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# MUSIC WEEK

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1959

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 80p



MARY STAVIN to be locked in space with Kenny Everett.

## Mansfield plans out of this world show

MIKE Mansfield, Kenny Everett, former Miss World Mary Stavin — add a sci-fi setting and you have the ingredients for new TV rock series.

Galaxy, where sci-fi collides with rock and roll, is described by producer Mansfield as "a galactic pop show". The pilot is to be shot later this month and Mansfield is looking for world-wide TV distribution such as he achieved with his Supersonic series.

## Videos

"We see the show as a shot in the arm for the industry," Mansfield told *MW*. "It's important for the business to believe in the show. Obviously we want to put together a dynamite pilot. Like with the pilot for Supersonic where we had the Bay City Rollers, Status Quo, Rod Stewart and Alvin Stardust.

"We will not be looking to feature five or six acts per half-hour show, but we will not be locked into a Top Of The Pops format. The acts don't have to be established in the charts.

"Sure, we'll accept videos if they fit into the show's format, after all this is the Eighties, the video age. But we will be careful that the show does not become just a string of promotional videos. There will always be room for new talent."

The show is directed by Mansfield and produced by Mansfield in association with Peter Frohlich, Barbara Lodge and Laurie Jay. Andy Scott from Sweet has written the title music and the show is to be written by Barry Cryer and Ray Cameron.

About the show's format, Mansfield explains: "Kenny is marooned in space looked into a fixed orbit around the earth. Mary Stavin is his beautiful navigator. As they travel through time and space, they materialise the pop stars of the world into their video craft. We also have access to a lot of old Stones/Beatles material, so they will also be locking into the occasional time warp."

And as Mansfield points out: "The business and the networks desperately need a new rock series ..."

# Bush leads resignations following EMI/UA link

By JIM EVANS

BITTER FEELINGS were to the fore last week following EMI's announcement of the amalgamation of EMI Records (UK) and Liberty/United Records (UK). EMI MD John Bush resigned and Liberty/United's MD, Cliff Busby, was appointed MD of the new joint operation.

Staff and executives at both companies were told of the plans in a memo from Bhaskar Menon chairman and chief executive EMI Music Worldwide on Tuesday June 24. (see insert). It was further implied that it would not be until Friday, June 27, that staff would know whether or not they still had jobs.

By late Friday afternoon the position was still far from clear.

With rumours of redundancies running as high as 100, one senior executive at Manchester Square told me: "This place is like a bloody morgue. No-one knows what's happening."

Another said: "They are treating us like dirt, but that's EMI for you."

The following is the text of the statement distributed to all staff at EMI Records UK and Liberty/United Records (UK) last week.

"In order to enhance the impact of our UK record operations it has been decided to amalgamate EMI Records and Liberty/United Records into a single rationalised organisation of which Cliff Busby is appointed managing director with effect from today. Mr Busby will be located at Manchester Square.

"John Bush, formerly managing director EMI Records (UK), who fully supported the re-organisation announced in this notice, has resigned for personal reasons and is leaving the group with immediate effect. Pending the appointment of a regional director responsible for all UK record operations, the following executives will, for the time being, report directly to Ken East; Richard Baldwin, MD Music for Pleasure; Austin Bennett, MD World Records; Cliff Busby, MD EMI Records (UK), Liberty/United Records; Nick Payne, finance director; Robert Shenton, director manufacturing and distribution; Eddie White, manager personnel and administration.

"The following EMI Records executives will report to Cliff Busby; Peter Buckleigh, marketing director; Roger Drage, manager business affairs; Bill Judd, manager planning; Richard Lytton, general manager International; Terry Slater, director artists and repertoire; Brian Southall, publicity manager; Clive Swan, general manager sales.

"Liberty/United executives already reporting to Cliff Busby will for the time being continue to do so.

(Signed) "Bhaskar Menon, Chairman and Chief Executive EMI Music Worldwide."

