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MUSIC WEEK

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Indie retail war is hotting up

By **TERRI ANDERSON**
COMPETITION
BETWEEN the big independent retail chains is becoming hotter — as those chains become bigger and fewer.

The absorption of the Harlequin chain by Our Price makes that London-based business now 57 shops strong, and gives it purchasing power unrivalled by any other independent dealer in the London and Home Counties area.

The two heavyweight national retail chains, HMV and Virgin, must concede coverage of that area to Our Price and look to each other as direct competitors in the rest of the country. There are firm expansion plans for both chains.

Ian Gray, marketing director of HMV, admitted that the chain's representation in the Greater London area was low, but added:

"We are a national chain and will remain so". He told *MW* that one big new site in the North has already been acquired. Details cannot be released yet, but the shop when it opens will bring the number of HMV outlets to 37 — with more shops planned for the future. Existing sites will be improved.

"With the start of the Thorn EMI retail grouping, the group as a whole is showing earnest intent to develop this retail business," Gray said, adding that one firm plan was to move into the video software market. "We believe we would be a very good outlet for video and we would expect to be strengthening our market base."

With the move from being part of EMI to being part of a long-established and very large retail-only operation, HMV will benefit from experience and retail-oriented thinking and planning.

As Gray concluded: "We are pleased to be part of a forward

looking and optimistic retail group, and will be looking to take all possible advantage from that, particularly in video. As far as records are concerned we are continuing to build a strong identity there."

Stocking books

Virgin's plans also include refurbishing and refitting — and quite a lot of re-siting — of existing stores and the opening of some new ones. While not at the moment intending to move into video as energetically as HMV plans to do, Virgin is determined to broaden its own trading base, but will do so by stocking books as well as records, in an overdue response to the stocking of records by stationery and bookshop chains.

Steve Mandy, Virgin Retail MD, said that the size of the store in Plymouth had just been doubled and

the refitted premises now include a large well-stocked book section. The Brighton store has also been refurbished and next on the list for this treatment is the store in Birmingham. When work there is complete the shop will include 500 square feet devoted to books.

"In the big stores we have found through experiment that there is a good youth market for books (not just music books) which is not being served by book shops. Our full-size book departments contain around 2,000 titles."

He denied reports that the Virgin shop in the Brent Cross centre was closing and added that the chain would continue to open new shops according to an already settled plan.

"We do intend in future developments to automatically include reasonable space given to books, but not to the extent that it affects records."

When the Birmingham store refit is completed, efforts will be concentrated on the Glasgow

megastore, where the book department will be about 800 square feet. In 1981 the stores in Sheffield and Edinburgh are due to be re-sited, because they are in what Mandy regards as "second rate locations".

Mandy is also optimistic about the immediate future, while agreeing that the recession is a very real one.

"In the past couple of years the record retail trade has been at best stagnating or falling. I think it is a necessary process that the number of retailers will drop. Inevitably there will be fewer and fewer, larger and larger, retailers. But the corner grocer has not died, despite the supermarkets. Though life is going to be tougher on the indie, some, through service and ability, will survive."

● THE OUR Price Records retail chain, has appointed The Media Business agency to handle its advertising which is expected to exceed £500,000 in the first year.

Majors not the majority on BPI council

INDEPENDENT RECORD companies now outnumber the majors on the BPI Council by eight to six. This is revealed in the annual report of the director general, John Deacon, who comments that this reflects "the general transformation in the music industry marketplace".

Despite the industry's problems of the past year, Deacon tries to strike an optimistic note in his report: "Adversity is not without its hopes," he says. "Music will continue to be a vital part of the ever-growing home entertainment business in the years ahead."

He adds that there is now closer co-operation between the council and the BPI membership and adds that "the BPI is stronger for having learnt from some of its mistakes".

Deacon also pays tribute to retiring BPI chairman L. G. Wood and reveals that Wood has agreed to become an honorary president.



STATUS QUO have just signed a three year agreement with Riva Records, for the USA and Canada. On the Vertigo label in this country, the band has had 14 chart singles and more than ten chart albums, including five No. 1 albums, in the UK, but has yet to take America by storm. First release in the States under the new deal is likely to be the group's last UK album. Whatever You Want, while a single will be scheduled for July release. Quo are currently in the studio working on an album set for UK release in the autumn. Pictured (L to R) are Mike Gill (chairman Riva Records), Rick Parfitt, Colin Johnson (Quarry Management), Francis Rossi, Alan Krux (Quarry) and Bill Stonebridge (MD Riva Records).

MCPS Dylan LP warning

THE MECHANICAL Copyright Protection Society has notified the UK import trade that action will be taken against any firm bringing in copies of the new Bob Dylan album *Saved from the USA* or *Canada*.

Citing the relevant sections of the 1956 Copyright Act, MCPS commercial operations controller Graham Churchill adds in his

letter that the society has been instructed by Big Ben Music, which controls Dylan's songs in the UK, that it is not prepared under any circumstances to grant a licence for the importation or sale of any copies of the record manufactured in the USA or Canada by CBS Records Inc.

MRS holds royalty talks

THE MECHANICAL Rights Society has met the BPI to discuss the proposed abolition by the BPI of the recommended retail price for the sale of records.

If RRP is generally abolished, it will be necessary to formulate a new

way of calculating the mechanical royalty, which at present is fixed at the rate of 6¼ per cent of the RRP.

A further meeting on the matter between the two organisations will take place shortly.

RCA merger is near

PLANS TO merge some of the facilities of the British RCA Records company and PRT/Pye to form a new joint venture company have now reached an advanced stage and, barring last minute hitches, it looks as if the deal will be on.

Top level RCA executives flew to London last week for more detailed talks and, having reached an agreement in principle, it is now

down to the two companies to thrash out a workable arrangement.

These "nuts and bolts" discussions could take some time and a final decision may be some weeks away.

If the new venture does happen, it is expected RCA will be the major shareholder and will take a dominant role in running it.

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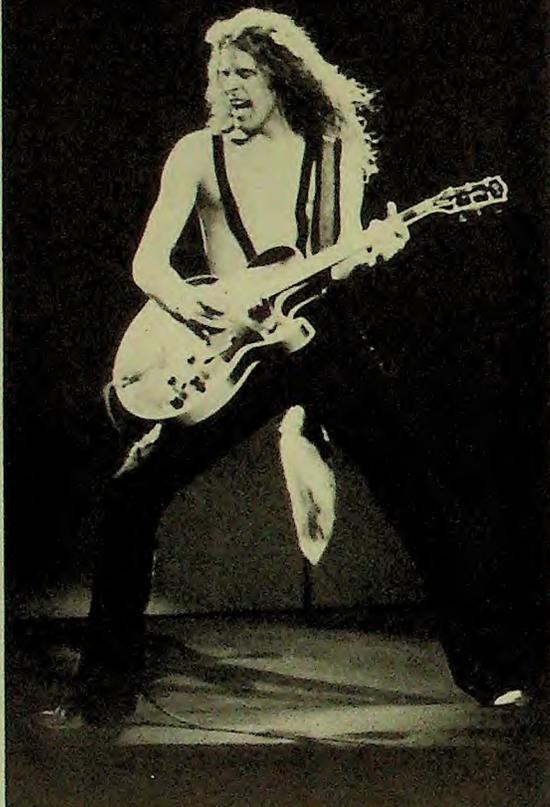
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Scream Dream

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NEWS

Abbey Road and Anvil link to fight studio blues

A DEAL aimed at overcoming some of the serious problems facing it and other very large first rank recording studios, has been finalised by EMI's Abbey Road Studios.

The new arrangement with the Anvil Film and Recording Group (which worked on the music for such movie blockbusters as Star Wars, Alien, and The Empire Strikes Back) points to one potentially very successful road forward for economically troubled recording and film industries in the UK.

A new company, Anvil Abbey Road Screen Sound Ltd, has been formed. Anvil, in conjunction with EMI, is equipping the exceptionally large number one studio with film and projection equipment so that work on film music can continue. Other studio facilities including the module at Abbey Road, will also be used by Anvil, but the studio will continue to operate as a music recording facility as it always has done.

Abbey Road manager, Ken Townsend, who like others had been faced with declining bookings for his big studios as big sessions became steadily more rare, comments: "I

have been working on this with Anvil for some time. It is the perfect marriage and a way to use our big studios."

The new career for number one studio coincides with the building of a brand new small studio at Abbey Road. Bowing to market forces and the need to invest to stay competitive in a shrinking industry, Abbey Road has added a pop-group-sized Penthouse studio to its complex in North West London. Equipped with one of the largest mixing desks yet made by Rupert Neve of Cambridge the studio (and the adjoining cutting suite) will be in full commercial use by August, and looking to pull in the kind of pop and rock work which would not hire the original large studios.

MIKAEL RICKFORS, lead singer and guitarist with The Hollies for two years in the early Sixties, has signed with Sonet Records UK. Debut single is Dancing On The Edge Of Danger (SPN 2208).

THE RESISTANCE, the group led by songwriter Mark Damon, have signed to Phonogram. An album is planned for October release, with a single, Survival Kit, scheduled for July.

FAST ACTION, a new Gloucestershire-based band, has signed to Instant Records. First single, United/Dining Out With Clients, is out this week with distribution through Dead Good Records of Lincoln.

PORTSMOUTH-BASED Wessex Music has signed a one-off licence deal with Blueprint Records for the single, The Odd Man Out by The Teenage Film Stars, released this week.

NIGHTWING, THE new band formed by ex-Strife bass player Gordon Rowley, has signed a long-term deal with Ovation Records. First single is Barrel Of Pain (OV 1209), a Graham Nash song, released June 13 in picture sleeve.

COW PIE has signed a national distribution deal with Pinnacle for the new version of Wild Thing (PIE 001) by country rock vocalist Hank Wangford. Pinnacle will be assisting with promotion.

GEM RECORDS has signed heavy metal band Praying Mantis to a five-year worldwide deal. The band is currently on tour with Iron Maiden. A single, Praying Mantis/High Roller, is set for July 4 release.

Jazz gets a boost from WEA & UA

TWO MAJOR companies have announced further important releases in their respective jazz re-issue series, writes Patrick Sullivan. Liberty United embarks upon the third phase of its Blue Note programme with a batch of ten albums featuring such top artists as Donald Byrd, Wayne Shorter, Jackie McLean and Stanley Turrentine.

Unlike the previous albums in the series which carried the prefix BNS and were in the full-price range, the ten third phase albums carry the prefix LBR and are in the mid-price range.

WEA continues its That's Jazz series with eleven albums manufactured in Japan and retailing at £6.00. The decision to press in Japan was taken, the company says, "in an effort to bring the public the best ever quality of pressing and packaging."

Original sleeve design and liner notes have been retained and the first two albums to hit the retailers will be Oh Yeah by Charles Mingus and The Modern Jazz Quartet At Music Inn with guest artist Jimmy Giuffre.



SIRE RECORDS has signed a worldwide licensing deal with the newly-formed Swerve Records. The label was set up recently by the team of Conrad Warre, Stella Barker, Cameron McVey and Bobby Henry. First signing is the group, BIM, and their debut single, Delicious Gone Wrong b/w Favour, was released last week.

CARRERE RECORDS has signed the ex-Traffic keyboard player/drummer Jim Capaldi and releases a single, Hold On To Your Love, this week. An album, The Sweet Smell Of Success, follows on July 4.

Big Bear planning live Midland showcase LP

LATEST BIG Bear venture is a live double LP of 15 of the top Midlands bands. From June 16-22, two of the bands will be appearing each night at Birmingham's well-known pub venue, the Barrel Organ in Digbeth.

Using the Buzz Mobile studio and Oldfield's Ommadawn engineer, Les Penning, Big Bear will be recording all the bands. Now the plan is to rush release the 2LP within four weeks of recording completion. The RRP will be around £5, and distribution will be through Pinnacle.

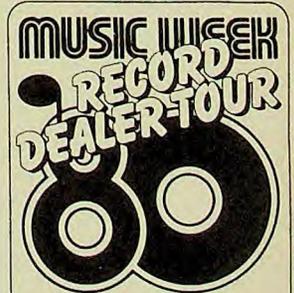
The label hopes the LP "will be a

unique documentary record of what was happening in Birmingham in June 1980, as well as a compilation of bands "poised to follow the likes of Dexy's Midnight Runners, The Beat and UB40."

The bands on the album will include The Quads, Dangerous Girls and Dansette Damage (all of which have had national or alternative chart success already); Ricky Cool's new band The Rialtos; Speed Limit; The Thrillers and Mayday, who record for Birmingham's Reddington's Rare Records label.



AT THE recent AGM of the Music Trades Association, Bournemouth dealer Eddie Moors was re-elected president for a further year and he is pictured (centre) with Harry Tipple (left), honorary secretary and caretaker chairman of the GRRC, and Christopher Foss, honorary treasurer of the MTA.



BRISTOL: September 29
NEWCASTLE: October 1
GLASGOW: October 2
LEEDS: October 6
MANCHESTER: October 8
BIRMINGHAM: October 14
LONDON: October 16/17
For booking details and tickets telephone Avril Barrow 01 836 1522.

Edited
by
JIM EVANS

NEWS

RCA reviving Presley legend with special eight album package

RCA IS releasing an eight record set of mostly previously unreleased Elvis Presley material on August 16 with a projected retail tag of £35.

A substantial marketing campaign is being planned and could include TV promotion.

The release date coincides with the third anniversary of the singer's death and also marks the twenty-fifth anniversary of Presley signing to RCA.

The four and a half hour package contains 87 performances of 78 different songs and, says the company, "represents the most comprehensive Elvis Presley release by RCA Records since the two companion four album hit sets released several years ago".

Included will be a book containing historic documents, information and photographs and eight special inner sleeves featuring a full colour picture on one side and recording and sequence information on the back.

The eight records are divided by the various phases of Presley's career and will include early unreleased live performances, an early unreleased benefit concert, alternative takes of movie songs, unreleased performances from Las Vegas shows, 10 selections from Presley's three TV specials, a complete unreleased 1975 concert, Elvis accompanying himself on the piano, the singer's last eight singles (unavailable on albums), plus a

thirteen minute monologue featuring Presley talking about his thoughts and beliefs.

RADIO COMMERCIALS will promote the latest batch of albums from budget company Pickwick, featuring tracks licensed from Chrysalis Records. This marks the first time that Chrysalis product has been available at a budget price — with each release retailing at £1.99.

Spearheading the schedule is Leo Sayer's *The Show Must Go On* (SHM 3035), featuring three of his early hits. In addition, there are two compilation albums, *Vital Vinyl, Volumes One and Two* (SHM 3036 and SHM 3037), which include tracks by Blondie, Leo Sayer and David Dundas.

The remaining four albums are *Ten Years After* (SHM 3038), *Steeleye Span* (SHM 3040), *Rory Gallagher* (SHM 3041) and *The Campbelltown Pipe Band's The Mull Of Kintyre* (SHM 3039). The promotion will also include in-store displays.

TV ADVERTISING for the Polydor Bert Kaempfert album, *Sounds Sensational*, begins in the Granada

and Southern TV regions on June 18 before rolling into most other areas, to tie in with Kaempfert's UK tour. Catalogue No: POLTV 10.

AS A dealer and consumer incentive, Polydor is pegging the price of the first 5,000 copies of the Saga album, *Images At Twilight*, at £3.50. The LP is the first UK release from the Canadian band who will be playing support to Styx for three nights at Hammersmith Odeon later this month. The album and a single, *It's Time* (Chapter 3), will be advertised in the rock press.

PINNACLE DISTRIBUTION launches a batch of new Ace/Big Beat albums this week. Three are 10" rockabilly compilations in authentic sleeves: *The Sound Of The Gulf Coast* (10CH20); *Kings Of Rockabilly Vol. 1* (10CH18) and *Kings Of Rockabilly Vol. 2* (10CH19), plus a 12" country album by Eddie Noack (CHZ1) and an album, *Some Of The Fellers*, by Klondike Pete & The Huskies (WIK12). Pinnacle is also distributing two compilation albums of rock bands from Yorkshire — *Logical Steps* (LK/LP6510) and *Bouquet Of Steel* (Steal2), the latter including an illustrated booklet about the bands and the area.



HEROES, THE tenth Motown album from The Commodores (STMA 8034) is released this week backed by an extensive marketing campaign. Full colour posters will be mailed to all dealers and there will be 300 nationwide window displays plus ads in the trade and consumer music press. A single, *Old Fashioned Love* (TMG 1193), lifted from the album will be released on June 27.

ASA follow up to Human League's chart single, *Rock 'n' Roll*, Virgin is rush releasing *Empire State Human* — originally released as the band's debut single on the label last October. To boost the re-release, Virgin is putting out the first 15,000 copies in a shrinkwrapped double package along with a single featuring tracks from the current album, *Travelogue*. Virgin has also planned Human League's next single release — *Marianne* — which was part of the Rock 'n' Roll limited edition double pack.

SAMSON, WHO recently signed to Gem Records, release their debut LP, *Head On* (GEMLP 108), on July 11. A 21-date UK tour begins on June 28 and there will be window displays, dealer display packs, extensive music press advertising and a free patch with the first 10,000 copies.

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A HEAVY marketing campaign is planned for Touch, the debut Ariola album from the new American signing of the same name. The LP, released this week (ARL 5036) will be backed with extensive advertising colour posters, window displays and co-promotion with HMV shops.

SCRATCH RECORDS is to release the new *Beggars Opera* single, *Lifeline* in a limited edition of 20,000 12" (RRP £1.49), catalogue No. HSL402, on June 27. An album of the same title is set for August release. Scratch is distributed through Pye.

HMV shops in shuffle

FOUR FURTHER appointments have completed the re-structuring of management within HMV Record Shops. **Jim Peal** is appointed buying controller for the chain and reports to Ian Gray, director of marketing. **Chris Rimmer** replaces Peal as regional manager Midlands and **Sean Coleman** becomes regional manager, North. **Nick Alexander**, previously with EMI Records, joins the chain as assistant to Ian Gray.

There have been several changes at Pinnacle. **Sherrie Metcalfe** promoted to promotions manager, servicing both London and regional radio stations, **Pat Goundry** moves to sales/marketing assistant. New to the telephone sales team are **Sandra Hayward** and **Kathy Brown**, and new sales reps are **Chris Morgan** (Sheffield area and Yorkshire) and **Bill Derrick** (South West). . . . **Andre Leon** to head of promotion professional division Carlin Music Corporation . . . **Rosie Pine** from CBS to Gem Records promotion department as assistant to Golly Gallagher, head of TV and radio promotion . . . **Ceri Nicholas** to Richard Robson Associates as press



officer . . . **Colin Vernon** has joined Soto Sound, the North London juke box company run by Brad Aspass and Tina Hammond. He was previously with Associated Leisure, Music Hire and RCA, and will be responsible for juke box operations . . . **Judy Hutchinson**, previously with Phonogram's Leeds promotion office, to Ensign, responsible for press and promotion.

