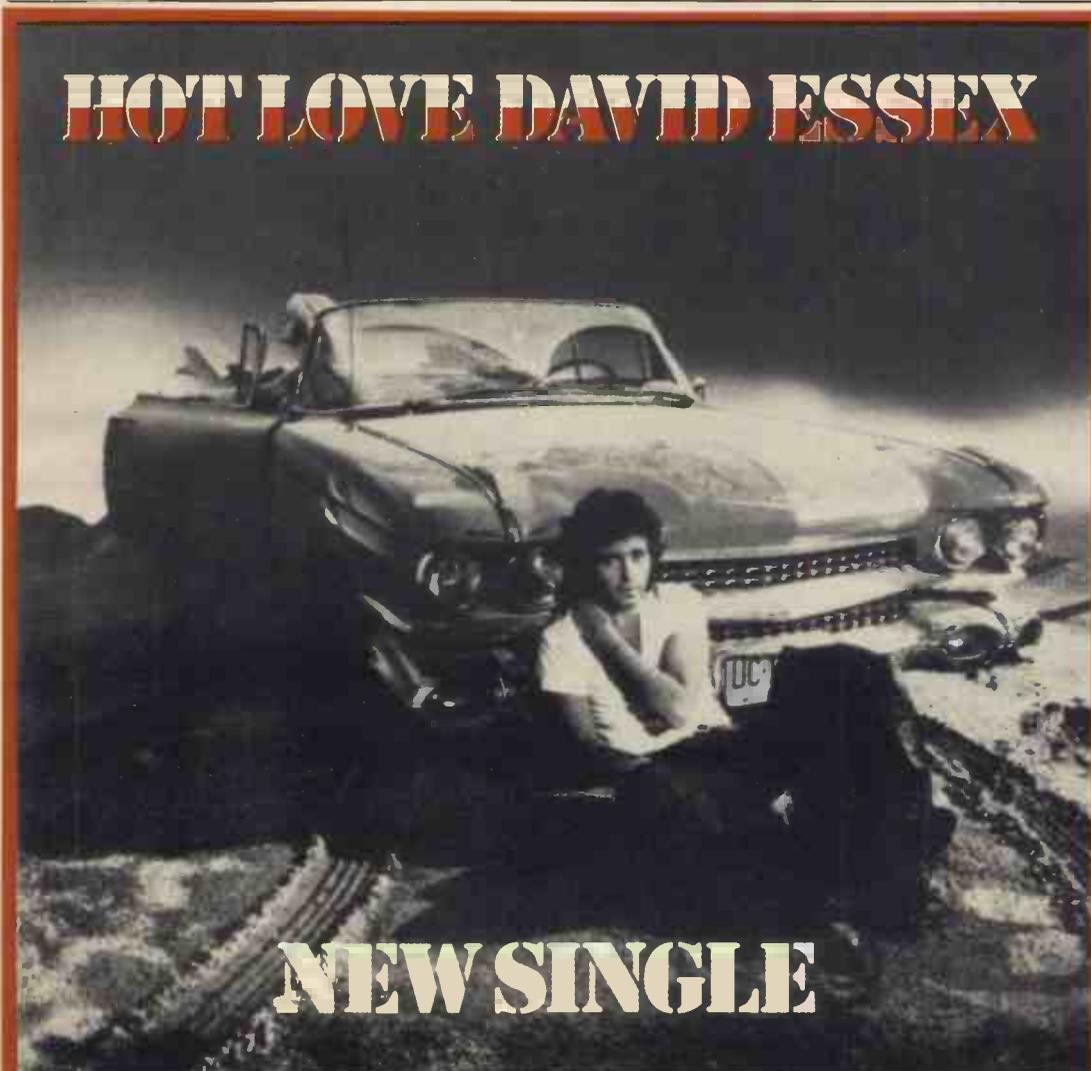
Howes to RCA director

JOHN HOWES, currently RCA Records' manager of commercial marketing, has been promoted to divisional director of marketing, with effect from this week.

Paul Northcott to promotion manager for the Rocket Record Company; formerly with Rocket Publishing he will now be working closely with the Phonogram promotions team and with independent promotion man Alan James on all Rocket's current and forthcoming product Formerly in charge of Radio Two promotion at Decca, Andre Leon has joined the Carlin Music Corporation as head of promotion Record Merchandisers has appointed Geoff Thompson as field sales manager. He will report directly to commercial director David



Hammond and will be responsible for the company's 27 salesmen, and expanding team of local merchandisers and six area managers. Thompson is currently field sales co-ordinator with the company Nancy Phillips has joined Cracks 90, the management company which represents The Undertones and Tenpole Tudor, from promotions and international co-ordinator with Warner Brothers Music.



HOT LOVE DAVID ESSEX

NEW SINGLE

David Essex's Massive UK Tour

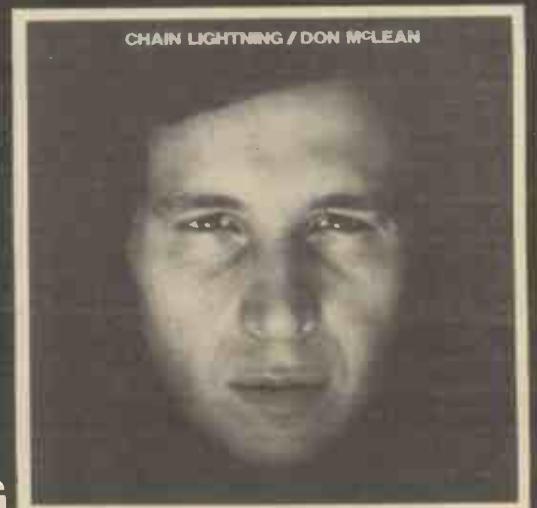
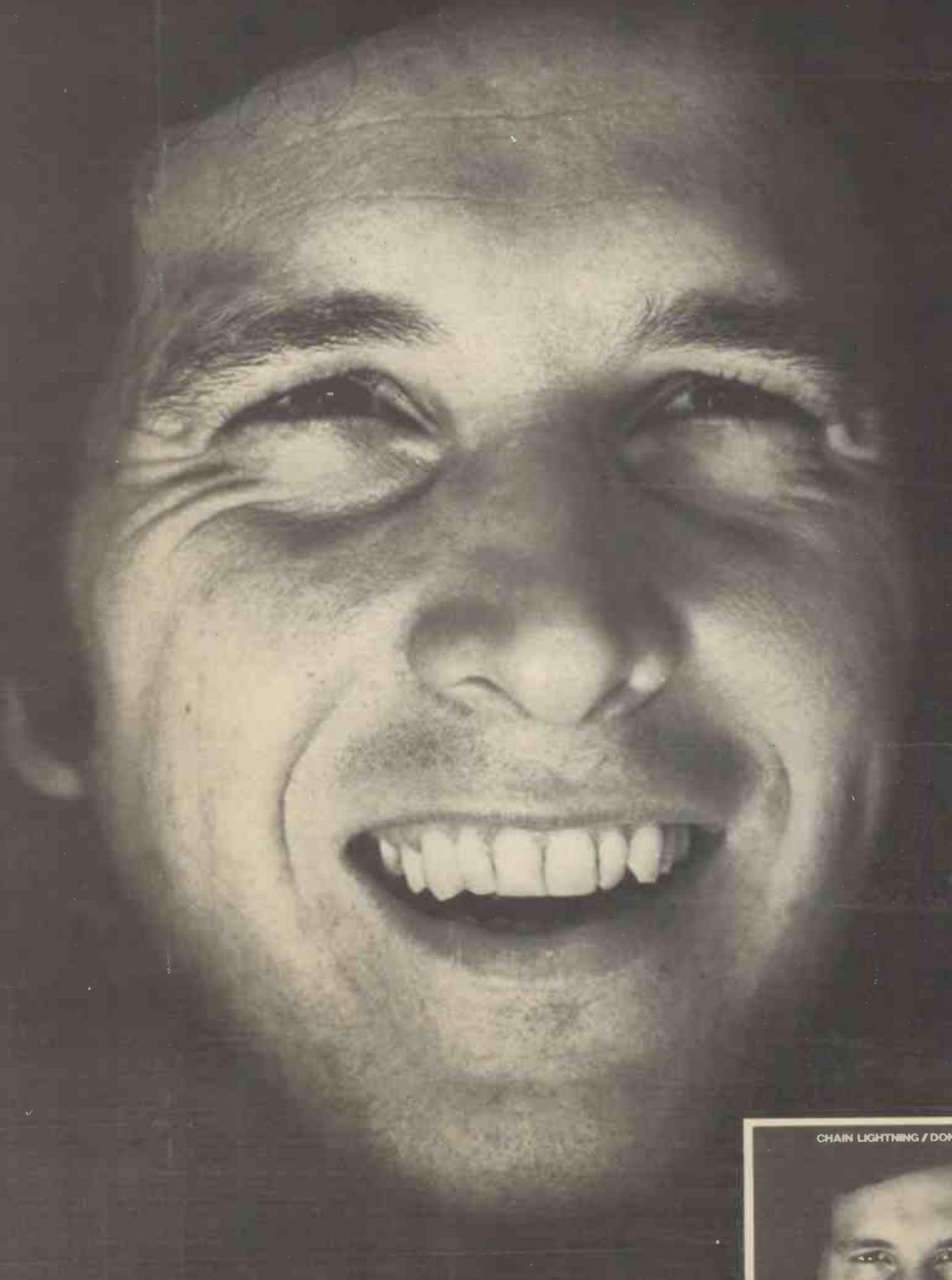
MAY	26th	GLASGOW	16th	CROYDON	
	27th	EDINBURGH	17th	SOUTHEND	
	28th	NEWCASTLE	18th	IPSWICH	
	29th	MIDDLESBROUGH	19th	READING	
	30th	SCARBOROUGH	20th	GLOUCESTER	
JUNE	1st	SHEFFIELD	21st	BRISTOL	
	2nd	DERBY	22nd	PLYMOUTH	
	3rd	LEICESTER	23rd	ST. AUSTELL	
	4th	BRADFORD	24th	SOUTHAMPTON	
	5th	MANCHESTER	25th	PORTSMOUTH	
	7th	BLACKPOOL	26th	POOLE	
	8th	LIVERPOOL	28th	BRIGHTON	
	9th	BIRMINGHAM	30th	LONDON DOMINION	
	10th	COVENTRY	JULY	1st	LONDON DOMINION
	11th	OXFORD		2nd	LONDON DOMINION
	12th	CLACTON		3rd	LONDON DOMINION
	13th	MARGATE		4th	LONDON DOMINION
	14th	STOKE		5th	LONDON DOMINION



Single-Hot 11



NEW ALBUM / CHAIN LIGHTNING / DON McLEAN



FEATURES THE BEAUTIFUL HIT SINGLE CRYING

INS 3025

available on cassette



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TOL — catering for the specialists

ANYONE WHOSE ambition is to work a seven-day week while carefully avoiding making much money out of it, could try running a specialist record label and import/distribution company — with the board of directors and the staff making a grand total of two people.

Ron Barron and Paul Acott-Stephens have been doing that for a year and seem to have retained their sanity, optimism and good humour so far.

The Other Labels distribution company sold its first record on March 31, 1979. The business was "a dining table operation" in Barron's flat. It was from there that TOL sent out its steadily increasing list of titles to an increasing number of retailers. But the partners promised themselves that they would move to proper premises in a year and they made their move to 63 Salisbury Road, Kilburn, in North West London, twelve months later to the day.

The modestly-sized warehouse carries a stock of about 35,000 albums (which TOL expects to double over the next few years) and currently serves about 200 shops. Titles are all within the definition of specialist product — ethnic and folk music, mainstream and modern jazz, classical and some choice rock from new independent labels ("but not new wave, and no pop").

TOL's customers are, predictably,

mostly independent dealers, but some chains order regularly from them — mainly Virgin and HMV.

Barron and Acott-Stephens met because the former started his own specialist jazz label, Ogun, and the latter worked as stock controller for the late CRD, which distributed Ogun.

"When it was becoming obvious, towards the end at CRD, that it was not fulfilling what we both hoped it could have done and should have done, to service labels away from the pop scene, we became steadily more frustrated — and TOL emerged as something we felt we had to do".

In their field of interest, both are convinced (as are many whose area is pop music) that the best music comes out of the indie labels.

"We both had contacts with other labels. We drew up a list of labels we felt were important and needed servicing and set up distribution for them.

"One of the most important aspects of TOL is that it's not a West End distribution set up. The main thing we are trying to do is set up nationwide distribution for these labels. We are not in competition with companies like Spartan.

"We obviously have to make money to be able to carry on doing our kind of distribution, but we will take on labels with low profit potential, because our aim is a service to dealers."

TOL gives a full 33½ per cent dealer margin and has no minimum order level — something they are rightly convinced is necessary to serve small specialist dealers (or small dealers of any persuasion)



SORTING OUT an order at The Other Labels' new distribution HQ are the two directors — and sole members of staff — (left to right) Paul Acott-Stephens and Ron Barron.

properly.

"They can come to us for their customers' special requests and we supply these records. Our policy does work, because they come back to us with repeat orders. Selling one record does not make us any money, but we will do it when necessary, because it is part of the service."

Barron and Acott-Stephens are obviously enthusiasts who also know what they are doing, hence the fact that they are still in business. What is more, that business is expanding. They know what to expect from the product they stock, but are happy to report that there are occasional nice

surprises. An album by John Playford on Chant du Monde has sold about three times the expected

figure, because it has appealed to both folk and classical specialist shops: a Panama Francis LP on the French Black and Blue label and Free Bird's recording of harmonica player Sugar Blue have also done exceptionally well.

Other labels which TOL distributes, a number of them exclusively, include Cezame, Moers Music, Cantate, Musicaphon, Plant Life, Atmosphere, Incus, Owl, Vinyl, Bead and, of course, Ogun. The intention is to take on more labels from abroad.

"The list of labels we'd like to do is practically endless," they say.

Pricing of the imports is done on agreement with the labels, and the main price code at TOL is £4.85 — which accounts for about 60 per cent of the albums handled — and there is a higher level of £5.15 and a lower one of £4.35. For dealers in the London area TOL offers a 24-hour turn round on orders; elsewhere things become less certain because orders are posted and so are at the mercy of the GPO.

TOL can be reached at 01-624 1843.

Microcomputers — the latest aid for dealers

A MICROCOMPUTER in every sizeable record shop, with programmes designed for record retailers by a record retailer, could be a picture of the future. Such a system is now being launched.

Several dealer chains already use computers for central buying, stock control and ordering and at least one big chain abandoned using one after deciding it was too expensive to run, but Stuart Wilkinson of Citicenta Records and Citicenta Computer Service, believes that his system will increase turnover and profit in individual shops.

The system is called Music Manager (Musicman for short) and has been developed in collaboration with the System Simulation Ltd computer consultancy.

Musicman uses floppydisc storage and is built into an advanced microcomputer system called Proteus. Wilkinson stresses that the software has been specially designed for the record business to give the retailer a fast and reliable method of keeping accurate, day-to-day records of stock levels, sales histories, order positions and summaries of that information, for up to 13,000 titles.

Musicman anticipates the end of RRP by allowing the shop to put into the system its own price code. Knowing the profit level wanted on a title (eg: low profit, full profit, etc), the dealer price and any extra discount which may apply, the computer automatically prints out a correct price ticket for every record being put into stock at any given time.

At a time which is still regularly seeing record dealers go under because they have been unable to keep track of gross profit margins, Wilkinson feels that Musicman's ability to work this out at whatever interval is required, could save some businesses from trouble.

The microcomputers and the software, plus running and maintenance, would cost about £10,500. Purchase or hire cost of hardware (one is needed in each stage of a chain), would lessen with additional units taken.

The unit has the latest kind of plasma screen, which was developed to be more easily readable from different angles and to be less tiring to the eyes of an operator.

Wilkinson, who can be contacted at 01-228 2275, believes that Musicman can earn its keep and make a profit for any dealer whose turnover is about £150,000 per year or more.



MUSICMAN will be demonstrated at the MTA AGM at the Cafe Royal on the 4th June.

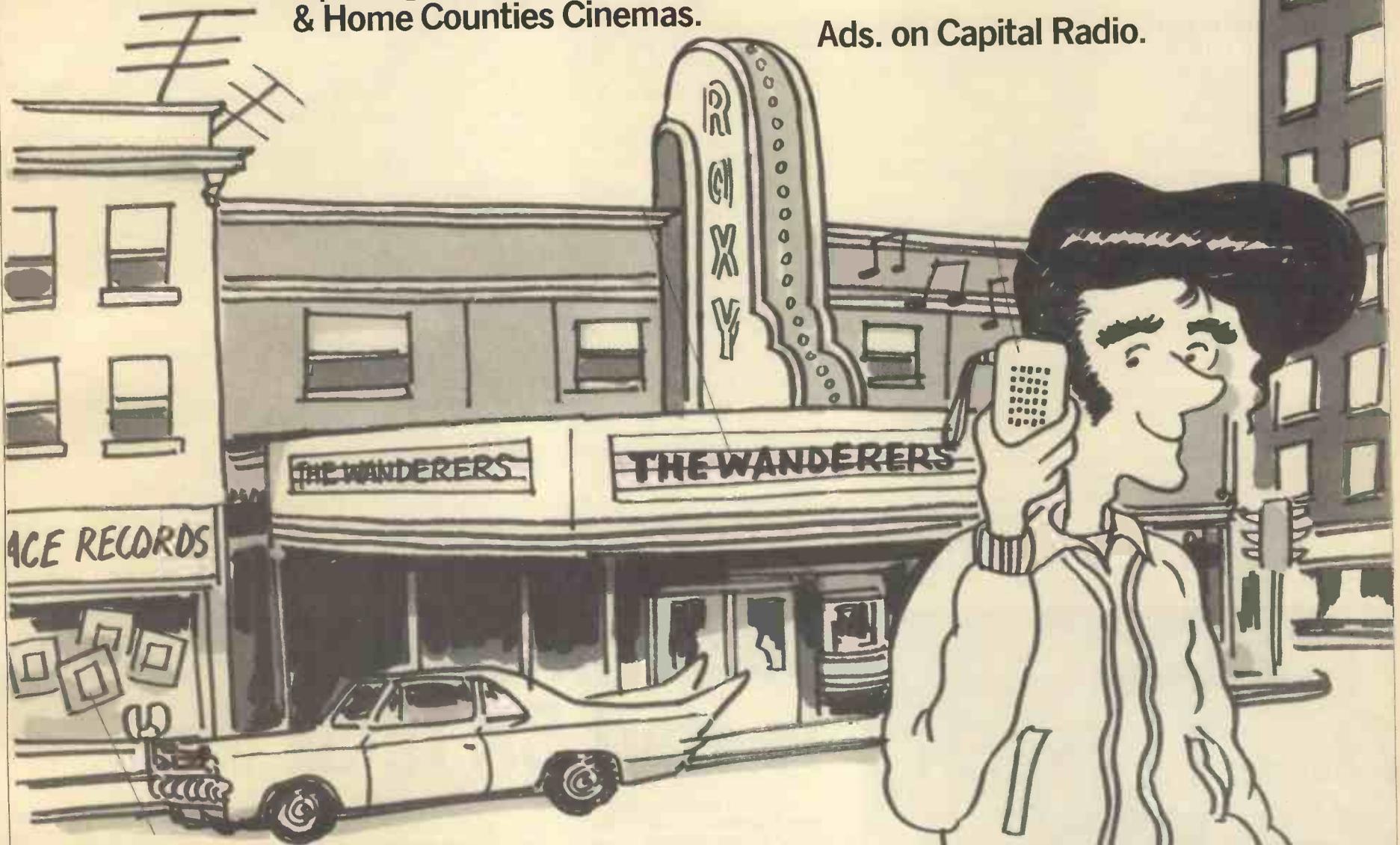
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Loose shrink wrapping cuts returns

From **RICHARD FLOHIL**
TORONTO: Canadian record companies have taken a firm lead over their American counterparts in a North American packaging innovation — loose shrink wrap — and returns as a result of warpage have been dramatically cut.

The experiment began last summer when Capitol released the Alan Parsons' Project Pyramid album in the loose wrap after hundreds of returns from stores. The standard tight shrink wrap, in this instance, had been too tight, and a large proportion of the records released were badly warped.

Encountering relatively little resistance from customers ("The way was paved by top-of-the-line imports which were often marketed in loose shrink wrap," commented Warner-Elektra-Atlantic executive vice-president Ross Reynolds), almost all the companies in Canada have switched most of their product to loose wrap.

An early problem, however, was that the wrap was too loose, and

companies received a number of returns with torn shrink but no damage to the record itself. CBS, with one of the largest pressing plants in the country, has been experimenting with a slightly tighter wrap made of slightly stronger plastic, and, according to Alex Paterson, Epic/Portrait/CBS associated labels product manager, this has cut returns out almost completely.

Added Paterson: "With warpage, it's traditionally been a half-and-half problem — half the time you can blame the manufacturer and half the time you can blame incorrect handling along the distribution chain. And it is not helped by the extremes of the Canadian climate and the way some retailers pack the records into wire racks."

So far, Paterson pointed out, there has been little interest in loose shrink wrap in the US market, although some American companies are watching the situation in Canada with careful interest.

"Right now," he said, "I think the American companies have got other problems that are worrying them. But I think that the consumer acceptance of loose shrink wrap, as

well as the retail acceptance now the tearing problem has been solved, indicates that we're on to a good thing. And anything that cuts down returns is worth doing from our point of view."

A&M CANADA is meeting considerable success in the marketing of what it calls "affordable superdiscs" and now CBS Canada is moving into the market.

A&M began its Audiophile series in mid-1979, with seven albums from its catalogue, remastered at half speed in Japan, manufactured there and shipped to Canada for packaging.

Using best sellers from its catalogue, with original tapes sent to Japan for the processing, A&M released *Crime Of The Century*, *Breakfast In America* and *Even In The Quietest Moments* from Supertramp, plus a greatest hits package by Cat Stevens, Gino Vannelli's *Brother To Brother*, *Grand Illusion* by Styx and *Feels So Good* by Chuck Mangione.

Retailing at \$16.98 (£6.33), A&M hoped to find a market in specialty hi-fi stores, but encountered less success in that area than it expected

and considerably more favour in full-line record outlets.

Explained an A&M spokesman: "At \$16.98, the profit margin is by no means as high as the 40 or 50 per cent mark-ups hi-fi stores expect on most of the equipment they sell."

Generally, however, sales have ranged from 30,000 (*Crime Of The Century*) to 5,000 for the less popular items.

"We're really happy with that," said A&M vice-president Joe Summers. "After all, these are records that have already done extremely well for us in their normal configuration. We've created a new market."

In celebration, A&M has added five new titles — Supertramp's *Crisis*, *What Crisis*, Herb Alpert's *Rise*, *Spanish Train* by Chris de Burgh, *Cornerstone* by Styx, and *Regatta De Blanc* by the Police.

And now CBS Canada has moved into the field with its new Mastersound label. Again, the lineup includes some best-selling catalogue product, as well as some classical titles, and the retail list price is \$16.98 (£6.33).

The CBS titles, however, are being manufactured (again at half-speed following remastering) at the

company's plant in suburban Toronto. A CBS press release claims a "30 per cent quality differential between the Mastersound series and other products".

Among the line's first batch of records is Billy Joel's *Stranger*, Springsteen's *Born To Run*, the first of two albums from Boston, and the lone Canadian representative, Bruce Cockburn's *Dancing In The Dragon's Jaws*.

CBS CANADA, which at one time was the country's leader in country music and then pulled right out of the field, is getting involved again.

It has announced the signing of Eddie Eastman to a worldwide agreement. Eastman, a native of Newfoundland, has been winning impressive country awards in Canada, but the signing is a major loss for Toronto's Boot Group, which has nurtured the artist through several singles and a best-selling album. Boot also lost classical guitarist Liona Boyd to CBS after a number of strong-selling albums with the Boot label.

Eastman is finishing his first CBS album for June release, and will actively promote it on a long tour of Canada's eastern maritime provinces starting at the end of May.



TEL-AVIV: Supertramp have sold over 50,000 copies of their *Breakfast In America* album in Israel, thereby qualifying for a platinum award. CBS Israel took the opportunity of a visit by some A&M top brass to pass the trophy over. Seen from left are A&M Europe MD Marcus Bicknell, marketing manager Europe Russ Curry, CBS Israel marketing manager Ronnie Braun, CBS Israel international A&R manager David Kriss, A&M senior VP and European talent and A&R director Derek Green, and Chuck Kaye, president of Almo/Irving/Rondor Music, the A&M publishing wings.