Executive level "talks" had been going on all week and late on Friday a number of decisions had been made. Most astonishing was the dissolving of EMI's commercial development division, one of the company's most profitable areas. Brian Berg, Chris Black and Kate Perry were all made redundant.

A shocked Berg told *MW*: "This is absolutely incredible. I am absolutely speechless."

Berg and his team were in the throes of finishing the campaign for the Deepest Purple album.

General sales manager, Clive Swan, facing involvement in implementing this third wave of

redundancies to hit the sales force in the past 18 months, announced his resignation immediately after the executive meetings on Friday.

Swan took over the top sales position just less than a year ago when the LRD sales team (of which he had been manager) was combined with the main EMI team, another point at which there were redundancies among reps and sales management.

Another to announce his resignation was product manager Bob Fisher. Feelings of a number of EMI executives who privately admit to considering resignation, but have not yet made a final decision, seem to amount to dislike of and considerable anger at the way the latest EMI reorganisations have been handled.

At a time when morale within the company was beginning to lift — after many members of staff in all departments and at all levels had survived two big upheavals involving restructuring and redundancies — the manner in which the new staff cuts are being handled threatens to be more than some of the management can swallow.

The EMI-Liberty/United amalgamation itself was not a surprise to executives, since it was first mooted before Ramon Lopez

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## RCA and PRT agree on merger terms

THE MERGER between RCA Records UK and Precision Records and Tapes (formerly Pye Records) was confirmed last week, but many important decisions concerning the deal have still to be taken.

The joint venture — to be known as RCA Records/PRT — will cover the manufacture, distribution and promotion of audio and video discs and tapes and will also include a music publishing division. Conforming to RCA corporate policy, the new company will be 51 per cent owned by RCA and 49 per cent by Associated Communications

Corporation, the PRT's parent company chaired by Lord Grade.

Louis Benjamin, formerly chairman of Pye, will chair the new company and the new board of directors — yet to be formed — is expected to hold its first meeting at the beginning of August when more detailed decisions about the future of the company will be taken. Selection of a managing director is described as "one of the priorities" by current RCA UK managing director Jack Craigo who will not figure as a candidate.

"My job will be to bring the two companies together and assemble a functioning operation, but after that I will be returning to the United States to another position within RCA," he says.

It seems likely that Craigo will be

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• "IT'S THE best chart in the world and the British Market Research Bureau is doing it in a most professional way with obvious impartiality — A J Morris, Polydor MD.  
• Full BPI annual meeting report, Page Three.



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Album: AMLK 63717  
Cassette: CKM63717



NEWS



# "Python Lee Stewart" single out yet again

ROD STEWART'S In A Broken Dream is to be re-released by Young Blood Records in three configurations — EP, 12 inch single and single — this week.

The EP features both the mono and stereo version of the Python Lee Jackson song along with two previously unreleased songs, The Blues and Cloud Nine, and retails at £1.15. Both the singles are double A sides coupled with The Blues.

Packaging for the 12 inch version is in a colour bag identical to the EP sleeve and is a limited edition of 5,000 — retailing at £1.49. The standard seven inch version will initially be for juke boxes only.

Stewart was paid only a £50 session fee for the recordings made



almost 10 years ago. But for the re-issue Young Blood is offering to pay a two per cent royalty to a charity of Stewart's choice.

RCA IS delving into its own back catalogue and that of its licensors to produce a new series of EPs, retailing at £1.49.

The series — aimed at the collectors market — starts with an initial release of six records featuring classic tracks by Sam Cooke, Dave Edmunds, Sensational Alex Harvey Band, Sweet, Nazareth and Janice Martin. The Alex Harvey and Nazareth discs appear on the Mountain label, while the others are on RCA.

A feature of the picture sleeves is the detailing of each artist's catalogue albums.