Rockburgh Records has moved to 134 Lois Road, London SW10. Telephone: 01-351 4333 and **Richard Robson Associates**, public relations consultants, have moved to Roxburghe House, 273-287 Regent Street, London W1R 8BN. Telephone: 01-491 4998 or 01-629 8641.



TO CELEBRATE the fact that two guitar albums were released on the same day, CBS Records decided to give away Fender Stratocasters to anyone who bought both albums — the Joe Perry Project's *Lei The Music Do The Talking* (CBS 84213) and Ray Gomez's *Volume* (CBS 84134). Lest this exceedingly "generous" offer be misunderstood, however, it should quickly be pointed out that the said Fender Stratocasters were craftsman made — in the finest British carboard. Advertising for the two albums, which are discounted in a limited-offer of £1.25 off, will carry the theme of Joe, Ray Me. Pictured are the CBS marketing team 'tuning up'.

What Will Mother Say?

the
FLYS

"New Single —
produced by Mick Glossop



NEWS

Hefty agenda at BPI AGM

THE ANNUAL general meeting of the British Phonographic Industry will be held on June 26 at the May Fair Hotel theatre, with a long agenda "reflecting the many problems now facing the future profitability of the record industry".

Following the formal business, the BPI anti-piracy unit will give a presentation entitled 1980 — The Year Of The Trial to bring BPI members right up to date on the continuing fight against illegal practices in the UK, and also assessing recent court activity initiated by the unit.

After the presentation, there will be a general discussion on video, with reference to the BPI's recently formed video association; the charts, the home taping menace, and the BPI's current talks with the MU.

Said BPI director general John Deacon: "With the pressures now facing our industry, it is more important than ever that BPI members act in a concerted and unified way."

EMI enters video disc consortium

THE VIDEO disc system that has been developed by JVC, and is to be marketed in Britain by Thorn EMI, will be demonstrated for the first time in London later this month.

This follows Thorn EMI's announcement that it will enter a joint venture with Matsushita (JVC's parent company) and the General Electric Company to support the VHD video disc system in the US. The firms are joining together to form a "software management company" to ensure the system is "served by a full range of attractive entertainment, commercial and educational products".

Although it has not been specifically stated, the new software company will no doubt want to utilise EMI's skills and product, as the other firms involved deal mainly with hardware. A manufacturing facility is being set

up in the US which will also be owned by the company.

The launch date for both America and Europe now seems likely to be the end of 1981, but plans for this country still have to be announced.

RCA system to be available for PAL

RCA'S VIDEO disc system will be available for the European PAL system, after the company announced a joint venture to market "SelectaVision" in Germany with the Beta and Taurus Film Companies of Europe. The deal effectively provides confirmation that the disc player can be adapted for the TV systems over here, while RCA added that the launch date for the system will be the first quarter of 1981.

•Full story, see German Update, p14.

PRS allots earmarks for 1980 donations

THE PERFORMING Right Society has allocated over £35,000 for its 1980 donation programme.

The society is able to make donations for purposes "conducive to the improvement or advancement of the composition, teaching or performance of music," subject to a stipulated annual maximum. These are made possible by its composer, author and publisher members giving up part of the royalties to which they are entitled.

The PRS policy, in deciding upon which organisations applying to it to support, gives preference to those concerned with the performance or recording of contemporary music, particularly British and Irish, plus the commissioning of new works and modern music concert support.

This year's varied list of donation recipients includes six concerned with awards for composition; 14 organisations involved in teaching music or training musicians, four of which (the Canford and Ernest Read Music Association Summer Schools and the Purcell and Britten-Pears Schools) have been provided with PRS bursaries or scholarships to assist students with course fees, and 30 performing organisations and festivals providing opportunities to hear modern works.

The latter cover a wide spectrum from contemporary professional ensembles such as the London Sinfonietta and the Nash Ensemble to prominent amateur choirs like the Elizabethan Singers and the London Chorale.

The PRS has also founded the Leslie Boosey Award in memory of the well-known music publisher who died last year, aged 92. The award will be presented every two years to someone who has made an outstanding contribution to the furtherance of contemporary music and particularly British music. The first recipient, to be chosen by the Royal Philharmonic Society committee of management, will be announced in October, and will receive a specially commissioned trophy to be held for two years and a medal for permanent retention.

Working party to investigate idea of a video association

AN ASSOCIATION is being planned to protect the interests of video producers and distributors and a working party to look into the idea has been formed.

But it has been stressed the association should not conflict with the work that the BPI's proposed association (MW May 17) might do.

EMI Group vice chairman John Kuipers, who will head the working party, said that they were not looking for competition with the music or film industry — which could well follow suit. But he declared that there was support at the meeting for the study being made

to see whether an association should be formed.

"The working party will do that and come back in three or four weeks," he continued. "I think we shall also work out the relationship we have with the music industry. We do not want duplication of roles and we do not want competition. The question is whether we need to do something."

• MEANWHILE, the BPI has yet to find a chairperson for its video association. But a name has been talked about of a person who is a "company executive outside the music industry," said a spokesman.

DJM to launch new label

THE DICK James Organisation is to launch a new label — as yet unnamed — in the autumn. It will have a "street direction", says DJM managing director Stephen James who adds: "We are aiming at competing with the new small labels which have developed in the past year. The DJM label will continue, but the new label will have a totally different image."

DJM press officer Andrew Shelton is being moved to work on A & R for the new label, reporting to head of A & R Phil Swern, and a new DJM press officer will be appointed soon.

TV ads for 'Best of' Purple

THE HEAVY Metal boom is given a further boost with the news that EMI is to TV advertise Deepest Purple — The Very Best Of Deep Purple.

Set for release on July 4, the 12-track album was compiled by EMI in conjunction with Ian Paice, the band's drummer. The campaign opens on July 7 with TV ads in the Trident and ATV regions and is supported by point-of-sale display material and advertising in the consumer music press. The cost of the initial campaign is over £50,000 and a possible roll-out into other TV regions is planned for late July and August.

The ordinary list price for the album and cassette is £5.29.

Also set for release on July 4 are two cassettes specially compiled by EMI's commercial development division, featuring hits from the Sixties and Seventies by original artists. Launched on the Ideal Tape label, the tapes carry a £2.99 price tag.

Hits Of The 60s features 26 tracks including artists such as The Beatles, Beach Boys, Manfred Mann,

Hollies, Cliff Richard and Adam Faith. Hits Of The 70s has 18 tracks from ELO, Tom Robinson Band, Wizzard, Pilot and others.

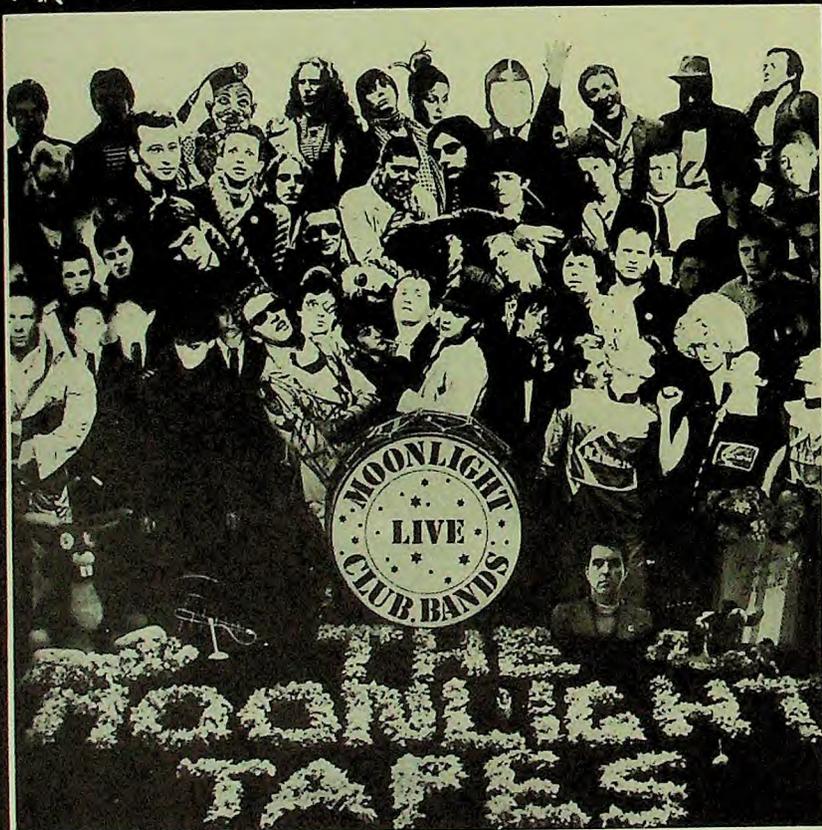
Both tapes feature specially-designed packaging and a cover design of a girl dressed in the fashion of the Sixties and Seventies with cars from the same period. The theme will be continued with possible further releases of music from the Fifties and Eighties.

Denning back in the business

CHRIS DENNING has signed Salisbury-based five piece band Xtra to a three year worldwide deal. The former Radio One DJ who turned to promotion and production after leaving the BBC has been out of the music business for a year but says: "I was so impressed with this band that I wanted to get involved again. I want to produce some material before I fix up recording or publishing deals but there is one song in particular which I think can become an all-time classic."



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TAVARES ARE BACK!

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TAVARES

I DON'T WANT YOU ANYMORE

c/w

NEVER HAD A LOVE LIKE THIS BEFORE

“

TAVARES (Capitol)

I Don't Want You Anymore (Cotaba Music/JSH Music — BMI/ASCAP) (D. Foster, B. Champlin)

The hit songwriting team that produced "After The Love Has Gone" for E. W&F create a sleek, funky strut for the Tavares brothers that is sure to stir up B/C activity. A totally effective fusion of rock and funk, this is a killer.

”

CASHBOX

ORDER NOW
CL16146



Marketed by EMI Records (UK), 20 Manchester Square, London W1A 1ES. Sales and Distribution Centre, 1-3 Uxbridge Road, Hayes, Middlesex.

Promoters lose out on The Osmonds Malaysian shows

From TAN BOON PENG

KUALA LUMPUR: An estimated \$100,000 (£42,918) was lost during last-minute attempts to salvage the Malaysian leg of the Osmonds' current Asian and Australian tour.

Problems arose when the local authorities decided to withdraw their approval of the use of the 50,000-capacity open-air Merdeka Stadium for the show barely a fortnight before the Osmonds arrived.

The original promoters, S. Sivaganam and Alfred Yap, were unwilling to risk the outcome of the venue dispute and decided to sell the entire show to the Sun Properties group for an undisclosed sum.

The Osmonds themselves are believed to have been paid the sum mentioned in the first paragraph for their Malaysian date.

Sun had earlier shown interest in acquiring the rights to the concert as it felt the latter would be good publicity for its newly-opened 16-track recording studio as well as helping to put the sagging concert scene on a firm footing for the Eighties.

With barely a week to go, the venue was shifted to an indoor stadium holding 15,000, and when the Osmonds arrived after their shows in Bangkok, they agreed to play two concerts instead of the scheduled one. Both were capacity houses, but hundreds of people without tickets gained entry at the expense of ticket-holders.

Tribunal recommending a 35% rise in royalty rate

From PETER CONYNGHAM

SYDNEY: The Australian Record Industry Association is expressing grave concern about recommendations put forward by the Copyright Tribunal.

These entail a massive 35 per cent increase in the royalty rate paid by the record manufacturers to music publishers, and were tabled in the Australian Parliament on May 1. If enacted, the increase would place Australia second in the world royalty rate stakes.

The record companies regard the proposal as likely to depress still further the slumping disc sales, a damaging blow to their future prospects and likely to have adverse repercussions for recording artists.

EQUITY IS at the centre of another

Dateline: Sydney

potential storm in advocating a new federal theatre pay award for the benefit of every Equity member earning less than A\$700 per week (£346).

So far, apparently, Equity has had no response from the employers and to emphasise its point, the union has circulated a letter advising its members not to sign any further contracts or accept further engagements with theatrical entrepreneurs.

Its members include almost all of the big show business names in the country.

EMI is embarking on a national campaign to promote its 20 Country Classics album.

The compilation comprises a virtual who's who of country music, including Kenny Rogers, Slim Whitman, Olivia Newton-John, Glen Campbell, Anne Murray and Crystal Gayle.

EMI's promotion plans encompass both radio and TV commercial spots.

JON ENGLISH is going from strength to strength with his English

History album now a double platinum winner.

English is now one of Australia's most sought-after performers, with stage and cinema successes to his credit. The reception held recently to launch his new album, *Calm Before The Storm*, was packed with media personnel.

SKY PLAYED a most successful tour of Australia with their synthesis of rock and classical forms.

Audience reaction everywhere underlined their potency as the band were called back for encore after encore, particularly in Sydney's Capitol Theatre, and Sky singles and albums are selling very well here.

ELLEN FOLEY was here for an early spring promotional tour, and negotiations are in progress for a string of dates for her in October.

While in the country, she was presented with a gold album for record and cassette sales exceeding 25,000 on her *Night Out* album.

POLYGRAM RECORDS has announced the appointment of Robert Guillemot as creative manager.

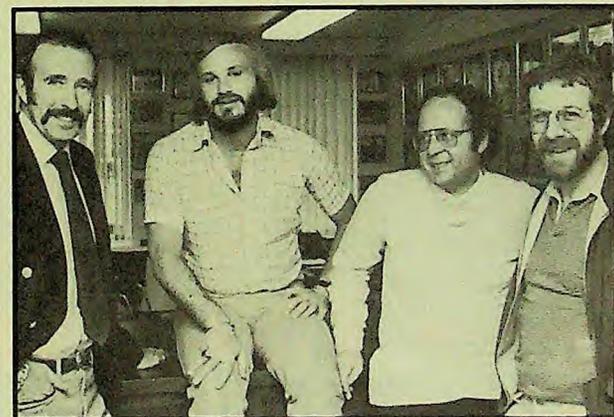
Guillemot's previous experience has been in film and TV production, specialising in promotional clips which have assumed major importance in Australia as a device for boosting record sales.



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LONDON: Edge, a new label founded by Heath Levy Music in collaboration with Roland Kluger's RKM Records in Belgium, has been launched, with a marketing, promotion, sales and distribution deal for the UK with WEA Records. The first Edge single is *Breaking Up With Crying Girls* by Belgian band Rick Tubbs and The Taxis, released this Friday (20) and the second single will feature South London band The Producers. Seen together after the Edge announcement are, from left, WEA Records UK managing director John Fruin, Eddie Levy, Roland Kluger and Geoffrey Heath.

Brazilian sales soar

From CHRISTOPHER PICKARD
RIO DE JANEIRO: The Associação Brasileira Dos Produtores De Discos has released the 1979 sales figures for records and tapes.

Total record company earnings for the year were 6,262 million cruzeiros, which is approximately \$234 million (£100,429,000).

This compares with 1,432 million cruzeiros or \$136 million (£58,369,000) in 1977, and 3,839 million cruzeiros or \$209 million (£89,700,000) in 1978.

The total of LPs and pre-recorded cassettes sold in Brazil last year was 46,731,372 (42,028,290 in 1978), and of this 30,714,714 (66.7 per cent) was Brazilian national product, and 16,016,658 (33.3 per cent) was of international origin. In 1978, the ratio was 56.5 per cent national to 43.5 per cent international.

Last year saw the release of 4,547 new titles in Brazil, and this was split

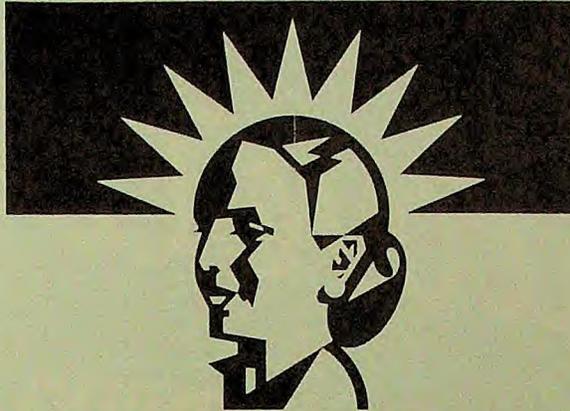
very evenly between national (2,212) and international (2,335) product.

A VERY unusual tour of Brazil finished recently, which brought together Jimmy Cliff and Brazilian artist Gilberto Gil. It should have provided a good chance to compare the styles of the two headliners, but once again an appalling sound system won the day, and no fair comparison can be made.

The sell-out itinerary took them to Belo Horizonte (May 24), Salvador (26), Recife (28), Rio de Janeiro (30) and Sao Paulo (31).

The dates followed the growing interest in reggae within Brazil, with Cliff taking full advantage of his long-time popularity here, especially in the north. He was preceded by Peter Tosh at the Sao Paulo Jazz Festival and Bob Marley on a promotion tour.