Argentine awards

From **JORGE ALBERTI**
BUENOS AIRES: *Prensario*, the Argentinian music industry magazine, presented its 1979 awards at a celebration held recently here at the Bauen Hotel. Winners were the duo Candela (newcomers of the year), Gianfranco Pagliaro (male soloist), Maria Martha Serra Lima (female soloist), Katunga (pop group), Daniel Altamirano (folk music), Manuel Fraga (jazz), La Banda (rock music), and Pedro Favini (composer).

Special awards went to singers Palito Ortega, Alberto Cortez and Susana Rinaldi, folk group Los Chalchaleros, and impresario Sandro for their contribution to the promotion of Argentinian music in other countries.

The awards ceremony was covered by the main TV channels here, and was attended by a large cross-section of music industry personalities.

Swiss mags start label

ZURICH: Juerg Marquard, publisher of *Pop* magazine and the German edition of *Penthouse*, and Elias Froelich, local pop magazine editor, have joined forces to set up a new Swiss label, FM Records, which will be distributed here by Polydor.

Their ARG organization also includes FM Music as its publishing arm. On the magazine publishing side, Marquard and Froelich have been extremely successful, adding German magazines *Rocky* and *Freizeit* to the company, and the new

Pop/Rocky publication will have a fortnightly circulation of around 900,000 copies, putting it near marker leader *Bravo*.

This concentration of press impact gives the local record industry added interest in the future of FM Records. First acts signed are Franco Carloni, a Swiss/Italian singer-songwriter, and Vic Vea, who is both songwriter and guitarist and noted racing car constructor, formerly with top rock band Toad.

Disco dispute with SACEM

PARIS: Despite reports to the contrary, discos in France continue to grow and so too does the long-running dispute with copyright society SACEM over the payment of performing rights.

At the last count, there were some 3,952 discotheques in the country, the vast majority of whom, as the society is keen to point out, are happy. Professional organisations representing around 70 per cent of them have signed agreements with SACEM, and most of the remaining independent discos also have contracts with the copyright body.

Even so, about four in every 100 are currently involved in legal action, including many of the best-known, like the Palace, France's most famous disco. Court decisions are slow in coming, and findings vary, though SACEM says 84 decisions have recognised its rights.

Discount supermarket set to start SA retail war

From **JOE BRONKHORST**
JOHANNESBURG: South Africa's high LP and tape prices are expected to dip soon as a new retail price war looms on the horizon.

Joy Music Market — billed as "the largest discount record supermarket in the southern hemisphere" — is about to make its debut. The store will open in Johannesburg, offering a choice of some 50,000 records and tapes in an area approximately half the size of a football pitch.

Sensing the competition, existing discount stores have started promulgating various special offers, but it is doubtful whether they will be able to match the £1.20 discount that Joy Music Market has promised.

The men behind Joy's sharpening of the discount battle are Ian Tuke

and Dave Hacheul, both of whom have had considerable industry experience, ranging from production to marketing and retailing.

It has always been considered that local prices are proportionately far higher than those in the UK, USA and Europe, and the reason to which this fact has been attributed is the limited size of the South African market.

The hope is that, should the Johannesburg store click as anticipated, Joy will expand into a chain, gaining a considerable slice of South Africa's £25 million annual record market.

An ambitious plan for promotional visits by overseas and local artists, plus video shows and prize giveaways, should help Joy towards moving its target of 25,000 unit sales per month.

THE UK record industry is not the only one experiencing problems at top management level.

Here on the local scene, Tru-Tone Records has raised an obscuring smokescreen as Tim Rooney steps down from the top chair.

Nobody is disclosing anything about what must be a major internal upheaval, but there will not be a great deal of surprise if Tru-Tone's new chief comes from the direction of Holland.

DENNIS LOTIS has returned to his homeland after many years' absence abroad which began with his vocal residency with the Ted Heath Band and then his solo singing career and film work.

Lotis is here for a nine-week tour around the Southern Sun Hotels circuit.



LONDON: Motown International has signed a long-term licensing agreement with RPM Group Records (Pty) of South Africa, covering all Motown catalogue. Seen at the signing are, from left, Motown business affairs manager Patrick Muncaster, Motown International vice-president Peter Prince, and RPM Group chairman and MD Matt Mann.

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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
£ 1	6	4	THEME FROM MASH The Mash (T. Z. Shepherd) Chappell	CBS 8536 (C)
£ 2	2	5	NO DOUBT ABOUT IT Hot Chocolate (M. Most) Stave/Nickelodeon/Intersong/RAK	RAK 310 (E)
3	1	5	WHAT'S ANOTHER YEAR Johnny Logan (B. Whelan) Bocu	Epic EPC 8572 (C)
£ 4	3	5	SHE'S OUT OF MY LIFE Michael Jackson (Quincy Jones) Sunbury	Epic EPC 8384 (C)
▲ 5	10	2	WE ARE GLASS Gary Numan (Gary Numan) Numan	Beggars Banquet BEG 35 (W)
£ 6	7	3	OVER YOU Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor POSP 93 (F)
£ 7	4	5	MIRROR IN THE BATHROOM The Beat (B. Sargeant) Copyright Control	Go Feet FEET 2 (F)
▲ 8	18	2	RAT RACE/RUDE BUOYS OUTA JAIL Specials (D. Jordan) Plangent Visions	2 Tona CHSTT 11 (F)
▲ 9	25	3	FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong	Casablanca CAN 194 (A)
10	5	11	GENO Dexy's Midnight Runners (P. Wingfield) EMI	Parlophone R 6033 (E)
11	8	5	HOLD ON TO MY LOVE Jimmy Ruffin (R. Gibb/B. Weaver) RSO/Chappell	RSO 57 (F)
£ 12	17	6	LET'S GO ROUND AGAIN Average White Band (Average White Band/D. Foster) Average/Island	RCA AWB 1 (R)
▲ 13	28	4	CRYING Don McLean (L. Butler) Acuff Rose	EMI 5051 (E)
▲ 14	13	6	FOOL FOR YOUR LOVING Whitesnake (-) Sea Breeze/Whitesnake/Dump-Eaton	United Artists BP 352 (E)
15	12	8	DON'T MAKE WAVES Nolans (Ben Findon) Blacksheep	Epic EPC 8349 (C)
16	9	6	I SHOULDA LOVEDYA Narada Michael Walden (Narada Michael Walden) Rondor/Warner Brothers	Atlantic K 11413 (W)
£ 17	19	5	YOU GAVE ME LOVE Crown Heights Affair (B. Dacoteaux) Planetary Nom	Mercury MER 9 (E)
18	26	4	MIDNITE DYNAMOS Matchbox (Peter Collins) Magnet	Magnet MAG 169 (A)
£ 19	27	4	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Jona Lewie (B. Andrews) Street	Stiff Buy 73 (E)
▲ 20	48	2	D-A-A-ANCE Lambrettas (Peter Collins) Rocket	Rocket Xpress 33 (F)
▲ 21	23	4	LET'S GET SERIOUS Jamaica Jackson (Stevie Wonder) Jobete/Black Bull	Motown TMG 1183 (E)
▲ 22	34	3	BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway (Flack/Mercury) Famous Chapple	Atlantic K 11481 (W)
£ 23	24	6	JUST CAN'T GIVE YOU UP Mystic Merlin (C. Kipps) DJM	Capitol CL 16133 (E)
24	11	7	COMING UP Paul McCartney (McCartney) McCartney	Parlophone R 6035 (E)
▲ 25	47	2	I'M ALIVE Electric Light Orchestra (J. Lynne) Jet/April	Jet 179 (C)
▲ 26	39	4	MESSAGES Orchestral Manoeuvres In The Dark (M. Howlett) Dinsongs/Virgin	Dindisc DIN 15 (C)
£ 27	35	5	POLICE & THIEVES Junior Murvin (Perry) Blue Mountain	Island WIP 6539 (E)
28	20	5	GOLDEN YEARS (LIVE EP) Motorhead (Motorhead/N. Raymonde) Motor/Jobet	Brönze BRO 92 (E)
▲ 29	49	3	TWILIGHT ZONE/TWILIGHT TONE Manhattan Transfer (J. Grayden) April/Carlin	Atlantic K 11476 (W)
30	16	6	BREATHING Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5058 (E)
£ 31	61	2	EVERYBODY'S GOT TO LEARN SOMETIME Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 115 (A)
32	32	3	TEENAGE U.K. Subs (N. Garratt) Sparta Florida	Gem GEMS 30 (R)
33	41	4	NO SELF CONTROL Peter Gabriel (S. Lillywhite) Clotfene/Mit & Run	Charisma CB 360 (F)
34	15	8	SILVER DREAM MACHINE David Essex (David Essex) April/Imperial Wizard Songs	Mercury BIKE 1 (F)
£ 35	45	3	BUBBLES Cockney Rejects (C. Briggs) B. Feldman	Zonophone Z 4 (E)
£ 36	57	2	NOBODY'S HERO/TIN SOLDIERS Stiff Little Fingers (D. Bennett) Rigid Digits	Chrysalis CHS 2424 (F)
£ 37	63	2	CHINATOWN Thin Lizzy (Thin Lizzy/K. Wolven) Chappell/PUK	Vertigo LIZZY 6 (F)
38	40	5	THIS WORLD OF WATER New Musik (Tony Mansfield) April	GTO GT 268 (C)

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
39	33	14	NE-NE-NA-NA-NU-NU Bad Manners (Roger Lomas) Sunbury	Magnet MAG 164 (A)
40	43	4	BODY LANGUAGE Detroit Spinners (Love/Zager) Carlin	Atlantic K 11392 (W)
41	29	9	MY PERFECT COUSIN Undertones (R. Bechirian) Warner Brothers	Sire SIR 4038 (W)
42	31	7	STARING AT THE RUDE BOYS Ruts (Mick Glossop) Virgin	Virgin VS 327 (C)
43	30	6	THE GREATEST COCKNEY RIP OFF Cockney Rejects (P. Wilson) Signature/FD and Hunter	Zonophone Z 2 (E)
£ 44	62	6	LITTLE JEANNIE Elton John (E. John/C. Franks) Big Pig	Rocket Xpress 32 (F)
45	44	4	PULLING MUSSELS Squeeze (J. Wood/Squeeze) Rondor	A&M AMS 7523 (C)
46	14	7	THE GROOVE Rodney Franklin (Buckmaster/Butler) Maiscaboom	CBS 8529 (C)
47	21	9	TOCCATA Sky (Sky/Clarke/Bendall) Martin-Coulter/Sky Writing/UA	Ariola ARO 300 (A)
48	36	5	THE BUCKET OF WATER SONG The Four Bucketeers (N. Graham) PVA	CBS 8393 (C)
49	46	3	DUCHESS Genesis (D. Hentschel/Genesis) Hit & Run	Charisma CB 363 (F)
£ 50	66	2	DREAMS Grace Slick (R. Frangipanel) Sunbury	RCA PB 9534 (R)
51	NEW		IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart (T. Dowd) Mews	Riva 23 (W)
52	NEW		SUBSTITUTE Liquid Gold (Baker) Cellar/ATV	Polo POLO 4 (C/CR)
53	50	6	PLATINUM BLONDE Prelude (I. Green/D. Winter) George Carr	EMI 5046 (E)
£ 54	68	2	IT'S ALRIGHT Sho Nuff (Sho Nuff/Shamwell/Veal/Calloway) Aviation	Ensign ENY 37 (F)
55	42	8	FOREST The Cure (Robert Smith/Mike Hedges) APB	Fiction FICS 10 (F)
56	22	10	CHECK OUT THE GROOVE Bobby Thurston (-) Peterman/Carlin	Epic EPC 8348 (C)
57	37	8	CALL ME Blondie (G. Moroder) Famous Chappell/EMI	Chrysalis CHS 2414 (F)
58	52	3	THE EYES HAVE IT Karel Falke (W. Brill/R. Langridge) Rondor	Blueprint BLU 2005 (A)
59	NEW		THE SCRATCH Surface Noise (C. Palmer) EMI	WEA K 18291 (W)
60	56	3	IRENE Photos (R. Bechirian) Zomba	Epic EPC 8517 (C)
61	NEW		LET'S HANG ON Darts (Boyce/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (C)
62	NEW		BEHIND THE GROOVE Teena Marie (R. Rudolph) Jobete	Motown TMG 1185 (E)
63	64	5	HOLIDAY 80 EP The Human League (Human League/J. Leckle) Dinsongs/Virgin/Leeds	Virgin SV 105 (C)
64	NEW		LIGHT UP THE NIGHT Brothers Johnson (Q. Jones) Sunbury	A&M AMS 7526 (C)
65	38	11	WHEELS OF STEEL Saxon (Saxon/Hinton) Heath Levy	Carrera CAR 143 (W)
66	53	7	TAKE GOOD CARE OF MY BABY Smokie (Smokie) Screen Gems/EMI	RAK 309 (E)
67	72	2	HEARTBEAT/LOVE OR MONEY Sammy Hagar (G. Workman/Hagar) Warner Bros	Capitol RED 1 (E)
68	51	13	KING - FOOD FOR THOUGHT U.B.40 (B. Lamb) Graduate/New Claims/ATV	Graduate GRAD 6 (SP)
69	65	3	RUDI GOT MARRIED Laurel Aitken & The Unitons (L. Aitken) Sunbeam	I-Spy SEE 6 (F)
70	-	-	ASHES AND DIAMONDS Zaine Griff (Tony Visconti) Automatic	Automatic K 17610 (W)
71	NEW		TO BE OR NOT TO BE B. A. Robertson (Britten) Myare	Asylum K 12449 (W)
72	NEW		WHO YOU LOOKING AT? Safford Jets (J. Timperley) Noon	RCA PB 5239 (R)
73	59	3	SHANTE Mass Production (Mass Production) Two Pepper	Atlantic K 11475 (W)
74	NEW		WRITTEN ON YOUR BODY Ronnie Bond (R. Bond) Ronnie Bond/Heatwaves/Heath Levy	Mercury MER 13 (F)
75	NEW		MAKE IT REAL Scorpions (D. Dierks) Breeze	Harvest HAR 5206 (E)

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

A-Z (TOP WRITERS)

Ashes & Diamonds (Zaine Griff)	70
Back Together Again (Flack/Mercury)	22
Behind The Groove (Teena Marie/R. Rudolph)	62
Body Language (Fuchs/Scott)	40
Breathing (Bush/Kelly)	30
Bubbles (Kenbovin/Kellatte)	35
Call Me (Moroder/Stein)	57
Check Out The Groove (Brown/Leston)	56
Chinatown (Lynott/White Gorman/Downey)	37
Coming Up (McCartney)	24
Crying (Orbison/Meison)	13
D-a-a-ance (Bird)	20
Don't Make Waves (Findon/Myres/Puzey)	15
Dreams (S. Delaney)	50
Duchess (Banks/Collins/Rutherford)	49
Everybody's Got To Learn Sometime (J. Warren)	31
Fool For Your Loving (Coverdale/Milestone/Moody)	14
Forest (Smith/Tolhurst/Gallup/Hartley)	55
Funky Town (S. Graenberg)	9
Geno (Ronald/Archer)	10
Golden Years (Live EP) (Various)	28
Heartbeat/Love Or Money (S & B Hagar)	67
Hold On To My Love (B. Weaver)	11
Holiday 80 EP (Marsh/Oakey/Ware)	63
If Loving You Is Wrong (I Don't Want To Be Right) (Hampton/Banks/Jackson)	25
I'm Alive (J. Lynne)	00
Irene (Photos)	60
I Shoulda Lovedya (Stevens/Walden/Wills)	16
It's Alright (Lewis/Chamber)	54
Just Can't Give You Up (Bullard/Dorsey)	23
King/Food For Thought (UB40)	68
Let's Get Serious (Wonder/Garrett)	21
Let's Go Round Again (Gorrie)	12
Let's Hang On (Crewell/Linzer/Randell)	61
Light Up The Night (Johnson Brothers)	64
Little Jeannie (John/Osborne)	44
Make It Real (R. Schenker/H. Rarebell)	75
Messages (McCluskey/Humphreys)	26
Midnite Dynamos (S. Bloomfield)	18
Mirror In The Bathroom (The Beat)	7
My Perfect Cousin (O'Neil/Bradley)	41
Ne-Ne-Na-Nu-Nu (Deane)	39
Nobody's Hero/Tin Soldiers (Fingers/Ogilvie)	36
No Doubt About It (Most/Glen/Burns)	2
No Self Control (P. Gabriel)	33
Over You (Ferry/Manzanera)	6
Platinum Blonde (B. Hume)	53
Police & Thieves (Murvin/Perry)	27
Pulling Mussels (Tilbrook/Difford)	45
Rat Race/Rude Buoy (Outa Jail (R. Radiation)	8
Rudi Got Married (L. Aitken)	69
Shante (T. Williams)	73
She's Outa My Life (T. Bahler)	4
Silver Dream Machine (Essex)	34
Staring At The Rude Boys (Ruts)	42
Substitute (Baker/Seago)	52
Take Good Care Of My Baby (Goffin/King)	66
Teenage (Harper)	32
The Bucket Of Water Song (J. Gorman)	48
The Eyes Have It (K. Falke)	58
The Greatest Cockney Rip Off (Geggus/Turner/Riordon)	43
The Groove (Franklin)	46
The Scratch (C. Palmer)	59
Theme From Mash (Altman/Mandell)	1
This World Of Water (T. Mansfield)	38
To Be Or Not To Be (Britten/Robertson)	71
Tocatta (Trad/Teek)	47
Twilight Zone (Herman/Grayden/Paul)	29
We Are Glass (Numan)	5
What's Another Year (S. Healey)	3
Wheels Of Steel (Byford/Quinn/Oliver/Dawson/Gill)	65
Who You Looking At (Sweeney/Hubbard/Morris/Gerard/Kerry)	72
Written On Your Body (R. Bond/M. Fitzpatrick)	74
You Gave Me Love (Ils Reid)	17
You'll Always Find Me In The Kitchen At Parties (Lewis/Trussell)	19

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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK
THE OTHER SIDE OF THE SUN — Janis Ian

DAVID HAMILTON'S ALBUM OF THE WEEK
FRANK SINATRA: TRILOGY

CAPITAL: PEOPLE'S CHOICE
NEW AMSTERDAM — Elvis Costello

CLYDE: CURRENT CHOICE
YOU MAY BE RIGHT — Billy Joel

DOWNTOWN: MUSIC MOVER
LET'S HANG ON — Darts

FORTH: STATION HIT
DON'T TELL ME — Shona Laing

LUXEMBOURG: POWERPLAY
TO BE OR NOT TO BE — B. A. Robertson

BBC SCOTLAND: SINGLE OF THE WEEK
TELL ME ON A SUNDAY — Marti Webb

PENNINE: PENNINE PIC
LANDLORDS — Gladys Knight And The Pips

MANX ALBUM OF THE WEEK
LET ME LOVE YOU ONCE — Kenny Johnson

AIRPLAY ACTION

Listings exclude last week's Top 40

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC WALES	BEACON	BRMB	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	PLIMOUTH	SMANSEA	TEES	TRENT	VALLEY	THAMES	VICTORY	
AIR SUPPLY Lost In Love Arista ARIST 329 (F)																											
AXTON, HOYT Della And The Dealer Youngblood YB 82 (F)																											
ARMATRADING, JOAN Me Myself I A&M AMS 7527 (C)																											
AMBROSIA Biggest Part Of Me Warner Brothers K 17611 (W)																											
BOSS Rude Boys RAK 315 (E)																											
BAKER, ADRIAN Crazy About You Polo 3 (C/CR)																											
BOND, RONNIE It's Written On Your Body Mercury MER 13 (F)																											
BROOKS, ELKIE Why Don't You Say It A&M AMS 7529 (C)																											
BROTHERS JOHNSON Light Up The Night A&M AMS 7526 (C)																											
CLARKE, ALLAN Slipstream Asylum K 12442 (W)																											
CAPTAIN & TENNILE No Love In The . . . Casablanca HOT 001 (A)																											
COLUMBIA BROS All Shook Up Hotel ROOM 1 (SP)																											
COCKBURN, BRUCE Wondering Where The Lions Are RCA FB1786 (R)																											
CHALLENGER, JACKIE Mama WEA K 18207 (W)																											
DARTS Let's Hang On Magnet MAG 174 (A)																											
DETROIT SPINNERS Body Language Atlantic K 11392 (W)																											
DISTRACTIONS Boys Cry Island WIP 6568 (E)																											
DOLLAR Love Street Carrere CAR 148 (W)																											
DICKSON, BARBARA InThe Night Epic EPC 8593 (C)																											
DUPREE, ROBBIE Steal Away Elektra K 12450 (W)																											
ELECTRIC LIGHT ORCHESTRA I'm Alive Jet 179 (C)																											
EXPRESSOS Hey Girl WEA K 18246 (W)																											
FIALKA, KAREL The Eyes Have It Blue Print BLU 2005 (A)																											
FLEETWOOD MAC Think About Me Warner Brothers K17614 (W)																											
FITZGERALD, ELLA Every Time We Say Goodbye Verve 2009 017 (F)																											
FLINT, BERNI Don't Laugh At Me EMI 5069 (E)																											
GABRIEL, PETER No Self Control Charisma CB 360 (F)																											
GIBB, ANDY/OLIVIA NEWTON-JOHN I Can't Help It RSO 59 (F)																											
GOLD, ANDREW Kiss This One Goodbye Elektra/Asylum K 12441 (W)																											
GRIFF, ZAINE Ashes & Diamonds Automatic K 17610 (W)																											
GENESIS Duchess Charisma CB 363 (F)																											
GRADUATE Ever Met A Day Precision PAR 104 (A)																											
HAYWARD, JUSTIN Night Flight Decca F 13888 (S)																											
HARTMAN, DAN Free Ride SKY 8562 (C)																											
HAGAR, SAMMY Heartbeat Capitol RED 1 (E)																											
HOWELL, EDDIE Hatcheck Girl Gem GEMS 27 (R)																											
HOLLIES Soldiers Song Polydor 2059 246 (F)																											
HUANG CHUNG Isn't It About Time Re-Wind RE-WIND 1 (P)																											
HALL/OATES Running From Paradise RCA RUN 1 (R)																											
HYMAN, PHYLLIS Under Your Spell Arista ARIST 343 (F)																											
HOLMES, RUPERT Partners In Crime MCA 600 (C)																											
IAN, JANIS The Other Side Of The Sun CBS 8611 (C)																											
JAGS Party Games Island WIP 6587 (E)																											
JOHN, ELTON Little Jeannie Rocket XPRES 32 (F)																											
JOEL, BILLY You May Be Right CBS 8643 (C)																											
JOHNSON, AL I'm Back For More CBS 8545 (C)																											
JOURNEY Any Way You Want It CBS 8558 (C)																											
JIGSAW No Love Songs UK Records																											

DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, Y - Relay, Q - Cismdale, SP - Spartan, P - Pinnacle, RT - Rough Trade.

A hit singer out of office hours

DON'T GIVE up your day job. Not yet anyway. That's the feeling of Bobby Thurston, a 36-year-old government analyst from Washington DC, who has been enjoying UK chart success with his Epic single, *Check Out The Groove*.

But Thurston did take a few days off work to pay a promotional visit to the UK, do a few interviews, make a video and go through the old routine.

His story goes something like this: he began studying music seriously while still at high school, joined the school band choir, went to work in the states department and formed his first band, Spectrum Ltd.

"I initially played the congas and sang backing vocals," he explains, "But after a while the band's personnel changed and I took over on lead vocals." During one of the band's engagements, Thurston was introduced to producers Willie Lester and Rodney Brown and the three have worked together continually since that time.

The current single is taken from Thurston's debut album, *You Got What It Takes*, and the title track will be the next UK single.

Thurston adds: "I just want to concentrate on music. I've still got a lot to learn." So, for the time being at least, it's back to the office, to await future developments.

Why Denny Laine went to Scratch to go it alone

WINGS CO-FOUNDER Denny Laine, pictured right, has released a new single, *Japanese Tears*, but on a new independent label as opposed to one of the big record companies. The disc is issued by Scratch Records, which was started as Rock City and based in Shepperton, Middlesex.

The title of the song perhaps gives a strong clue to the single's subject: Wings' ill-fated tour of Japan earlier this year and the Japanese fans' subsequent disappointment.

Laine says of the decision to release the single on Scratch: "To be honest, I'm not too keen on some of the big record companies — they tend not to be too close to what is actually going on and do everything in a very business-like way."

Laine's commitment with Wings continues although he will record solo whenever he can. In June he plays a solo UK tour, his first for more than a decade, on which he will be accompanied by Wings drummer Steve Holly, Andy Richard from The Strawbs and Gordon Sellar from Beggars Opera. He also has an album, which he first started 12 months ago, lined up for release.

"The album will feature quite a cross-section of material," he says. "Some of the songs will be ones that were recorded by Wings but never released. The styles will vary from rock and roll to folk material. I played Paul (McCartney) *Japanese Tears*, about three weeks ago when I received the finished pressing. He liked it."