TO COINCIDE with the release of Martha And The Muffins' new single, About Insomnia (DIN 19) and their appearance on the Roxy Music tour, DinDisc is promoting a limited offer on the Muffins' album, Metro Music (DID 1). From July 4, Metro Music will be available to dealers at £2.43, RRP £3.99, for up to 8,000 albums. About Insomnia is also released July 4 and will be available for a limited quantity on green vinyl. Both single and album are to be advertised in the music press.

POLYDOR IS issuing a series of albums at mid-price, comprising material taken primarily from the Seventies. Titles include The Best Of Steve Gibbons (2384 110), Gloria Gaynor's Never Can Say Goodbye (2482 476), Roger Whittaker Collection Volume One (2384 113), Shakin' Stevens (2384 114), The Bee Gees 1st (RSO 2479 133), Jimi Hendrix Stone Free (2343 114) and The Hollies' The Air That I Breathe (2384 115). Each album, also available on cassette, will retail at £2.95.

PHONOGRAM RELEASES four picture-bagged singles this week — Southside Johnny and The Asbury Jukes' On The Beach (Mercury MER 21), the Electric Eels' Not In Love (With The Modern World) which is a three-track 10-inch EP (Rocket XPRES 34), Demis Roussos' Man Of The World (MER 25) written by Francis Rossi of Status Quo and taken from the new Roussos album Man Of The World, and Kiss' Talk To Me (MER 19), taken from the new album, Kiss Unmasked.

THE NEW Q-Tips single, Tracks Of My Tears (Chrysalis CHS 2420), will be available in a limited-edition picture bag.

MAGNET SIGNING Alibi release their debut single, Friends/Hands Off, in a full colour bag and with its own record label. The tracks, produced by Chris Rea, are taken from their debut album scheduled for release in a couple of months.

PVK IS launching an intensive campaign to promote Running, the

debut album from Ziggy Byfield and his Blackheart Band. The title track is also being released as a single. Plans include in-store video, trade and consumer press advertising, in-store displays and radio station visits by the artist.

THE MO-DETTES have released their first single on Deram, a version of the old Stones hit, Paint It Black. The first 20,000 copies will contain a flimsy disc of the girls playing Twist & Shout with a photo card insert.

JUSTIN HAYWARD'S new album, Night Flight, will start to ship at the end of June when there will be a comprehensive dealer in-store display campaign plus radio advertising. Hayward will be travelling to the regions to promote the LP during the campaign, making personal appearances in retail shops and local radio and TV appearances.

DUE TO the current success of the GTO film The Wanderer, Phonogram is to re-activate the film's theme track, Dion's The Wanderer (Philips 6146 700). The song was originally a Top 20 hit in 1962.

THE BOSS Brothers' Where Are You Going (Mercury MER 24) is being released in a limited edition picture bag, as is Flash In The Pan's Media Man (Ensign ENY 39) taken from the LP, Lights In The Night.

NEON NIGHTS, the most requested track from Black Sabbath's Top Ten album Heaven And Hell, is being released as a single and the first 25,000 copies will be available in four-colour bags. The B-side, Children Of The Sea, is a live track and only available on the single.

THE NEW Leo Sayer single, More Than I Can Say (Chrysalis CHS 2442), produced by Alan Tarney, is available in a special picture bag.

SCREEN IDOLS, previously with EMI's Cobra label during which time they released two singles and an album, have resumed their recording career with a single Routine on the new independent label, Superstition Records, distributed by Spartan.

JAPAN, SUBJECT of much media action, but lately without a recording contract have changed that status by signing to Virgin in a long term worldwide deal. First product under the deal — a single and an album — can be expected in the autumn when there are plans for selected concert dates. Pictured at the signing with Virgin Records managing director Simon Draper (third from right) are group members Rob Dean, Steve Jansen, Mick Karn, Richard Barbieri and Dave Sylvian.

Spread the word...

# "Simone"

the new  
**BOZ SCAGGS**  
single  
out now!