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Saturday 21st Usher Hall, Edinburgh
Sunday 22nd Southport Theatre, Southport

Presented by Jeffrey S. Kruger

MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

| This Week | Last Week | Wks on Chart | TITLE/Artist (producer)/Publisher | Label number |
|-----------|-----------|--------------|---|----------------------------|
| £ 1 | 2 | 7 | CRYING Don McLean (L. Butler) Acuff Rose | EMI 5051 (E) |
| 2 | 1 | 7 | THEME FROM MASH The Mash (T. Z. Shepherd) Chappell | CBS 8536 (C) |
| 3 | 3 | 6 | FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong | Casablanca CAN 194 (A) |
| 4 | 6 | 6 | BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway (Flack/Mercury) Famous Chappell | Atlantic K 11481 (W) |
| 5 | 4 | 8 | NO DOUBT ABOUT IT Hot Chocolate (M. Most) Stave/Nickelodeon/Intersong/RAK | RAK 310 (E) |
| £ 6 | 19 | 5 | EVERYBODY'S GOT TO LEARN SOMETIME Korgis (Korgis) Heath/Warner Brothers | Rialto TREB 115 (A) |
| £ 7 | 17 | 4 | BEHIND THE GROOVE Teena Marie (R. Rudolph) Jobete | Motown TMG 1185 (E) |
| 8 | 8 | 7 | LET'S GET SERIOUS Jermaine Jackson (Stevie Wonder) Jobete/Black Bull | Motown TMG 1183 (E) |
| 9 | 5 | 6 | OVER YOU Roxy Music (Roxy Music/Rhett Davies) E.G. | Polydor POSP 93 (F) |
| 10 | 10 | 8 | YOU GAVE ME LOVE Crown Heights Affair (B. Decoteaux) Planetary Nom | Mercury MER 9 (F) |
| 11 | 7 | 5 | RAT RACE/RUDE BUOYS OUTA JAIL Specials (D. Jordan) Plangent Visions | 2 Tone CHSTT 11 (F) |
| £ 12 | 18 | 3 | BREAKING THE LAW Judas Priest (Tom Allom) Arnakata/Warner Brothers | CBS 8644 (C) |
| 13 | 14 | 7 | MESSAGES Orchestral Manoeuvres In The Dark (M. Howlett) Dinsongs/Virgin | Dindisc DIN 15 (C) |
| 14 | 15 | 7 | MIDNITE DYNAMOS Matchbox (Peter Collins) Magnet | Magnet MAG 169 (A) |
| 15 | 12 | 5 | D-A-A-ANCE Lambertas (Peter Collins) Rocket | Rocket XPRESS 33 (F) |
| £ 16 | 21 | 4 | SUBSTITUTE Liquid Gold (Adrian Baker) Cellar/ATV/Leeds | Polo POLO 4 (C/C/R) |
| £ 17 | 31 | 2 | SIX PACK Police (Police) Virgin | A&M AMPP 6001 (C) |
| £ 18 | 34 | 2 | PLAY THE GAME Queen (Queen) EMI | EMI 5076 (E) |
| 19 | 9 | 5 | WE ARE GLASS Gary Numan (Gary Numan) Numan | Beggars Banquet BEG 35 (W) |
| 20 | 20 | 5 | I'M ALIVE Electric Light Orchestra (J. Lynne) Copyright Control | Jet 179 (C) |
| 21 | 16 | 7 | YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Jona Lewie (B. Andrews) Street | Stiff Buy 73 (C) |
| ▲ 22 | 42 | 2 | SIMON TEMPLER/TWO PINTS OF LAGER Sploggenessabounds (Mike Robinson) Tony Roberts | Deram BUM 1 (F) |
| £ 23 | 30 | 5 | CHINATOWN Thin Lizzy (Thin Lizzy/K. Wolven) Chappell/PUK | Vertigo LIZZY 6 (F) |
| £ 24 | 27 | 4 | (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart (T. Dowd) Mews | Riva 23 (W) |
| 25 | 25 | 6 | TWILIGHT ZONE/TWILIGHT TONE Manhattan Transfer (J. Graydon) April/Carlin | Atlantic K 11476 (W) |
| 26 | 28 | 4 | THE SCRATCH Surface Noise (C. Palmer) EMI | WEA K 18291 (W) |
| 27 | 22 | 3 | CHRISTINE Siouxsie & The Banshees (Gray/Siouxsie & The Banshees) Pure Noise/Chappell | Polydor 2059 249 (F) |
| ▲ 28 | 40 | 4 | TO BE OR NOT TO BE B. A. Robertson (Britten) Myaxe | Asylum K 12449 (W) |
| £ 29 | 72 | 2 | MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld | Graduate GRAD8 (SP) |
| 30 | 23 | 8 | POLICE & THIEVES Junior Murvin (Parry) Blue Mountain | Island WIP 6539 (E) |
| £ 31 | 57 | 2 | JUMP TO THE BEAT Stacy Lattisaw (Narada Michael Walden) Warner Brothers | Atlantic K 11496 (W) |
| 32 | 11 | 8 | SHE'S OUT OF MY LIFE Michael Jackson (Quincy Jones) Sunbury | Epic EPC 8384 (C) |
| 33 | 24 | 9 | JUST CAN'T GIVE YOU UP Mystic Merlin (C. Kipps) DJM | Capitol CL 16133 (E) |
| 34 | 13 | 9 | LET'S GO ROUND AGAIN Average White Band (Average White Band/D. Foster) Average/Island | RCA AWB 1 (R) |
| ▲ 35 | 43 | 2 | (I'M NOT YOUR) STEPPIN' STONE Sax Pistols (Dave Goodman) Screen Gems/EMI | Virgin VS 339 (C) |
| 36 | 29 | 3 | SANCTUARY Iron Maiden (W. Melone) Sanctuary | EMI 5065 (E) |
| ▲ 37 | 44 | 4 | LET'S HANG ON Darts (Boycal/Hartley) Ardmore & Beachwood/EMI | Magnet MAG 174 (C) |
| 38 | 37 | 9 | LITTLE JEANNIE Elton John (E. John/C. Franks) Big Pig | Rocket XPRESS 32 (F) |

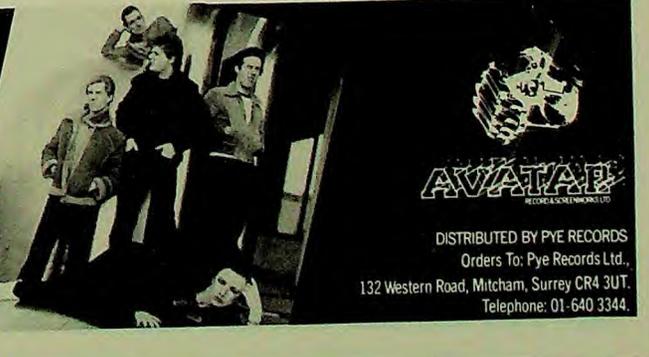
| This Week | Last Week | Wks on Chart | TITLE/Artist (producer)/Publisher | Label number |
|-----------|-----------|--------------|---|-----------------------------|
| 39 | NEW | | XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet/April | Jet 185 (C) |
| 40 | NEW | | 747 (STRANGERS IN THE NIGHT) Saxon (Saxon/P. Hinton) Carrere/Heath Levy | Carrere CAR 151 (W) |
| 41 | 26 | 8 | MIRROR IN THE BATHROOM The Beat (B. Sargeant) Copyright Control | Go Feet FEET 2 (F) |
| 42 | 33 | 8 | HOLD ON TO MY LOVE Jimmy Ruffin (R. Gibb/B. Weaver) RSO/Chappell | RSO 57 (F) |
| 43 | 36 | 3 | NEW AMSTERDAM Elvis Costello (N. Lowe) Plangent Visions | F. Beat XX5 (W) |
| 44 | 39 | 3 | WHO WANTS THE WORLD Stranglers (Stranglers) Copyright Control | United Artists BP 355 (E) |
| £ 45 | 63 | 2 | THEME FROM THE INVADERS Yellow Magic Orchestra (H. Hosono) Rondor | A&M AMS 7502 (C) |
| 46 | NEW | | COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor | Island WIP 6610 (E) |
| £ 47 | 54 | 2 | ME MYSELF I Joan Armatrading (R. Gottehrer) Rondor | A&M AMS 7527 (C) |
| £ 48 | 51 | 2 | IN THE NIGHT Barbara Dickson (Alan Tamney) BAT Music | Epic EPC 8593 (C) |
| 49 | 41 | 11 | DON'T MAKE WAVES Nolans (Ben Findon) Blacksheep | Epic EPC 8349 (C) |
| 50 | 32 | 8 | WHAT'S ANOTHER YEAR Johnny Logan (B. Whelan) Bocu | Epic EPC 8572 (C) |
| £ 51 | 58 | 2 | LIP UP FATTY Bad Manners (Roger Lomas) Magnet | Magnet MAG 175 (A) |
| 52 | 38 | 9 | FOOL FOR YOUR LOVING Whitesnake (-) See Breeze/Whitesnake/Dump/Eaton | United Artists BP 352 (E) |
| 53 | NEW | | WATERFALLS Paul McCartney (Paul McCartney) McCartney | Parlophone R 6037 (E) |
| 54 | 35 | 14 | GENO Dexy's Midnight Runners (P. Wingfield) EMI | Parlophone R 6033 (E) |
| £ 55 | 64 | 2 | SLEEPING ON THE JOB Gillan (KR Productions) Pussy/Chappell | Virgin VS 355 (C) |
| 56 | NEW | | USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/Carlin | RCA PC 1962 (R) |
| £ 57 | 71 | 2 | RUNNING FROM PARADISE Darryl Hall/John Oates (D. Foster) Interworld | RCA RUN 1 (R) |
| £ 58 | 67 | 2 | SOLDIERS SONG Hollies (Mike Batt) April/Batt Songs | Polydor 2059 246 (F) |
| 59 | 49 | 3 | KEEP IN TOUCH Freeze (J. Rocca) Swoop/Heath Levy | Calibre CAB 103 (A) |
| £ 60 | 62 | 2 | HOT LOVE David Essex (David Essex) April/Imperial Wizard Songs | Mercury HOT 11 (F) |
| 61 | 52 | 4 | WRITTEN ON YOUR BODY Ronnie Bond (R. Bond) Ronnie Bond/Heathwave/Heath Levy | Mercury MER 13 (F) |
| 62 | NEW | | EMPIRE STATE HUMAN Human League (Human League/Colin Thurston) Virgin | Virgin VS 351 (C) |
| 63 | 47 | 4 | LIGHT UP THE NIGHT Brothers Johnson (Q. Jones) Sunbury | A&M AMS 7526 (C) |
| 64 | NEW | | LET ME LOVE... Pete Townshend (C. Thomas) Eel Pie | Atco K 11488 (W) |
| 65 | NEW | | FANTASY Gerard Kenny (C. Neill) D & J Arlon/Chappell | RCA PB 5256 (R) |
| 66 | 48 | 3 | DELLA & THE DEALER Hoyt Axton (Hoyt Axton) Olofsong | Young Blood YB 82 (F) |
| 67 | NEW | | HEY GIRL Expressos (J. Anthony) Modern Publicity/ATV | Atlantic K 18246 (W) |
| 68 | NEW | | LAST NIGHT AT DANCELAND Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds | Warner Brothers K 17631 (W) |
| 69 | 45 | 9 | I SHOULD LOVEDYA Narada Michael Walden (Narada Michael Walden) Rondor/Warner Brothers | Atlantic K 11413 (W) |
| 70 | 46 | 5 | NOBODY'S HERO/TIN SOLDIERS Stiff Little Fingers (D. Bennett) Rigid Digits | Chrysalis CHS 2424 (F) |
| 71 | NEW | | SUNSET PEOPLE Donna Summer (G. Moroder/P. Bellotte) Heath Levy | Casablanca CAN 198 (A) |
| 72 | NEW | | THE ROYAL MILE Gerry Rafferty (H. Murphy/G. Rafferty) Gerry Rafferty | United Artists BP 354 (E) |
| 73 | NEW | | KING'S CALL Phil Lynott (P. Lynott/K. Woolven) Chappell/PUK | Vertigo SOLO 2 (F) |
| 74 | 50 | 7 | BODY LANGUAGE Detroit Spinners (Love/Zager) Carlin | Atlantic K 11392 (W) |
| 75 | NEW | | NOTHING LEFT TOULOUSE Sad Cafe (E. Stewart) St. Anne's | RCA SAD 4 (R) |

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

A-Z (TOP WRITERS)

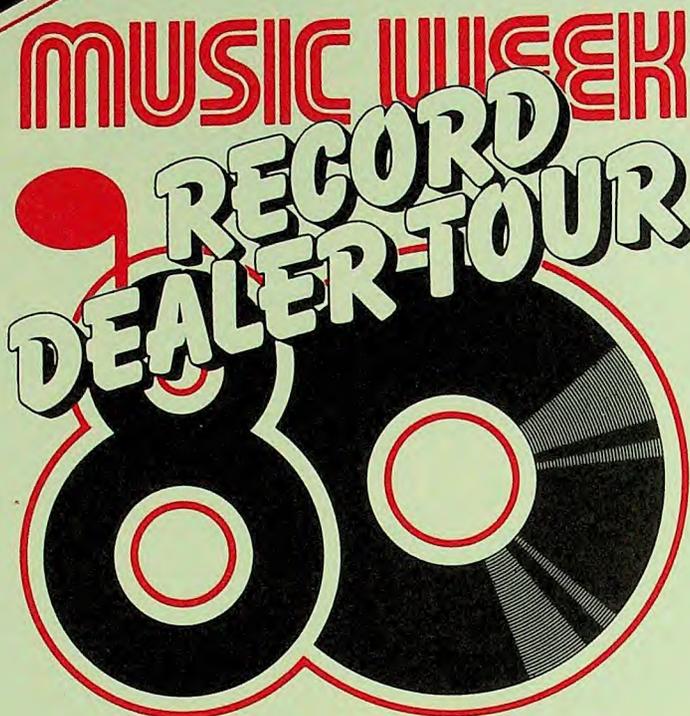
| | |
|---|----|
| Back Together Again (Turme/Lucas) | 4 |
| Behind The Groove (Teena Marie/R. Rudolph) | 7 |
| Body Language (Fuchs/Scott) | 74 |
| Breaking The Law (Tipton/Halford/Dowling) | 12 |
| Could You Be Loved (B. Marley) | 46 |
| Chinatown (Lynott/White) | 23 |
| Gorman/Downey | 23 |
| Christina (Siouxsie/Savarin) | 27 |
| Crying (Orbison/Maison) | 15 |
| D-a-a-ance (Bird) | 1 |
| Della & The Dealer (Hoyt Axton) | 66 |
| Don't Make Waves (Findon/Myles/Zuzay) | 49 |
| Don't Tell Me Tell Her (Linzer/James) | 56 |
| Empire State Human (Oakley/Marsh/Ware) | 62 |
| Everybody's Got To Learn Sometime (J. Warren) | 6 |
| Fantasy (Kenny/Shepperd) | 65 |
| Fool For Your Loving (Coverdale/Milestone/Moody) | 52 |
| Funky Town (S. Greenberg) | 3 |
| Geno (Ronald Archer) | 3 |
| Hey Girl (R. Rayner/M. Toldi) | 67 |
| Hold On To My Love (B. Weaver) | 42 |
| Hot Love (Essex) | 60 |
| (If Loving You Is Wrong) I Don't Want To Be Right (Hampton/Banks/Jackson) | 20 |
| I'm Alive (J. Lynne) | 24 |
| In The Night (Dickson) | 48 |
| I Shoulda Lovedya (Stevens/Walden/Wills) | 69 |
| Jump To The Beat (Walden/L. Walden) | 31 |
| Just Can't Give You Up (Bullard/Dorsey) | 33 |
| Keep In Touch (Freeze) | 59 |
| Let Me Love (P. Townshend) | 64 |
| Last Night In Danceland (J. Sample/W. Jennings) | 68 |
| King's Call (Lynott) | 73 |
| Let's Get Serious (Wonder/Garrett) | 8 |
| Let's Go Round Again (Gorrie) | 34 |
| Let's Hang On (Crewell/Linzer/Randell) | 37 |
| Light Up The Night (Johnson Brothers) | 63 |
| Lip Up Fatty (Bad Manners) | 51 |
| Little Jeannie (John/Osborne) | 38 |
| Me Myself I (Armatrading) | 47 |
| Messages (McCluskey/Humphreys) | 13 |
| Midnite Dynamos (S. Bloomfield) | 14 |
| Mirror In The Bathroom (The Beat) | 41 |
| My Way Of Thinking (UB40/Newman) | 29 |
| New Amsterdam (E. Costello) | 43 |
| Nobody's Hero/Tin Soldiers (Fingers/Ogilvie) | 70 |
| No Doubt About It (Most/Glen/Burns) | 5 |
| Nothing Left Tooulouse (Young/Stimpson) | 75 |
| Over You (Ferry/Manzana) | 9 |
| Play The Game (Mercury) | 18 |
| Police & Thieves (Murvin/Parry) | 30 |
| Rat Race/Rude Buoys (Outa Jail (R. Radiation)) | 11 |
| Running From Paradise (Hall/Arton) | 57 |
| Sanctuary (Iron Maiden) | 36 |
| 747 (Strangers In The Night) (Saxon) | 40 |
| She's Outa My Life (T. Bahler) | 32 |
| Simon Templer (Max/Pau/Fred) | 22 |
| Six Pack (Sting) | 17 |
| Sleepin' On The Job (Gillan/Towns) | 55 |
| Soldiers Song (Batt) | 58 |
| (I'm Not Your) Steppin' Stone (Boycal/Hart) | 35 |
| Substitute (Baker/Seago) | 16 |
| Sunset People (P. Bellotte/M. Faultermeyer/K. Forsey) | 71 |
| The Scratch (C. Palmer) | 26 |
| Theme From Invaders (Yellow Magic Orch) | 45 |
| Theme From Mash (Altman/Mandell) | 2 |
| The Royal Mile (G. Rafferty) | 72 |
| To Be Or Not To Be (Brittan/Robertson) | 28 |
| Twilight Zone (Herman/Graydon/Paul) | 25 |
| Waterfalls (Paul McCartney) | 53 |
| We Are Glass (Numan) | 19 |
| What's Another Year (S. Healey) | 50 |
| Who Wants The World (Stranglers) | 44 |
| Written On Your Body (R. Bond/M. Fitzpatrick) | 61 |
| Xanadu (J. Lynne) | 39 |
| You Gave Me Love (I. Reid) | 10 |
| You'll Always Find Me In The Kitchen At Parties (Lewis/Trussell) | 21 |

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| Monday 6 October | LEEDS | Queens Hotel |
| Wednesday 8 October | MANCHESTER | Piccadilly Hotel |
| Tuesday 14 October | BIRMINGHAM | Albany Hotel |
| Thursday/Friday 16/17 October | LONDON | Kensington Town Hall |

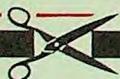
MUSIC WEEK'S 3rd national exhibition tour bringing together record companies, video companies and accessory manufacturers throughout the country starts at Bristol on Monday 29th September at the Holiday Inn.

This unique travelling exhibition aims at providing a market place in which record dealers may meet record company executives to discuss mutual problems, new releases and marketing campaigns and simply get to know each other. The importance of communicating with retailers in what has been a difficult year for the record industry speaks for itself.

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assistant managers & shop assistants
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MUSIC WEEK MUSIC WEEK MUSIC WEEK



ELTON JOHN 21 AT 33

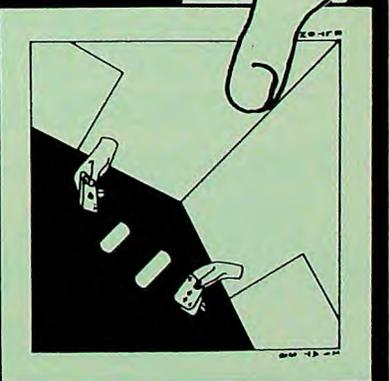
includes the single 'Little Jeannie',
... Songs composed by Elton,
Gary Osborne, Bernie Taupin,
Tom Robinson and Judie Tzuke.