DENNY LAINE

Pride of the provinces

THE BEST of the new bands from the provinces will feature in a series of six concerts to be presented by the London Institute of Contemporary Art between June 17 and 22. The event will be billed as the ICA Rockweek and is being presented in conjunction with Capital Radio.

Three of the shows will be given over to bands from Rockburgh Records' recently-released *Hicks From The Sticks* compilation album, which features bands from the provincial rock scene. Those appearing include Wah Heat, Modern Eon, Aircraft, Music For Pleasure, The Distributors, Radio 5, They Must Be Russians and Medium Medium.

Other bands to be featured during the week include Glaxo Babies, The Fall, A Certain Ratio, Ludus and The Diagram Brothers.

News in brief...

Hayward solo LP in June

A NEW Justin Hayward solo album, *Night Flight* (Decca TXS 138), produced by Jeff Wayne, is released during June — the first such venture between the two, although Hayward did have a Top Five hit with *Forever Autumn* from Wayne's *War Of The Worlds* album. The title track has also been released as a single.

New single from UB40

UB40 RELEASE the follow-up to their Top Five record, *King/Food For Thought*, with another double A-sided single, *I Think It's Going To Rain*, an old Randy Newman song, and their own *My Way Of Thinking*. The band are currently headlining their first big UK tour.

Saga dates

SAGA WILL be touring with Styx on all their European dates which include three nights at London's Hammersmith Odeon on June 20, 21 and 22. Coinciding with the tour Polydor is releasing a special edition *Saga* single which includes a remixed version of *Slow Motion* from the *Images At Twilight* album.

TIP SHEET

Edited by
SUE FRANCIS
Tel: 01-439 9756

Uttal: ready to lend an ear to new talent

THE MAN who brought us Bell Records and Private Stock and introduced to the recording world Blondie, David Cassidy, Bay City Rollers, Gary Glitter, David Soul and Frankie Valli, American Larry Uttal, has now chosen London to form a new label, Earlobe Records, and he is looking for bands, acts, tapes and masters for the label.

"What I would like to do is develop three important new acts," he says. "If it's done in three signings, great: if it takes six or eight to get the three, I'll do it. I want to build quality not quantity. I don't want the responsibility of a large stable of artists, that's for the majors."

Uttal decided to set up his new label here rather than America for personal ("I have always loved it here") and business ("I've always been successful in the UK and in Europe") reasons.

Business plusses include the successful proliferation of small independent labels here; that the UK is singles-oriented while in the US an early album release is still vital; US airplay only goes to major acts and record companies and it is less expensive to tour this country.

"I feel that in the UK one can be far more creative and imaginative. You can try things musically here that everyone is afraid to try in America." Ideally he would like to divide his time between London and New York, but will not be setting up any business connections in the US until he is firmly established over



LARRY UTTAL: wants to develop three new acts.

here.

"I may go back to look for product in America, but probably not even that," he says.

However, Uttal is now talking to companies in Europe with an eye to doing licensing deals for the label and sub-publishing for his Earshot Music. All territories are free. In the UK he has a licensing deal with Pye: "I have Eardrum Productions on hold for later times," he says.

Interested acts and European companies should contact Uttal at: Earlobe Records, 14 Bourdon Street, London W.1. (01) 493 0270.

Ovation out to sign UK acts

OVATION IS one of those American companies involved in many areas of entertainment — records, music publishing, films and TV. Although best known as a leading country music label in the US, it had five records in the country charts in January, Ovation has already had success in Europe with Cleveland Eaton's *Bama Boogie Woogie* and *I'm Lonely Tonight*. These records charted here through the efforts of David Howells, who is now heading the company in the UK and Europe, and is in the process of picking up artists and negotiating deals in Europe for the label and publishing companies, Creative Music.

Founder and owner Dick Schory chose this moment to move into Europe not only to exploit his successful catalogue which includes The Kendalls and Joe Sun, but to get Howells' feedback on British acts suitable for release in America. This year the company has started an expansion programme into the pop/AOR market with acts like Tantrum, singer/songwriter Mark Gaddis and Howells' first signing The Brothers Jones.

So what type of product would best suit the label and Howells? "I only know when I hear it! My main interest has always been in finding talent. We've signed a couple of new wave acts. You know new



DAVID HOWELLS, Ovation Records UK and Dick Schory, president Ovation.

wave is spelled P.O.P.," says Howells.

In Europe, Ovation Records is still looking for distribution in Italy, Spain and France. Creative Music which has signed the Ovation artists is free for Spain and Italy.

"I think with this label and the international potential of its artists, the future looks good," says Howells. "Opportunities do not stop because business is quiet. We are looking into lots of things and ready for business". Contact Ovation Records and David Howells at 169 Willesden High Road, London NW10. (01) 459 8658.

Wanted: more bands for Gun label

HAVING WORKED hard at getting Gun Records off the ground, directors Barry Kirsch and Tony Satchell now feel the time is right to sign one more act to the label.

Gun Records was born out of Candle Music, set up last year as a publishing, production and jingles company around the talents of songwriter/producer Barry Kirsch. Fellow director was Jan Harrison, who came from the world of banking, and deals with the financial and administrative side of the companies.

"We did two very good masters with Spitfire and Mark Zed, but having done the rounds of the majors, where we got good reactions but slow decisions, we got bored and decided to set up our own label," explains Kirsch.

Tony Satchell, who had been a director of Dart Records for six years, was asked to set up Gun Records. "I jumped at the chance as I strongly feel that the small independent record companies are the only future for the record business," says Satchell.

"We are currently looking for a band who are gigging regularly. We feel that, with airplay tight, it is of paramount importance that a band works regularly. After all, if people can't hear a band's material, having something on vinyl achieves nothing."

Gun has tied up a manufacturing agreement with Nick Flower of Island Manufacturing and a distribution deal with Tom Macdonell of Spartan.

The company will be singles oriented and feature rock/new wave music. "We want to get to the level where it is happening for the kids," says Satchell. "You go around and hear so many good bands that should be getting a chance. They are so much better than what is being mass produced. We want our label to have a family feel where the artists are able to question our decisions. If we can't justify them, then they're no good." Contact Tony Satchell or send demos to Gun Records, 101-103 Baker Street, London W1M 2BE. (01) 935 3906.

VCL nets Rondor agreement



The Average White Band were recorded at an empty Rainbow to run through their set for video, which comprises most of the tracks on their latest album *Shine*. The video, directed by Mike Mansfield is part of *Boots special Music video package* being launched next month.

A SPECIFICALLY made video production of Susan George is released on June 1 — with VCL coming to a pioneering agreement with the publishers, Rondor, while the company is also releasing a 30 minute video album of the Average White Band filmed at the Rainbow Theatre.

Both videos were directed and produced by the pop promotional film maker Mike Mansfield with AWB as an in-concert style production and Susan George shot entirely on location with Longlear, Stonehenge and Legends night club among the sets.

VCL described the agreement it made with Rondor for the Susan George video as a "major breakthrough", as at the time there was no MCPS agreement. And the company is now negotiating with

various record companies for the video to be released on an audio album, which would be a first for the industry.

"We had to negotiate directly with John Velasco of Interworld and Bob Grace at Rondor," said executive producer Mike Leander. "We based it on a standard synch license fee, plus a royalty of an agreed percentage of the retail selling price on each cassette."

"Since the news of this agreement, other publishers have shown their willingness to release their product to us for future video cassette productions."

VCL MD Steve Webber would not disclose what the royalty rate is, but it is understood that it is well below the level set out by the MCPS. The company has also produced video cassettes of the Boomtown Rats and Black Sabbath.

Songs used on the Susan George include *Love Story*, *You Came Along*, *I Know I'll Never Love This Way Again* and *Old Fashioned Love Song*, while the Average White Band cassette comprises seven tracks from the *Shine* album.



Susan George: VCL hopes to release an audio album of the numbers included on her video special.

Now, on video cassette,
the first title in our special summer selection.
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JUST A GIGOLO

THE CASSETTE

COMING SOON

STARRING
DAVID BOWIE
MARLENE DIETRICH
MARIA SCHELL

This period Comedy-Drama brilliantly — and sumptuously — recreates the decadence of Berlin in the 1920's.

The 12 million Deutschmark budget makes it Germany's most lavish post-war production.

This is the film that brought Dietrich back to the screen after 17 years in retirement.

Witty and frequently touching, it is the story of a young Prussian army officer (DAVID BOWIE) bitter and disillusioned by Imperial Germany's defeat in the First World War.

Footloose and fancy-free, he drifts into a left-wing workers group but later falls in with a bunch of decadent Nazis (led by DAVID HEMMINGS).

Soon after though, he discovers that his vulnerability makes him desperately attractive to women.

A Prussian General's widow (KIM NOVAK) takes him in hand and provides a decent wardrobe of fine new clothing.

He realises he can make a comfortable living from rich elderly ladies and shortly afterwards is formally recruited into a band of similar young men by MARLENE DIETRICH.

He has become "Just a Gigolo".

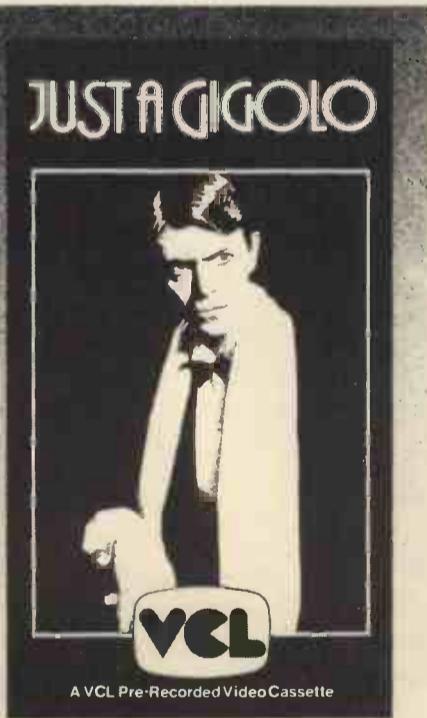
Directed by David Hemmings and shot on location in Berlin, and in Paris.

Music by Manhattan Transfer and the Pasadena Roof Orchestra.

90 mins Full Colour



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Average White Band and Susan George each appear in their own music shows — both specially produced and recorded by VCL.

Other exciting new music titles to follow include big-name bands like Black Sabbath, Thin Lizzy and Boomtown Rats.

Fans of horror and the macabre will appreciate "Death Trap", a brand-new release gruesomely directed by Tobe Hooper (the director of "Texas Chain Saw Massacre").

All this new material — and there's even more on the way — is available only from VCL.

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Spaceward offering demos for £40

RECORD PRODUCTION company Spaceward is now offering video demos for clients in the studio or on location designed to give bands a chance to see how well they come over visually.

The basic cost is £40 on top of a day session at the studio (£140 plus VAT), although more elaborate videos independent of audio sessions can also be made. A location shoot in London would cost £125 including transport and one hour's editing.

Spaceward's equipment includes a Hitachi colour EMG camera and portable Hitachi U-matic video cassette recorder as well as a Sony U-matic, Triniton monitors, a Sony black and white camera and Berkly Colortran lighting for work in the studio. Copies are available on both VHS and Betamax formats.

However, because of the low cost, editing is done, shot by shot at the same time as they shoot, so performances have to be carefully planned. The Cambridge company says that video demos will soon be as important to record companies as audio demos are now.

Details can be obtained from Gary Lucas on 0223 64263.

First production manual

THE FIRST video disc production manual is being published by Nord Media — the company that organised the Vid '80 conference — designed for publishers, film, television and record producers who want to make video disc programmes.

It is edited by Andrew Maxwell-Hyslop who produced the Worldwide/Philips video disc *Through British Eyes* and has

done a demonstration video disc for EMI Videograms. Called simply the Video Disc Production Manual it is priced at £39 or \$85 for America.

MRS issues rate cards

THE MRS MCPS has published rate cards for music royalty payments on video cassettes and discs (see *MW* April 5), along with an MRS release explaining the categories for payment and the costs involved.

Videos will be licensed immediately and MCPS MD Robert Montgomery stressed that unless they are notified to the contrary, they will "assume that they are acting on behalf of all MCPS and MRS members." But he also made it clear that a copyright owner can decide not to use the MCPS as an intermediary at any time.

Roseman's team

AFTER SEVERAL upheavals, Jon Roseman's production team in London now comprises of producer Mark Hickmott (ex Moving Picture Company) and Henrietta Roper. The company has taken on the Sex Pistols, *Rock and Roll Swindle* director Julian Temple as a full time staff member.

Pye gets VideoView

PYE'S VIDEO subsidiary, Precision Video, will now distribute VideoView product, which consists of the first ever video language courses.

Under the overall title of *Hello World* each language is on a 90 minute cassette and contains 10 lessons. RRP is £39.95 including VAT and they are packaged in special plastic cases for continuous use. The first courses are for French and English with Spanish, Italian and German following afterwards.

Precision Video also distributes product from Electric Picture Palace, Derann Films, IPC Video and Mountain Films as well as 3m blank tapes and accessories.

Selling in the halcyon daze

IT IS fitting that the latest entertainment industry should hold its conference, Video '80, in the vast computerised ICC conference centre in Berlin — but ironic that with all the modern technology at its disposal, the video industry still has to resolve the human problems of marketing, rights, compatibility of systems and simple promotion and advertising.

Figures quoted are becoming far more concrete as the market expands, but one of the overriding problems discussed in Berlin was how best to persuade the public that video is a good thing to have among this confusion, and to buy now rather than later.

If the industry is constantly thwarted by the vast hurdles it faces, then the public is hardly going to be keen to take it up.

Optimism

However, sales and rentals of home video cassette recorders have exceeded the most optimistic predictions, while the public seems to have been prepared to pay large amounts of money for product they could get elsewhere, especially with feature films. And despite its cost, video is recognised as a cash and carry item — and there was vociferous debate as to who is going to sell product, both hard and software.

One of the most relevant speeches came from Gene Kahn, vice

president of Columbia Broadcasting, which has set up a special video shop, seen by many hardware manufacturers as the most likely outlet to succeed in selling product, combining hard and software.

"In 1977 we thought that anyone who would pay between \$60 and \$70 for an old movie on video cassette must be crazy. But in 1978 our average sales inventory was 200 pieces a month, in 1979 it was 640 pieces while the average mark up had increased by 39 per cent," he said.

"In 1980 we have had other companies enter our marketplace and sales have gone up with their entrance. Our sales have been highest in the first quarter of this year and our average monthly inventory is 740 pieces. We expect to sell 2,500 pieces by the end of 1980."

The reason behind these sales, said Kahn, was that the store made a big investment with a large catalogue in both formats (Beta and VHS are the only notable consumer machines on the US market). He added that they have been "taken aback" by the increase in sales and said that although there are predictions of 550,000 software sales in America by the end of 1980, under current trends that figure could reach 900,000.

However, from London, Gary Pownall of EMI Videograms gave a sombre warning that, for sales to be at a maximum, the retailer must be prepared to make an effort to sell product, keep an eye on trends and not demand either sale or return or excessive mark up (*MW* May 24).



GARY POWNALL of EMI Videogram

The public must be persuaded to buy now rather than later

Kahn has also looked at the formats that Columbia has been selling, including its hardware section, and predicted that the VHS to Betamax ratio will be 10 to 1, something that must be of concern to dealers as well as Sony.

But Shozo Kawakami of Sony made it clear that his company certainly was not prepared to throw in the towel. According to Kawakami, Sony is 10 per cent ahead of its target for sales this year and manufactures 25 per cent of the hardware in the world.

Sales, he said, had been "much quicker than expected", and the Beta system has 31 per cent of the Western European market. "Sony announced that it would have one million Betamax by the end of this year and the penetration is only three to four per cent," he said.

Giving a more general picture, Frans van Lier from the Dutch Audio-Visueel expanded on his predictions from the Nord Media Vid '80 conference. He estimated that by 1984 there will be 6.7 million recorders in Europe. There are now 200,000 in private households in Britain, of these, 50 per cent are rented.

But while the hardware manufacturers and video pundits predict a boom period over the next decade, the software people are left with the problems they have caused with incompatibility, and rights and royalty payments still have to be sorted out so the industry is still by no means driving up an easy road to success.

One retailer, Jürgen Christ commented: "The prerequisites the

dealer has to have in order to sell pre-recorded cassettes are fairly high. The capital outlay is high, the space has to be large and the staff have to be trained. The question of security in this business can't be answered in five or 10 years, but has to be answered now."

But he got no joy. The only firm sellers in the software field are feature films, and although the market could be a steady one with simultaneous release of a feature film on video cassette, once the old movies have been taken up and reached their saturation point, new product will be needed.

Copyright issue

But whatever happens, sales will not be able to sort out the question of royalties and copyrights. Nor will it stamp out counterfeiting.

From the IFPI in Hamburg, Dr Norbert Thurow put the problems of the software market into perspective.

"Piracy is simply programme theft as we are not selling a piece of plastic — that is simply the carrier of a programme. But the programme is not a tangible asset, although it can be traded," he said. "Up to 50 per cent of the costs of producing a

Continued
on
page 20

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VIDEO

FROM PAGE 17

video cassette are the rights that have to be paid to the musicians and authors before one can legally produce the product, while only 40 per cent is the cost price. Video is legally the same as film, but there are two rights we have to fight for.

"First is the distribution right, which turns the programme into money, and secondly of course are the royalties."

At the same time, Thurow described how easy it is for people to bypass the payment of those costs, especially with the relatively low price of professional copying equipment while the pirate loses no money as he goes straight for the hits. And he issued a stern warning to the dealer.

Reputation

"Your reputation is ruined if you do sell pirated material. If you do not assist in resisting piracy problems, we will all be undertakers of our own business. If we were all to back pirates, within three months the pirate himself would not be able to sell anything — and you certainly would not."

Piracy is not the dealers' only problem. Decisions have to be made whether to sell or rent, which titles will be the best moving how much to invest in expensive items and how much space should be devoted to them.

Talking about the American experience, Martin Roberts of the *CATV Newsletter* gave the most enlightening analysis of current retailing trends.

The keyword for 1980 is "video systems", as the TV is becoming a monitor that can carry many visual options, and the idea of selling systems will be a profitable one. "Today we are concerned with the first step of that concept. Currently,

1.4 million video cassette recorders have been sold in the US. Sales for the first few months of this year have been up 60 per cent compared to last year.

"Even though there is a suspicion that the software market will have difficult times ahead, there is a belief that when the time comes the companies will shift to video disc systems when they have had the experience of handling tape.

"The most successful dealers are the ones with the largest range with pedestrian traffic for 12 to 18 hours a day. Many video shops have folded, but they have tended not to have a large range. Yet a shop in southern California expanded and grossed \$8 million in 1978, and last year went bust.

"There have been less than 12 productions for the video market, and the idea of original programming has not materialised".

Mallett wins two awards

DIRECTOR DAVID Mallett has won two awards at the Chicago Film Festival for the Blondie *Eat To The Beat* video and the Boomtown Rats promotional film of *I Don't Like Mondays*. He was awarded the Golden Camera award for Blondie and a Certificate of Creative Excellence for the Rats.

Clennel has Gracie for Box On film

LINDSAY CLENNEL has included the rock and roll star Charlie Gracie for his film *Box On*, currently showing in London and is planning to negotiate a record deal as a result, with the possibility of a video release of the artist.

Mansfield expansion

PRODUCTION COMPANY Mike Mansfield Enterprises has continued its expansion with its new building by installing copying facilities.

The company has installed three two-inch to two-inch machines and 30 cassette machines for copying all formats, as well as a time-based corrector which strips down the signal and reassembles it.

Rates for copying will be £120 per hour excluding tape for two inch to two inch, for one copy; two inch to cassette is £54 per hour per copy and cassette to cassette is £29.50 per copy, all excluding stock.

BIG PROFITS FROM SMALL SCREEN MOVIES.

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MW31/5

A MONTHLY guide to the promotional films being shot featuring the production company, artist, title and production company.

On Camera

Lindsay Clennel: Whitesnake, *Fool For Your Loving*, on film at the Rainbow. Bobby Thurston, *You Got What It Takes* at ITN, *Strangers; Who Wants The World?*, filmed on location.

Lexi Godfrey: Sheila B. *Devotion; King Of The World*, on film at Shepperton. David Essex; *Hot Love*, at Ewart. *Showaddywaddy; Always and Ever*, at Trilion. Demis Roussos; *Cool In Love and I Need You*, at Ewart. Holly And The Italians; *Miles Away* on film, at Ewart. *Dollar; The Girls Are Out To Get You*, filmed at the Embassy Club with Ewart. *Orchestral Manoeuvres; Messages*, on film on location. Phil Lynott; *Dear Miss Lonely Heart and King's Call*, at Shepperton and Trilion. John Foxx; *No One's Darling*, on film at Ewart.

Keefco: Denny Laine, *Japanese Tears*, on film on location. Paul McCartney; *Coming Up* at Trilion. Kate Bush; *Breathing*, at Trilion and Ewart.

Mike Mansfield: Susan George, for VCL. *Hot Chocolate; No Doubt About it*, at Ewart. Judie Tzuke; *The Choices You've Made*, at Shepperton. Zaine Griff; *Ashes and Diamonds*, at Blackford Studios. James Last, at the Albert Hall for his own use. Sweet; *Give The Lady Some Respect*, at Shepperton. Heroes; *Some Kind Of Women and Wild Eyes*, on film. Average White Band, for VCL. Victoria de los Angeles, at the Duke Of

York Theatre, for Capital Radio.

Millaney Grant: Chris Rea; *Tennis and Dancing Girls*, at Shepperton. Osibisa; *Pata Pata*, at Shepperton. *Blonde On Blonde; Move Over Darling and Are You Man Enough*, at Shepperton. The Jags; *Party Games*, at Shepperton. B.A. Robertson; *To Be Or Not To Be*, on location at Hammersmith Odeon. Gary Moore; *Hot Gossip*, on location. Justin Hayward; *Night Flight*, at Trilion and Shepperton. Sky; *Toccata*, at Shepperton. Dexy's *Midnight Runners; Geno*, on location in Birmingham.

Rock Biz Pix: *Specials; Rat Race*, on location at Coventry. Krokus; *Heat Strokes and Tokyo Nights*, at Shepperton.

Jon Roseman: *Undertones, My Perfect Cousin and Here Comes Norman*, shot on film. Judas Priest; *Living After Midnight, Breaking The Law*, on location. Gerrard Lanorman; *Si J'Etais President*.

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On stage, and in Dean Street. (It's the only West End studio big enough to take ELO or the LSO.)