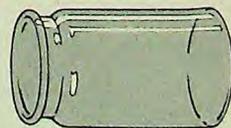
'Simone' is already attracting extensive airplay. So spread the word and make some sales...  
From Boz Scaggs album 'Middle Man'



Boz Scaggs single 'Simone' CBS 8826

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

-VA-ROO



# Morris gives the MW chart the thumbs up at BPI AGM

By NIGEL HUNTER

"IT'S THE best chart in the world and the British Market Research Bureau is doing it in a most professional way with obvious impartiality."

This was Polydor managing director A. J. Morris's opening remark when he addressed the annual general meeting of the British Phonographic Industry last Thursday in his capacity as chairman of the BPI chart committee.

Nevertheless, Morris added that "the industry's greatest tool" has become expensive and the funds of BPI members contributing to its cost are "positively finite", although he paid tribute to the considerable financial contribution made by the BBC and *Music Week* in meeting the chart cost.

About 10 market research organisations have been invited, together with BMRB, to make submissions on how the charts may be reorganised and their costs contained. Morris remarked that their improvement is "a continuous process and very much needed at this time".

The BPI had hoped that sales data could be captured electronically through cash tills, but this was not proving practical in the short term. Morris looked forward to the day when bar coding and electronic capture will be effective in the gathering of record sales statistics.

DJM Records managing director, Stephen James, asked if the code of conduct recently drawn up was

working and being observed. Morris replied that it is starting to have the desired effect and BPI director general, John Deacon, disclosed that two matters had, in fact, been raised under the code conditions, but they were not serious problems. He appealed to BPI members to inform him of any breaches of the code which came to their notice.

Morris explained that there were two codes operating in parallel and complementary to each other. One was the BPI set of rules, which still await official approval by the association, and the other was applied weekly by dealers completing the chart diaries and signing them. The latter were also asked to report any pressure brought to bear upon them to the BMRB.

"The code of conduct places upon the manufacturers and retailers alike the onus to do only what is totally legitimate," Morris declared.

Ian McNay, of Cherry Red Records, asked whether record company sales representatives were in possession of lists of dealers who made BMRB chart returns.

Morris answered that he could only speak in his capacity of Polydor MD, and the company has staff in the field who may or may not know which the chart shops are or some of them are.

"Polydor is aggressive in the marketplace," added Morris, "and goes to all key stores to sell our product."

John Deacon pointed out that chart panelists are rotated regularly by the BMRB every other month and Morris said that some people think they are on the BMRB panel, but their returns are disregarded.

"We'd like to get Smith's and Boots on to the BMRB panel," he admitted.

Ian McNay believes that independently distributed records have less chance of making the top 75, and mentioned that promotion firms can be hired to distribute records to what they deem to be chart return shops. Stephen James remarked that some companies are giving away records to shops they believe to be on the chart return panel and the process should be extended to all shops.



L. G. WOOD, retiring chairman of the BPI, congratulates his successor, John Fruin (right) at the BPI annual meeting last week. Wood has accepted the offer of presidency of the BPI.

In his address on the home taping problem, John Deacon paid tribute to Sir Joseph Lockwood, former EMI Records chairman, who is heading the BPI action committee

on the matter.

The UK record industry would be doing 50 per cent more business if home taping did not take place and an estimated £228 million was lost during 1979 through this practice.

"There is a genuine reality of getting a blank tape royalty," Deacon declared. "My committee colleagues don't share the pessimistic view that, because such a measure is not a vote catcher, we're fighting a losing battle."

"Every country in the West is now shouting for a levy on blank tape and Britain has been a leader in copyright legislation from the days of William Caxton. The Musicians' Union and the retailers are behind us and the APRS has written backing the levy. A major UK producer of blank tape agrees with the principle of the royalty and consumers will appreciate the position when it is explained to them."

BPI solicitor Tony Hoffman defended the press publicity obtained for the BPI's raids and court actions against UK pirates, bootleggers and counterfeiters and revealed that the revelations had stimulated much reaction, including calls from the public with information, from the police, local authorities, and hostile comment in fringe magazines. A Freefone system will shortly be introduced whereby the public can ring the BPI from anywhere to report suspected illegal activities.