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Cassette: REMND 126



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TOP 75 ALBUMS

Week-ending June 21, 1980

NEW = NEW ENTRY
 = PLATINUM LP (500,000 units as of Jan '79)
 = GOLD LP (100,000 units as of Jan '79)
 = SILVER LP (60,000 units as of Jan '79)
 - 1 = RE-ENTRY

| | | | | | | | | | | |
|----|---------------------------------|--------------------------|----|-----|--|-------------------|----|----|--------------------------------------|--------------------------|
| 1 | PETER GABRIEL Peter Gabriel | Charisma CDS 4019 | 26 | 14 | JUST ONE NIGHT Eric Clapton | RSO RSDX 2 | 51 | 35 | SPECIALS Specials | 2 Tone CDL TT 5001 |
| 2 | FLESH AND BLOOD Roxy Music | Polydor POLH 002 | 27 | 23 | GOOD MORNING AMERICA Various | K-Tel NE 1072 | 52 | 41 | TRAVELLOGUE Human League | Virgin VZ160 |
| 3 | HOT WAX Various | K-Tel NE 1082 | 28 | 22 | LET'S GET SERIOUS Jerrmaine Jackson | Motown STML 12127 | 53 | 28 | DREAMS Grace Slick | RCA PL 13544 |
| 4 | MCCARTNEY II Paul McCartney | Parlophone PCTC 258 | 29 | 29 | ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark | Dindisc DID 2 | 54 | 60 | MANILOW MAGIC Barry Manilow | Arista ARTV 2 |
| 5 | ME MYSELF I Joan Armatrading | AGM AMLH 64809 | 30 | 37 | HEAVEN & HELL Black Sabbath | Vertigo 9102 752 | 55 | 44 | NEW CLEAR DAYS Vapors | United Artists UAG 30300 |
| 6 | JUST CAN'T STOP The Beat | BEAT 001 | 31 | 48 | ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack/Donny Hathaway | Atlantic K 50696 | 56 | 71 | PARALLEL LINES Blondie | Chrysalis CDL 1192 |
| 7 | READY & WILLING Whitesnake | United Artists UAG 30302 | 32 | 31 | ONE STEP BEYOND Madness | Siff SEEZ 17 | 57 | 51 | HAPPY DAYS Happy Days | K-Tel ONE 1076 |
| 8 | SKY 2 Sky | Ariola ADSKY 2 | 33 | 23 | TELL ME ON A SUNDAY Marii Webb | Polydor POLD 5031 | 57 | 52 | FREEDOM OF CHOICE Devo | Virgin V 2162 |
| 9 | MAGIC REGGAE Various | K-Tel NE 1074 | 34 | 43 | PRETENDERS Pretenders | Real RAL 3 | 59 | 49 | SNAKES & LADDERS Gerry Rafferty | United Artists UAK 30298 |
| 10 | CHAMPAGNE & ROSES Various | Polystar ROSTV 1 | 35 | 45 | BARBARA DICKSON ALBUM Barbara Dickson | Epic EPC 84088 | 60 | 36 | TANGRAM Tangarine Dream | Virgin V 2147 |
| 11 | THE PHOTOS The Photos | CBS PHOTO 5 | 36 | 32 | WHEELS OF STEEL Saxon | Carrere CAL 115 | 61 | - | THE WANDERERS Original Soundtrack | GEM EMLP 103 |
| 12 | OFF THE WALL Michael Jackson | Epic EPC 83468 | 37 | 42 | EMPTY GLASS Peter Townshend | Atco K 50699 | 62 | 34 | HYPNOTISED Undertones | Sire SRK 8088 |
| 13 | THE MAGIC OF BONEY M Boney M | Atlantic/Hansa BMTV 1 | 38 | NEW | DIANA Diana Ross | Motown STMA 8033 | 63 | 70 | TEARS AND LAUGHTER Johnny Mathis | CBS 10019 |
| 14 | SHINE Average White Band | RCA XL 13123 | 39 | NEW | KILLER WATTS Various | CBS KW1 | 64 | 50 | BASS CULTURE Linton Kwesi Johnson | Island ILPS 9605 |
| | SOMETIMES WHEN WE TOUCH | | | | THE BLUE MEANING | | 65 | | 17 SECONDS | |

Inflation causing a crisis for concert operators

HAMBURG: It is generally accepted that tours are still the best method of promoting album sales, but Germany's concert impresarios and agents are facing a crisis for the first time in years, caused by cancellations due to illness and a variety of other factors and reasons.

Werner Kuhls, of Sunrise in Hamburg, was the first to focus on the worsening situation. He finds that ticket prices now are up by nearly 50 per cent compared with 1975, when he started his present business.

Kuhls attributes this sharp rise to the general increase in inflation, and the cost of living, and his two colleagues, Karsten Jahnke and Werner Funke, agree.

Kuhls states that the cost of hotel rooms has risen by 100 per cent, food in restaurants and hotels by between 60 and 70 per cent, travelling expenses by 35 per cent, advertising and promotion posters between 15 and 18 per cent and printing costs on promotional material generally has climbed by 60 per cent over the past five years.

Jahnke admits that he has never had so many gaps in the touring diary during his 12 years in the business as he had between February and April this year.

Werner Funke points out that office costs have risen, too, at the rate of between 10 to 15 per cent each year and a fair-sized concert agency now requires 750,000 Deutschmarks (£181,160 approximately) for its annual operating expenses.

Jahnke and Kuhls regret that these adverse financial circumstances make touring nowadays practical only for super acts. No new band dares to tour with a small PA system as in former times because they believe the public is accustomed to huge sound systems now and expect nothing less.

Ingrid and Veronique Sanson, and did not make much profit from the American Folk Blues Festival and concerts by Eberhard Schoener, but intends to repeat them for their artistic value and quality.

Rau is the main agent for the big, high-cost acts which will continue touring. He sees no necessity to revise his optimistic profit forecasts and only wishes for a better co-ordination of dates by British and American bands which include Germany on their world touring itineraries.

On the other hand, Messrs Kuhls, Jahnke and Funke predict a bleak future for the concert tour market unless some pressing problems are resolved.

They instance the increasing cost of hiring concert venues (between 30 and 50 per cent up) from the municipal authorities which own them and the refusal of these authorities to offer subsidies for pop, rock and jazz events in comparison with the considerable financial support received by opera houses and theatres. Other handicaps are the expensive rates for advertising concerts and the avaricious wheeling and dealing by British and American artist managers.

Advance ticket sales, introduced by Kuhls four years ago, can also boomerang adversely. Mama Concerts, in Munich, is able to plan a second concert well in advance for a band like Styx with little element of risk, but in the case of lesser attractions, advertising and promotion costs can rise steeply in the interim between announcement of the date and pricing of the tickets and the event itself.

If you have the time and the money, you can see a big star act nearly every evening in Hamburg and sometimes there are two or more performing on the same night. This adds to the difficulties of newcomers in establishing themselves.

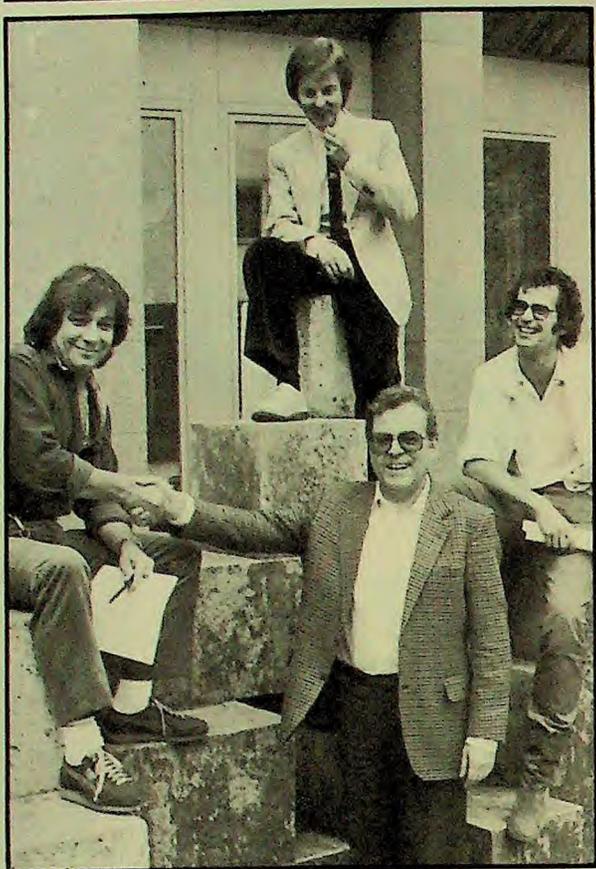
The cost of hotel rooms is up by 100 per cent and food between 60 and 70 per cent

Therefore, bands generally need the financial support of their record companies much more than in the past, but most American companies are no longer willing to share touring costs, and their European subsidiaries and affiliates are not in an economic position to pick up the tab in present recessionary times. In consequence, tours planned by Kuhls with Toto and Blue Oyster Cult have been cancelled.

Only Lippmann and Rau in Frankfurt, the biggest concert agency in Germany, seems to be immune from such problems.

"This season was the most successful in our company's history, thanks to artists such as Johnny Cash," declares Fritz Rau.

Rau has invested in newcomers to the German touring circuit, such as



MUNICH: Eric Burdon (left), formerly with the Animals and War, has signed a worldwide recording deal with Ariola. Burdon, currently based in the South of France with his new band, is seen shaking hands with Ariola Germany managing director Friedel Schmidt and watched by Ariola international division manager Dorus Sturm (top) and Burdon's manager Michael Conrad.

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* Take a look at the German charts of the last six months.

RCA makes major video agreement with Beta and Taurus

VIDEO DISC programmes are to be marketed specifically for German-speaking countries following an agreement between the RCA Corporation and the Beta and Taurus Film Companies of Munich to acquire programmes to be launched on RCA's SelectaVision video disc system.

The joint venture was announced last week by RCA executive vice-president Herbert Schlosser and Beta/Taurus chief executive officer Leo Kirch.

It will be a great asset to RCA, with Beta/Taurus supplying television programmes in the German-speaking market as well as having home video rights to "several thousand motion pictures", including old and new German films as well as features dubbed into German from Britain, America, France, Italy and Japan.

RCA will also make available programmes to which it has German rights, although many deals are now negotiated for the whole of a TV system rather than specific countries. America uses the NTSC system, while Germany uses PAL.

However, it is confirmation that

RCA will definitely be marketing its video disc system throughout the PAL territories.

"RCA is pleased and fortunate to make this arrangement with the Beta/Taurus companies and we are working on concluding arrangements for the manufacture of players and discs to activate the joint venture," said Schlosser. "The joint venture will have access to the best and largest library available for the German video disc market."

Kirch added that the German-speaking market is the largest with a common language in all of Europe, with a population of 75 million, as well as a colour television set penetration of 70 per cent and a high income.

"I believe the conditions in this market are ideal to launch the RCA system," he said. "We examined all the various video disc systems and then decided to make our programmes available to RCA. We were very impressed with the technology of the RCA systems, both in the player and the disc. We feel that this system will stimulate a mass market for consumer video discs and players."

'We must face the challenge of a changed situation'—EMI's Jung

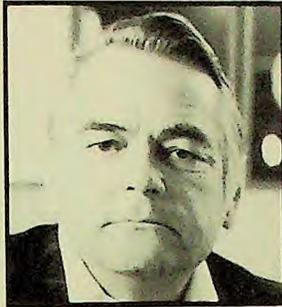
COLOGNE: English singer Peter Kent, the German group Bogart and Austrian singer-songwriter Wilfried opened EMI Electrola's We've Got The Music sales convention this year here with live performances in a Cologne discotheque.

After the entertainment, reality set in the following day as EMI European chief Wilfried Jung spoke of a "crisis or hangover" in the international music business, due to the combined effects of absent creativity after the disco boom, uncertainty about what future trends might be, price increases and the severe problem posed by the proliferating practice of home taping.

"We have to drop our cheerful but bad habits of the past, and face the challenges of a changed situation," Jung warned the delegates. "In the German market, we have to reduce our independence on American and other international repertoire, and avoid becoming nothing but a receiver of foreign product."

"In 1979 we suffered a decrease of the national repertoire share, which must be rectified this year. We should aim for 35 per cent German national product in our activities, and every third record should come from our own local catalogues."

Jung believes that promising new artists and groups like the Scorpions



WILFRED JUNG

will assist EMI Electrola in achieving this target, but added that he will not hesitate in parting company with acts "who don't reach their goal".

EMI Electrola's video plans were unveiled, with the company philosophy veering towards the notion that the video cassette is merely a bridging medium before the video disc system is resolved, which Jung anticipates happening in 1982.

"With the connection of the EMI group with Thorn and a recently signed agreement by Thorn EMI with JVC, a leading Japanese manufacturer of video recorders, we have broad possibilities for the future," Jung pointed out.

"From autumn this year, we will be on the market with our own video catalogue. It will include clips from the internationally famous films of EMI, video shows of artists such as Pink Floyd or the Beatles, plus

programmes from EMI's TV resources."

EMI Electrola's international A&R department screened a video presentation highlighting the strong points of the company's releases over the next three months. Among the artists featured were Paul McCartney, Kenny Rogers, The Knack, Jermaine Jackson, the Little River Band, Dr. Hook, Gerry Rafferty and Kate Bush, with most of them backing the releases with tours and TV appearances.

EMI Electrola's national A&R department concentrated on two labels in its presentation. These are the resurrected Electrola mark, with artists such as Wilfried, Peter Kent, Jane Palmer and the Spider Murphy Gang, and the Harvest Made In Germany rock label, whose roster includes the Scorpions, Kraan, Eloy, Wallenstein, and soloists such as

Eberhard Schoener and Holger Czukay.

The classical department of EMI Electrola disclosed details of forthcoming releases this year, including the opera Aida conducted by Herbert von Karajan. Orff's Carmina Burana conducted by Riccardo Muti, the Brahms double concerto with Perlman/Rostropovitch and conductor Bernard Haitink, and seven new digital recordings forming the launch of a series called Das Neue Klangerlebnis (The New Sound Experience).

In the autumn this year, EMI Electrola will begin a subscription series of 15 cassettes, among which will be the world recording premiere of the Richard Strauss opera, Intermezzo, and the complete works for piano and orchestra by Franz Liszt.

Bendt hits big time with Goombay

FRANKFURT: Oliver Bendt, well-known in Germany as an MOR singer over the past 10 years, has finally hit the sales jackpot in no uncertain manner. Returning from his wife's homeland, Jamaica, he formed his Goombay Dance Band, which presents West Indian music and limbo shows.

The current Goombay smash hit, Sun Of Jamaica, was released by CBS early this year, and so far has collected three gold records and No. 1 chart slot in Germany, Belgium, Austria and Holland. Bendt's hit is published by Peer Southern

CBS is predicting the millionth German sale on the record within the next few weeks.



LONDON: Three awards for three gold standard sales in Germany, Austria and Switzerland were presented recently to Cliff Richard for his Move It album compilation on Arcade Records via EMI. The occasion was at London's Riverside Studios, and seen with Cliff are, from left, EMI International general manager Paul Watts, Arcade Records international A&R manager Sylvia Curd and Jochum Kraus of EMI Electrola Germany.

Readers choose Arcade LP tracks

HAMBURG: Die Schoensten Melodien Der Welt (The Most Beautiful Melodies Of The World), a compilation album from Arcade, was put together by radio and newspaper means.

Radio station Europawelle Saar and Sunday newspaper Bild am Sonntag, asked their listeners and readers over a six-week period to name the most beautiful melodies in the world from a short-list of 100 chosen by an expert jury from 1,000 suggestions.

A total of 86,727 listeners and readers voted to decide the final choice of 20 songs, including Spanish Eyes, Ave Maria, Song Of Joy and Lili Marlene.

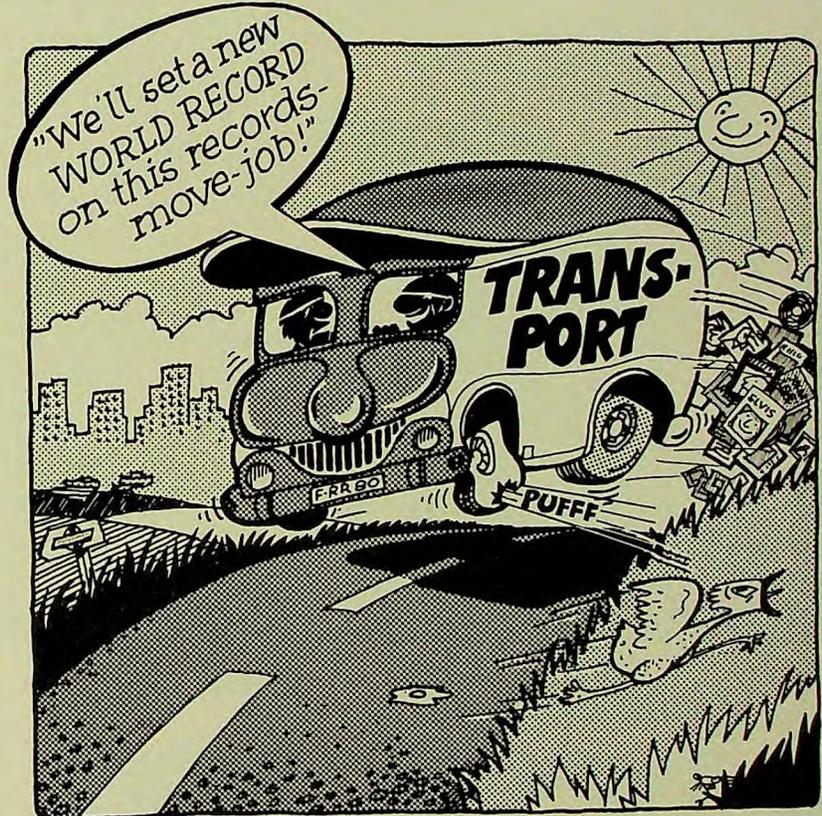
More German News P18

New Horizons for Japo

MUNICH: During the last three years, Japo, a subsidiary label of ECM, has moved away from its original basic premise of providing a distribution function for musicians' tapes to become a production company dedicated to the development of an experimental programme intended to broaden further the total contemporary music picture reflected by ECM.

Japo started in 1971 with Mal Waldron's The Call. Other early successes included Dollar Brand's two solo piano recordings, Africa Piano and Ancient Africa.

Now Japo has embarked on its new activities with releases of the quintet led by German trumpeter Manfred Schoof entitled Horizons, the unorthodox duo AMM II — Keith Rowe and Eddie Prevost — with It Had Been An Ordinary Enough Day In Pueblo, Colorado, Swiss group Om with Cerberus, and Boundaries by the Elton Dean Quintet.