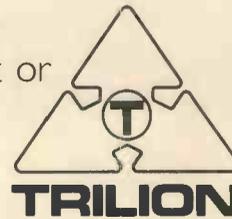
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 THE AMAZING NEW SINGLE
Soldier's Song

2059 246 Order from Polygram (01-590 6044)

What Will Mother Say?
the **FLYS**
 "New Single —
 produced by
 Mick Glossop —"
 R6036

TOP 75 SINGLES

Week-ending May 31, 1980

- MILLION (PLATINUM)
- 1/2 MILLION (GOLD)
- 1/4 MILLION (SILVER)

1	6	THEME FROM MASH The Mash	CBS 8536	26	39	MESSAGES Orchestral Manoeuvres In The Dark	Dindisc DIN 15	51	NEW	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart	Riva 23
2	2	NO DOUBT ABOUT IT Hot Chocolate	RAK 310	27	35	POLICE & THIEVES Junior Murvin	Island WIP 6539	52	NEW	SUBSTITUTE Liquid Gold	Polo POLO 4
3	1	WHAT'S ANOTHER YEAR Johnny Logan	Epic EPC 8572	28	20	GOLDEN YEARS (LIVE EP) Motorhead	Bronze BRO 92	53	50	PLATINUM BLONDE Prelude	EMI 5046
4	3	SHE'S OUT OF MY LIFE Michael Jackson	Epic EPC 8384	29	49	TWILIGHT ZONE/TWILIGHT TONE Manhattan Transfer	Atlantic K 11476	54	68	IT'S ALRIGHT Sho Nuff	Ensign ENY 37
5	10	WE ARE GLASS Gary Numan	Beggars Banquet BEG 35	30	16	BREATHING Kate Bush	EMI 5058	55	42	FOREST The Cure	Fiction FICS 10
6	7	OVER YOU Roxy Music	Polydor POSP 93	31	61	EVERYBODY'S GOT TO LEARN SOMETIME Korgis	Rialto TREB 115	56	22	CHECK OUT THE GROOVE Bobby Thurston	Epic EPC 8348
7	4	MIRROR IN THE BATHROOM The Beat	Go Feet FEET 2	32	32	TEENAGE U.K. Subs	Gem GEMS 30	57	37	CALL ME Blondie	Chrysalis CHS 2414
8	18	RAT RACERUDE BUOYS OUTA JAIL Specials	2 Tone CHSTT 11	33	41	NO SELF CONTROL Peter Gabriel	Charisma CB 360	58	52	THE EYES HAVE IT Karel Falcka	Blueprint BLU 2005
9	25	FUNKY TOWN Lipps Inc.	Casablanca CAN 194	34	15	SILVER DREAM MACHINE David Essex	Mercury BIKE 1	59	NEW	THE SCRATCH Surface Noise	WEA K 18291
10	5	GENO Dexy's Midnight Runners	Parlophone R 6033	35	45	BUBBLES Cockney Rejects	Zonophone Z 4	60	56	IRENE Photos	Epic EPC 8517
11	8	HOLD ON TO MY LOVE Jimmy Ruffin	RSO 57	36	57	NOBODY'S HERO/TIN SOLDIERS Stiff Little Fingers	Chrysalis CHS 2424	61	NEW	LET'S HANG ON Darts	Magnet MAG 174
12	17	LET'S GO ROUND AGAIN Average White Band	RCA AWB 1	37	63	CHINATOWN Thin Lizzy	Vertigo LIZZY 6	62	NEW	BEHIND THE GROOVE Teena Marie	Motown TMG 1185
13	28	CRYING Don McLean	EMI 5051	38	40	THIS WORLD OF WATER New Musik	GTO GT 268	63	64	HOLIDAY 80 EP The Human League	Virgin SV 105
14	13	FOOL FOR YOUR LOVING Whitesnake	United Artists BP 352	39	33	NE-NE-NA-NU-NU Bad Manners	Magnet MAG 164	64	NEW	LIGHT UP THE NIGHT Brothers Johnson	A&M AMS 7526
15	12	DON'T MAKE WAVES Notans	Epic EPC 8349	40	43	BODY LANGUAGE Detroit Spinners	Atlantic K 11392	65	38	WHEELS OF STEEL Saxon Carrere	CAR 143

16	I SHOULD'VE LOVED YA Narada Michael Walden	Atlantic K 11413	41	MY PERFECT COUSIN Undertones	Sire SIR 4038	66	53	TAKE GOOD CARE OF MY BABY Smokie	RAK 309
17	YOU GAVE ME LOVE Crown Heights Affair	Mercury MER 9	42	STARING AT THE RUDE BOYS Ruts	Virgin VS 327	67	72	HEARTBEAT/LOVE OR MONEY Sammy Hagar	Capitol RED 1
18	MIDNITE DYNAMOS Matchbox	Magnet MAG 169	43	THE GREATEST COCKNEY RIP OFF Cockney Rejects	Zonophone Z 2	68	51	KING - FOOD FOR THOUGHT U.B.40	Graduate GRAD 6
19	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Stiff BUY 73		44	LITTLE JEANNIE Elton John	Rocket XPRESS 32	69	65	RUDI GOT MARRIED Laurel Aitken & The Unitone	I-Spy SEE 6
20	D-A-A-ANCE Lambretas	Rocket XPRESS 33	45	PULLING MUSSELS Squeeze	A&M AMS 7523	70	NEW	ASHES AND DIAMONDS Zaine Griff	Automatic K 17610
21	LET'S GET SERIOUS Jermaine Jackson	Motown TMG 1183	46	THE GROOVE Rodney Franklin	CBS 8529	71	NEW	TO BE OR NOT TO BE B. A. Robertson	Asylum K 12449
22	BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway	Atlantic K 11481	47	TOCCATA Sky	Arniola ARO 300	72	NEW	WHO YOU LOOKING AT? Salford Jets	RCA PB 5239
23	JUST CAN'T GIVE YOU UP Mystic Merlin	Capitol CL 16133	48	THE BUCKET OF WATER SONG The Four Bucketeers	CBS 8393	73	59	SHANTE Mass Production	Atlantic K 11475
24	COMING UP Paul McCartney	Parlophone R 6035	49	DUCHESS Genesis	Charisma CB 363	74	NEW	WRITTEN ON YOUR BODY Ronnie Bond	Mercury MER 13
25	I'M ALIVE Electric Light Orchestra	Jet 179	50	DREAMS Grace Slick	RCA PB 9534	75	NEW	MAKE IT REAL Scorpions	Harvest HAR 5206

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HER NEW SINGLE
Written and Produced by ALAN TARNEY
AMS 7529



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ONE LOVE
New single from

Sniff 'n' the Tears
First 15,000 copies shrink-wrapped
with special 3-track sampler EP



Release Date: June 6th
Chrisrice
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TOP 75 ALBUMS

Week-ending May 31, 1980
NEW
= NEW ENTRY
= PLATINUM LP (300,000 units as of Jan '79)
= GOLD LP (100,000 units as of Jan '79)
= SILVER LP (60,000 units as of Jan '79)
- 1 = RE-ENTRY

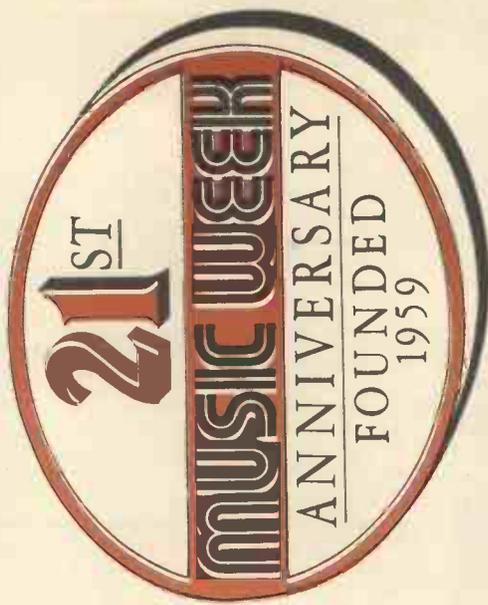
Rank	Artist	Album	Label	Chart	Notes
1	NEW	McCARTNEY II Paul McCartney	Parlophone TC 258	51	THE LAST DANCE Various Motown EMTV 20
2	1	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1	52	BAT OUT OF HELL Meat Loaf Epic/Cleveland International EPC 82419
3	NEW	JUST CAN'T STOP The Beat Go Feet	BEAT 001	53	DOWN TO EARTH Rainbow Polydor POLD 5023
4	2	SKY 2 Sky	Ariola ADSKY 2	54	BRITISH STEEL Judas Priest CBS 84160
5	14	ME MYSELF I Joan Armatrading	A&M AMLH 64809	55	FACADES Sad Cafe RCA PL 25249
6	6	OFF THE WALL Michael Jackson	Epic EPC 83468	56	THE WALL Pink Floyd Harvest SHDW 411
7	NEW	FLESH AND BLOOD Roxy Music	Polydor POLH 002	57	21 AT 33 Eiton John Rocket HISPD 126
8	3	JUST ONE NIGHT Eric Clapton	RSO RSDX 2	58	WAR OF THE WORLDS Jeff Wayne's Musical Version CBS 96000/WOW 100
9	4	GREATEST HITS Rose Royce	Whitfield RRTV 1	59	STRING OF HITS Shadows EMI EMC 3310
10	26	CHAMPAGNE & ROSES Various	Polystar ROSTV 1	60	PRECIOUS METAL Various MCA MCF 3069
11	5	DUKE Genesis	Charisma CBR 101	61	THE CORRECT USE OF SOAP Magazine Virgin V 2156
12	8	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1	62	TEARS & LAUGHTER Johnny Mathis CBS 10019
13	7	SPORTS CAR JUDIE Tzuke	Rocket TRAIN 9	63	PARALLEL LINES Blondie Chrysalis CDL 1192
14	10	HEAVEN & HELL Black Sabbath	Vertigo 9102 752	64	GLASS HOUSES Billy Joel CBS 86108
15	33	TELL ME ON A SUNDAY Marri Webb	Polydor POLD 5031	64	HIGHWAY TO HELL AC/DC Atlantic K 50628
26	20	17 SECONDS Cure	Fiction FIX 004		
27	27	BARBARA DICKSON ALBUM Barbara Dickson	Epic EPC 84088		
28	22	SNAKES & LADDERS Gerry Rafferty	United Artists UAK 30298		
29	11	HYPNOTISED Undertones	Sire SRK 6088		
30	29	OUTLANDOS D'AMOUR Police	A&M AMLH 68502		
31	16	PRETENDERS Pretenders	Real RAL 3		
32	13	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253		
33	36	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075		
34	21	EMPTY GLASS Peter Townshend	Atco K 50699		
35	41	SPECIALS Specials	2 Tone CDL TT 5001		
36	34	LITTLE DREAMER Peter Green	PVK PVLS 102		
37	46	ARGY BARGY Squeeze	A&M AMLH 64802		
38	35	ANIMAL MAGNETISM Scorpions	Harvest SHSP 4113		
39	NEW	LET'S GET SERIOUS Jermaine Jackson	Motown STML 12127		
40	NEW	SHINE Average White Band	RCA XL 13123		

16	NEW	TRAVELOGUE Human League	Virgin V2160	41	NEW	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296	66	BRAND NEW AGE UK Subs	Gem GEMPLP 106
17	12	SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24	42	32	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2	67	SOLO IN SOHO Philip Lynott	Vertigo 9102 038
18	3	ONE STEP BEYOND Madness	Stiff SEEZ 17	43	24	BY REQUEST Lena Martell	Ronco RTL 2046	68	NEW KING OF THE ROAD Boxcar Willie	Warwick WW 5084
19	18	MAGIC REGGAE Various	K-Tel NE 1074	44	30	SO FAR AWAY Chords	Polydor POLS 1019	69	FLUSH THE FASHION Alice Cooper	Warner Brothers K 56805
20	15	REGGATA DE BLANC Police	A&M AMLH 64792	45	38	EAT TO THE BEAT Blondie	Chrysalis CDL 1225	70	YOU'LL NEVER KNOW Rodney Franklyn	CBS 83812
21	17	GOOD MORNING AMERICA Various	K-Tel NE 1072	46	48	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083	71	GREATEST HITS VOL. 2 Abba	Epic EPC 10017
22	23	IRON MAIDEN Iron Maiden	EMI EMC 3330	47	57	FREEDOM OF CHOICE Devo	Virgin V 2162	72	PROGRESSIONS OF POWER Triumph	RCA PL 13524
23	18	WHEELS OF STEEL Saxon	Carrere CAL 115	48	68	MANILOW MAGIC Barry Manilow	Arista ARTV 2	73	SKA 'N' B Bad Manners	Magnet MAG 5033
24	25	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	49	NEW	DREAMS Grace Slick	RCA PL 13544	74	BABY'S GOT A GUN The Only Ones	CBS 84089
25	42	HAPPY DAYS Various	K-Tel ONE 1076	50	44	FROM A TO B New Musik	GTO GTLP 041	75	NEW BASS CULTURE Linton Kwesi Johnson	Island ILPS 9605

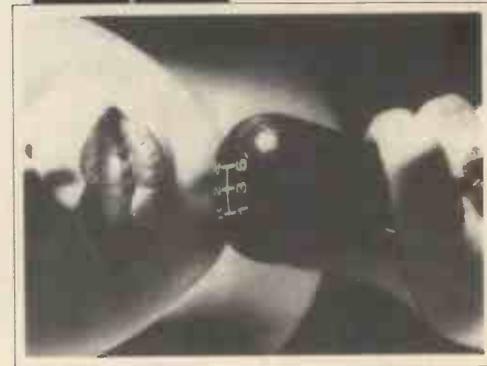
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Top 75 compiled for Music Week and BBC based upon 260 from a panel of 460 conventional record outlets by the British Market Research Bureau Ltd.



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NEW

LP TRAIN 9

ALBUM

MC SHUNT 9

Marketed by
phonogram

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'COS HERE WE COME!

2 New releases

on the **DAZZLE** **label**

**BROTHERHOOD
OF MAN**

'Will you love me tomorrow'

c/w

'Catch me if you can'

DAZS 3



**The top international group
with a brand new single**

Wild Fantasy

'Get ready'

c/w

'Love is'

DAZS 2



**2 singles in the Japanese
charts and a Canadian
Top Ten hit already**

RELEASES

SINGLE INDEX

AERO C
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AB

AGAINST THE WIND, No Man's Land, BOB SEGER. Capitol CL 16143 (E)
ALL STRING VEST AND GRECIAN, Take Me To The Hospital, COMPETITION. Laser LAS 30 (W)
ANY RAINBOW, It Was Time, ANDY WILLIAMS. CBS 8646 (C)
ARE YOU READY FOR LOVE, Foxy Lady, SLAVE. Atlantic K 11482 (W)
BELIEVE IT OR NOT, Believe It Or Not, NABAY. Grapevine GRP 143 (R)
BOUNTY HUNTER, Boogie No More, MOLLY HATCHETT. Epic EPC 12 8636 (C)
BREAKING THE LAW, Metal Gods, JUDAS PRIEST. CBS 8644 (C)
BROKEN DOWN TRANSISTOR RADIO, Human Race Are We, SAVOY. EMI 5068 (E)

CD

CALIFORNIA GOLD, Various, AERO. Polo 125 (C/CR)
CAN YOU LOVE AND BE LOVED, Drop/Ride Natty Ride, BOB MARLEY. Island WIP 6610 (E)
CHRISTINE, Eve White, Eve Black, SIOUXSIE AND THE BANSHEES. Polydor 2059 249 (F)
DAYS ARE OK, Slow Town, MOTELS. Capitol CL 16149 (E)

EF

ELECTRA FLASH, Dance Electra Flash, BRENDA ARNAU. Pye 7P 185 (A)
11 O'CLOCK TIC TOC, Touch, U-2. Island WIP 6601 (E)
FILL ME UP, You Made Me Do It, ELAINE AND ELLEN. Ovation OVS 1205 (A)
FIVE HOURS 'TIL MIDNIGHT, Right Girl, Wrong Time/Staying In Bed With The Phone, THE VYE. Dead Good DEAD 8 (P/RT)
FLYAWAY, Blackmail, WILD HORSES. EMI 5078 (E)

GH

GET READY, Love Is, WILD FANTASY. Dazzle DAZ S2 (A)
GIVE PEACE A CHANCE (MAKE LOVE NOT WAR)/A SONG FOR CHILDREN, Space Princess/Sunburst, LONNIE LISTON SMITH. CBS 8660 (C)
HEY GIRL, Baby Be Bad To Me, EXPRESSOS. WEA K 18246 (W)
HEY! LITTLE CHILD, No More The Moon Shines Lorena, ALEX CHILTON. Aura AUS 117 (SP)
HITCH, Beautiful Lady, FLIX. Hurricane FIRE 9 (E)

IJ

I COMMUTE, Slow Dancing, STEVEN KENT. Pye 7P 184 (C)
I DON'T ANYMORE, Routines, TREND. MCA 613 (C)
IF I HAD YOU, Soul Music, LESZCEK ALEXANDER. Charisma CB 366 (F)
IF YOU EVER WALKED OUT OF MY LIFE, Who Am I, DENNA BARNES. Grapevine GRP 141 (R)

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NABAY B
96 TEARS K
OCTOBER CHERRIES T
ON THE AIR R
QUEEN P
RIO & THE ROBOTS L
ROSS, Errol R
SAVOY B
SEGER, Bob A
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SHADE I
SHOTAM, Jay Y
SIOUXSIE & THE BANSHEES C
SMITH, Lonnie Liston G
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VYE F
WILD FANTASY G
WILD HORSES F
WILLIAMS, Andy A
WRIGHT, B.J. J
XDREAMISTS S
ZED, Mark M
ZEP, Jo Jo/Falcons S

DISTRIBUTORS CODE

A - Pye, C - CBS, W - WEA, E - EMI, F - PolyGram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan, FP - Faulty Products.

I'LL GET STONED, Never Give It Up, SHADE. Seahorse SH 1 (P)
IT AIN'T NEVER, Love Has Been Good For Us, ISAAC HAYES. Polydor 2141 262 (F)
JR, Memory Board, B.J. WRIGHT. SS 3001 (E)
JUMP TO THE BEAT, You Don't Have To Love Me Any More, STACY LATTISLAW. Atlantic K 11496T (W)
JUST FOR YOU, Broken Wings, DAVE LAVEROCK. Laser LAS 29 (W)

KL

KEEPIN' THE SUMMER ALIVE, When Girls Get Together, BEACH BOYS. Caribou CRB 8663 (C)
KNOW WHAT I MEAN, You Think I've Got It Made, 96 TEARS. Wonderful WON 2 (SP)
LA BLONDE, Stay With Me Now, APRIL LOVE. Ariola ARO 230 (A)
LAST NIGHT IN DANCE LAND, Tender Falls The Rain, RANDY CRAWFORD. Warner Brothers K 17631T (W)
LET MY LOVE OPEN THE DOOR, Classified/Greyhound Girl, PETE TOWNSHEND. Atco K 11486 (W)
LET'S GET IT TOGETHER, Cocomotion '79, EL COCO. AVIS AVIS 109 (A)
LIP UP FATTY, Night Bus To Dalston, BAD MANNERS. Magnet MAG 175 (A)
LIVING FOR LOVING; Lonely Tonight, JOHNNY LOGAN. Piccadilly 7P 186 (A)
LUNAR LETTER, Telephone Line, RIO AND THE ROBOTS. Wonderful WON 1 (SP)

M

METROPOLITAN LIFE, All The Time, B.B. GABOR. Blue Print BLUP 5004 (A)
MUSIC, Give It Your Best Shot, GARY BARTZ. Arista ARIST 355 (F)
MY CALCULATOR'S RIGHT, Give Me A Kick, MARK ZED. Gun AIM 002 (SP)
MY TOWN, I'm Your Man, GHOSTS. Arista ARIST 347 (F)

N

NEW AMSTERDAM, Dr. Luther's Assistant, ELVIS COSTELLO. F. Beat XX5 (W)
NEW AMSTERDAM/DR. LUTHER'S ASSISTANT, Ghost Train/Just A Memory, ELVIS COSTELLO. F. Beat XX5E (W)
9 To 5, Moody (My Love), SHEENA EASTON. EMI 5066 (E)

O

ON BROADWAY, Drowning In Magic, IAN DAVIZ. Hotsox HS 102 (Wyndup)
ONLY THE LONELY, Sympathy, LAURIE AND THE SIGHS. Atlantic K 11484 (W)

P

PARTNERS IN CRIME, Lunch Hour, RUPERT HOLMES. MCA 600 (C)

PEPPERBOX, Beyond The Universe, JUPITER 4. Harbor HRB 9 (P)
PLAY THE GAME, A Human Body, QUEEN. EMI 5076 (E)

R

READY FOR ACTION, Crazy And Youth, ON THE AIR. WEA K 18242 (W)
ROCK 'N' ROLL MAN, All Right On The Night, TYGERS OF PAN TANG. MCA 612 (C)
ROUND IN CIRCLES, Reggae Music, ERROL ROSS. Carrere CAR 149 (W)
RUBY TOOT, I See Everything, THE VANDELLS. Loose End Records L1 (P/RT)

S

SANCTUARY, Drifter/I've Got The Fire, IRON MAIDEN. EMI 5065 (E)
SHAPE I'M IN, Only The Lonely Hearted/Nosey Parker, JO JO ZEP AND THE FALCONS. WEA K 79122 (W)
SIN CITY, Zero 6, ERIC BLAKE. Carrere CAR 141 (W)
SO EASY, What You Gonna Do, JAMES BROTHERS. Precision PAR 103 (A)
STAY THE WAY YOU ARE, Race Against Time, XDREAMYSTS. Polydor 2059 252 (F)
SCRATCH, Scratch (Alternative Version), Surface Noise WEA K 18291 (W)

T

THE BOYS IN THE BRIGHT WHITE SPORTS CAR, Moment That It Takes, TROOPER. MCA 594 (C)
THE BUCK STOPS HERE, Breezy, OCTOBER CHERRIES. BAAL BDN 38054 (P)

V

VERDE, When We Were Young, ACKER BILK. Piccadilly 7P 182 (A)

W

WHAT WILL MOTHER SAY, Undercover Agent Hero, FLYS. Parlophone R6036 (E)
WHISTLE BUMP, Knights Of Fantasy/Space Dust, DEODATA. Warner Brothers LV 39 (W)
WILL YOU STILL LOVE ME TOMORROW? It's All Over Now, FREDDIE STARR. WEA K 18262 (W)

Y

YOU DON'T KNOW WHAT YOU'VE GOT, Don't Abuse Me, JOAN JETT. Ariola ARO 235 (A)
YOU GOT WHAT IT TAKES, I Wanna Do It With You, BOBBY THURSTON. Epic 8544 (C)
YOU'RE MY EVERYTHING, Space, Spaceship Fly, JAY SHOTAM. Baal BDN 89014 (P)

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SELECT SINGLES

by TONY JASPER

CHART CERTS:

SAD CAFE
Nothing Left Toulouse (RCA SAD 4, RCA)
THE BROTHERS JOHNSON
Light Up The Night (12", AMSP 7526, CBS)
DOLLAR
Love Street (Carrere CAR 148, WEA)
JUSTIN HAYWARD
Night Flight (Decca F 13888, PolyGram)

EL COCO

Let's Get It Together (AVI, AVISL 109 - 12", Pye). Even if this sounds somewhat predictable, it possesses warm, romantic feel for hot summer evenings, from Cocomotion hit team (31, 1978). 7.25 on 12", remixed from previous version. Flip, 10.27 of Cocomotion '79 plus original take of title cut.

JOAN ARMATRADING

Me Myself I (A&M AMS 7527, CBS). Major airplay, Radio One DJ pick, colour bag. Love And Affection (10, 1976) is only previous charting of very talented artist. UK tour, May 24 - June 19, all major cities. Strident tones, good hard hitting drums. Possibilities. Album of same name (AMLH 64809).

REAL THING

Rainin' Through My Sunshine (Pye 7P 178, Pye). EP, ties in with Real Thing 20 Greatest (NE 1073), Can You Feel The Force, You To Me Are Everything, Can't Get By Without You included.

MAGAZINE

Upside Down (Virgin VS 334, Virgin). Reminiscent of Private Life by the Pretenders, in backing mix; colourful, inventive, rich in contrasts. Deserves major charting but band sadly ignored by media. Quality pop 45.

REGENTS

See You Later (Arista ARIST 350, Arista). 7Teen (11, 1980) team, colour bag, girls warble a la Debbie Harry, tongue-in-cheek lyric given straight vocal delivery. After debut smash it will doubtless sell, but needs TOTP to enforce group identity.

FERN KINNEY

I Want You Back (Malaco K 79136, WEA). Formula title riff, little else on rather jaded disc. No initial magic of Together We Are Beautiful (1, 1980), sales doubtless from that memory, if enough to chart then even this might eventually score.

LINDA RONSTADT

Hurt So Bad (Asylum K 12444, WEA). Mad Love LP cut (K52210). Usual firm sure delivery, down register, expected mid-way guitar thrash. US hit. Unattractive pic bag.

SALLY TOWNSHEND

Just One Look (OBM, OBM 1005, Pye). Immediate driving number, song has slightly dated feel, reminiscent in treatment and vocal delivery of Bobby's Girl by Susan Maughan. Picking up airplay.

RIO & THE ROBOTS

Lunar Letter (Wonderful WON 1, Spartan). Mid-way perk with rousing finale but may suffer from length of build-up which may suggest there is nothing to come when producers go through record stack. Debut release for KLO.

WILD FANTASY

Get Ready (Dazzle DAZS 2, Pye). Temptations (10, 1969) remould,

lively, toe-tapper; intense girl vocals alone, over beat; good sax pick-up gives rounded feel.

VIBRATORS

Disco In Mosco (Rat Race, RAT 4, Indie). Good alternative sales on last single, remake of Gimme Some Lovin', augurs well for lively forceful follow-up disc. Urgent vocals with deep bass back-ups for humour, effect on title. Pic bag.

FASHION

Silver Blades (Faulty FM 003, Faulty). Pic bag, clever outfit who cannot resist laying down catchy backing but destroy initial direct thrust by cavorting on vocals, instrumental. Much gigged.

LIPPSINC

Funkytown (Casbah CANL 194, 12" Pye). First cut from four artist band, currently popular in US, one note enlivened by strings, synth, posers beat for staring under guise of participation.

STEPSIDE

Sit Down And Relapse (Gale 2, Indie). Chugging rocker, vocal rasp of "ass" will not endear to programmers, competent but doesn't sound like a hit.

PHYLLIS HYMAN

Kiss You All Over/Under Your Spell (Arista 343, Arista). Ordinary take of Exile hit. Under Your Spell, smooth riding handclapper, this as other cut doesn't initially appear the needed "strong" one to follow You Know How To Love Me (47, 1980), giving higher charting.