Article 45 of the BPI statutes was amended to decree that the BPI chairman should be elected for two rather than three years, and that he shall retire from office after two years, but be eligible for re-election.

John Fruin, managing director of WEA UK, was unanimously elected chairman in succession to L.G. Wood, and Chrysalis Records joint chairman Chris Wright becomes the BPI's vice-chairman.

Three members of the BPI council were retiring by rotation, and were unanimously re-elected. They are Maurice Oberstein, Monty Lewis and A. J. Morris, and co-opted members David Fine and Richard Branson and nominees R. J. Robinson and Gerry Bron were also unanimously elected to the council.

## WEA sets up imports operation

TAKING THE UK importers on in their own terms, WEA is setting up its own import operation. The first batch of US albums, which are to be released there in August but were not scheduled for normal release in the UK at all, numbers 50. The titles are already being sold in by WEA reps here. All will fall within the normal UK price structure and dealers will be eligible for WEA services including five per cent returns, cash settlements and discounts on this US product. Monthly mailings on the imports will go to dealers not called on by reps. WEA's aim is to offer the UK trade a chance of stocking — through the normal distribution at

Alpert—US LPs which are probably of limited appeal here and are, therefore, not manufactured and released in the UK as bigger selling US releases are.

Because of the pre-release information the UK company gets, it can advise the trade of these imports some four to six weeks before US release.

The first 50 imports include Blues Brothers Original Soundtrack on Atlantic; albums by Sue Saad & The Next, Chico Hamilton, Hank Williams Jr. and American Noise on Elektra/Asylum; and albums by David Sanbourne, Cheech and Chong, Shaun Cassidy and Donna Fargo on Warners.

## EMI ploughing \$1m into JVC video programmes

By SIMON HILLS

EMI MUSIC has earmarked \$1 million for three specific music video programmes for the JVC VHD (video high density) video disc system that will be marketed by Thorn EMI, the company's chief administrator John Sibley revealed last week.

Speaking at a demonstration of the VHD system, he added that the programmes might also be used for satellite and cable TV. However, agreements have to be finalised with the artists concerned.

Sibley also gave some details of the proposals for pressing the video discs and confirmed Thorn EMI's world wide commitment to the system, re-emphasising the company's agreements with the American company, General Electric.

"No formal decisions have been made as to the pressing facilities, whether it should be going alongside

existing plant or whether it will be new equipment and a new plant," he said. "Discs for America will be pressed there and UK discs will all be pressed here. There is \$23 million planned for a disc pressing plant that will produce a million discs a month and employ 150 people."

EMI Audio Visual Services MD, Donald Maclean, said that there are 200 titles under consideration for release. He added that much of the initial product will be movies which are known sellers, although in two years he will have to have "product coming down the line every month."

Pressing for the discs will have to have clean air conditions, but once a glass master has been cut, a second master can be made that will work for conventional audio presses with little modification.

No prices were announced, but in America the machine is expected to sell at \$540 — about \$40 more than RCA's system.

JA-VROOM

VERSAILLES



WHITE SOXX  
NEW SINGLE  
VERSAILLES MCA 595

Strange happenings have always demanded an explanation. But the events that took place on that hot summer afternoon in the grounds of Versailles Palace at the turn of the century will forever remain shrouded in mystery.

The "White Soxx" musical interpretation of these events provides the basis for a brief excursion in time where truth becomes gently merged with the dream world of the fourth dimension.

ALREADY ON RADIO ONE PLAYLIST

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NEWS

# Hopes for Proms are fading fast

THE MUSICIANS' Union strike and conflict with the BBC continues and hopes for this month's Proms are fading fast.

Last week, attempts by the Government's arbitration service, ACAS, to end the four-week deadlock, made no progress.

The MU has rejected a proposal from Sir Adrian Boult to save the Proms by allowing them to go ahead without being broadcast until after the strike.