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 ● 1/2 MILLION (GOLD)
 ● 1/4 MILLION (SILVER)

| | | | | | | | | | | | |
|----|----|---|--------------------|----|-----|---|------------------|----|-----|---|-----------------------|
| 1 | 2 | CRYING Don McLean | EMI 5051 | 26 | 28 | THE SCRATCH Surface Noise | WEA K 18291 | 51 | 58 | LIP UP FATTY Bad Manners | Magnet MAG 175 |
| 2 | 1 | THEME FROM MASH The MASH | CBS 8536 | 27 | 22 | CHRISTINE Siouxie & The Banshees | Polydor 2059 249 | 52 | 38 | FOOL FOR YOUR LOVING Whitesnake | United Artists BP 352 |
| 3 | 3 | FUNKY TOWN Lipps Inc. | Casablanca CAN 194 | 28 | 40 | TO BE OR NOT TO BE B. A. Robertson | Asylum K 12449 | 53 | NEW | WATERFALLS Paul McCartney | Parlophone R 6037 |
| 4 | 6 | BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway | Atlantic K 11481 | 29 | 72 | MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 | Graduate GRAB 8 | 54 | 35 | GENO Dexy's Midnight Runners | Parlophone R 6033 |
| 5 | 4 | NO DOUBT ABOUT IT Hot Chocolate | RAK 370 | 30 | 23 | POLICE & THIEVES Junior Murvin | Island WIP 6639 | 55 | 64 | SLEEPING ON THE JOB Gillan | Virgin VS 355 |
| 6 | 19 | EVERYBODY'S GOT TO LEARN SOMETIME Korgis | Rialto TREB 115 | 31 | 57 | JUMP TO THE BEAT Stacy Lattisaw | Atlantic K 11496 | 56 | NEW | USE IT UP AND WEAR IT OUT Odyssey | RCA PC 1962 |
| 7 | 17 | BEHIND THE GROOVE Teena Marie | Motown TMG 1185 | 32 | 11 | SHE'S OUT OF MY LIFE Michael Jackson | Epic EPC 8384 | 57 | 71 | RUNNING FROM PARADISE Darryl Hall/John Oates | RCA RUN 1 |
| 8 | 8 | LET'S GET SERIOUS Jermaine Jackson | Motown TMG 1183 | 33 | 24 | JUST CAN'T GIVE YOU UP Mystic Merlin | Capitol CL 16133 | 58 | 67 | SOLDIERS SONG Hollies | Polydor 2059 246 |
| 9 | 5 | OVER YOU Roxy Music | Polydor POSP 93 | 34 | 13 | LET'S GO ROUND AGAIN Average White Band | RCA AWB 1 | 59 | 49 | KEEP IN TOUCH Freeze | Calibre CAB 103 |
| 10 | 10 | YOU GAVE ME LOVE Crown Heights Affair | Mercury MER 9 | 35 | 43 | (I'M NOT YOUR) STEPPIN' STONE Sex Pistols | Virgin VS 339 | 60 | 62 | HOT LOVE David Essex | Mercury HOT 11 |
| 11 | 7 | RAT RACE/RUDE BUOYS OUTA JAIL Specials | 2 Tone CHSTT 11 | 36 | 29 | SANCTUARY Iron Maiden | EMI 5065 | 61 | 52 | WRITTEN ON YOUR BODY Ronnie Bond | Mercury MER 13 |
| 12 | 18 | BREAKING THE LAW Judas Priest | CBS 8644 | 37 | 44 | LET'S HANG ON Darts | Magnet MAG 174 | 62 | NEW | EMPIRE STATE HUMAN Human League | Virgin VS 351 |
| 13 | 14 | MESSAGES Orchestral Manoeuvres In The Dark | Dindisc DIN 15 | 38 | 37 | LITTLE JEANNIE Efton John | Rocket XPRESS 32 | 63 | 47 | LIGHT UP THE NIGHT Brothers Johnson | A&M AMS 7526 |
| 14 | 15 | MIDNITE DYNAMOS Matchbox | Magnet MAG 169 | 39 | NEW | XANADU Olivia Newton John/Electric Light Orchestra | Jet 185 | 64 | NEW | LET ME LOVE... Pete Townshend | Atco K 11496 |
| 15 | 12 | D-A-A-ANCE | | 40 | NEW | 747 (STRANGERS IN THE NIGHT) | | 65 | NEW | LEANTASY Paul McCartney | |

| | | | | | |
|--|------------|---|-------------------------------|--|--------------------------------|
| 15 | 12 | U-A-R-R-I-N-G-E Lambertas | Rocket X PRESS 33 | | |
| 16 | 21 | SUBSTITUTE Liquid Gold | Polo POLO 4 | | |
| 17 | 31 | SIX PACK Police | A&M AMPP 6001 | | |
| 18 | 34 | PLAY THE GAME Queen | EMI 5076 | | |
| 19 | 9 | WE ARE GLASS Gary Numan | Beggars Banquet BEG 35 | | |
| 20 | 20 | I'M ALIVE Electric Light Orchestra | Jet 179 | | |
| 21 | 16 | YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES Jona Lewie | Stiff BUY 73 | | |
| 22 | 42 | SIMON TEMPLER/TWO PINTS OF LAGER Sploogenessabounds | Deram BUM 1 | | |
| 23 | 30 | CHINATOWN Thin Lizzy | Vertigo LIZZY 6 | | |
| 24 | 27 | (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart | Riva 23 | | |
| 25 | 25 | TWILIGHT ZONE/TWILIGHT TONE Manhattan Transfer | Atlantic K 11476 | | |
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| 65 | NEW | 21 POT Gerard Kenny | | | RCA PB 5256 |
| 66 | 48 | DELLA & THE DEALER Hoyt Axton | | | Young Blood YB 82 |
| 67 | NEW | HEY GIRL Expressos | | | Atlantic K 18246 |
| 68 | NEW | LAST NIGHT AT DANCELAND Randy Crawford | | | Warner Brothers K 17631 |
| 69 | 45 | I SHOULDDA LOVED YA Marada Michael Walden | | | Atlantic K 11413 |
| 70 | 46 | NOBODY'S HERO/TIN SOLDIERS Stiff Little Fingers | | | Chrysalis CHS 2424 |
| 71 | NEW | SUNSET PEOPLE Donna Summer | | | Casablanca CAN 198 |
| 72 | NEW | THE ROYAL MILE Gerry Rafferty | | | United Artists BP 354 |
| 73 | NEW | KING'S CALL Phil Lynott | | | Vertigo SOLO 2 |
| 74 | 50 | BODY LANGUAGE Detroit Spinners | | | Atlantic K 11392 |
| 75 | NEW | NOTHING LEFT TOULOUSE Sad Cafe | | | RCA SAD 4 |

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 650 conventional record outlets by the British Market Research Bureau Ltd.

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8-0 (Drum) (50)
9-0 (Drum) (50)
10-0 (Drum) (50)

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4-0 (Drum) (50)
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8-0 (Drum) (50)
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Drum
Belly
Thigh

GERMANY

Folk: the hidden sales factor

HAMBURG: Polkas, waltzes, green-is-the-meadow songs and new compositions in the traditional folk style comprise a very distinct market in Germany.

Although this category achieves gold record status quite often, the records concerned seldom if ever appear in the charts because they sell over a long period of time.

Folk music concerts usually sell out all over the country, and the TV folk programme, *Lustige Musikanten*, a direct descendant of a radio programme with the same title, is one of the most popular screened, according to viewing statistics.

Leading artists in terms of sales figures and gold records are Ernst Mosch and his *Egerlaender Musikanten*, with 16 gold and one platinum record awards, and Erich Storz and his *Lustigen Musikanten* with 12 gold discs.

Even the world-famous Hansi — James Last — is involved in this market with two folk song and two polka albums, each of which went gold twice, and one of the most successful singers is EMI/Electrola's Heino, who is normally categorised in the schlager sector but mainly sings MOR versions of folk or folk-orientated material.

Regarding folk disc sales development over the last three years, German record companies can be divided into the optimists and the pessimists. Phonogram reports a

slight decrease, as does Miller International; CBS and EMI are relatively inactive in this market, and WEA is not involved at all.

Metronome, RCA and Intercord assess the folk sales potential as positive, Bellaphon and Arminia are hoping to double their sales, and Maritim has achieved notable increase in its folk sales.

Arminia is the label of Erich Storz, who is very prominent in the German folk music market. He began as a singer in 1948 with a very successful composition, *Die Kleine Bimmelbahn* (The Tinkle Bell Train), and in 1949 founded his own publishing company. In 1957 he started a folk trio with two girls, and launched the Arminia label, followed in 1974 by a wholesale company and another publishing enterprise.

Storz distributes product direct by road, and recently acquired the 40th Mercedes car in his fleet. While the major record companies impose minimum orders on the retailers their salesmen visit, Storz forges ahead, unperturbed by parallel imports and not obliged to attain quick-selling hits, being able to wait for an album to become profitable.

About 40 per cent of the product carried in his transport fleet is folk and at least another 40 per cent is comprised of K-tel and Arcade compilation albums. In fact Storz sells about 80 per cent of German folk music on record.

"The big companies can't handle this repertoire," he grins. "They hide it like porno material."



FRANKFURT: Aladdin Records of Germany has set a six-year worldwide licensing deal with CBS Germany. Lining up for the camera after the signing are (front, from left) Aladdin chief Peter Orloff, Jorgen Larsen (CBS Germany) and Aladdin attorney Axel Meyer-Woelden, and (back, from left) Aladdin promotion director Juergen Hohmann, commercial manager Siegfried Wozny, controller Azora Bjerke, and Dago Belau (CBS Germany business affairs).

Clayderman's chart run

HAMBURG: French pop pianist Richard Clayderman has celebrated his 62nd consecutive week in the Musikmarkt album chart with his Teldec LP, *Traumereien* (Reveries). This is the second longest charting and selling record for Teldec after singer Peter Maffay's *Sieppenwolf* album. Jerry Toger of Toger Music told Music Week that Clayderman is touring Mexico and Japan, and his next German appearances are scheduled for early 1981.

This special German section of *Music Week* appears every month. Editorial copy and photographs should be sent to MICHAEL HENKELS, D-2000 Hamburg 62, Am Schulwald 47. Telephone: (040) 520 9020. Telex: 2173471 HENK DM. Advertising enquiries to: JOHN KANIA, *Music Week*, London. Telephone 01 836 1522.

LA offshoot for Juicy People

HAMBURG: Juicy People, the music publishing and record production enterprise, has formed JP Music in Los Angeles in partnership with Pat Britt of Catalyst Records and LTD Productions.

The company has been established to handle publishing, the placing of masters both in the US and worldwide, and will also become involved in the audio-visual software sector. JP's first project is the cutting and editing of the Monterey Jazz Festival, featuring Dizzy Gillespie, Chuck Mangione, Bill Evans, John Lewis and Marian McPartland among others.

In Germany, Juicy People supervised the contract arrangements for the re-issue of the Siegel Schwall rock 'n' roll band on Line Records, and Joanne Grauer arrives on June 25 for a Stuttgart concert, and appearance at Hamburg's Onkel Po, and to record an LP for Juicy People.

The latter has registered the Catalyst Records Jazz series in Germany, and is planning to import product from the States, including repertoire by the George Coleman Octet Revival, Sonny Stitt and Irene Kral.

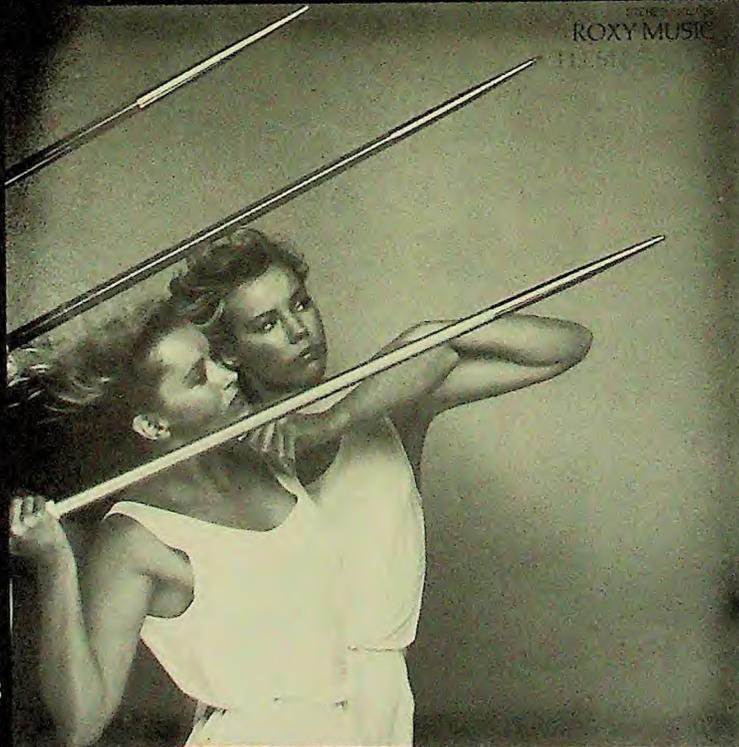
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- 20. Juni KIEL Ostseehalle
- 22. Juni WOLFSBURG Stadthalle
- 23. Juni HANNOVER Kuppelsaal
- 24. Juni FRANKFURT Offenbach-Stadthalle
- 27. Juni BERLIN Eissporthalle
- 28. Juni WÜRZBURG Landa-Tauber-Franken-Halle
- 29. Juni NÜRNBERG Hemmerlein-Halle
- 30. Juni FREIBURG Stadthalle
- 1. Juli HEIDELBERG Rhein-Neckar-Halle
- 2. Juli STUTTGART Sindelfingen, Messehalle
- 3. Juli RAVENSBURG Oberschwaben-Halle
- 4. Juli MÜNCHEN Olympiahalle

Edited
by
CHRIS WHITE

TALENT

Fabulous Thunderbirds: R'n'B plain and simple

By SIMON HILLS

IF HONESTY really pays, then The Fabulous Thunderbirds have been a long time waiting for their reward, but for the fans over here it has allowed them to be treated to some of the tightest, most original rhythm and blues around.

For years The Thunderbirds have been working their way around the US playing clubs from New York to California, and right back to the South again. Eventually they were introduced to Denny Bruce, producer and the man behind Takoma Records who they are now signed to.

The Thunderbirds were spotted by Dave Edmunds and Rockpile who asked them to join them on tour over here, Takoma did a deal with Chrysalis and within weeks the Fabulous Thunderbirds was the name on all the critics' lips, even though the band's album *Girls Go Wild* had been ignored on its release slightly beforehand.

The follow-up, *What's The Word*, has done a lot better and the band are starting to pack London clubs with ease as people have suddenly seen just how good they are.

The Thunderbirds' most distinctive feature is probably their straight-forward attitude to playing and their music. *Girls Go Wild* was recorded in three days, while *What's The Word* took five.



THE FABULOUS
THUNDERBIRDS

Sympathetically produced by Bruce, both albums capture the no-nonsense attitude of the band. Lead singer and harp player Kim Wilson admits that spontaneity is part of what the group — and R&B — is about.

"We had more days booked for our albums but simply used as much time as we wanted," he says. "It didn't make sense to do any more. Once we've got our sound down it only takes us a few songs to get into it, and we just do one after the other."

"We go in with an idea of what we want to do and go over 10 songs and pick out the best performances. The

ones we want to do are the ones people have requested a lot already. We work on those and we won't do anything more after three takes."

This approach is not naivety. The Fabulous Thunderbirds are well aware of what they are doing and how it is presented, and way before new wave came in felt strongly that good dance music was what the music industry needed.

"I think that there's room for R&B," continues Wilson. "Yet it has been slanted and the trouble is that the way it's been done over the past 16 years is within a drug scene. People tend to get too serious about it."

"Anyone who plays on stage is not just playing for himself. On the other hand, you can be too clinical about it. R&B is whatever happens at the time. You know, we used to get songs together on stage — just work out the key and beat and take it from there."

The other key to their success, the band says, is that they are all very individual musicians but at the same time all sympathetic to the same music.

Perhaps the best thing about the band, though, is that they will undoubtedly be playing the same music in 10 or 20 years' time. As Jimmy Vaughan says: "I started playing in 1964, and I don't do it any different now than 10 years ago, it's still the same idea. I just want to make a lot of records, have good gigs and make some money."

Matthew's new album

IAN MATTHEWS has a new album, *Spot Of Interference*, released by Rockburgh Records on June 27. The LP, described as having a much more guitar-dominated sound than his previous albums, was produced by Sandy Robertson at Chipping Norton Studios. A single, *She May Call You Up Tonight*, is released on June 20. Matthews plays *The Venue* on June 30.

SECRET RECORDS, the new independent label set up earlier this year by ex-EMI marketing man Martin Hooker, is launching a new London rock band, *The Toys*. Its first single will be a re-working of the old Exciters/Billie Davies hit, *Tell Him*. *Secret* is distributed by Spartan Records.

TOYAH, CURRENTLY on tour to promote their debut LP, *The Blue Meaning*, will play the Lafayette Club, Wolverhampton, on June 18 and the entire concert will be filmed by

News in brief...

ATV Birmingham who are currently making a documentary on the band's singer, Toyah Willcox.

CLIFF RICHARD opens the Apollo-Victoria Theatre, formerly the New Victoria, in London with a three-week season from September 29. He is currently recording his follow-up album to *Rock 'n' Roll Juvenile* with producer Alan Tarney and a new single is scheduled for July.

EX-PILOT founder member David Paton has signed with EMI Records as a solo artist and his first single, *No Ties No Strings* (EMI 5063) has just been released. The track is taken from his forthcoming album, entitled *David Paton*.

DON McLEAN headlines the Cambridge Folk Festival at the end of August.

Gold for Gold

CELEBRATING AWARDS for 500,000 sales in the UK of *Dance Yourself Dizzy* are (left) members of *Liquid Gold* with (second from left) Eddie Seago, Mel Medallie and Adrian Baker, who wrote and produced the hit, and who are partners in *Polo Records*. The three formed *Polo* in February of this year, naming the label after the famous *Polo Lounge* of the Beverly Hills Hotel, and *Dance Yourself Dizzy* gave them a hit with their first release.