FRANCISCO YGLESIA

Theme From M.A.S.H. (EMI 5067, EMI). Seems beaten by CBS version, all instrumental take, no attempt at re-interpretation.

VOYAGER

Sing Out - Love Is Easy (Mountain TOP 54, RCA). Jerky Doobies, Michael Omartian style, sounds rather dated on well performed but uninspiring disc where falsettos on vocals add little. Clear production sound. Pic bag.

THE MEMBERS

Flying Again (Virgin VS 352, Virgin). Recorders of classic Sound Of The Suburbs search for something as good - this is not. Lots of noise on good idea. Should show up around Top 75. Flip very ordinary.

STYX

Lights (A&M AMSP 752 - 12", CBS). Search for hit follow-up to Babe continues. This is a soft rocker with group vocal chorus pleasant but no more. From LP, Cornerstone (AMLK 63711). Back to coloured vinyl? This in strong, sales catching sleeve plus free Styx patch might help.

BELOW ZERO

Homework (A&M AMS 7531, CBS). Raunchy blues tinged rocker crying for mouth harp but doesn't get. Pic bag.

RAY STEVENS

Hey There (RCA PB 9525, RCA). Classic song given mix of straight, rather unfunny treatment. No Stevens charisma this time.

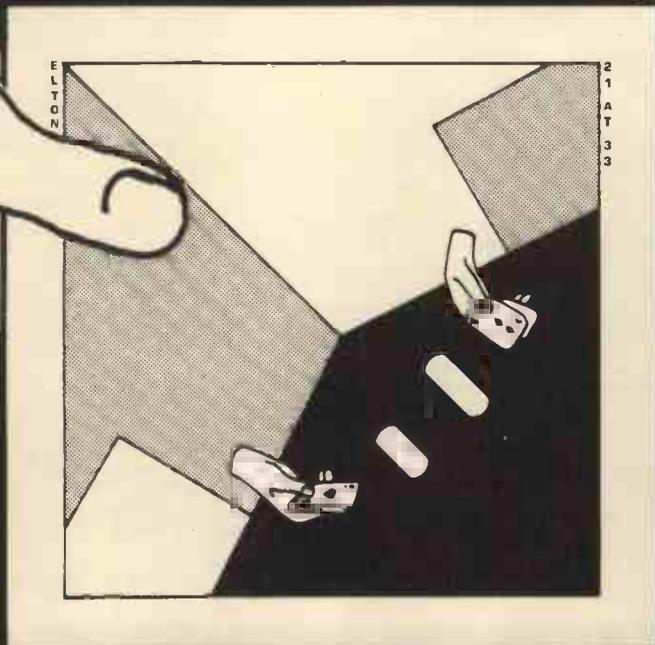
DARYL HALL AND JOHN OATES

Running From Paradise (RCA RUN - 1, RCA). More Doobies à la 1979, with disco ingredient added on instrumentation, only enlivening though jaded plus on ordinary song with talented artists reduced to tailoring vocals to suit assumed popular sound.

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CHART FOR
WEEK-ENDING
MAY 31

ORDER FORM CHART

TOP 75 ALBUMS

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

This Week	Last Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks. on Chart	TITLE/Artist (producer)	Publisher	Label number
1		MCCARTNEY II Paul McCartney	Parlophone TC 258 (E) C: TC PC TC 258	39		LET'S GET SERIOUS Jermaine Jackson	Motown STML 12127 (E)	
2	8	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	40		SHINE Average White Band	RCA XL 13123 (R) C: XK 13123	
3		JUST CAN'T STOP The Beat Go Feet	BEAT 001 (F) C: TC BT 001	41		SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296 C: RK 25296	
4	5	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	42	32 14	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C)	
5	14	ME MYSELF I Joan Armatrading	A&M AMLH 64809 (C) C: CAM 64809	43	24 7	BY REQUEST Lena Martell (George Eirick)	Ronco RTL 2046 (R) C: 4C 2046	
6	6	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	44	30 2	SO FAR AWAY Chords (Andy Arthurf)	Polydor POLS 1019 (F) C: -	
7		FLESH AND BLOOD Roxy Music	Polydor POLH 002 (F) C: POLHC 002	45	38 28	EAT TO THE BEAT Blondie (Mike Chapman)	Chrysalis CDL 1225 (F) C: CZDL 1225	
8	3	JUST ONE NIGHT Eric Clapton (Jon Aftely)	RSO RSDX 2 (F) C: RSDXC 2	46	48 7	SNAP CRACKLE & BOP John Cooper Clarke	Epic EPC 84083 (C) C: 40-84083	
9	4	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	47	57 2	FREEDOM OF CHOICE Devo	Virgin V 2162 (C) C: TCV-2182	
10	26	CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: -	48	68 3	MANILOW MAGIC Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	
11	5	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBR 101	49		DREAMS Grace Slick	RCA PL 13544 (R)	
12	8	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	50	44 3	FROM A TO B New Musik (Tony Mansfield)	GTO GTLP 041 (C) C: GTMC 041	
13	7	SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket TRAIN 9 (F) C: SHUNT 9	51	59 18	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC.EMTV 20	
14	10	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	52	45 64	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	
15	33	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	53	60 14	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F) C: POLDC 5023	
16		TRAVELOQUE Human League	Virgin V2160 (C)	54	56 7	BRITISH STEEL Judas Priest (Tom Allom)	CBS 84160 (C) C: 40-84160	
17	12	SUZI QUATRO'S GREATEST HITS Suzi Quatro	RAK EMTV 24 (E) C: TC-EMTV 24	55	39 10	FACADES Sad Cafe (Eric Stewart/Sad Cafe)	RCA PL 25249 (R) C: PK 25249	
18	4	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	56	37 25	THE WALL Pink Floyd (Gilmour/Ezrin/Waters)	Harvest SHDW 411 (E) C: TC2. SHDW 411	
19	18	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074	57		21 AT 33 Elton John	Rocket HISPD 126 (F) C: REWND 126	
20	15	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	58	40 8	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000	
21	17	GOOD MORNING AMERICA Various	K-Tel NE 1072 (K) C: CE 2072	59	51 38	STRING OF HITS Shadows (The Shadows)	EMI EMC 3310 (E) C: TC.EMC 3310	
22	23	IRON MAIDEN Iron Maiden (Will Malone)	EMI EMC 3330 (E) C: TC-EMC 3330	60	71 2	PRECIOUS METAL Various	MCA MCF 3069 (C) C: -	
23	18	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115	61	31 4	THE CORRECT USE OF SOAP Magazine	Virgin V 2156 (C) C: -	
24	25	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC. EST 12018	62	49 13	TEARS & LAUGHTER Johnny Mathis (Jack Gold)	CBS 10019 (C) C: 40-10019	
25	42	HAPPY DAYS Various	K-Tel ONE 1076 (K) C: OCE 2076	63	62 88	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: ZCDL 1192	
26	20	17 SECONDS Cure (M. Hedges/R. Smith)	Fiction FIX 004 (F) C: FIXC 004	64	47 11	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C) C: 40-86108	
27	27	BARBARA DICKSON ALBUM Barbara Dickson (Alan Tarney)	Epic EPC 84088 (C) C: 40-84088	=64		HIGHWAY TO HELL AC/DC	Atlantic K 50628 (W) C: K4 50628	
28	22	SNAKES & LADDERS Gerry Rafferty (Hugh Murphy/Gerry Rafferty)	United Artists UAK 30298 (E) C: TCK-30298	66	53 7	BRAND NEW AGE UK Subs (C. Harper/P. Stack)	Gem GEMPL 106 (F) C: GEMK 106	
29	11	HYPNOTISED Undertones (Roger Bechirian)	Sire SRK 6088 (F) C: SRC 6088	67	28 6	SOLO IN SOHO Philip Lynott (P. Lynott/K. Wolvern)	Vertigo 9102 038 (F) C: 7231 026	
30	29	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	68		KING OF THE ROAD Boxcar Willie	Warwick WW 5084 (M) C: WW4 5084	
31	16	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	69	56 3	FLUSH THE FASHION Alice Cooper	Warner Brothers K 56806 (W) C: K4-56806	
32	13	BOBBY VEE SINGLES ALBUM Bobby Vee	United Artists UAG 30253 (E) C: TCK 30253	70	64 2	YOU'LL NEVER KNOW Rodney Franklin	CBS 83812 (C) C: 40-83812	
33	36	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075 (K) C: OCE 2075	71	63 2	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017	
34	21	EMPTY GLASS Peter Dinklage (Chris Thomas)	Atco K 50699 (W) C: K4-50699	72	61 4	PROGRESSIONS OF POWER Triumph	RCA PL 13524 (R) C: -	
35	41	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	73	60 6	SKA 'N' B Bad Manners (Roger Lomas)	Magnet MAG 5033 (A) C: -	
36	34	LITTLE DREAMER Peter Green	PVK PVLS 102 (C/CR) C: -	74	43 5	BABY'S GOT A GUN The Only Ones (Colin Thurston)	CBS 84089 (C) C: 40-84089	
37	46	ARGY BARGY Squeeze	A&M AMLH 64802 (C) C: CAM 64802	75		BASS CULTURE Linton Kwesi Johnson	Island ILPS 9605 (E) C: ZCI 9605	
38	35	ANIMAL MAGNETISM Scorpions (D. Dierks)	Harvest SHSP 4113 (E) C: TC-SHSP 4113					

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

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Our thanks to Bobby Vee, K-Tel Records, Gerry Rafferty, Peter Green, Jeff Wayne, New Musik, UK Subs, Don Gibson, Monochrome Set, Barry Manilow, Steppenwolf & Co., Dion & The Belmonts, Crystal Gayle and all our hard-working friends who made this possible.



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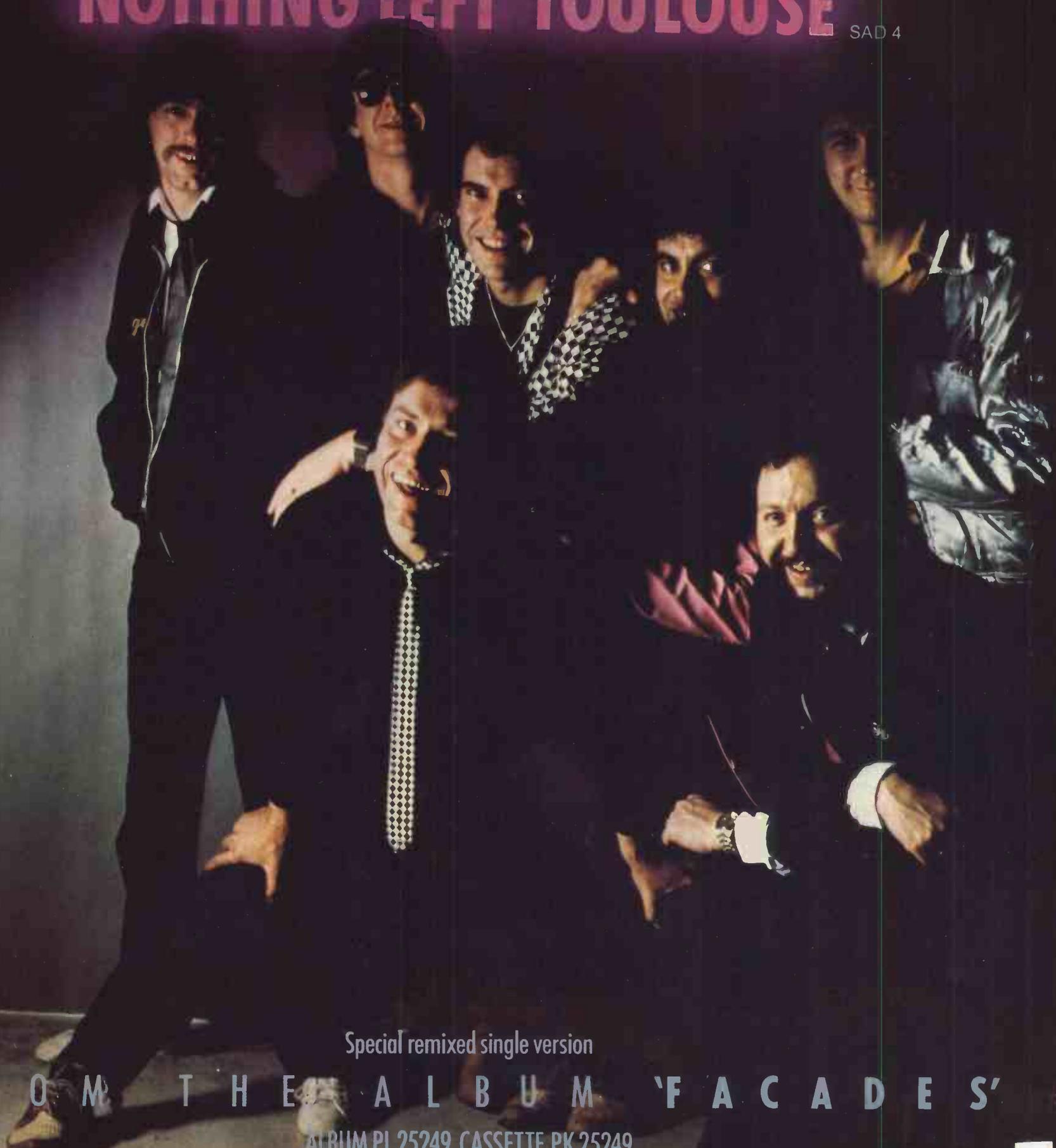
I N S T O C K N O W

SAD CAFÉ

T H E N E W S I N G L E

NOTHING LEFT TOULOUSE

SAD 4



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F R O M T H E A L B U M ' F A C A D E S '

ALBUM PL 25249 CASSETTE PK 25249

DCO

Gold Seal prices reduced to £2.99

RCA IS reducing the retail price of the mid-price Gold Seal records from £3.25 to £2.99 to spearhead a new campaign promoting the label which is being expanded by the addition of 10 new re-issues.

The Gold Seal label has been very successful since its launch in October 1978 — twice it has won the MTA Award for Best Bargain Record of the Year — and sales have now exceeded 200,000.

The attractive packaging, the top-line artists (Bream, Galway, Previn and Rubinstein are included) and the aggressive marketing have all played a part in the success.

And this new campaign is typical. There is consumer incentive in the drop in price — important in that it takes the label below the £3 barrier, making it very competitive — and consumer interest in the new additions.

These include an Offenbach popular programme with the Boston Pops Orchestra under Fiedler (GL/GK 43193); Mozart's Sinfonia Concertante played by Josef Suk and Josef Kodousek and the Prague Chamber Orchestra, coupled with Mozart's Violin Concerto No 2 (GL/GK 25284); Tchaikovsky's 1812 Overture coupled with Rachmaninov's Spring Cantata played by the New Philharmonia Orchestra under Igor Buketoff (GL/GK 42924); and a popular Strauss Waltzes disc called Vienna In

Waltztime (GK/GL 25263) with Robert Stolz conducting the Berlin Symphony Orchestra and the Vienna Symphony Orchestra.

But there are other releases of more specialist interest, including Korngold's Symphony conducted by Rudolf Kempe (GL/GK 42919) and Khachaturian's Symphony No 3 and other works conducted by Leopold Stokowski (GK/GL 42923).

RCA is also running a special promotion with lots of point of sale/display material, including a six-page two-colour leaflet covering all 83 Gold Seal records, posters, browser cards and £2.99 price stickers.

There will be Gold Seal advertising in national newspapers as well as the music papers, and a catalogue leaflet will be inserted into *Gramophone* magazine and the sleeves of all new stock.

There is also a direct dealer incentive in the points system based on units purchased, enabling the dealer to choose between winning prizes or earning additional discount.

"Reductions in retail prices have been made by other companies for limited periods, but this is not what RCA is doing," says RCA spokesman Ray Crick. "We feel that this is the appropriate price for the market — and we are convinced that, because this will make Gold Seals even more competitive, it will increase sales."



From one star to another

GLENDA JACKSON (left) presented the Spanish soprano Victoria de los Angeles with a gold disc for sales of her HMV recordings which now have exceeded three million, a number already increasing rapidly following the release of *Songs of the Auvergne*.

The presentation was made at the Duke of York's Theatre during *Encore — An Evening with Victoria de los Angeles*, when the soprano talked about her life and career to Alan Sievwright. An edited version of the evening will be transmitted on Capital Radio.

CBS enters the world of dance

Nijinsky soundtrack plus limited edition, *Dancer's Choice*, issued

DANCE IS the theme of two CBS releases this month, a film tie-in, and a limited edition. *Nijinsky*, the major new Paramount film which stars Alan Bates, Lesley Brown, Alan Badel and others, has a film score including some of the most popular ballet music.

It includes Weber's *Invitation to the Dance*, Stravinsky's *Rite Of Spring*, and other works by Debussy, Rimsky-Korsakov and Schumann, played by a number of CBS artists including Bernstein, Boulez, Mehta and Stravinsky himself.

The disc is the third covering film music to be recently released by CBS — *Manhattan* and *Kramer v Kramer* have already been heavily promoted.

Nijinsky has its royal premiere at the Empire, Leicester Square, on June 25 attended by Princess Margaret, and then goes to exclusive presentation at the ABC Shaftesbury Avenue indefinitely.

The record (73885 and on cassette £4.99) will be released in June, though details of the supporting campaign were not available at the time of going to press.

Nijinsky will, however, form part of a dealer pack of 12 records for the price of 10, containing three copies of the new disc, plus back catalogue. A poster comes with the pack advertising the three film records. The back catalogue will include product by John Williams and Frederica von Stade, plus music from the two other films, *Kramer v Kramer* and *Manhattan*, and Williams and von Stade counter cards.

The second dance disc is a limited edition of just 500 records of *Dancer's Choice*, a 2-LP box set of music from the dance world chosen by Vera Zorina, widow of former president of Columbia, the entrepreneur Goddard Lieberson.

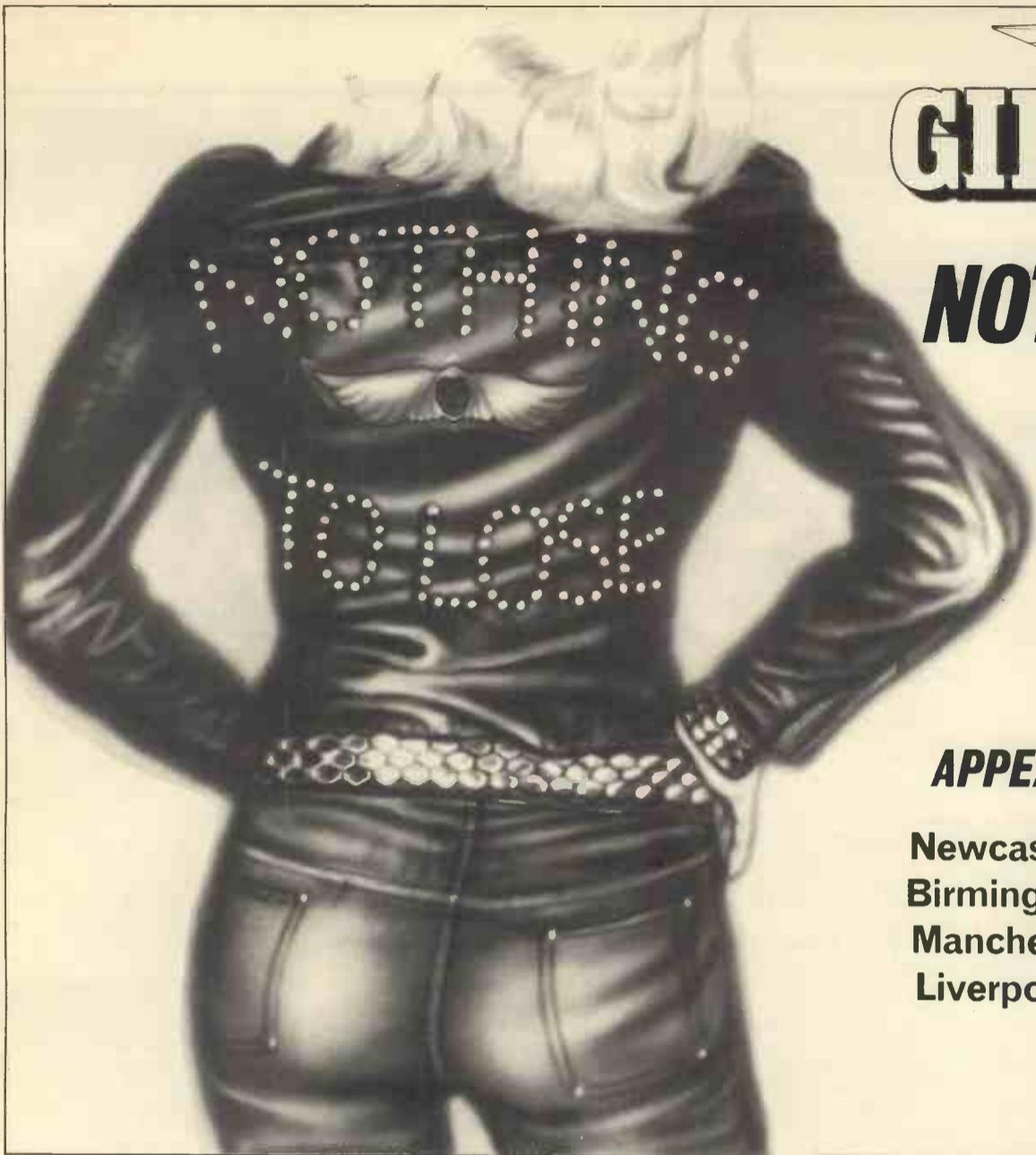
The set (79232 £9.59), contains excerpts from the *Polovtsian Dances*, *Les Sylphides*, *Giselle*, *Swan Lake*, *The Nutcracker* and many others conducted by Beecham, Bernstein, Boulez, Entremont, Ormandy and Stravinsky.

Dancer's Choice is distinctive in that it contains a sumptuous booklet looking at dance and dancers through the ages.

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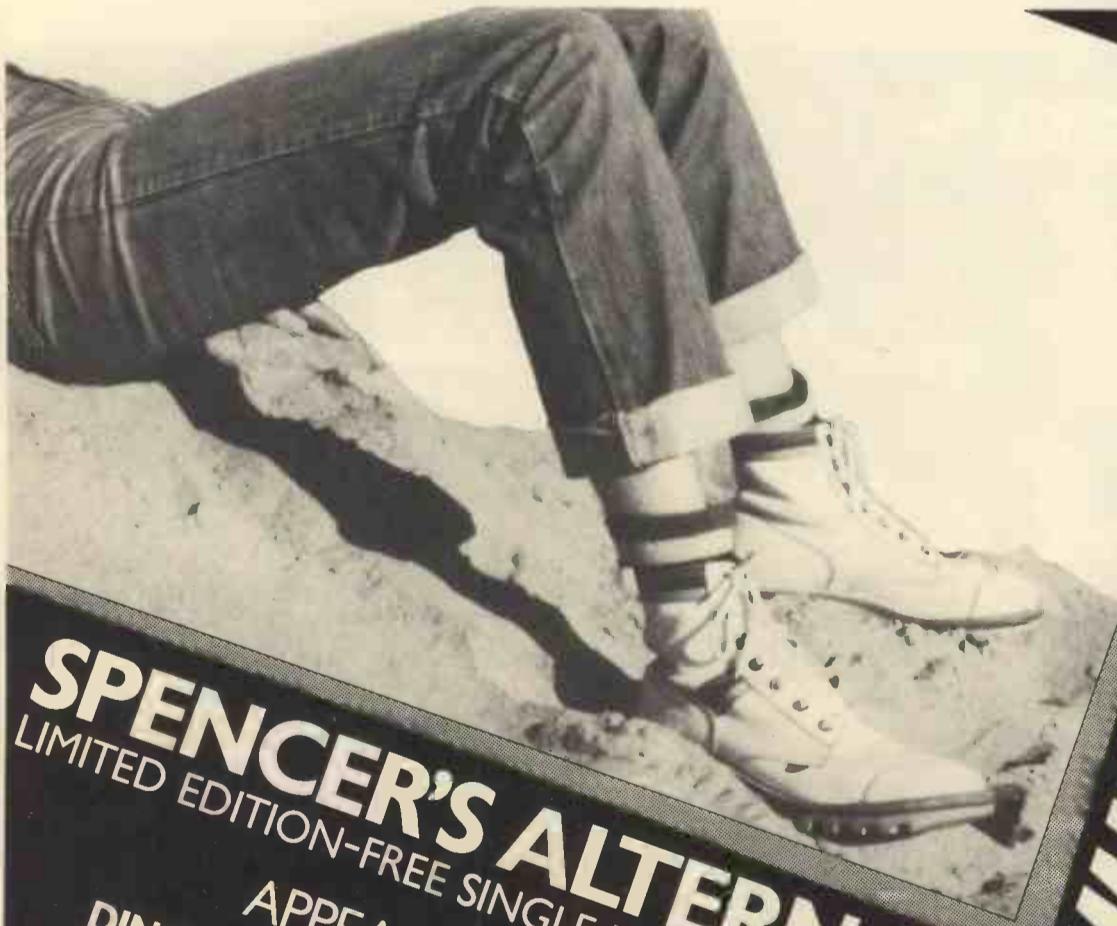
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FEATURE

WITH MAJOR and independent labels alike sending out SOS signals as the Seventies wound to a close, Chrysalis was projecting a \$4 million increase in gross revenues for 1979 — a rise of almost 25 per cent over the previous year's \$17 million. Others were firing staff members in large numbers while Chrysalis added a few positions. Branch and indie-distributed labels set various kinds of new returns ceilings and policies but Chrysalis insisted: "We're staying exactly as we are."