The BBC has rejected a MU proposal that the concerts should be staged with free admission and no

broadcast facilities. Further, the BBC has also rejected a plan for commercial radio and business sponsors to take over the Proms.

Last week, in the House Of Commons, Toby Jessel MP proposed that Radio 1 should be scrapped to save the orchestras threatened by the BBC cut-backs, suggesting that commercial radio could handle "this kind of work."

This brought the following statement from Radio 1: "We are the cheapest of the four national networks. We cost £7 million a year, compared with £15 million for Radio 2, the same for Radio 3 and £18 million for Radio 4."

EMI

FROM PAGE 1

resigned the managing directorship and the brevity of John Bush's tenure as MD was apparently not a great shock at upper management levels either.

In a brief statement issued to the press, Bhaskar Menon stated: "The decision to amalgamate our UK record operations into a single rationalised organisation will considerably enhance our impact in the rather difficult situation prevailing in the UK market."

"They allow specialist management control of service areas such as finance, manufacturing and personnel enabling Cliff Busby, Richard Baldwin and Austin Bennett to concentrate their efforts

on the artistic, marketing and sales areas of their operations."

In trying to clarify the situation and get further details of the new joint set-up, *MW* made calls to Cliff Busby, John Bush, Bhaskar Menon and Ken East. None made themselves available for comment.

At Liberty/United, feelings among staff were just as bitter. Among those made redundant on Friday were Mike Wilkie (press officer), Noreen Veaney (promotion), Dave Brooker and Virginia Peck (A & R) and Lee Smith (label management).

Further statements are expected this week.



PICTURED FOLLOWING the official opening of the new CBS factory in Aylesbury — capable of producing 50 million records a year — are (left to right) John Wheeler, managing director of CBS Manufacturing; Peter de Rougemont, vice president CBS Europe; Allen Davis, president of CBS Records International; Maurice Oberstein, Chairman CBS Records UK; and Dick Asher (who unveiled the plaque), CBS deputy president.

## Famous closure

THE FAMOUS Chappell Music office in the UK closed last Friday, and the catalogue will henceforth be administered by the Chappell Music division. Ivan Chandler, general manager of Famous Music UK for the past 3½ years, has left, and will announce his future plans shortly. He can be contacted via SEBA Ltd. (01-903 6455).

Marvin Cane and Sidney Herman, joint heads of the Famous Music Corporation in America, were in London recently to discuss the extension of the arrangement with Chappell, which *Music Week* understands expires at the end of 1981. Apparently they decided not to assume responsibility for any further development of the UK office's activities.

# MP questions tape copying in House

TONY MARLOW, Tory MP for Northampton North, asked a question of Reginald Eyre, Secretary of State for Trade, in the Commons last Thursday about what steps are being taken to ensure that royalties on tapes and cassettes are not avoided by unofficial copying.

In his reply, the Trade Secretary stated that the Copyright Act of 1956 gives copyright owners the right to prevent unauthorised copying, and they "are very active in enforcing this right in cases where the source of the unauthorised

copies can be traced".

The reply pointed out the difficulty in "policing" the situation where copies are made for private use. The Whitford Committee has suggested the introduction of a levy on reproductive equipment for the benefit of copyright owners, and the Government, while reaching no conclusion on this, hopes to present a green paper on this and other problems of copyright reform at the end of the year. (See also *BPI AGM report*, Page 3).

## PRT

FROM PAGE 1

taking over from record division vice-president Bob Fead who has officially confirmed his departure.

Craigo predicts that the assembly of the new company could take up to a year and sees one of the main benefits of the link with PRT as a greater ability to attract licensed labels.

"We will be a larger company with a bigger share of the market, greater profitability, and an opportunity to expand our roster of artists. We aim to perform a very aggressive marketing job," he adds.