Tony Banks

New single

FOR A WHILE

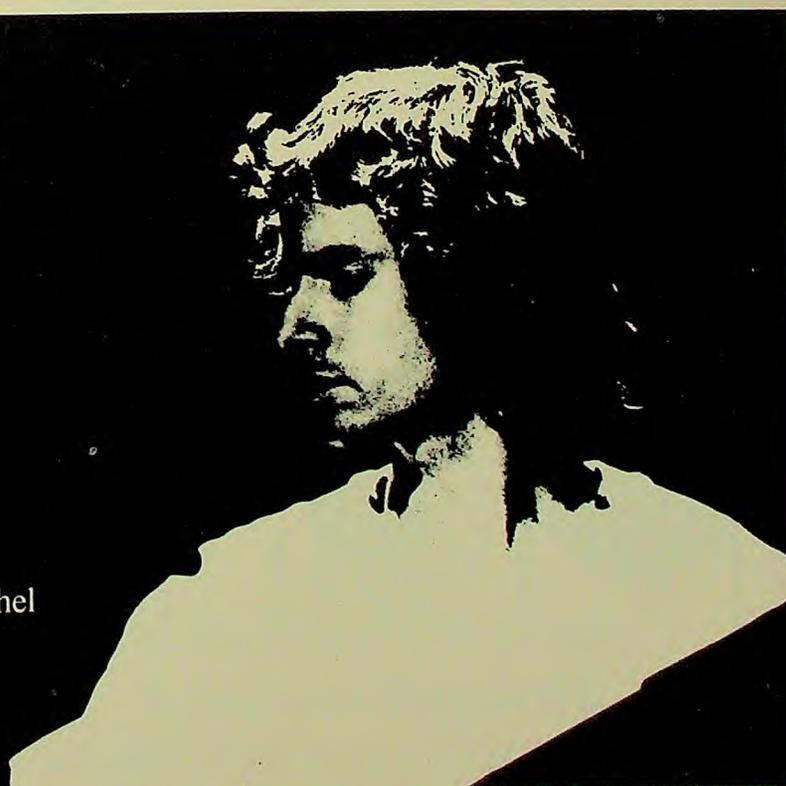
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CB 365

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| 12 | 20 | Cleo Laine/James Galway | RCA RL 25296 |
| 16 | NEW | DEFECTOR Steve Heckert | Charisma COS 4018 |
| 17 | 18 | REGGATTA DE BLANC Police | A&M AMLH 64792 |
| 18 | 17 | GREATEST HITS Rose Royce | Whitfield RRTV 1 |
| 19 | 11 | THE UP ESCALATOR Graham Parker & The Rumour | Siff SEEZ 23 |
| 20 | 13 | THEMES FOR DREAMS Pierre Belmonde | K-Tel ONE 1077 |
| 21 | 16 | GREAT ROCK & ROLL SWINDLE Original Soundtrack | Virgin VZ168 |
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| 23 | 15 | DUKE Genesis | Charisma CBR 101 |
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| | | | |
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| 44 | 53 | WAR OF THE WORLDS Jeff Wayne's Musical Version | CBS 96000/MOW 100 |
| 45 | 30 | SPORTS CAR Judee Tzuke | Rocket TRAIN 9 |
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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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Edited by
SUE FRANCIS
Tel: 01-439 9756

TIP SHEET

A new outlet for small labels

SONGWRITERS David Skillin and Micky Stubbs, who formed their own record label Dinosaur Discs four months ago have now decided they need their own retail outlet in London, not only for their own product but for all small labels.

Skillin and Stubbs would like to hear from all small labels, bands and managers who would like Dinosaur Discs (record shop) to stock and retail their releases, past and present.

"Our aim is to stock one of every listed release shown in the small label catalogue and bring the very important product of all small labels into London," says Skillin. "The stocking of the shop will be based on a sale or return system and all payment due to the small label as a result of sales will be treated with expediency to promote good-will between all parties and furthermore show that we have a genuine interest

in helping small labels with small budgets."

Dinosaur's new premises in West Kensington, opposite the Nashville Room, will incorporate a 16-track studio (Alvic), to be opened the end of June, and the shop, which should be in full swing by the middle of July.

"Window space will be available to any small label's band playing in London and the shop will feature the band's record and gig for one week, commencing with the gig. As we'll be situated virtually opposite the Nashville Room, it is hoped to promote artists, records and gigs direct from the Nashville or any other London club that is interested."

Contact David Skillin and Micky Stubbs at (01)385 8244 or Dinosaur Discs, 17 Barons Court Road, London W14. (01)736 0257.

BOTB cuts back services

THE BRITISH Overseas Trade Board is making changes in its export services and support with effect from April 1, 1981, but music industry events before then will not be affected.

Charges to companies exhibiting in overseas trade fairs, which were increased last year from £18 to £25 per square metre, are to be raised again from April 1 next year to £30 per square metre.

First and second-time participants, who now receive a reduction of 50 per cent on the participation fee, will get a reduction on a sliding scale, and pay £15 for

the first participation and £20 for the second.

The number of missions supported overseas will be cut by approximately half from April next year, and the BOTB overseas project fund has been reduced by £500,000.

A BOTB spokesman told *Music Week* that he anticipated that Midem and the Frankfurt Musical Instrument Trade Fair would continue to receive his department's support as before after April 1, but Musexpo, which comes under the outward mission scheme, may be excluded after this year.

BRMB steel band seeks deal

THE BRMB Maestros are a group of 12 black and white youngsters, aged between 10 and 18, whose repertoire consists of original music, traditional West Indian tunes, Limbo dancing, Parang and Soca dancing.

David Bagley at Birmingham's BRMB Radio says: "Watch out for the Maestros, they are an exciting young steelband troupe who will be playing at lots of Midland events during the summer." The group would like to hear from interested record companies with an ear for contemporary material.

The Maestros were formed about six years ago following a Midlands Arts Centre course on the basic techniques of steelband music. Under the direction of Roy Jacob, one of the original exponents of pan playing and former member of the Trinidad Allstars, they have thrived and developed into a talented young music-making group, performing all over the Midlands.

BRMB's sponsorship and backing will help them re-equip and provide expenses for travelling. Contact Roy Jacob, Midlands Art Centre, Canon Hill Park, Birmingham. (021)444 4221.

Quick tips

THERE ARE opportunities for new talent to appear in a new series of variety shows for BBC Radio 2 hosted by Arthur Askey.

Producer Richard Willcox says: "I am on the look-out for some really new talent. I want to hear from young male and female singers and comedians. If we can discover some new people, that would be smashing! They must be able to appear live with a house band, in front of an audience. If possible send me a tape — I'll listen to everything I receive; if you can't, get in touch and tell me where you are working and I'll come and see you." Contact Richard Willcox, BBC, Broadcasting House, London W1. (01)580 4468.

A NEW Finnish record company, Leo Records, has been founded by Edward Vesala to concentrate solely on producing new, improvised music. And now that it has established itself in Finland, Vesala is ready to concentrate on creating foreign contacts and distribution and would like to hear from

companies in UK and Europe.
Contact Edward Vesala at Leo Records, Huvilakatu 24 A 21, 00150 Helsinki 15, Finland. Tel. 90 608507. Telex. 121394 tltx.

A SCHOOLBOY friendship has resulted in a small and flourishing partnership for Martin Dorsey, son of band-leader Jack and Tony Cohan, son of a local businessman. Their company, Brighton Beach Music, has a current release Ruby Tool by The Vandells on Loose End Records, a new signing, Lipstick Elana, and "hopefully" the label will sign Epoch, an Essex based band. "With The Vandells, we feel we've made a major discovery," says Dorsey. "We're on the lookout for new talent and at the moment are purely involved in production and management. Publishing might come later." Contact Martin Dorsey (0273) 508588.

Edited by
DAVID DALTON

BROADCASTING

National chance for local DJs

BBC LOCAL Radio DJs get their chance to broadcast nationwide on Radio One throughout July and August, while Mike Read takes a nine week summer break from his Monday to Thursday evening show.

Starting from June 30 the presenters filling the 8pm to 9.50pm slot for a week each will be Bruno of Stoke, Simon Cole of Manchester, Mike Brill of Medway, Jaye Cooper of Nottingham, Mark Hurrell (a local radio relief presenter), Stuart Colman of London, Adrian Jay of Bristol, Chris Jones of Merseyside and David Freeman of Oxford.

Mike Read will still be heard on the network, however, and after his holiday he will launch the Summer Roadshow before filling the breakfast slot while Dave Lee Travis has a break and goes on the road with One.



THE AFFABLE folk/comedy singer/songwriter Richard Digance (pictured above right) is an admirable choice as compere for this Saturday's Knebworth Festival, sponsored by Capital Radio. As his shows have become an established part of Capital's output, Digance has persuaded a number of big names to join him for acoustic guitar sets in the foyer at the station's Euston Tower — including Denny Laine and Jethro Tull's Ian Anderson (pictured here).

High stake on The Slugs

PICCADILLY RADIO presenter Ray Teret is putting his reputation as a hit picker on the line again.

IN BRIEF...

RADIO LUXEMBOURG has appointed Patrick Cox as executive vice chairman... Tony Ingham, Piccadilly Radio's promotions manager for the past six years, has been appointed head of entertainment, effective this week, and his replacement will be Keith Maddock... Capital has ordered a 24 plus four channel recording studio from C.A. Audio Systems for the new studio being fitted at its Duke of York's Theatre... First major appointment by Radio Tay's MD is Ian Large to ad sales manager.

When he was presenting the station's afternoon show two years ago, Teret spotted Plastic Bertrand's Ca Plane Pour Moi as a chart topper and in recognition of his on air support of the disc Phonogram managing director Ken Maliphant presented him with a silver disc.

Teret's latest piece of kite flying involves Vancouver band Doug and the Slugs. Two Canadian girls living in Manchester sent him a copy of their single Too Bad and as well as playing it regularly on his show, Teret telephoned the number given on the single's label on air and spoke to the band.

The band has since concluded a deal with the Badge label for release in this country and Teret predicts: "It's going to crawl up the charts very quickly — the fastest slug in the world."

Top folk

TOPPING THE bill at the BBC Radio Sheffield organised South Yorkshire Folk Festival next month are Mike Harding, Mary O'Hara and Richard and Linda Thompson.

The event takes place at Sheffield's Crucible Theatre on July 18, 19 and 20 and, if the musicians dispute is settled by then, it will be recorded for later transmission.

Other names lined up for the festival are Martin Carthy, Dave Swarbrick, Ossian, Hedgehog Pie, Roaring Jelly, Nic Jones and Martin Simpson, plus local talent Tony Capstick, Dave Burland, Steve Womack, John Leonard, John Squire and John Chiswick.

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 Duke Ellington PR 24073
 CARNegie HALL JANUARY '46
 Duke Ellington PR 24074
 CARNegie HALL DECEMBER '47
 Duke Ellington PR 24075
 LET THERE BE FUNK (THE BEST OF...)
 Patrice Rushen PR 10110

11 RCA
 ACROSS THE GALAXY
 Meco FL 43242 (FK 43242)
 NASHVILLE TODAY VOL. 2
 Various PL 43284 (PK 43284)

12 RCA INTERNATIONAL
 OLD TIGE
 Jim Reeves INTS 5021 (INTK 5021)

BEST OF
 Artie Shaw INTS 5022 (INTK 5022)
 NEIL SEDAKA'S GREATEST HITS
 Neil Sedaka INTS 5023 (INTK 5023)

MR. SOUL
 Sam Cooke INTS 5024 (INTK 5024)
 HERE COMES THE SUN
 Nina Simone INTS 5025 (INTK 5025)

IN PERSON
 Charley Pride INTS 5026 (INTK 5026)

CLASSIC COUNTRY ROCK
 Various INTS 5027 (INTK 5027)
HAWAIIAN PURE GOLD
 Various INTS 5028 (INTK 5028)
MIDNIGHT SPECIAL
 Harry Belafonte INTS 5029 (INTK 5029)

BEST OF JEFFERSON AIRPLANE
 Jefferson Airplane INTS 5030 (INTK 5030)

ELVIS PRESLEY SINGS
 LEIBER & STOLLER
 Elvis Presley INTS 5031 (INTK 5031)

13 SONET
 BEEN GONE TOO LONG
 Lonesome Sundown SNTF 832
 BLOOMFIELD/HARRIS
 Mike Bloomfield/Woody Harris SNTF 164

FINGERS DON'T FAIL ME NOW
 Dale Miller SNKF 163
FLASHBACKS VOL. I
 Various SNTF 780
FLASHBACKS VOL. II
 Various SNTF 829
FLATPICKING GUITAR
 Various SNKF 160

FROSTBITE
 Albert Collins SNTF 837
JOHN HAMMOND
 LITTLE RICHARD SNTF 835
 Little Richard & His Band SNTF 5026

ROCK 'N' ROLL PREACHER
 Preacher Jack SNTF 836
SOMEDAY YOU'LL HAVE THESE
 BLUES
 Phillip Walker SNTF 831
THE FABULOUS LITTLE RICHARD
 Little Richard SNTF 5027

14 20TH CENTURY (RCA)
 '80
 Gene Chandler T 605
SWEET SENSATION
 Stephanie Mills T 603

15 WEA
 BROKEN HOME K 58148

16 WARNER BROTHERS (WEA)
 DREAM STREET ROSE
 Gordon Lightfoot K 56802
THIS TIME
 Al Jarreau K 56804

SELECT SINGLES by TONY JASPER

SELECT CERTS:
PAUL McCARTNEY
 Waterfalls (Parlophone R6037, EMI)
OTHERS:
THE VAPORS
 News At Ten (United Artists BP 345, EMI) Initial chart action should come after recent Turning Japanese (3), this lacks disarming simplicity of previous, more into Jam mould without commercial aggression. Care in ordering.

OLIVIA NEWTON-JOHN, ELECTRIC LIGHT ORCHESTRA
 Xanadu (Jet 185, CBS) Pleasant but no more, bright start sees fade into ordinary. Commercial appeal artist link-up, film title theme, pic bag. Major airplay, remember though Newton-John's recent blow-out with Travolta, US hit, disc.

THE HUMAN LEAGUE
 Empire State Human (Virgin VS 294, CBS) Free single better, their tenth repeat Only After Dark with persistent riff, Glitter band style back-ups lurking. Main side less commercial, more representative of general band output.

WAH HEAT
 Better Scream (Inevitable INEV 001, Indie) Double-sided (flip, Joe) super indie, better mix would give two commercial hit possibilities. Pic bag but no info, telephone number enclosed. Contact please.

TAVARES
 I Don't Want You Anymore (Capitol CL 16146, EMI). Nothing for group since Slow Train To Paradise (62, 1978). Infectious title line, otherwise limp.

TOYAH
 Ieya (Safari SAFE 28, Spartan). Sounds like Kate Bush at wrong speed with occasional surfacing into normality. For all that it is absorbing and lodges. Media popular talented lady. Last 45s scored heavy alternative store sales, charting. Pic bag.

THE TIGERS
 Promises Promises (Strike KIK 3, WEA). US, A&M signed, UK outfit. Costello feel in arrangement, catchy vocal title riff followed by head ramming instrumental line. Possibilities.

ATHLETICO SPIZZ 80
 No Room (Rough Trade RTSO 5, Rough Trade). Delayed follow-up to Where's Captain Kirk, four re-cuts, dozen test pressings. June gigging. Pic bag. Quiet, aggressive mix. Expect heavy alternative sales.

YOUNG MARBLE GIANTS
 Final Day (Rough Trade RT043, Rough Trade). Sheer simplicity, lovely mix bass with organ, clear cut effortless vocals, short cut. Delicious. Ought to be heavily programmed but unlikely. Pic bag.

LAURIE WARMAN
 Impossible To Love You (Dindisc DIN 13, CBS). Strident vocals pushed by basic good drumwork, marching feel in tempo but negative style lyrics not great track record. B/W vaguely arty sleeve.

Review singles should be sent direct to reviewer TONY JASPER at 29 Harvard Court Honeybourne Road London NW6 1HL. and not to the Music Week office



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CHART FOR WEEK-ENDING JUNE 21