Stateside president Sal Licatta is hardly oblivious of the general state of the record industry. His label's unit sales per disc are off just as are everyone else's, but as Licatta sees it, the company's overall philosophy has held expansion in check and maintained growth projections at realistic levels.

"Some companies might tell you they're hot right now, as we are," says Licatta. "But I also know that I could be selling more Blondie LPs right now if business was better. Companies feel that because they're releasing a Fleetwood Mac or a Led Zeppelin or an Eagles that the industry is now healthy. It isn't healthy. It's only going to be healthy when recession and inflation start to decrease."

Chrysalis is unique in the American market from several standpoints. The Terry Ellis/Chris Wright-founded label began its life here under a pressing and distribution agreement with Warner Bros. and, counter to the trend,

One of the few record companies in America which has not spent the past 12 months firing staff in the face of falling profits has been the British-owned Chrysalis Records. Set up as an independent only three years ago in the US, Chrysalis is now

established as a major company there and much of the credit for its growth must go to SAL LICATTA, recently promoted to president of Chrysalis Records Inc. IRA MAYER spoke to him in Los Angeles about the secret of his company's success.



SAL LICATTA: "You've got to control your own destiny."

opted for independent distribution in September, 1976. The lesson of the tenure with Warners was, according to Licatta, that "You've got to control your own destiny."

Chrysalis is unique, too, in that despite its relatively small size (and, in some ways, because of it), the label has accomplished a level of international co-ordination that is rare.

"One advantage that we have," says Licatta, "is that we do get simultaneous releases with the UK company. We work very closely with them and they with us. We discuss where their problems are, say, with art work, and by the same token they must understand our needs."

Disparity

Obviously for some artists simultaneous international release is more desirable than for others — a Blondie, who is big on both sides of the Atlantic; a Jethro Tull, who is bigger Stateside, but nonetheless with a significant UK following; a Robin Trower, whose fame in the UK is greater than here. For acts where the disparity is even more extreme, spreading the release schedule can be more advantageous, but either option is available.

The heart of Chrysalis's success formula in the States, however, is indeed its sales and distribution philosophy, such as it is.

"We have 16 independent distributors representing our product," explains Licatta, "and we've given them a lot of territory to

make them strong — very much like a branch operation, where a major may have 12 branches around the country."

The 16 are a territorial breakdown, a majority of the actual distributorships being a part of the Pickwick network (itself a branch-like operation given its size and its centralised buying power) and accounting for just over 40 per cent of Chrysalis's business. As has been true of Arista and a handful of other large indie labels, Chrysalis also has been negotiating formal written agreements with some of its distributors — most notably Pickwick — in order to provide assurance that they are not abandoning the indie ranks.

In the last year, Chrysalis has also taken a "less is more" attitude in the matter of shipping. While Licatta claims the reason Chrysalis is not establishing an 18-22 per cent returns ceiling is "because we're in that ballgame anyway without having to announce things," the general sales slowdown has fostered a tendency to "go out with a lot less product initially."

"We go out with a small amount. We want the retailers to re-order the album. To me that is the greatest publicity or promotion you can possibly have. With Blondie's Eat To The Beat, for example, we went out initially with between 490,000 and 520,000 on September 25. We're up to 750,000 (as of mid-November) which means we had good re-orders."

Licatta openly admits that

previous Blondie albums had sold three to four million copies, "So we might well have said, 'Let's go out with a million copies first time.' But there's no need for it. There's only a certain number of outlets. There's only limited space in the store for the product."

The other half to that end of the distribution problem is maintaining sufficient catalogue to fill re-orders which, claims Licatta, is another of Chrysalis's strong points.

"We're very, very good at keeping flow of product at the plant level. You read in the trades where catalogue fill is terrible, that accounts can't get what they want because the companies are being ultra conservative now because of the returns. Well, you must keep certain product at all times at the plant level, because you know what you can sell."

Peculiarities

There are certain peculiarities that even a well-co-ordinated international company cannot account for, though, not the least of which are smash hits on one side of the Atlantic that make no impact on the other.

"Blondie had a number one record with Denise from the last album in the UK. We tried to get the record going here and, to be honest, we couldn't get arrested with it. We couldn't get zero. It was embarrassing. Or we had Hot Child In The City, which sold over two million singles in London and we

couldn't get to first base with it. Tull is very big here, but he's not really that big in the UK. Those things just balance off."

In a depressed market, Chrysalis is exceptionally healthy, its perspective tempered by a careful monitoring of the economic and other business realities in both the UK and the US.

"People forget what a record company is all about," says Licatta, "and how costly it is to run one. I look at what a radio spot cost last year and what it costs now — inflation goes up."

"People say you don't compete, but we do — trying to get a record on the air, to merchandise it right, to advertise it right, to get our display where the other one is. We try to manipulate things of that nature. That's competing. But we have been doing things right so far."

"The international company is a very key point. We want to know what they're doing, and they want to know what we're doing. We have tremendous dialogue. And that alone makes it much more strong."

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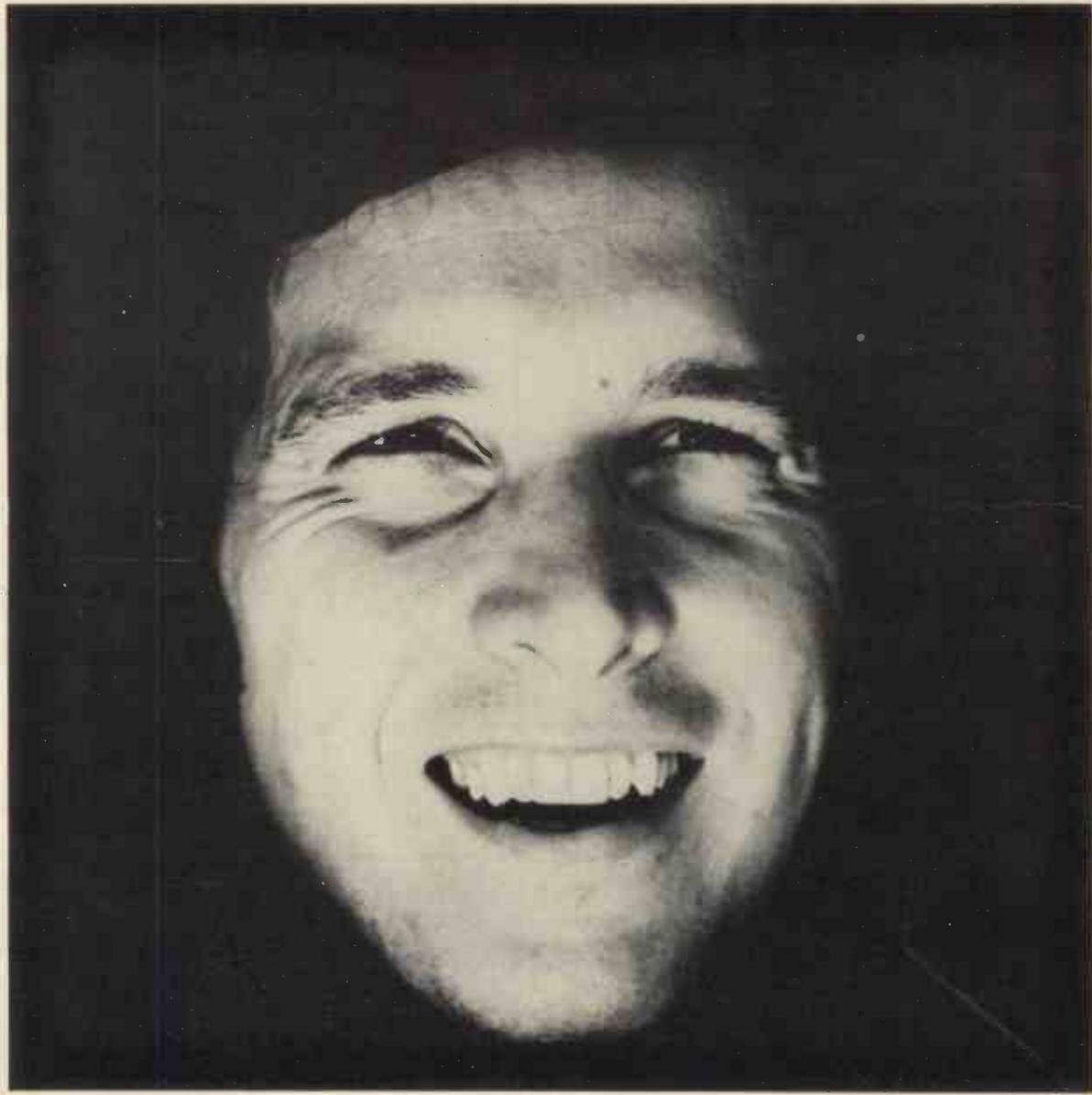
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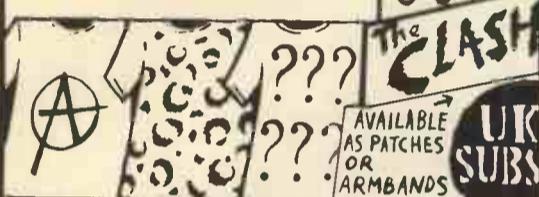
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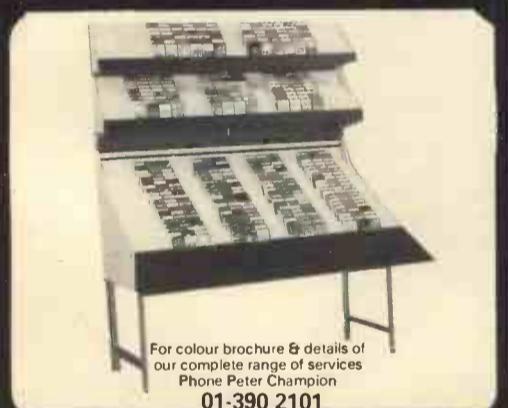
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ALBUM REVIEWS

THE JAGS
Evening Standards. Island ILPS 9603. Producer: The Jags and Simon Humphrey. Debut album from the band who scored last year with the Top 20 single Back of My Hand, which is included here as is their latest, Party Games. At the time of that hit, the band got a lot of publicity about sounding more like Elvis Costello than Elvis Costello and, unfortunately, the whole LP lives up to that. If the band can write such reasonable material themselves, surely they could modify the vocals and establish their own image? Will probably chart on the strength of Back Of My Hand.

HUMAN LEAGUE
Travelogue. Virgin V2160. Producers: The Human League and Richard Mainwaring. Second LP from the band famous for being beaten to the charts by Gary Numan. But with their Holiday '80 EP hovering around the Top 75, it looks as though they are about to get the recognition they deserve. An album of synthesizer music and witty lyrics, it is well worth recommending.

JUDY COLLINS
Running For My Life. Elektra. K52205. Producer: artist. Disappointingly sickly selection of songs that fail to do justice to Collins, although they give her voice plenty of range. But there are enough fans with sweet teeth to make it worth stocking in sizeable numbers.

FISCHER-Z
Going Deaf For A Living. Liberty United UAG 30295. Producer: Mike Howlett. First LP from the band, now a trio, following the departure of keyboardman Steve Skolnik.

The change has made a marked difference and the music sounds lighter and more accessible to the casual listener. A recently completed UK college tour should help to boost sales and could take the LP to the lower reaches of the Top 75.

ARTHUR BLYTHE
In The Tradition. CBS 84152. Producers: Bob Thiele and artist. Blythe is in the vanguard of musicians responsible for bringing the alto sax back into the spotlight. His last album, Lennox Avenue Breakdown, sold well and this, which includes Wallah's Jitterbug Waltz, Ellington's In A Sentimental Mood and Coltrane's classic, Naima, should continue Blythe's fortunes.

CHICK COREA
Tap Step. Warner Bros. K56801. Producer: artist. Corea, thankfully, has not followed fellow keyboard wizard Herbie Hancock into the disco arena, yet can still appeal to a wide market. Tap Step is an excellent album that will generate enough sales to keep Corea up front in jazz sales.

EARL KLUGH
Dream Come True. UA UAG 30892. Producer: artist. Following in the wake of the excellent Heartstring and One On One, with Bob James, this album has fewer tracks with instant appeal and the use of vocals and steel guitar is dubious. But Klugh has a large following here and dealers should have little trouble in selling this in large quantities.

TELEX
Neurovision. Sire SRK 6090. Producers: Telex. An ordinary run of the mill synthesizer band Telex

may not be, but this does not live up to the promise of the trio's debut album, Looking For St. Tropez. The band needs a hit single to establish them in the country, but this LP doesn't really have anything of that calibre. A band worth keeping an eye on anyway.

LOGGINS AND MESSINA
The Best Of. CBS 31826. Producer: Jim Messina. More back catalogue re-released on the Embassy label at £2.99. Features Angry Eyes, Vahelala, Brighter Days, Danny's Song and Watching The River Run.

RANDY CALIFORNIA
Kapt. Kopter and The (Fabulous) Twirly Birds. CBS 31829. Producer: Randy California. This re-release from 1972 of solo LP by Spirit guitarist is probably too much like acid rock to slot in to the current heavy metal revival. Might be bought by old Spirit fans who have worn out their first copies, but unlikely to attract many new sales.

THE BRITISH LIONS
Trouble With Women. Cherry Red A RED 7. Producer: The British Lions. For various reasons this LP, recorded in 1977, is only just about to see light of day. The now-defunct Lions featured the bulk of Mott the Hoople (minus Hunter) plus John Fiddler of the once-excellent Medicine Head. Unfortunately their brand of music hasn't really stood the test of time and it will be surprising if this album sells other than to followers of the individual band members who have now all gone their separate ways.

American
Commentary



Motown tests counterfeit detector . . . Retailers fight drugs paraphernalia ban

NEW YORK: Ariola America has begun to flesh out its staff, appointing Warren Schatz senior VP and chief operating officer, and Mike Manocchio VP national promotion. Schatz was most recently division VP A&R at RCA, while Manocchio was director of national pop promotion at Atlantic.

In addition to the two appointments, Ariola International president Monti Lueftner made it official that, effective immediately, all Ariola America product would be distributed through the Arista independent network. Overseeing that relationship is Elliot Goldman, now holding positions at both Arista and Ariola International.

Arista and Buddah have quietly parted company, although there is some measure of official disagreement over the status of the Ze Records relationship with Buddah (Buddah "distributed" Ze). Ze has now set up a "test" distribution agreement with Antilles.

Antilles and Mango here are the indie-distributed arms of Island, which is itself distributed by Warner Bros. WB, however, has the option of picking up successful Antilles/Mango product. The new deal calls for release of work by four groups — Kid Creole and the Coconuts, Cristina, the Waitresses and Suicide.

MOTOWN IS the latest to announce testing of a new anti-piracy/anti-counterfeiting system created in co-operation with the Owner Protection company and based on the research of two graduates of the Massachusetts Institute of Technology.

In a conversation with *MW's* Mike Reynolds, Motown vice-chairman and chief operation officer, Mike Roshkind, described the system as utilising a hand-held scanner ("magic wand") that yields information that must then be computer-processed. Before that, even the person using the scanner would not know for sure that he had uncovered counterfeit product.

According to Roshkind, Motown has already spent some half million dollars (£214,592) in developing the system and hopes to be able to make it available to others in the record industry and in other businesses. Motown's own first full national run using the system is expected in early June.

Other systems are being tested at Atlantic (to be utilised on the forthcoming Rolling Stones album), WCI and RSO and, for cassettes (featuring special imprints on the cassette body and/or special printing techniques) at WEA International and CBS Inc.

By IRA MAYER

ONE CONTINUING battle being fought by American retailers is the attempt by local authorities to ban the sale of drug-related paraphernalia in record stores. The loss of such business, particularly in view of the sluggish record market, would be significant to many dealers.

Anti-paraphernalia statutes have been passed in some states and now a test case will go to court in Cleveland, fought by Record Revolution's Peter Schliewen. In fact, the courts thought the issue vital enough and Schliewen's claims concerning potential loss of business so convincing, that hearings have been moved up to June, rather than the usual two years it takes for such cases to be heard. Schliewen also obtained a permanent injunction allowing him to continue selling the merchandise until the case is resolved.

While celebrating the importance of the court's willingness to hear the case quickly, Schliewen's lawyers also informed him that, whereas previously he was going to have two years in which to raise their \$50,000 (£21,459) legal fee, he now has one month to come up with the money. The Accessories Trade Association will pick up half the tab.

PRESS SPECULATION over the "resignation" of John Backe at CBS continues unabated, in particular focusing on where it leaves CBS in regard to its entry into cable and home video — the kind of future technologies about which CBS chairman William Paley is said to be so wary.

Members of the CBS board and Paley himself eventually opened up (the former unattributable) to reporters from the *New York Times* and *New York Magazine* respectively in efforts to counter the generally bad press the showdown between Backe and Paley brought the communications empire.

CBS is more worried about the impact of the "resignation" and Paley's "run my own candy store" attitude on Wall Street than it cares to admit.

SHORTS: International Tape Association setting up statistical programme to provide sales information on pre-recorded video cassettes, with first results expected in late summer or early autumn . . . RCA marks Black Music Month in June with national marketing campaign spotlighting 17 albums by black artists . . . the Kenny Rogers/Kim Carnes hit, Don't Fall In Love With A Dreamer, may finally have ignited Carnes' solo career, with her remake of Smokey Robinson's More Love top of the front red page of Kal Rudman's *Friday Morning Quarterback* . . . two other remakes on the same page, Carole King's One Fine Day and the Blues Brothers' Gimme Some Loving, pose the question: who says the Sixties are dead? . . . RCA and MCA already in heavy press release warfare about their respective video disc systems . . . Polydor to distribute Fred Cantrell's Zilch Records outside UK, France and Australia, and all product from Joe Jackson Productions (this Joe father to the family group), latter projects including Leda Grace, LaToya Jackson (produced by brother Michael), Windstorm, and — pursuant to fulfillment of CBS obligations — Randy Jackson . . . songwriter Richard Leigh (Don't It Make My Brown Eyes Blue, Your Old Cold Shoulder) to be subject of a one-hour music and talk show this summer on Pan Am's Theatre In The Air radio channel, spotlighting tracks from Leigh's EMI/UA debut album, and produced jointly by Music In The Air and UA Music Publishing.

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OPINION

PPL strikes back

TONY PRIOR accuses PPL of being a "secret society" (MW May 10). I think he must be right. Certainly the things he says about PPL in support of his accusation are things which have been successfully kept secret from me during the seven years I have been secretary of the company.

Tony Prior has the advantage that any accusation about PPL, no matter how fatuous, can be made in just one sentence. It can also be denied in one sentence, of course, or even in one word, but although I am tempted, it somehow seems wrong to take as little time and trouble in answering his accusation as he took in making it. And this is precisely PPL's problem: copyright can seem an arid and complicated subject, and one short, unsubstantiated and factually incorrect letter from Mr Prior has now brought forth this (unavoidable) much longer and more detailed answer which, even if you find space to print it, almost certainly won't make such good reading.

Good rhetoric

PPL is an organisation formed to protect and exercise on behalf of its members a particular part of the copyright (that covering broadcasting and public performance in the UK) conferred by law on the sound recording. It follows that legally we cannot exercise rights wider than those provided for by copyright legislation, or on behalf of people who do not have rights given to them in the first place.

Mr. Prior's remark that "PPL should be representing the interests of artists, musicians, record producers, record production companies and record companies" is good rhetoric but not quite good enough to bridge the gap in his reasoning. "Artists and musicians" I understand (indeed, for more than 30 years we have been paying artists and musicians a share of PPL's revenue and attempting to safeguard their employment opportunities), but what exactly does he mean by "record producers, record production companies and record

companies"?

The Copyright Act 1956 provides for copyright protection to commence from the publication of a sound recording, and "publication" means the issue to the public of records embodying the recording. Our members produce and issue recordings for sale to the public under their own distinctive labels and thus have rights under the Copyright Act 1956 which they have assigned to us to protect and exercise on their behalf. Anybody who has these rights under the law, and who is in a position to assign them to us to protect and exercise on their behalf, can apply to join PPL, but the law creates these rights, not PPL, and if somebody does not have these rights to begin with we cannot create them for him and we cannot step outside our very specific jurisdiction.

I would like to turn now to the particular case of Mr. Prior. He says "we attempted to join PPL two years ago", and by "we" I assume he means Claude Hopper Productions. In fact he contacted us three years ago, not on behalf of Claude Hopper Productions but on behalf of another, *entirely separate* record company which, he said, had asked him to investigate the possibility of its joining PPL.

I met him and explained the whole spectrum of PPL's activities during two meetings, and gave him further detailed explanations in letters and over the phone. The record company on whose behalf Mr. Prior approached us was mainly involved in issuing compilation albums of tracks which had already been issued by existing PPL members under their own labels and I explained to him that insofar as these compilations were concerned the copyright in the original sound recordings was already controlled by us on behalf of existing members.

There was, however, a smaller number of original albums which the record company produced itself and insofar as these were concerned I said the company might be eligible. On the basis of this, Mr. Prior actually completed and handed me a PPL membership application

form, filled in and completed in the name of the company on whose behalf he was making the enquiry. Having received the application from Mr. Prior, I spent a whole afternoon with him, going through the company's original albums one by one, and I raised a number of detailed queries on about 10 of them which he said he would answer. I explained that every membership application had to be considered by our board and that before I put any application forward I had to be sure of the applicant's eligibility, and I emphasised the urgency of getting a detailed answer on these points so that the application could be processed. I subsequently put all these queries in writing to him. That was the last I ever heard from Mr. Prior.

No mystery

Interestingly, the company on whose behalf Mr. Prior had made these approaches later contacted me direct to ask what had become of their application, and seemed very surprised to learn that the outstanding queries had not been processed. I sent them copies of my correspondence and spent an afternoon with their promotions manager successfully resolving all the administrative details which Mr. Prior had left unresolved, and later (by which time they had issued more originated product of their own) they re-applied for membership of PPL and were accepted.

The company concerned is still a member of PPL. Perhaps it too considers us a "secret society", but I doubt it. There is no great mystery about joining PPL. Membership applicants are not asked to bare their left breast and roll up their left trouser leg — only to tell us exactly what they want us to control for them so we in turn can tell people who take our licence, whether for public performance or broadcasting, exactly and precisely what that licence covers.

J. B. LOVE, Company Secretary, Phonographic Performance Ltd., Canton Street, London W1.

PERFORMANCE

Eric Clapton

LIVING LEGEND is an overstatement, but Clapton, the unassuming guitar hero, showed at his Hammersmith Odeon concerts last week that the magic, the power and the style are all still there.

The set was varied, including material from several stages of his career, with a good number of country flavoured songs, featuring the guitar work of Albert Lee, a welcome addition to the Clapton band. With Barry Spinetti on drums, Gary Brooker and Chris Stainton on keyboards, the sound was superb.

While cries for Layla went unanswered, Clapton found the notes of his earlier days on renderings of After Midnight and Blues Power. He currently has a live album high in the charts and a new RSO studio album due for release in September.

JIMEVANS

Barnardo

OH DEAR! It seems miserly to be uncharitable about this new British musical that is well-meaning, lavishly produced, features lots of hard-working child actors and donates a percentage of ticket sales to Barnardo's homes.

But . . . presumably Gold Star

Productions are also in it for commercial gain and on that level the show has to be awarded a resounding raspberry. With Annie-like girls and Oliver-like boys and adults out of Sound of Music and accents out of My Fair Lady and even, so help me, French can-can dancing in London's East End — with all this Barnardo doesn't stand a chance.

There is, perhaps, a good musical to be made out of the life story of an Irish doctor who comes to London, is horrified to find homeless children sleeping rough in the streets, raises backing to clothe them, feed them and house them, marries a beautiful woman, loses three of his own seven children through illness, survives the Boer war, fights court battles and establishes an organisation which, 120 years on, is still caring for needy children throughout the world.