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 Week | Wks on Chart | TITLE/Artist (producer) | Label number | This Week | Last Week | Wks on Chart | TITLE/Artist (producer) | Publisher | Label number |
|-----------|-----------|--------------|--|--|-----------|-----------|--------------|---|-----------|--|
| 1 | 3 | 3 | PETER GABRIEL Peter Gabriel | Charisma CDS 4019 (F) C: 7150 015 | 39 | — | — | KILLER WATTS Various | | CBS KW1 (C) C: KW 40-1 |
| 2 | 4 | 4 | FLESH AND BLOOD Roxy Music | Polydor POLH 002 (F) C: POLHC 002 | 40 | 46 | 2 | THE BLUE MEANING Toyah (Steven James) | | Safari IEYA 666 (SP) |
| 3 | 26 | 2 | HOT WAX Various | K-Tel NE 1082 (K) C: CE 2082 | 41 | 38 | 7 | GOLDEN MELODIES National Brass Band | | K-Tel ONE 1075 (K) C: OCE 2075 |
| 4 | 3 | 4 | MCCARTNEY II Paul McCartney | Parlophone PCTC 258 (E) C: TC PCTC 258 | = 41 | 63 | 2 | SCREAM DREAM Ted Nugent | | Epic EPC 86111 (C) C: 40 86111 |
| 5 | 5 | 5 | ME MYSELF I Joan Armatrading | A&M AMLH 64809 (C) C: CAM 64809 | 43 | — | 1 | KING OF THE ROAD Boxcar Willie | | Warwick WW 5084 (M) C: WW 45084 |
| 6 | 4 | 4 | JUST CAN'T STOP The Beat | BEAT 001 (F) C: TC BT 001 | 44 | 53 | 11 | WAR OF THE WORLDS Jeff Wayne's Musical Version | | CBS 96000/WOW 100 (C) C: 40 96000 |
| 7 | 6 | 3 | READY & WILLING Whitesnake | United Artists UAG 30302 (E) C: TCK 30302 | 45 | 30 | 7 | SPORTS CAR Jodie Tzuke (Muggleton/Paxman/Tzuke) | | Rocket TRAIN 9 (F) C: SHUNT 9 |
| 8 | 8 | 8 | SKY 2 Sky (Sky/Clarke/Bendall) | Ariola ADSKY 2 (A) C: ZCSKY 2 | 46 | 33 | 30 | SOMETIMES YOU WIN Dr. Hook (Ron Haffkine) | | Capitol EST 12018 (E) C: TC EST 12018 |
| 9 | 19 | 6 | MAGIC REGGAE Various | K-Tel NE 1074 (K) C: CE 2074 | 47 | 39 | 62 | OUTLANDOS D'AMOUR Police (Police) | | A&M AMLH 68502 (C) C: CAM 68502 |
| 10 | 7 | 8 | CHAMPAGNE & ROSES Various | Polystar ROSTV 1 (F) C: ROSMCI | 48 | 25 | 3 | DANGER ZONE Sammy Hagar | | Capitol EST 12069 (E) C: TC EST 12069 |
| 11 | — | — | THE PHOTOS The Photos | CBS PHOTO 5 (C) C: 40 PHOTO 5 | 49 | 40 | 67 | BAT OUT OF HELL Meat Loaf (Todd Rundgren) | | Epic/Cleveland Int. EPC 82419 (C) C: 40 82419 |
| 12 | 9 | 32 | OFF THE WALL Michael Jackson (Quincy Jones) | Epic EPC 83468 (C) C: 40 83468 | 50 | 47 | 9 | IRON MAIDEN Iron Maiden (Will Malone) | | EMI EMC 3330 (E) C: TC-EMC 3330 |
| 13 | 10 | 11 | THE MAGIC OF BONEY M Boney M | Atlantic/Hansa BMTV 1 (W) C: BMTV/1 | 51 | 35 | 33 | SPECIALS Specials (Elvis Costello) | | 2 Tone CDL TT 5001 (F) C: ZCDL 5001 |
| 14 | 27 | 4 | SHINE Average White Band | RCA XL 13123 (R) C: XK 13123 | 52 | 41 | 4 | TRAVELOGUE Human League | | Virgin V2160 (C) |
| 15 | 20 | 4 | SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway | RCA RL 25296 C: RK 25296 | 53 | 28 | 4 | DREAMS Grace Slick | | RCA PL 13544 (R) |
| 16 | — | — | DEFECTOR Steve Hackett | Charisma CDS 4018 (F) C: 7208 630 | 54 | 60 | 6 | MANILOW MAGIC Barry Manilow | | Arista ARTV 2 (F) C: ARTVC 2 |
| 17 | 18 | 36 | REGGATA DE BLANC Police (Police/Nigel Gray) | A&M AMLH 64792 (C) C: CAM 64792 | 55 | 44 | 3 | NEW CLEAR DAYS Vapors | | United Artists UAG 30300 (E) C: TCK 30300 |
| 18 | 17 | 17 | GREATEST HITS Rose Royce | Whitfield RRTV 1 (W) C: RRTV 41 | 56 | 71 | 31 | PARALLEL LINES Blondie (Mike Chapman) | | Chrysalis CDL 1192 (F) C: ZCDL 1192 |
| 19 | 11 | 3 | THE UP ESCALATOR Graham Parker & The Rumour | Stiff SEEZ 23 (E) C: ZSEEZ 23 | 57 | 51 | 6 | HAPPY DAYS Various | | K-Tel ONE 1076 (K) C: OCE 2076 |
| 20 | 13 | 3 | THEMES FOR DREAMS Pierre Balmaine (Jaff Jarratt) | K-Tel ONE 1077 (K) C: OCE 2077 | = 57 | 52 | 5 | FREEDOM OF CHOICE Devo | | Virgin V 2162 (C) C: TC V 2162 |
| 21 | 16 | 3 | GREAT ROCK & ROLL SWINDLE Original Soundtrack | Virgin V2168 (C) | 59 | 49 | 9 | SNAKES & LADDERS Gerry Rafferty (Hugh Murphy/Gerry Rafferty) | | United Artists UAK 30298 (E) C: TCK 30298 |
| 22 | 57 | 2 | CHAIN LIGHTNING Don McLean | EMI INS 3025 (E) C: TC INS 3025 | 60 | 36 | 3 | TANGRAM Tangerine Dream | | Virgin V 2147 (C) C: TCV 2147 |
| 23 | 15 | 12 | DUKE Genesis (David Hentschel) | Charisma CBR 101 (F) C: CBRC 101 | 61 | — | 1 | THE WANDERERS Original Soundtrack | | GEM GEMPL 103 (R) C: GEMK 103 |
| 24 | 12 | 4 | 21 AT 33 Elton John | Rocket HISP 126 (F) C: RWND 126 | 62 | 34 | 9 | HYPNOTISED Undertones (Roger Bachirian) | | Sire SRK 6088 (F) C: SRC 6088 |
| 25 | 21 | 14 | TWELVE GOLD BARS Status Quo | Vertigo QUOTV 1 (F) C: QUO MC 1 | 63 | 70 | 2 | TEARS AND LAUGHTER Johnny Mathis | | CBS 10019 (C) C: 4010019 |
| 26 | 14 | 7 | JUST ONE NIGHT Eric Clapton (Jon Astley) | RSO RSDX 2 (F) C: RSDXC 2 | 64 | 50 | 4 | BASS CULTURE Linton Kwesi Johnson | | Island ILPS 9605 (E) C: ZCI 9605 |
| 27 | 23 | 19 | GOD MORNING AMERICA Various | K-Tel NE 1072 (K) C: CE 2072 | 65 | 55 | 8 | 17 SECONDS Cure (M. Hedges/R. Smith) | | Fiction FIX 004 (F) C: FIXC 004 |
| 28 | 22 | 4 | LET'S GET SERIOUS Jermaine Jackson | Motown STML 12127 (E) C: TC STML 12127 | 66 | 59 | 9 | SUZI QUATRO'S GREATEST HITS Suzi Quatro | | RAK EMTV 24 (E) C: TC-EMTV 24 |
| 29 | 29 | 17 | ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark | Dindisc DID 2 (C) C: DIDC 2 | 67 | — | 1 | GREATEST HITS VOL. 2 Abba (Andersson/Ulvaeus) | | Epic EPC 10017 (C) C: 40-10017 |
| 30 | 37 | 9 | HEAVEN & HELL Black Sabbath | Vertigo 9102 752 (F) C: 7231 402 | 68 | 56 | 21 | THE LAST DANCE Various | | Motown EMTV 20 (E) C: TC-EMTV 20 |
| 31 | 48 | 3 | ROBERTA FLACK/DONNY HATHAWAY Roberta Flack/Donny Hathaway | Atlantic K 60696 C: K 60696 | 69 | 73 | 13 | FACADES Sad Cafe (Eric Stewart/Sad Cafe) | | RCA PL 25249 (R) C: PK 25249 |
| 32 | 31 | 33 | ONE STEP BEYOND Madness (C. Langer/A. Winstanley) | Stiff SEEZ 17 (C) C: Z SEEZ 17 | 70 | 61 | 10 | BRITISH STEEL Judas Priest (Tom Allom) | | CBS 84160 (C) C: 40-84160 |
| 33 | 23 | 9 | TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber) | Polydor POLD 5031 (F) C: POLDC 5031 | 71 | 64 | 31 | EAT TO THE BEAT Blondie (Mike Chapman) | | Chrysalis CDL 1225 (F) C: CZDL 1225 |
| 34 | 43 | 23 | PRETENDERS Pretenders (Chris Thomas) | Real RAL 3 (W) C: RAL C 3 | 72 | — | 1 | THE CRYSTAL GAYLE SINGLES ALBUM Crystal Gayle | | Utd. Artists UAG 30287 (E) C: TCK-UAG 307 |
| 35 | 45 | 11 | BARBARA DICKSON ALBUM Barbara Dickson (Alan Tarney) | Epic EPC 84088 (C) C: 40 84088 | 73 | — | 1 | SKY Sky | | Ariola ARLH 5022 (A) C: ZCARH 5022 |
| 36 | 32 | 11 | WHEELS OF STEEL Saxon (Peter Hinton/Saxon) | Carrere CAL 115 (W) C: CAC 115 | 74 | — | — | SINGS LEIBER & STOLLER Elvis Presley | | RCA INTS 5031 (R) C: — |
| 37 | 42 | 8 | EMPTY GLASS Peter Dinklage (Chris Thomas) | Atco K 50699 (W) C: K 50699 | 75 | 74 | 9 | BOBBY VEE SINGLES ALBUM Bobby Vee | | United Artists UAG 30253 (E) C: TCK 30253 |
| 38 | — | — | DIANA Diana Ross | Motown STMA 8033 (E) C: TC-STMA 8033 | | | | | | |

ARTISTS' 75

| | |
|-----------------------------------|----|
| ABBA | 67 |
| ARMATRADING, Joan | 5 |
| AVERAGE WHITE BAND | 14 |
| BEAT | 6 |
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| BLACK SABBATH | 30 |
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| BONEY M | 13 |
| BOXCAR WILLIE | 43 |
| CHAMPAGNE & ROSES | 10 |
| CLAPTON, Eric | 26 |
| CURE | 65 |
| DEVO | 57 |
| DICKSON, Barbara | 72 |
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| FLACK, Roberta/Donny Hathaway | 31 |
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| HAGAR, Sammy | 48 |
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| HOT WAX | 3 |
| IRON MAIDEN | 50 |
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| JOHN, Elton | 24 |
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| WEBB, Marti | 33 |
| WHITESNAKE | 7 |

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 - Chamdale, SP - Spartan.

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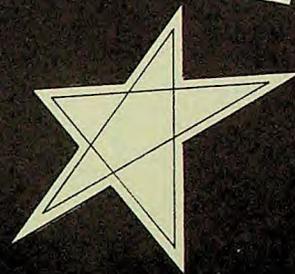
BRITAIN'S NEWEST LEADING LADY

CHRIS WHITE
MUSIC WEEK APRIL 12, 1980

Iris Williams
'What am I supposed to do'
Columbia DB9080

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Billboard
Hot Country Singles

| WEEK | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
|------|---|---|---|---|---|---|---|---|---|----|----|----|----|----|----|----|----|----|----|----|
| 1 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 2 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 3 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 4 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 5 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 6 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 7 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 8 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 9 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 10 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 11 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 12 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 13 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 14 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 15 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 16 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 17 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 18 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 19 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |
| 20 | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 |

NO 20
WITH A SHOUT!
OF COURSE!

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JUST LOOK AT THE COUPLINGS AND THE CHART PLACEMENTS AS FEATURED IN THE BUSINESS BOOK OF HIT SINGLES

| Artist | Title | Chart Peak | Chart Weeks |
|---------------|------------------|------------|-------------|
| Frank Sinatra | My Way | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |
| Frank Sinatra | My Way (Reprise) | 1 | 10 |

DAILY PLANET

U.F.O. SIGHTED OVER NORTHAMPTON!

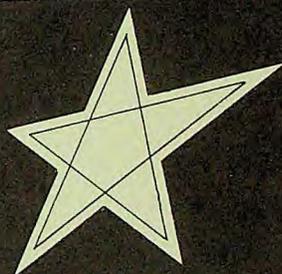
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'ENERGY IN NORTHAMPTON'
EMI 5077

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PUBLISHING

Edited by
NIGEL HUNTER

MCPS does receive Iron Curtain cash

WE LEARN from MCPS international relations executive Peter Simpson that, contrary to the impression which might have been given by our Iron Curtain currency story on Page 30 of the May 24 edition, the MCPS does receive regular royalty payments from all societies in the Eastern bloc with which it has contractual relations, writes Nigel Hunter. There is no problem with regard to the transfer of funds, with the exception of Poland, where 50 per cent of the royalties due is held to the account of MCPS. We are happy to correct any erroneous impression which may have been conveyed, partially prompted by the recollection over the years of artists and songwriters returning from the Eastern bloc countries laden with assorted bric-a-brac in lieu of the money earned or won.

PolyGram's first global meeting

KEY BISCAIYNE: The PolyGram Publishing Division recently held its first global conference here in the Florida sunshine, hosted by division president Heinz T. Voigt and attended by the division management and over 40 managing directors, finance and other key executives from Chappell and Intersong companies in the US, Canada, western Europe, South America, Australia and Japan.

Prominent among the topics discussed were corporate strategies, long-term planning and information systems. Commenting on the latter, Chappell International executive VP Nick Firth disclosed that the

PolyGram Publishing Division was developing a worldwide in-house royalty and copyright computerised system for launch next year.

Code-named Opus, a prototype of the IBM-based centralised system was already installed in the Australian division. Operations for Opus will be based in the UK, utilising a "large main frame" computer, with smaller systems in virtually all operating companies around the world.

Said Firth: "Its value as a tool better to serve copyrights and copyright owners will be considerable."

Another highlight of the conference was a three-day executive seminar headed by Richard Meyer, professor of business administration at the Harvard School of Business, and there was a special executive educational session at the IBM headquarters at Boca Raton.



SEOUL: Winning smiles for the camera after Marylin Miller won the Seoul Song Contest in Korea with *Every Time You Go*, written by Les Reed (left) and Roger Greenaway. With Reed and Marylin is her manager, Michael Black.

Palmer starts from scratch

STARTING FROM scratch has a new meaning for Chris Palmer, former musician and now a record retailer, of Groove Records in London's Greek Street. Palmer observed some of his customers dancing to a certain type of beat in the shop and experimented with a rhythm box along the same rhythmic lines.

He got 500 copies of the result pressed, had it played at the Lyceum where reaction from the dancers was great, and was offered and accepted a publishing contract via Martin Pursey of EMI Music Publishing.

WEA liked the idea, too, and The Scratch by Surface Noise was on the market within a week, and is distinguishing itself in the chart.

ALBUM REVIEWS

BOB DYLAN

Saved. S CBS 86113. Slow Train Coming was an acceptable, and indeed enjoyable, excursion into God Rock, but the latest offering, *Saved*, is not unadjacent to the worst album the maestro has ever recorded. The songs are unmemorable and there is too much emphasis on a pounding piano and straining girl backing singers. That said, *Saved* is sure to chart and will be purchased in vast numbers by his many faithful fans. CBS is backing the release with a mammoth campaign.

VARIOUS ARTISTS

Killer Watts. Epic KW1. Budget priced (£4.99) double album of heavy metal superstars featuring Judas Priest, Ted Nugent, Molly Hatchet, Blue Oyster Cult, Aerosmith, Mahogany Rush and others. Can't fail.

THE RECORDS

Crashes. Virgin V2155. Producers: Craig Leon and Mick Glossop. Quality pop is not dead and is at its best on this latest offering fuelled by the songwriting talents of band members Will Birch and John Wicks. *Hearts In Her Eyes* is a good single, even if sung better by The Searchers. Initial £3.99 price tag should ease it into the chart.

STEVE HACKETT

Defector. Charisma CDS 4018. Producers: Artist and John Acock. A demanding listen from this ex-Genesis guitarist who by now has established his own strong identity with a gifted, settled band. His fervent following will already be familiar with some material showcased on his last tour, including *Sentimental Institution* which, led by Pete Hicks' stylish vocals, could make a novel single hit.

JOURNEY

Departure. CBS. 84101. Producers: Geoff Workman and Kevin Elson. Journey's last album went platinum in America and given the current boom in heavy metal here, airplay and a chart entry is virtually guaranteed.

GRATEFUL DEAD

Go To Heaven. Arista. SPART 1115. Producer: Gary Lyons. Old hippies never die as the steady sales of Dead records prove. This second album for Arista will undoubtedly sell in quite large quantities because the Dead keep their audience by slight changes of emphasis but never compromising.

VARIOUS ARTISTS

Urban Cowboy. WEA K99107. Producer: Irving Azoff and Robert Evans. Original soundtrack of the new Travolta movie, which intends to do for country music what SNF did for disco — and could well succeed. Nice compilation in any event, and has all the ingredients for good sales on its own merits on release, and more when film is released in early autumn.

DIANA ROSS

Diana. Motown STMA 8033. Refreshing to hear Ms Ross performing some newer and different songs rather than her familiar standards. *Friend To Friend* and *Give Up* are outstanding tracks in a high standard collection packaged in a sleeve featuring a stunning picture of the lady. Strong marketing push planned by Motown.

G-FORCE

G-Force. Jet. JETLP 229. First album from the band featuring guitarist Gary Moore. *Powerful rock music.* *Hot Gossip* is released on same date (June 30) as a single and the band's appearances on the Whitesnake UK tour sure to boost sales of both.

SHAM 69

The Game. Polydor POLD 5033. Producers: Jimmy Pursey and P. Wilson. Sham finally return — but with nothing holding the spark of earlier anthems that became the band's hallmark. Numbers like *Spray It On The Wall*, *Run Wild Run Free* and the title track all seem to fail to carry on where Pursey's previous offerings left off. Will no doubt appeal to devotees, but probably won't gain any new ones.

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WKLGM MANAGEMENT.

Edited
by
NICOLAS SOAMES

CLASSICAL

Richter's Passion set to be a best seller

St Matthew Passion — Bach. Edith Mathis, Janet Baker, Peter Schreier, Dietrich Fischer-Dieskau, Matti Salminen. Munchinger Bach Choir, Regensburger Domspatzen, Munchen Bach Orchestra, directed by Karl Richter. DG 2723 067. 4LPs.

This is the first new St Matthew Passion in German since Karajan's in 1973, and it is an extraordinary set. It must be said at the outset that it is the fruit of decades of study and devotion by Richter, whose earlier recording, which itself was a milestone in the recording history of the work, remains in the catalogue.

The notable innovatory scholarly feature of the work is the spacing of the choir to give a clear double choir effect and this works convincingly. But the recording is, on the whole, a curious mixture of the authentic and the modern. The soloists are satisfying if you like big, conventionally trained voices — in anyone's terms, Janet Baker and particularly Peter Schreier are marvellous.

However, the instrumental obbligatos are, for me, of uneven quality — the violin is unbearably sweet while the winds and viola da gamba much clearer and more precise. Through all this shines the personality of Richter and this will probably make it a best seller among the Passions — for those who didn't like their Bach too pure.



JANET BAKER: marvellous performance.

Luisa Miller, Verdi, Katia Ricciarelli, Placido Domingo, Elena Obraztsova, Gwynne Howell. Chorus and Orchestra, Royal Opera House, Covent Garden, conducted by Lorin Maazel. 2531 230. 3 LPs.

This opera has now an assured place in the English repertoire, following the original production at Covent Garden a couple of years ago, and this marvellous record, which captures all the Verdian effervescence and drama, will be in the catalogue for a very long time. Because this opera is still a "growth area" it will easily sustain the three admirable versions that now exist. The choice of Maffei/Bergonzi on RCA, Caballe/Pavarotti on Decca or this record is a matter of personal taste, but the Domingo/Ricciarelli has a sales edge because of their performances here. It is important not to miss the powerful contribution made by Gwynne Howell who has not, I feel, fully received the plaudits due to him.

Symphony No 9, Dvorak, played by the Vienna Philharmonic Orchestra conducted by Kirill Kondrashin. SXDL 7510. £5.99.

With 30 recordings of his work already available, many with names better-known in this country, the only reason this will sell will be because it is the first digital recording of the New World. Actually, the performance is full of verve and freshness — Kondrashin was a good signing by Decca and we can expect distinctive interpretations in the future. But for this release, the main attraction for customers will be the digital advantage.

The Sleeping Beauty, Tchaikovsky, BBCSO, conducted by Gennadi Rozhdestvensky BBC 3001, £13.95 and on cassette.

Despite the fact that The Sleeping Beauty contains some of the most popular music ever written, there has been only one issue which approaches the complete version — Ormandy conducting the Philadelphia Orchestra on CBS. So this new 3LP box set is very welcome, based, as it is, on the Russian State Music Score and

New Releases

played well under the invigorating directorship of Rozhdestvensky. It includes a lot of marvellously expansive ballet music rarely heard, and will probably sell slowly but regularly over the years.

A Recital of English Song with works by Vaughan Williams, Butterworth, Ireland, Keel and others, sung by John Shirley-Quirk, accompanied by Viola Tunnard, Martin Isepp and Eric Parkin. Saga 5473 £2.75.

This is a compilation of popular Edwardian songs, including Songs of Travel and A Shropshire Lad originally recorded by Shirley-Quirk during the Sixties. The resurgence of interest in English music of this period should have a real effect on the sales of this disc which is an attractive buy, particularly at this price. I am not fond of Shirley-Quirk's voice, but he is very musical and completely at home in this era. The piano sound is particularly wanting at times. The only competition is from Philip Ledger on Argo.

Violin Concerto in D, Beethoven, Kyung-Wha Chung, violin, Vienna Philharmonic Orchestra, Kirill Kondrashin, SXDL 7508. £5.99.

This is the first digital violin concerto, and certainly Kyung Wha Chung deserves to be the one to have made it. She may approach the work from the position of a violinist steeped in the Romantic repertoire, but her playing is breathtakingly convincing — just listen to the cadenza of the first movement, for instance. There are 20 other competitors, incidentally, most recently Zukerman and Ronald Thomas (for whom I have an undiminished respect) but this latest issue should sell well. The digital sound is much clearer.

Siegfried Idyll, Wagner, Pavane, Faure, Andante Cantabile, Tchaikovsky and other works played by the Academy of St Martin-in-the-Fields conducted by Neville Marriner. ASD 3943. £5.40.

There are two extra-musical points to be made: this is a digital record and the sound does benefit from the extra dynamic range; and this is the 21st anniversary year of the Academy which celebrates in style next month. This record will benefit from both points (insofar as sales are concerned) and contains as it does much popular string music, though some of the performances are not inspired. The Idyll, for example, is given a low-key reading, but it is balanced by a ravishing solo from William Bennett in Faure's Pavane which opens side 2, very rich and resonant.

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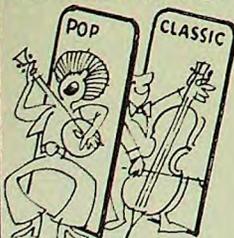
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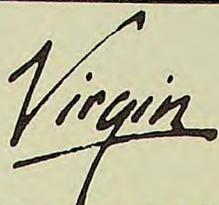
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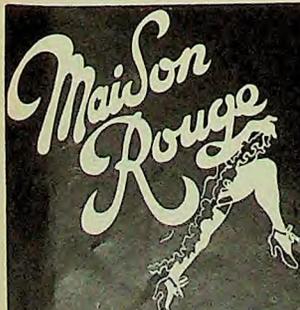
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American Commentary



MGM/CBS in video link.... Hollywood razzamatazz returns....Greenberg label named

NEW YORK: MGM/CBS Home Video is a new joint venture whereby CBS will become the worldwide manufacturer and distributor of video cassettes and video discs of films from the MGM library.

Announced simultaneously by CBS Records Group president Walter Yetnikoff and MGM chairman and chief executive officer Frank Rosenfelt, Home Video is expected to be operational before the end of the year. Initial cassette release is expected to include 25 titles from the 1,600-strong film library.

MGM recently became a separate, publicly owned entity, divorced from the hotel and gaming operations, and Rosenfelt stressed the company's exclusive interest in feature film and TV endeavours. CBS will have access to future MGM productions, and CBS's own new theatrical motion picture productions will also be channelled through Home Video for cassette and disc distribution.

The two companies also anticipate marketing sports, news, cultural, educational and special interest productions.

GOSSIP ITEMS notwithstanding, PolyGram's move of Mercury to New York is still on, allegedly delayed two months because of the refurbishing of offices to accommodate the label. The company does confirm a top level meeting between newly appointed chief Harvey Schein and all the PolyGram label presidents.

Asked about imminent shake-ups and/or restructuring, a spokesman replied: "Nothing is locked in, but the PRO USA organisation is constantly being re-evaluated in terms of market conditions. We view the PRO organisation as an experiment as far as what pieces go where. What will come out of any restructuring will not be earth-shaking."

Rumours have been and continue to be heavy to the effect that most of the PolyGram satellite labels, including Mercury, will be reduced to little more than A&R departments.

ROCK 'N' ROLL parties as such may have all but disappeared, but the movie musical openings are battling for the biggest publicity splash in grand old Hollywood style.

In Texas, Urban Cowboy took over a four-theatre complex for the official premiere — one for the stars, one for the big executives, one for distributors and media people and one for contest winners. Seventy buses transported guests to Gilley's, where much of the film's action takes place, for a post-screening celebration.

By IRA MAYER

Roadie opened in Manhattan with a star-studded invitation-only screening, followed by a reception atop the RCA building in a private Rainbow Room suite. The film's stars Meat Loaf and Blondie, were joined by Cheap Trick, Teddy Pendergass, Bram Tchaikovsky and the entire Little League baseball team which Meat Loaf sponsors.

And Can't Stop The Music will soon take over Lincoln Centre for Allan Carr's latest extravaganza. Carr has been on the road with the film's cast, doing city-to-city openings with all the attendant talk shows, parties and whooping it up.

In all, some 40 movie musicals are expected to open before the end of the year, many of them in similar high visibility fashion.

JERRY GREENBERG has announced the name of his new Atlantic-distributed label as Mirage Records.

Greenberg will be shuttling back and forth between the UK and the States in coming weeks to see and hear his first signing, Whitesnake.

LARRY VOGEL, publisher of such standards as Melancholy Baby and Shine On Harvest Moon, has died here in New York, aged 84.

Vogel's first songwriter was George M. Cohan, and the *New York Times* quoted Vogel recalling: "Cohan and I got together and what did he do but give me all his songs to publish. Didn't want any royalties — just wanted the songs plugged. That's what we've been doing ever since."

Veteran composer, producer and arranger Sonny Burke has also died, aged 66. Burke conceived and worked on the current Frank Sinatra Trilogy package and had been associated with many stars during his career, including bandleaders Buddy Rogers, Xavier Cugat, and Joe Venuti.

SHORTS: Arista has followed PolyGram's lead in informing accounts that it will not pay or contribute co-op ad dollars for any advertising in which there is also promotion for blank tape . . . as anticipated, Les Garland named West Coast operations GM for Atlantic, replacing Bob Greenberg . . . A&M promoted Mike Gormley to VP of communications, continuing also as assistant to the chairman . . . Bonnie Bourne and the songwriting team of Richard and Michael Berardi have formed 3B Music (ASCAP) and Berardi Brothers Music (BMI) . . . NARM anticipates a \$10 million drive on its Give The Gift Of Music campaign, and its operations and information processing committee also plans to develop a glossary of industry terms to promote adoption of the UPC/bar coding system and to develop uniform trade forms and documents for such items as invoices and returns authorisations . . . the Broadway theatre season receipts increased by 12 per cent to \$146 million on sales of 9.62 million seats, despite highest ticket prices ever this summer for a revival of Camelot starring Richard Burton and generally poor economic conditions . . . CBS and MCA next in line with wholesale price increases, both in the three per cent range adopted by WEA and Capitol.

PERFORMANCE

Beach Boys

CASUAL, THEY may have been, and for the first few numbers the harmonies sounded worthy of the England football squad — but who else could delight a packed Wembley Arena audience with more than 25 songs all known and loved for up to 25 years.

Contrasting characters were Mike Love, posing centre stage in a rhinestone cowboy outfit, and the moody songwriting and production genius Brian Wilson who spent much of the time combing his beard at the piano and at one point declined to sing the lead line on Wouldn't It Be Nice.

The audience's obvious pleasure at Brian Wilson's partial rehabilitation was evident when a sincere tribute from Love brought the loudest applause of the evening.

Current CBS album, Keeping The Summer Alive, was featured and The Beach Boys can be expected to do just that at Knebworth this Saturday. DAVID DALTON

Bob Marley

SUNSHINE IS the perfect complement to good reggae and the audience at the open-air Crystal Palace Garden Party got both for its money.

After an excellent set from The Joe Jackson Band, Marley finally appeared looking larger than life, and was greeted with tumultuous applause from the young and surprisingly predominantly white audience.

Marley tantalised the crowd first, introducing his female backing trio The I-Threes who played the opener, their latest single, That's The Way Jah Planned It, before he and The Wailers finally launched into the appropriate Sun Is Shining.

It was obvious that Marley could have got away with doing anything and still have the audience eating out of his hand, but he didn't take it easy and played a well rounded set of newer material and classics.

DANNY VAN EMDEN

Spodgenessabounds

THIS GROUP from South East London has entered the charts with a single called Simon Templar. But the reason for its success is probably the flip, Two Pints Of Lager and a Packet Of Crisps Please (Deram).

Spodgenessabounds are crude and uncompromising — the single is probably one of the "cleanest numbers". At The Greyhound the group did not cut the ice though.

They confused the audience when they simply walked off after the first number. Various members strolled on to do occasional solo spots before singer Max Splodge started ranting obscenities over unrelenting punk rhythms.

For lasting success, Decca will have to nurture a little more subtlety in the group. SIMON HILLS

Grace Kennedy

COMPLETING HER two-week stint at the Talk Of The Town this week is a young lady with great style, personality, a good, lucid singing manner and much potential.

Grace Kennedy is a graceful, elegant mover and easy on the eye, too. Her main stock-in-trade is putting across the better quality of pop song, from standards such as Night And Day and medleys from the George Gershwin and Burt Bacharach song books to examples from the Motown treasury, in an accomplished and discerning manner.

It's never easy for ladies to make the big-time in show business, but the presence of BBC TV's Robin Nash and Stewart Morris in the first night audience and rumours of a Beeb series next year should help the process in Grace's case. In the meantime, she can be sampled through her DJM album Desire (DJF 20563). NIGEL HUNTER

Angel City

AFTER THIS band's brief flirtation with British audiences, CBS/Epic, would be well advised to drag 'em back from their Australian homeland and put them on the road as soon as possible.

While heavy metal is big at the moment, there are few bands around that can match Angel City's panache while retaining the simplicity and excitement they showed at the Marquee. Using the bass to hold down the riffs, the band were simply more alive than many of their contemporaries.

With numbers like Marseilles and Can't Shake It — both on their Face To Face debut album — Angel City exemplify the "new wave of heavy metal". SIMON HILLS

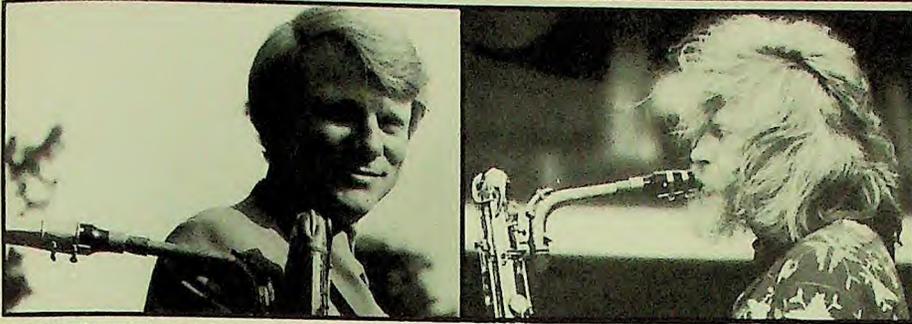
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DIARY



A JAZZ album designed to be looked at rather than listened to would seem to be a non-starter — particularly at £13.95 — but David Redfern's *Jazz Album* (Eel Pie Publishing) is a lavish 160 page hardback book packed with marvellously evocative photographs from Redfern's 20 years as a jazz photographer. Redfern's interest in photography started as a child when he was given a Kodak folding Brownie camera, and he became hooked on jazz during Army days when he went to a live jazz concert in Hamburg. Since then, he has specialised in jazz photography and has become almost a permanent fixture at Ronnie Scott's. His book is almost a history of Jazz in the past 20 years and one of its most fascinating sections shows how some jazz musicians have changed over the years — witness a clean-cut Gerry Mulligan in 1969 (above left) and a somewhat wilder looking Mulligan five years on (right).

Heroes for a night at the Talk

THE MUSIC from the new musical American Heroes, written by Barry Mason and Michael Johnson, is to be given a one-off "world premiere" at the Talk Of The Town on Sunday, June 28. WEA releases the album next month and the show opens in London in October. It is the story of radio evangelist Destiny Jones who dies and finds himself in Hell — surrounded by his heroes, including Marilyn Monroe and Abraham Lincoln . . . "a morality play for the Eighties", it says here.

Fame now, fortune later for Parker and RSO

OUT OF the welter of film musicals, or movies with music, coming our way from the US there is at least one clear winner — Alan Parker's *Fame* (MGM) with music by Michael Gore, sister of Lesley and a former CBS UK producer, on an RSO soundtrack album.

The film is about the successes and failures of a bunch of students at New York's Performing Arts High School — a bit like Chorus Line out of The Happiest Days Of Your Life, but *much* seamier! The music is great, the direction

brilliant, the sound spot on, and the language generally foul but presumably authentic. And out of the 1,500 kids auditioned for the film at least one is a star — Irene Cara — who sings the title track on an RSO single which precedes the UK premiere at the Empire Leicester Square on July 24.

"We actually hired Irene as an actress and during filming it emerged that she had this great voice and those clever arses at RSO signed her up," the plain-speaking Mr Parker told Dooley at an AI Coury-hosted special preview of the film last week.

DOOLEY

MOTOWN INTERNATIONAL'S Curzon Street office sounding something like the Tower of Babel last week as representatives of many European record companies met with the label's chief operating officer Michael Roshkind, over on a "shopping trip" for licensees when the EMI deal runs out this year . . . Needless to say, he's also talking to EMI about possibility of renewing, and was in the audience for Marvin Gaye's Albert Hall concert last Friday . . . CBS believed to be considering a joint venture in Malaysia when its distribution agreement with EMI expires next year . . . Gossip item of the month in the US: Bruce Lundvall goes to MCA? . . . Also in the States, more redundancies in PolyGram shake-up rumoured . . . And Don McLean's manager Herb Gart, talking about seeking a new US recording deal for McLean, said of Neil Bogart: "I picked him originally because he spent loads on promotion — that's why he's no longer with Casablanca" . . . Osmonds spokesman Ron Clark denying their recent UK tour flopped and blaming British press for reporting "fallacy and not fact".

DOG DISCIPLINARIAN Barbara Woodhouse enthusiastically shipping supplies of her Warwick album to the Channel Islands for sale to the locals — and not widely known that RCA had a Woodhouse dog-training record back in the late Sixties . . . Quixote Radio Advertising, run by former Motown man Alan Fitter and Rob Arenstein, picked up a gold award in US Cleo advertising awards for best entry in the retail section for Harlequin Records pre-Christmas commercial . . . After his prediction at last October's sales conference that the company would break UK signings on a worldwide basis, Phonogram MC Ken Maliphant should be pleased to see Def Leppard LP On Through The Night straight in *Billboard* chart at 52 with a bullet . . . Have you got the one by — Spider (Liverpool band on Alien), Spider (US band on Dreamland), Spiders (on Red Records) or Spiderz (Dutch band on Hurricane)? . . . Memorial service with music for John Culshaw on June 24 at Kingsway Hall with Sir Georg Solti among distinguished guests expected.

RECENT EMI Worldwide Music Publishing executive meeting in London chaired by Ken East and attended by delegates from eight territories, including Screen-Gems-EMI Music Inc president Lester Sill . . . Who are they kidding? — RCA press release on forthcoming £35 Presley package claims: "This is RCA's gift (our italics) to the millions of Elvis fans who continue to support the singer that changed the entire music industry" . . . Not exactly burningly topical — J. King produced Lord Lucan Is Missing by The Dodgems on Criminal Records . . . Rare accolade for Earlobe Records signing Thieves Like Us who make their first ever TV appearance with a one-hour special produced by renowned German TV man Mike Leckebusch . . . New Irish rock paper, the monthly *Musik*, being launched by Northern Promotions in Londonderry . . . Overwhelmed with enquiries about Knebworth, Capital Radio has hired a telephone sales firm to handle calls on 01 379 3201 . . . Jona Levie, currently enjoying chart success, so impressed with Tony Jasper's Select Singles reviews in *MW* that he's invited him to help select material for his next single.

OPINION

Attitudes at ATV Music

THE LETTER from Simon May (*MW* June 7) expressing certain views on the Musicians Union gave, as part of his address, the name of this company. We would like to make it clear that the views expressed are not necessarily those of ATV Music, who were not associated in any way with Simon May's letter. JULIAN APPLESON, *ATV Music, Bruton Street, London W1.*

Tears of frustration

PERHAPS EMI can explain to me how Don McLean's *Crying* reached the Top 5? I have been trying to obtain it since the end of April and it has either been out of stock or extended. But obviously some dealers are getting it for it to chart. I hope I get a delivery before it reaches No. 1 — it certainly will not reach this position in East Greenwich! PATRICIA SLAUGHTER, Discs 'n' Tapes, Trafalgar Road, London SE10.

Music Week welcomes letters on all subjects relating to the music industry. If you have something to say write to the Editor, 40 Long Acre, London WC2. Note: the Editor reserves the right to shorten or edit letters. We cannot print anonymous letters but will withhold names and addresses from publication if requested.

Axing RRP: is it what dealers really want?

THE COMPLACENT way you introduced the EMI "list price" plan as your lead story (May 31) will surely have delighted the sales department of EMI, if no-one else.

Indeed, the whole discussion about the "abolition of recommended retail prices", besides being ingenuous in the extreme, is heavily biased towards the manufacturers and (as usual) away from the interests of the dealer, on whom — in the last resort — everyone depends.

Whether it is described as a "list" price or "recommended retail", price, the British record buying public is used to a determined fixed price for everything offered for sale. If the dealer makes his own discount (which is no business of the manufacturers) that is another thing. For EMI to downgrade a suggested selling price in relation to the cost price to the dealer is as iniquitous as it is cunning. No doubt the music papers, when reviewing records, will adopt EMI's list prices and the public will expect any discount to be based on those prices.

If one looks carefully at EMI's new price list one discovers that the principal ASD classical label has a raised dealer price, but not a similarly raised retail price. Any shop worth its salt must have a considerable investment in ASDs and yet on this key label the profit margin is now effectively lower.

The same applies to boxed sets, and the rises in the historic issues

made by World Records are even more striking. We are glibly told that prices are being held on popular product and that margins on cassettes are being increased to match LPs. But that should have happened years ago.

If Classics For Pleasure can sell what are technically some of the finest cassettes available at a retail price of £2.25, then there is no possible reason why tapes should ever have had a lower margin.

No-one would argue that the trade is in a parlous state and that for many it will be difficult to survive in the next two years. But the so-called abolition of recommended retail prices is another illusion fostered by inept management.

I agree, records are too expensive, but cutting the retailer's margin structure is not the answer.

IVAN MARCH, Squires Gate Music Centre, Blackpool, Lancs.

● I must refute Mr March's suggestion that our treatment of the EMI story was "complacent". A news story has to present facts without being biased by opinion, but we did suggest, in the fourth paragraph, that "some dealers may regard the new list prices as tantamount to a reduction in margin". Also, the last paragraph contained a dealer's opinion on the changes. If anyone has shown complacency it appears to be the vast majority of dealers who apart from Mr March — seem to have accepted EMI's plan without even a whimper of complaint. — Editor.

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Rough Trade, 202 Kensington Park Rd., London W11 (01-727 4312)
Red Rhino, 9 Gilly Gate, York (0904-36499)
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