Sadly, this isn't it.

RODNEY BURBECK

Fabulous Thunderbirds

PACKED GIGS are what this Texan R&B combo say they like best and Dingwalls could not have been more packed. Yet again the band knocked out some of the tightest, fluent numbers as you're likely to hear and

proved that gigging for years before you get a deal has a lot of advantages.

As the crowd whooped with delight, the band churned out their distinctive easy licks with so much ease and precision it almost looked as if they were capable of coaxing their instruments to play for themselves. Numbers like She's Tuff, their current single The Crawl (Chrysalis) and You Ain't Nothin' But Fine, had the audience dancing the best they could and ensured the band two encores.

SIMON HILLS

Frankie Valli

IT WASN'T a capacity second house at the Royal Albert Hall, but the vociferous enthusiasm of those who were there to enjoy Frankie Valli and the Four Seasons more than compensated for the empty seats.

Valli, the present Seasons line-up and the supporting band offered a dynamic, tightly knit and immensely professional bill of fare, including new material such as Soul from the Seasons forthcoming MCA album, Fallen Angel and a brand-new Richard Kerr composition, Where Did We Go Wrong, during which Valli duetted with pretty back-up singer Toby Tyler.

NIGEL HUNTER

DOOLEY

THE ABDICATION of Laurie Krieger from the world of record retailing also means that he will step down as chairman of the Gramophone Record Retailers' Committee of the MTA after 16 years . . . During that time Laurie, who started his selling career trundling an ice cream bicycle along Richmond towpath, has survived the slings and arrows of outraged record companies and even his own members on occasion . . . But his no-nonsense approach to business and GRRC matters undoubtedly earned him well-deserved respect and it is a pity that more of Britain's retailers did not give him greater support over the years . . . Now the GRRC ten-man council has to vote for a new chairman — will they follow the trend of picking a chain-store man or go for a one-shop independent? . . . The answer may come after this Thursday's council meeting . . . Meanwhile, what does retirement hold for Laurie — apart from giving his wife, Betty, a chance to improve his golf handicap? — somehow we can't see him sitting in his carpet slippers for long, and we'd bet he will soon be back in some business venture.

ALL QUIET on the RCAPRT front as the American company's accounts pick over Pye's books; meanwhile Louis Benjamin is in Las Vegas shopping for autumn season Palladium acts and Derek Honey holidays in Venice . . . Richard Robson Associates now handling corporate PR for PRT/Pye, and Brian Gibson has added Motown International to his accounts . . . Graham Haysom, late of Polydor International and RCA, now audio manager at Book Club Associates . . . A lady who will be sorely missed when she retires this week — Vera Samwell, booker at Abbey Road Studios and an EMI employee for 43 years . . . Radio 1 controller Derek Chinnery escaped injury when his car — a gold Rekord (!) — was badly damaged in car crash last week . . . Pam Nettle, secretary to MCPS MD Bob Montgomery, shone in Croydon production of Waltzes From Vienna . . . Dean Friedman letting it be known he is free of all contractual obligations with Lifesong Records and is open to offers.

AN UNFORTUNATE spiteful atmosphere seems to permeate the BBC-MU wrangle even before the strike begins — we hear stories of a Beeb MU lady member being refused two days' off to get married, and cancellation of a presentation to another with 25 years' service . . . MU assistant secretary Stan Hibbert reckons the Beeb has taken heed of the McKinsey report on its activities which some years ago said that it was too powerful, and will use this dispute as a showdown . . . Jeff Wayne's War Of The Worlds on brink of chart century and has achieved triple platinum status . . . Clive Davis has signed Aretha Franklin to Arista . . . Spotlight Publications' 4-a-side team collected Covent Garden Jubilee Hall league trophy with record goal average and keen on taking on all-comers . . . Baby daughter to Warrens Records MD Robert Shooman and wife Carole . . . Larry Page points out that his Japanese venture, Union Sun Alliance, takes its name from the Union Jack and the Land of the Rising Sun, and its initials spell USA — look out, there's a nip in the air!

I'M IN LOVE
WITH
ANGELA
RIPPON

SATURDAY
COWBOYS

by Bernard Wrigley
DJM DJS 10942

The Ramblers/new disc

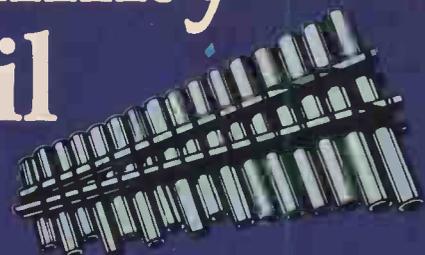
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spotlight on
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LONG JOHN BALDRY

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(on Anthem Records in Canada
only, Capitol rest of the world)

PRISM

PRIVATE EYE

RED RIDER

SURRENDER

MARTYN COX is General Manager of Capitol Records in the U.K., and heads up a team of seven people who work on the repertoire coming from Capitol's HQ in Los Angeles. The UK team are EMI employees, assigned to work on Capitol product, and are based in EMI house in London's Manchester Square.

The immediate impression is of a small group of friendly enthusiastic people, who are working very hard within the larger framework of EMI's sales, manufacture, and distribution systems.

Cox is very positive about this set-up. "We can enjoy the benefits of having a small but strong team working exclusively on promoting Capitol acts... and then have the 'clout' of EMI's sales, merchandising and display teams when the moment is right."

He is press and promotion oriented — understandably, because he comes from a promotion background himself.

He started in the music business with the WEA regional promotion team covering the North of England. That was in 1973, at a time when local commercial radio was just getting off the ground.

After two years he switched to Chrysalis briefly, covering the same territory before being offered the opportunity of taking over the EMI Northern promotion team based in Manchester. Eight months later he moved to London to coordinate promotion for all EMI labels.

Cox takes up the story: "After a year David Munns took over the Capitol label and brought me in as a sort of Jack of all trades and then when David moved to Canada, I took over the label. I'm really pleased that the momentum started by Peter Buckleigh and then Munnsy, has continued so successfully."

As Capitol UK does not control the source of its repertoire it is very important to the company's success that the UK point of view should be heard in Los Angeles — and Martyn Cox is happy to report: "The



rapport between us and Capitol International at the Tower has never been better.

"I talk to international vice-president Helmut Fest practically every day and he is interested in everything we're doing, including daily sales figures and so on. He also consults us about upcoming product."

"We don't release everything from the States as obviously some artists mean much more over there than in the UK," Cox explains, "but we tend to go more and more with the American choice in singles because a lot of commercial radio stations, and Paul Gambaccini on Radio One, showcase US chart material."

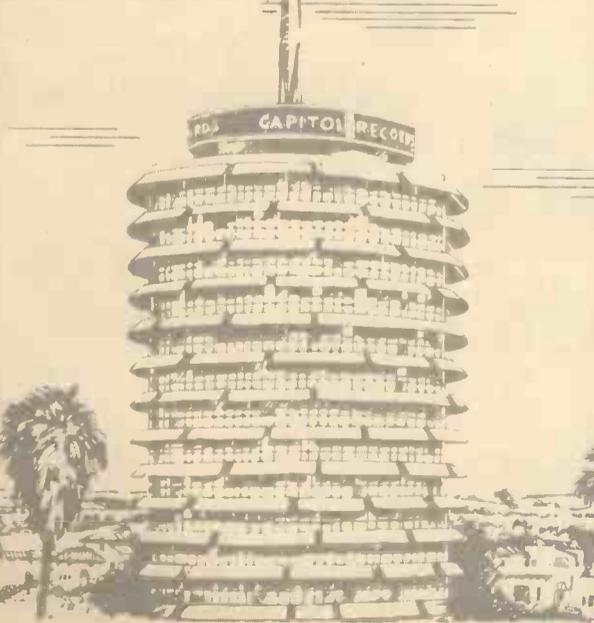
"Certain bands are signed with the UK and European market very much in mind. The Motels, for example, relate to this side of the Atlantic so when they were first signed, Capitol put together a very heavy European tour of TV and live gigs."

Cox is a strong believer in label identity and is always keen to promote the American image.

"But we don't promote the label above the artists because strong artists make a successful company," he adds.

"We have our own press officer and two promotion guys who maintain our separate identity within EMI, and they are known in the media as Capitol people."

Capitol has become more press and promotion oriented because, as Cox explains, "if record dealers see that we're not working on product, they wonder why they should bother stocking it."



"TV exposure is vital and in the last year we have had TV specials on April Wine, The Knack and Dr Hook as well as TV appearances by Helen Reddy, Dr Hook, April Wine, Sammy Hagar, The Motels, The Knack, Mystic Merlin, Max Webster, Anne Murray and Little River Band."

"On the press side we have had four front covers on Sammy Hagar alone, plus really extensive coverage of all the artists here on tour."

"All three in press and promotion have spent time in the States with our artists so that they are able to project the artists in exactly the right way for this country."

"We also like to let the EMI sales force know that we're working hard on our artists so that they will want to work hard on them as well."

One problem in dealing with American based repertoire is that the label does not have the luxury of acts constantly touring and building up a natural fan following. This means that the Capitol team has to make the most of the opportunities when they do visit the UK and work extra hard to get the name and the product across to the media and the public. This highlights the importance of touring for sales success for Capitol's artists in the UK.

EXCITING NEW ACTS...

Cox is at pains to point out that Capitol's vast repertoire consists of much more than just West Coast American rock and boasts: "We've got everything from heavy rock to Country and Western — in fact, we cover just about every type of music except classical."

"We have a strong selection of big name acts, such as Anne Murray, Bob Seger, Helen Reddy, Dr Hook and Glen Campbell, plus a really good crop of new artists whose product is not known here yet."

"There is already a buzz about Riot, The Motels and Prism and there is more very promising talent like Red Rider from Canada, Amy Holland and Billy Squier."

"We've already laid the groundwork for The Motels following their tour last year. The media acclaim was good and sales were good. I think their next album released in June is very impressive and should break them in a big way."

"I predict a big future also for Amy Holland and she has a summer release produced by Michael McDonald of the Doobie Brothers."

"There is an album due from Kraftwerk — one of the company's few non-American signings — and another in that category, The Little River Band, will be touring soon. The Little River Band have been concentrating on the American market but sales should pick up very quickly here when they arrive."

REDDY, KING & CAMPBELL

"Going back to the more established names on the label — although some of them have been absent from the UK charts for a while, we have got some very strong product coming up from Helen Reddy, Carole King and Glen Campbell."

"Helen Reddy's new album has been produced by Ron Haffkine, who is the manager and producer of Dr Hook. The album marks a musical turning point for Helen, and the single Take What You Find is already being very strongly tipped on both sides of the Atlantic."

"Carole King has made a new album featuring many of the songs she co-wrote with Gerry Goffin in the Sixties. The LP's called Pearls Songs by Goffin & King, and she performs a load of songs that were massive hits for other artists... One Fine Day, Locomotion, Hey Girl, Oh Not My Baby, Chains and so on!"

"Glen Campbell has a brand new album, and he'll be over here later in the summer for a big country festival. His new single is a great duet with Rita Coolidge."

NEIL DIAMOND AS THE JAZZ SINGER...

"Another big name that we'll be getting the chance to work on is Neil Diamond." The soundtrack music from Diamond's film debut will be on Capitol Records, and is a project that Cox is very keen to tackle.

"A couple of weeks ago I saw about 30 minutes of footage from The Jazz Singer, and it's total dynamite... the music and the acting. The original story has been brought right up to date, and Neil Diamond looks and sounds fantastic. I can't wait to release the album."

"With some soundtrack LP's you get two decent songs plus a load of instrumental mood music... but The Jazz Singer is an album! Ten new Neil Diamond songs, and there'll be a single out first. The album will be out in November I think, and hopefully the single will be late September. The date for UK release of the movie is not fixed yet, but I gather it's likely to be very early 1981. Obviously there will be a complete tie-in with EMI Films, so The Jazz Singer will be a very major campaign for Capitol."

"It's great for our press and promotion people to have such a rich variety of product because it means they have strong material to promote to all areas of the media."

THE CREAM TEAM...

Having such a broad spectrum of material, Capitol is well suited to Cream, an agency which prides itself on being able to handle any artist sympathetically. Cream handles the Capitol label's work on singles bags, ads, posters and so on. Cox comments, "They do some marvellous work for us and get very involved with the acts and the campaigns. Margaret Taylor handles the Capitol account, but all the Cream people seem like an extension of my own team! The designers don't just wait to be briefed, they come along to gigs and get cassette copies of up-coming releases."

"This means that by the time we come to put together a visual design or a marketing campaign, a lot of the 'Cream team' will already have ideas of their own... and there will be a lot more creative input."

"We tease Ian Kay, one of Cream's designers... he worked on all the Sammy Hagar visuals and happens to drive a Trans Am just like Sammy's." Cox reports to EMI's Peter Buckleigh.

MANAGEMENT COMMENT...



Peter Buckleigh

As Director of marketing and promotion Buckleigh is responsible for Capitol UK within the framework of EMI and acknowledges the label's valuable contribution.

"Capitol is our main source of American repertoire and as such enhances the broad international nature of the company," he explains.

"Given that this market is made up of 50 per cent American repertoire Capitol is a very important part of the company and a number of its acts are among the biggest selling acts in the UK."

"One of the label's strengths is that its artists both established and new make frequent tours and it is from this platform that Martyn Cox and his team have been able to launch their marketing and promotion campaigns. This has contributed to chart success by artists such as Sammy Hagar, April Wine, Dr Hook, The Knack, Glen Campbell and Helen Reddy."

Buckleigh not only recognises Capitol's past achievements but also predicts that its position of strength will be maintained.

"It will continue to be a major source of American repertoire for the future," he says, "and it is our committed policy to give Capitol all the support that Britain's number one record company can provide."

Although John Bush has only recently taken over as managing director of EMI UK, he has long been aware of Capitol's success for he has been with EMI for 25 years most recently as managing director of EMI Italiana.

He says: "Capitol's contributions to EMI in the number one market place in the world are already legion. The new product coming from LA gives me every confidence that the future is even brighter."

"In the last year we have charted The Knack, April Wine, Sammy Hagar, Max Webster, Anne Murray, Mystic Merlin and Bob Seger and Dr Hook have had no less than three Top Ten entries."



John Bush

THE CAPITOL U.K. TEAM...



Martin Wyn Griffith,

Martin joined the Capitol label late last year to take up the position of label manager.

Having studied Drama and French at University, Martin joined EMI Records in September 1978 as a management trainee. His first year of training was spent moving from department to department learning the various aspects of the operation of a record company.

Martin's role within Capitol is basically one of administration. His main priority is the scheduling and preparation of single/album

releases, which is followed up by liaising with the factory, salesforce, display and merchandising teams.

Martin's day to day work entails a great deal of contact with Capitol's headquarters in Los Angeles, ensuring that all the components are received on time and generally advising Capitol's International department of the activities in the UK.

Martin devotes a considerable amount of time to Capitol's mid price CAPS series. This involves a great deal of research as all these albums are back catalogue/compilations and in this area Martin certainly has to keep his ear to the ground for suggested re-releases which often come from specialist journalists. Martin is currently planning a mid price jazz series to follow on from the very successful country classics line.

Marketing and advertising campaigns are other areas in which Martin gets involved and here he works closely with Martyn Cox in the planning of these campaigns.

Linda Ruddock joined the Capitol team 18 months ago, initially working as secretary to the label manager and press officer, but has since transferred and now works as secretary to General Manager, Martyn Cox and label manager Martin Wyn Griffith.

Working for two people, Linda, has to divide her time, however the majority of her day is spent working alongside label manager Martin Wyn Griffith assisting him with the preparation of label copy for album and single releases. This work involves a considerable amount of liaison with Capitol's headquarters in Los Angeles, ensuring that all the components required for a record release are received on time. Added to this, Linda helps Martin out with the research needed for the release of back catalogue albums.

Contact with music publishers, providing them with accurate sales information is another important aspect of Linda's working day.



Linda Ruddock

ADVERTORIAL

As secretary to General Manager Martyn Cox, Linda has to work closely with American artists and their management, arranging cars, hotels, flights etc. and generally making sure that their visits to the UK run as smoothly and problem free as possible.

On a monthly basis, Linda assists both Martyn Cox and Martin Wyn Griffiths with the preparation of marketing information for the salesforce presentations.

Prior to joining Capitol, Linda worked as secretary to EMI's Display Manager for 18 months and before that she had spent a year working for the booking agents at the Cowbell Agency.



Linda

The turning point in Dave Brown's life came about seven years ago when as a bass player he accepted the fact that he would never be Stanley Clarke, and therefore he would be best served diverting his talents elsewhere!

Dave quit the Capitol group Tucky Buzzard and joined Polydor as a promotion man. He spent five years with Polydor learning the ropes, which resulted in his becoming one of the most highly

respected promotion men in the music business.

In 1978, Dave Munns, newly appointed General Manager of Capitol Records decided that his team would not be complete without the talents of a certain Mr Brown.

The rest is history, Dave came to Capitol and since his appointment as National Promotion Manager, he has earned the highest respect from everyone including artists and management.

Although working closely with Wally Slaughter, Dave has concentrated more on television promotion and has been responsible for the organisation of several television projects for Capitol artists, in particular the Dr Hook BBC special, shown at Easter.

Sadly, "Brownie" will shortly be leaving the record business for personal reasons. He will be moving down to Cornwall to take over the running of his parents' business and will be sorely missed by the rest of the Capitol "team".

Wally joined Capitol as Promotion Manager a year ago, transferring from EMI's Birmingham Office where he was responsible for local radio promotion. Although Wally had no experience with the London stations, the contribution he has made to the Capitol team since he joined has been considerable. He now spends his time promoting Capitol's product to Radio 1 and 2, Capitol and Luxembourg.

Wally joined EMI in 1974, but until that time he had been pursuing a sound training course for the life of a promotion man... he acquired his taste for good food during the time he spent as an apprentice chef. Then, realising that to be a good plugger involved more than eating, he joined a wines and spirits company as a sales representative. His next port of call was as a salesman for a Radio/Television shop. The final part of his training came when he worked for a brewery as a window dresser!

His training complete, Wally joined EMI as a window dresser for the newly established Tape division. Based in Birmingham Wally was responsible for window dressing for the whole of the UK.

In 1976 he transferred to EMI Records as a regional promotion man, covering radio/television stations in the Midlands and South Wales.

In 1979 David Munns, who was then General Manager of Capitol Records UK approached Wally regarding the position of Promotion Manager for Capitol working alongside the National Promotion Manager David Brown. Wally accepted the challenge, moved to London from Birmingham and is happily plugging away — in fact he's probably at the Beeb at this very moment!



Jane Hornsby

Jane joined EMI three and a half years ago as secretary to David Munns who was then Marketing Manager for EMI's GRD Division. When David was appointed General Manager of the Capitol label in September 1977, Jane transferred with him to continue working as his secretary, which she did until his departure to Canada last year.

Following David's move, Jane changed her role within Capitol and was appointed secretary/assistant to the press/promotion department. Although Jane had no experience in press, she had a wealth of radio knowledge, having worked as secretary to Radio Luxembourg's programme controller Ken Evens for four years.

On the press side, Jane works closely with Debbie Bennett and has particular responsibility for provincial press.

Jane also takes care of business in the ordering and allocation of concert tickets together with the organisation of Capitol's press/radio receptions.



Wally Slaughter

Debbie joined EMI four and a half years ago as secretary to Mike Harvey who was then heading up the Marketing Services Division. Within a couple of months Mike was appointed UK label manager for Capitol Records, which then operated under the umbrella of EMI's US Division headed up by Colin Burn and marketing manager John Cooper.

Following the reorganisation of EMI and the division of group and licensed repertoire the Capitol Division was expanded and Peter Buckleigh appointed General Manager. It was Peter Buckleigh who gave Debbie the chance to move from secretarial work and train as a Press Officer alongside Charles Webster who was then Capitol's Press Officer.

Debbie worked with Charles for about a year until in late 1977 Charles was asked to run EMI's main press office with a staff of three reporting to him. Following his departure Debbie was appointed as Capitol's press officer and since that time has assumed full responsibility for Capitol's press activities throughout the UK.



Debbie Bennett

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INTERNATIONAL awareness at the Capitol Tower in L.A. is heightened by the chain of communication from the U.K. and the rest of Europe. Unlike EMI's Martyn Cox, Dutchman Kick Klimbie is employed directly by Capitol and based in London to co-ordinate the activities of all the European territories. Klimbie reports direct to International Vice-President Helmut Fest, who was formerly with EMI Electrola in Germany.

Klimbie joined Capitol International in May last year and has worked within EMI for 15 years.

He started in the stock room of the Dutch Bovema company and recalls: "That was in the days of Gerry Oord who believed in people working their way up."

Klimbie certainly did that and become deputy managing director. Then two years ago when EMI and the local company were separated, Klimbie took charge of the local company.

Now as director of European Operations he liaises between Capitol in Los Angeles and the European EMI companies and licensees.



Kick Klimbie: Resident Director European Operations for Capitol/U.A./EMI America.

Capitol's American repertoire has provided hits not only in the UK but across Europe.

Yet they are not necessarily the same hits or from the same acts that have enjoyed success in this country. Each territory has an individual musical taste, plus special aspects to marketing, promotion and distribution — and taking account of all these is Kick Klimbie.

The territories he covers are Scandinavia, Germany, Austria and Switzerland, the Benelux countries, Italy, France and Spain, plus the smaller territories Greece, Israel and Portugal. He regularly holds European meetings and himself visits three or four countries at a time every six to eight weeks to showcase new material.

Klimbie has witnessed a "dramatic increase" in sales of Capitol product during the last six months but reports that it is not spread evenly throughout Europe.

"There are some countries with large populations but which are not such large markets for various reasons such as high price. In this country because the market is so big there is a broad acceptance of almost all types of music, while there are enormous differences in taste abroad.

"McGuinn and Hillman, America and Graham Nash, for instance, do very well in Latin countries — yet these same countries have almost no Heavy Metal market."

The company concentrates on 10 to 15 acts in Europe so that each artist can be worked on thoroughly and this process begins only after some success in the US has been achieved. But not every artist is at the same stage of development in each country.

"There can be a big difference in release dates," explains Klimbie. "When The Knack were touring recently, Italy and Spain were working on My Sharona, whereas in other countries Baby Talks Dirty was the current single.

Klimbie acknowledges the benefits of having touring artists and concert appearances have become more and more part of the overall marketing strategy.

"We try to break an artist in one territory first and then use that as a base for a European tour," he explains. "That happened recently with Sammy Hagar who was already established in the UK but also visited the rest of Europe.

It was the other way around for Lee Clayton whose tour was based on success in Italy, Germany, France and Scandinavia which justified a concert here. We try hard to get a crossover from one country to another."

The individual approach applies also to marketing and promotion. "There is only government controlled radio in some countries and several have more than one chart.

"You have to find different ways to break an act. In England you must do concerts. In Europe a TV programme is all important, followed up with a tour. In Holland, for example, you must have a film clip for the important TV pop show in order to break an act.

"It's also interesting that in this country you release a single first and then an album about six weeks later. Whereas in France they might just release an album straight off — even from an artist like Bob Seger — and then follow it up, maybe two months later, with a single.

"Each country has its own marketing campaigns, even down to the size of posters it uses. Then of course there are the language differences to take into account."

Klimbie is very confident in the current artist roster and feels that American repertoire will always be strong.

"The level of US acts generally is very good — even the ones that haven't broken in the States. They always have a chance over here because they are very professional and are used to touring constantly in the States.

"We started with Moon Martin and The Motels in October and they

sold very solidly but were not big hits. Now with new albums in the summer they will tour on that basis and should break big throughout Europe. I also expect Riot, Sammy Hagar and April Wine to do better and better this year.

"Heavy Metal is very big at the moment in the UK and has always done well in Holland and Germany — but it has a more sophisticated, even an older audience over there. It doesn't have the same cult following as here. By contrast there is no real audience for Heavy Metal in Italy or Spain."

Heavy Metal is not the only type of music Capitol is getting behind in Europe and Klimbie reveals: "We are trying to break big in the MOR market. The audience has been basically lost because no repertoire is being produced any more. We feel that we are equipped as a label to do well in the MOR market with artists from the Sixties like McGuinn and Hillman, plus Anne Murray and Glen Campbell. Dr Hook are the perfect example of the sort of band who have a potentially vast appeal and can retain a loyal following.

"We have a certain policy behind these acts designed to exploit them to the full in Europe."

Klimbie is even more enthusiastic about the new acts coming through and predicts a big international future particularly for Face Dancer, Amy Holland and Billy Squier.

"In spite of all the difficulties I'm convinced we will be stronger than ever before," he says. "Capitol is fortunate in that it has a certain charisma and popularity with such a wide variety of acts that we can give every market a shot."

CAPITOL ON TOUR . . .

CAPITOL is benefiting from the number of artists who have come to tour in Europe.

"Playing to live audiences is all important — and our American company has injected a lot of money for tour support in the last year . . . disproportionately, in a sense perhaps, to the return through sales so far," comments Capitol UK General Manager, Martyn Cox.

He adds: "But that initial investment will reap long term benefits in the form of sales in the future — that will certainly be the case with Sammy Hagar.

"If we don't invest in tours now, we won't be selling records for those artists in a year or so's time," he concludes simply.

"A few years ago it was just a matter of the big American acts playing once a year at Wembley, say. It's a hackneyed expression but punk really did put music back on the streets . . . now, solid touring is crucial for an act to compete with the excellent British bands who are on the road the year round and picking up a strong fan following.

"Some artists still feel a little wary of coming here, especially when they could be making better money in North America. But even acts who are established over there can extend their careers by playing here, and create new markets for their product.

"Obviously, timing a tour with a new album is the ideal situation, and then we can continue the momentum with further promotion and advertising. We always want to deliver the goods by charting the record and getting good sales via a tour. Often the bands go home absolutely

'knackered', because we will work them pretty hard with press and radio interviews while they are on the road! We don't of course tire them out so they can't play well . . . but the chances are a band will not be back for maybe a year, so we want to get the maximum media exposure while they are in the UK."

Kick Klimbie agrees with Cox on the importance of touring. He highlights the essential contribution made by tour support money:

"It's twice as expensive to tour in Europe as in the States, and costs about 15,000 dollars a day to keep an American band on the road for a European tour," says Klimbie. "That's why we can only work on the most vital acts for Europe, if we are convinced of their potential in the various markets.

"Capitol has never been so active as in the last six months, and despite heavy competition we have achieved huge successes with tours combining TV and live appearances."

A very crucial element for a good tour is involving the right agents and promoters. Says Cox, "We are very lucky to have good relationships with all the major people. We understand each others' needs and problems, and help each other make it all happen. When an act comes in to tour a whole bunch of people get thrown together very quickly, and they then have to work hard as an enormous team to get the job done.

"One agent I must pay tribute to is Neil Warnock at Bron. He represents several of our acts, and also I use his logistics team a lot on a 'one-off' basis . . . if, say, we bring an act for a quick promo trip and we need help with shipping in equipment, arranging work permits or whatever.

"Neil spends a lot of time in the States and Canada, and always sees our Capitol A&R people there to check out new acts that he might want to get involved with. I'm safe in saying that the respect between Bron and Capitol is mutual, and this has been proved repeatedly when we get together on a tour."

Cox recognises another aspect of a successful tour . . . "Every act that goes back to the States after a good tour inevitably talks to other musicians and managers . . . so, if they have been well treated over here and feel that the job was well done . . . then they become ambassadors for Capitol in Europe, and we become less of an unknown quantity to a new act in L.A.!"

ON THE ARTIST ROSTER . . .

THE KNACK have been much likened to The Beatles — and the comparison does not end at their stage presence and teen appeal.

Their single My Sharona became the fastest release-to-Gold debut single in Capitol's history in America since The Beatles' I Want To Hold Your Hand and their album Get The Knack became Capitol's fastest release-to-Gold debut album since Meet The Beatles, released in 1964 in America.

The central talent in The Knack is rhythm guitarist and lead vocalist Doug Fieger, who is joined by guitarist Berton Averre, drummer Bruce Gary and bassist Prescott Niles.

Music press writers in the UK have consistently "knocked The Knack" since "My Sharona" as a result of the critics' apparent need to find deeper

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ADVERTORIAL

meaning to many of the Knack's songs! Only Sandy Robertson of Sounds seems to have caught on:

"There's virtually no point in analysing this record as if it were some freshly discovered manuscript by James Joyce. The Knack are an extension of The Monkees, only more honourable because they invented themselves... they may be devoid of the naive faith that powered some of rock's earlier heroes, the idea that a 3-minute tune could change the world, but that doesn't stop The Knack from making great pop records."

ANNE MURRAY has been one of the most consistent album sellers for Capitol ever since her first success with her debut *Snowbird* ten years ago.

The Canadian singer has been elected to the Country Music Hall of Fame in Nashville and last year edged out Donna Summer, Olivia Newton-John and Barbra Streisand to win a Grammy as Best Pop Female Singer of the Year. Anne Murray's latest album *Somebody's Waiting* was again produced by Jim Ed Norman and the record confirms her as one of the most enduring vocal talents.

This summer Anne Murray will have her own star placed in the sidewalk on Hollywood's Walk Of Fame, along with film giants such as Charlie Chaplin and rock superstars Fleetwood Mac.

In the Autumn Anne Murray will be here for a promotion tour, with TV appearances and radio and press interviews. This trip will set the stage for a big UK tour currently being set up for Spring 1981.

BOB SEGER. When Bob Seger played in the UK two years ago, the London performance was hailed by many to be the best live gig of the late Seventies. This enthusiasm was matched by the reaction of the manager of the Hammersmith Odeon — he had a letter to Seger published in *Melody Maker*, inviting the rock star back to the theatre to play again!

More recently in his reviews of the latest album *Against The Wind*, Hugh Fielder of *Sounds* wrote: "Whether he's roaring at full tilt with his superb band or going down through the gears to more plaintive, soulful ballads he's an immensely powerful live performer who's worked hard to capture that essence on vinyl."

Bob Seger's biggest selling UK album to date is the 100,000 seller *Stranger In Town* which came out in May 1978. All the Seger albums are strong steady sellers, notably *Beautiful Loser*, *Night Moves*, and the exciting live double album *Live Bullet*. Seger's total sales in the UK exceed ¼ million albums... quite an achievement for an artist who has never had a major chart single and has only played here once!

The title track from the *Against the Wind* album has just been released here as a single, and Capitol are anxiously awaiting news on UK dates for 1980 appearances by Bob Seger and the Silver Bullet Band.

DR HOOK. Because of their unique appearance, people have become so familiar with Dr Hook that they suffer from the misconception that the band has been around for a long, long time — when in reality the group have only been together since the early seventies.

Perhaps it's also the impressive string of hits that makes Dr Hook seem like one of the rock originals for under the inspirational guidance of producer/manager Ron Haffkine they have scored with *Sylvia's Mother*, *Cover Of The Rolling Stones*, *A Little Bit More*, *Only Sixteen*, *When You're In Love With A Beautiful Woman* and most recently *Sexy Eyes*.

Often tagged as "outrageous" they delight audiences with zany tunes like *I Got Stoned* and *I Missed It and Freakin' At The Freakers Ball* interspersed among their hits. They have constantly broadened their appeal and they are able to carry off a wide range of styles from rock and roll to pop and country. Their recent sell out UK tour confirmed their great popularity, when each night they performed for a solid 2 hours!

Dr Hook comprises of Ray Sawyer (he's the one with the eye patch), lead vocals and guitar, Dennis Loccorriere, lead vocals and guitars; Bill Francis, vocals and keyboards; Rick Elswit, vocals and guitar; Rod Smarr, vocals and guitar; Jance Garfat, vocals and Bass; and John Wolters, vocals and drums.

LITTLE RIVER BAND. Having quickly conquered the Australian music scene The Little River Band have successfully set about taking the US by storm — and next on the list is the UK, with a TV and live appearances set for the early summer.

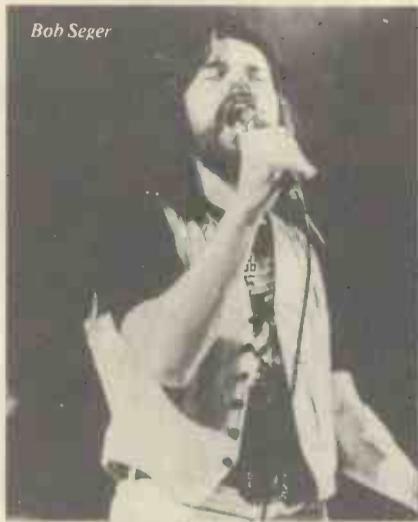
The public will be able to judge the live qualities of this slick rock band for themselves with the release of *Backstage Pass* — a live double featuring numbers drawn from their first four albums.

Formed in 1975 The Little River Band is made up of Glenn Shorrock, lead vocals; Beeb Birtles, vocals, acoustic and electric guitar; David Briggs, lead guitar; Graham Goble, vocals, acoustic and electric guitar; and Derek Pellicci, drums and percussion.

APRIL WINE. Canada is producing some of the best heavy rock talent around at the moment and one of the latest examples is April Wine who made a big impact in the UK recently on their debut tour.

Making its own impact on the chart has been their album *Harder... Faster* which promises strong sales of future releases.

In the centre of these high energy music makers is chief songwriter, lead vocalist, guitarist and producer Myles Goodwyn. The Montreal based band is completed by Gary Moffet and Brian Greenaway, guitars and vocals; Jerry Mercer, drums and vocals; and Steve Lang, bass and vocals.



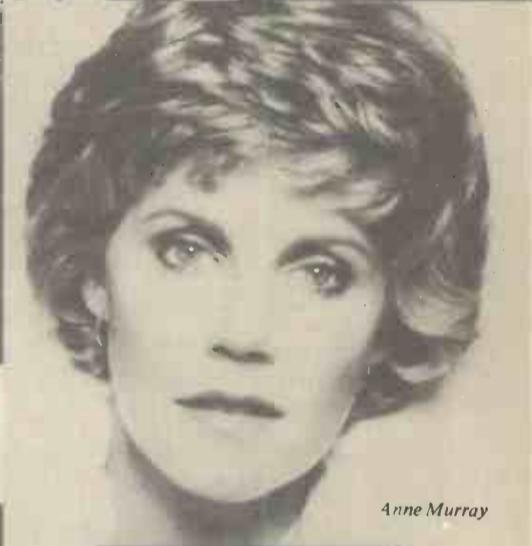
Bob Seger



Dr Hook



Little River Band



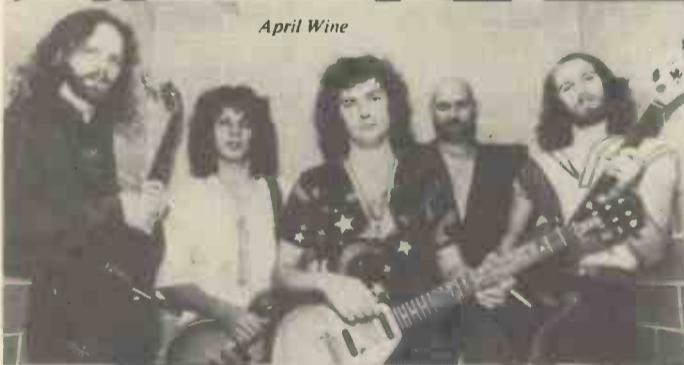
Anne Murray



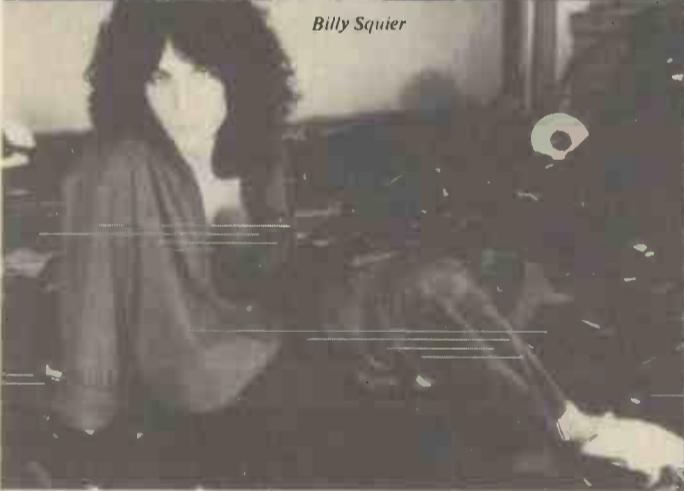
The Knack



Helen Reddy



April Wine

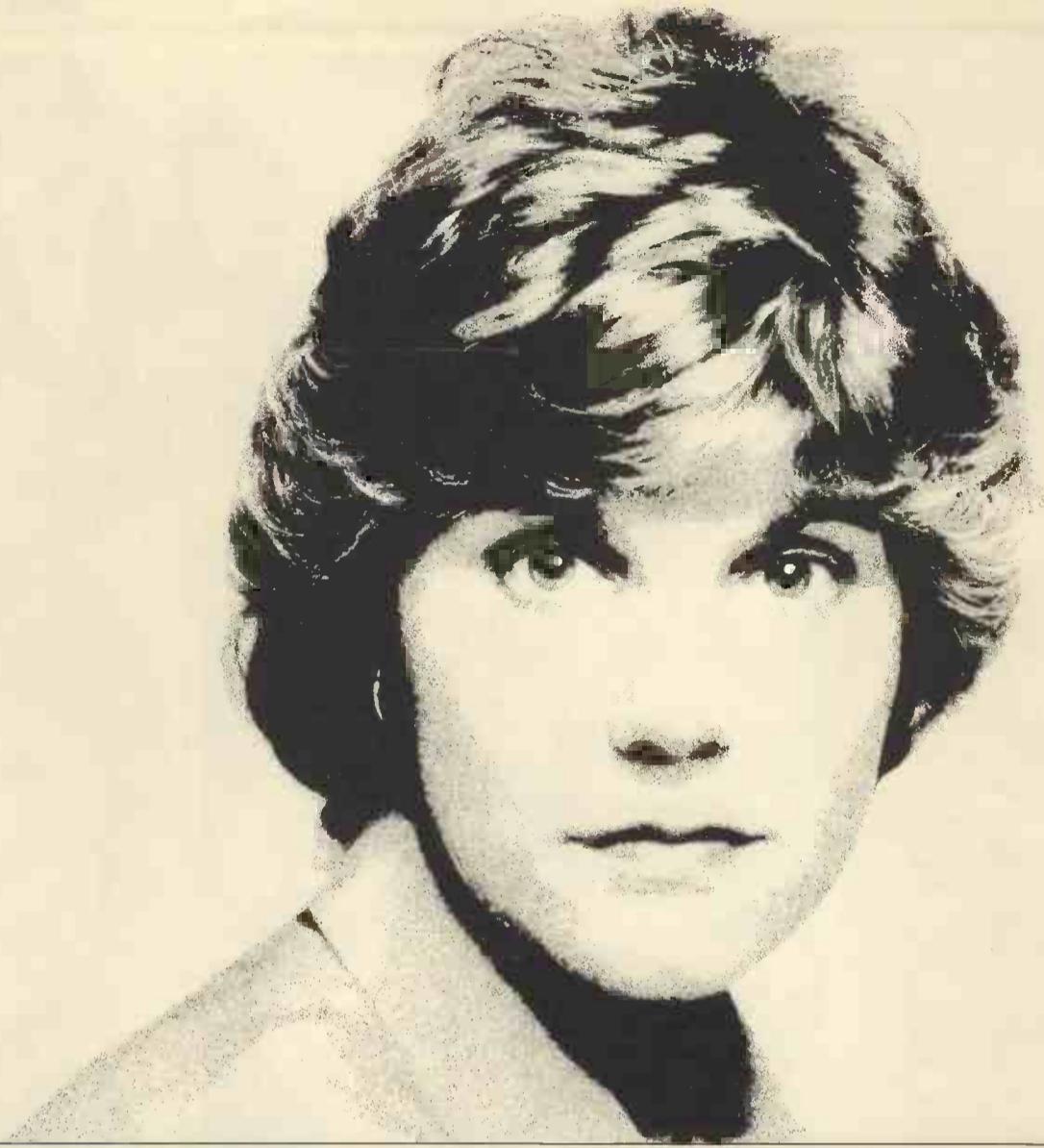


Billy Squier



Amy Holland





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SAMMY HAGAR. In the vanguard of Capitol's Heavy Metal assault on the U.K. is Sammy Hagar. The former lead singer with Montrose had achieved little chart success here until he toured last September and realised he could dish up the sort of heavy rock that is currently rattling the cash registers at record shops.

For his most recent sell-out tour last month Capitol was eager to have fresh product in the shops and with *Danger Zone* not available until May, they decided on a special live package — *Loud And Clear*.

Seven of the eight tracks were featured on the now deleted *All Night Long LP*. The album was deleted because it was felt that no Hagar live set was complete without *Space Station No 5* and so Hagar recorded the track live specially for the UK.

The album sleeve was also completely redesigned and features live shots of Hagar and his band taken during his British tour last year.

This special UK disc was in the chart for two months and successfully kept the momentum going for the tour.

Martyn Cox comments: "His early solo albums were a mixture of rock and ballads but it was obvious to us that heavy rock was what would really work for him in this country and we geared our whole visual



approach to that harder edge."

Cox and Capitol recognised that fact last year and set about building up his image as a rock star louder and heavier than any other Heavy Metal hero. They planned to launch Hagar on stage and on disc simultaneously in September.

Cox continues: "We were almost immediately faced with a problem. The cover of the *Street Machine* album was designed in the States and the image presented was in our opinion a little tame for the intended audience — it made Sam almost *too* good looking!

"However, the time scale of record production prevented us from re-designing it with a more 'ballsy' front cover in time for the tour, so our agency worked on some live shots of Hagar playing in an open air stadium in the States. By blowing up one close-up, they arrived at a 'Gulliver's Travels' type shot of gigantic Hagar actually stepping into the stadium and this strong visual image ran through the tour campaign.

"The strength of Sammy's appeal was, we knew, his performance on stage. To really emphasise the excitement of his live work we made up an EP containing three live numbers which came in a picture bag featuring Hagar in action on stage. This limited edition EP was shrink-wrapped onto *Street Machine*.

"The surge of album buys was followed by a surge of ticket sales. In fact the 'walk-up' records were broken in Manchester and London, and over 10,000 kids saw Sam play in four nights. There were four encores every night and the headlines dreamt up by the reviewers re-inforced what the audiences had expressed — *Play It Again Sam*, and *Wham Bam Thankyou Sam* were my favourites!"

The result of all this activity was a chart entry for the *Street Machine* album — straight in at No 38 — and the excitement generated by Hagar's

shows prompted promoter John Curd to set up a second tour.

Sammy Hagar returned this April for the 11 gig 'Loud & Clear' Tour, which included 2 nights at Hammersmith Odeon. By this time the 'Loud & Clear' album had charted at No 25 and moved up to 12.

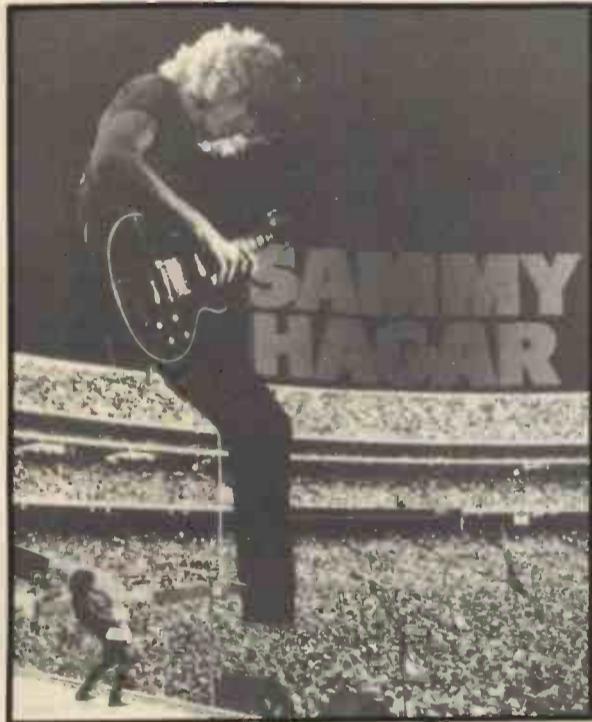
Cox reports: "The album has now achieved sales of 40,000, and this demonstrates dramatically the effect of touring on an album which had actually come out in a slightly different form two years before!"

"I feel particularly proud of our successes with Sammy Hagar. I had first seen him on video — shot live at a gig in Texas. It was obvious that he had a standard of charisma, musical ability and showmanship which put him above any other heavy rock performer I'd seen. I then saw him in rehearsal in San Francisco and was convinced he would go down a storm in the UK.

"After discussion with Sam's manager Ed Leffler, we decided to ignore the usual route of coming over in a support situation — but go straight for a short but intense headline tour. Even though Hagar had only averaged about 1,000 units per album release I decided to steam in and present him as an instant rock hero — with a larger than life visual image. I was convinced that this approach could turn a cult following into a much larger audience.

"Every aspect of Sammy's image that was presented in the press, on the radio and in our ads, was completely 'over-the-top' . . . and we got away with it! The rapidly booming heavy metal market was ready to accept Hagar's superbly exciting style of rock, and we have charted two albums and two singles in 8 months".

Hagar's latest studio album *Danger Zone* has just been released on both sides of the Atlantic, and the single *Heartbeat/Love or Money* is already moving up the UK charts.



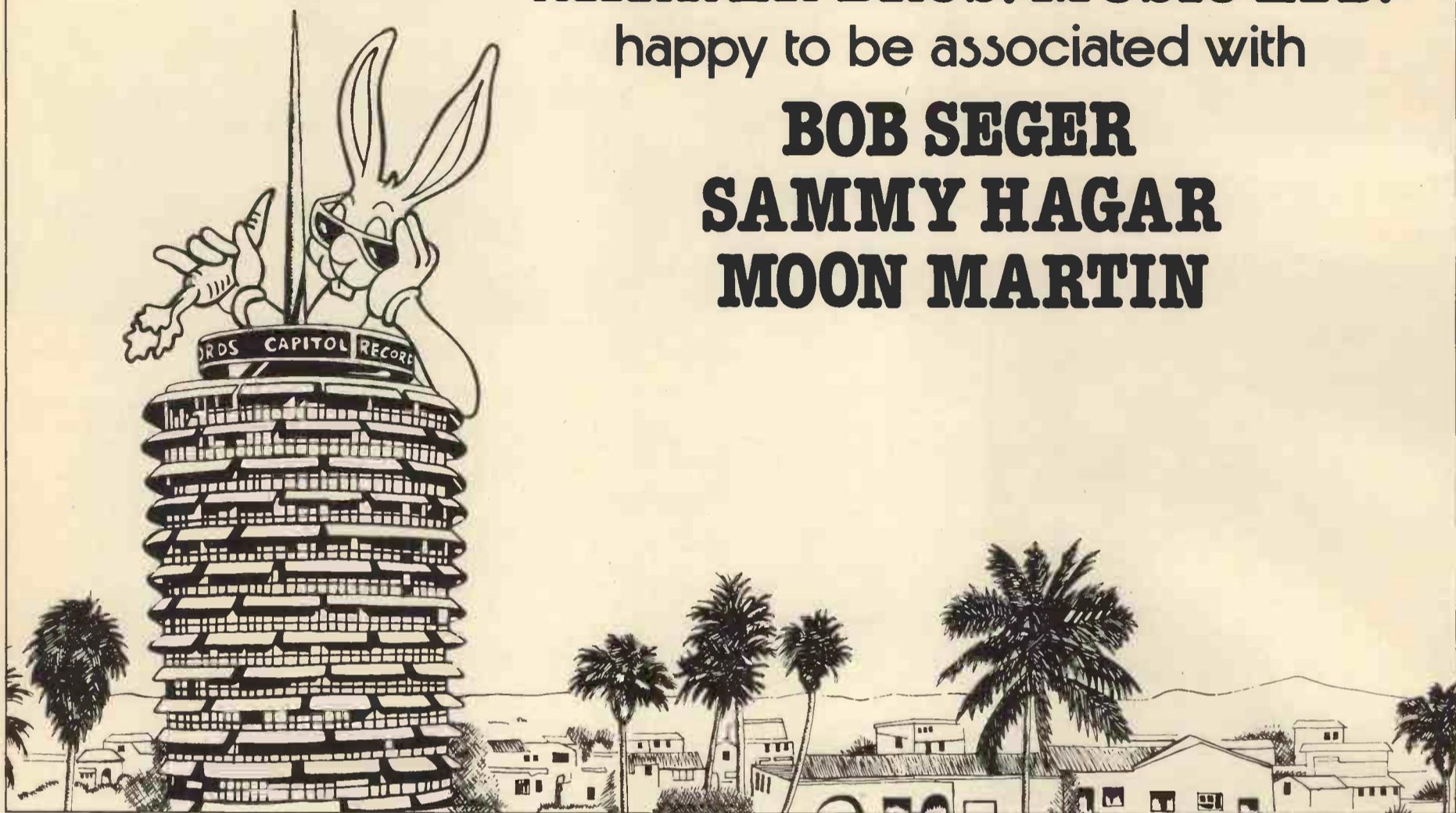
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