While it would be premature to talk of redundancies or the centralisation of manufacturing facilities — currently based at Mitcham, Surrey (PRT), and Washington, Co. Durham (RCA) — a joint statement from the two companies predicts "more streamlined management and more efficient facilities and operations". And Lord Grade told *Music Week*: "It's obvious you don't need two computers or two accountants when one can do the job."

For Lord Grade's ACC the deal comes at a time when losses on records and tapes jumped from just under £43,000 to £1.24 million, according to annual figures released last week.

Lord Grade sees the potential for expansion in the video market as the most exciting part of the venture and says: "By the end of September we aim to offer pre-recorded videos of films like *The Muppet Movie* and *Jesus Of Nazareth* to every possible outlet where they sell records and to outlets handling video hardware and software."

The joint venture will sell pre-recorded programmes on RCA's SelectaVision video disc as well as cassette formats.

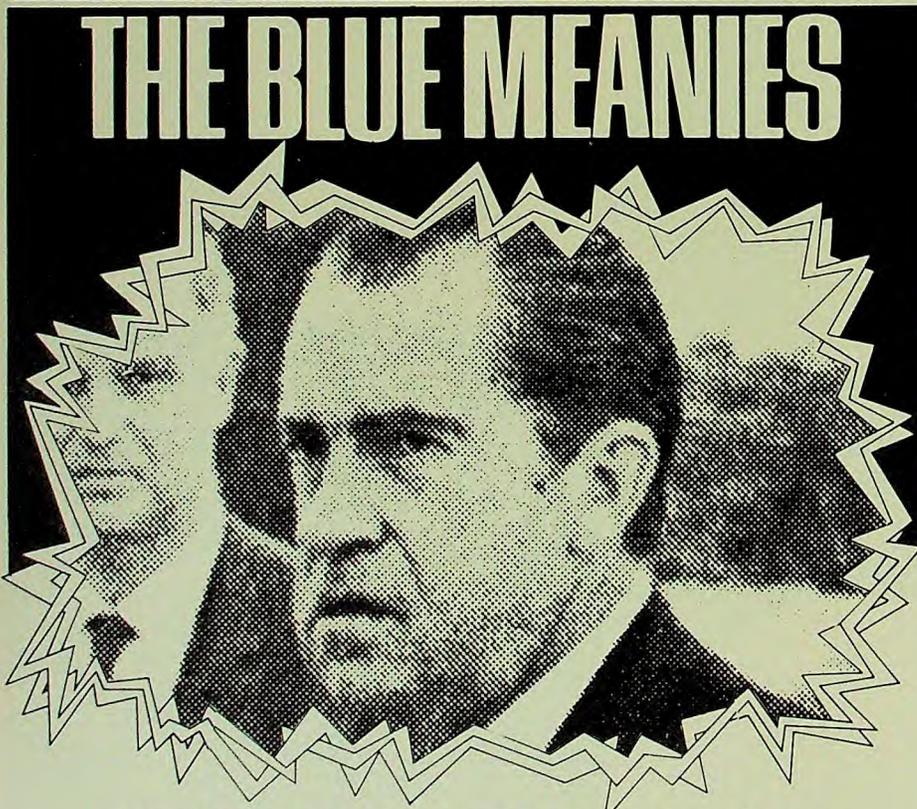
# RCA to cut dealer margins

RCA BECOMES the latest company to cut its dealer margin from 33 per cent to 30 per cent.

The margin cut coincides with a package of price rises and covers RCA records and tapes, plus all licensed and distributed product. The moves are attributed to "the rising cost of raw materials and inflation in general".

The dealer price for singles is now 70p, with RRP set at £1.15, while a new album price line at £5.29 is introduced and will shortly affect selected new releases. A £4.99 level will be maintained, mostly for MOR albums benefiting from lower production costs.

POLYDOR would like to point out that its Bert Kaempfert announcement on page 29 should read 1923-1980 and not as printed.



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JA-VA-ROO

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# Survey indicates in-store video does boost sales

By SIMON HILLS

VIDEO FOR record promotion in stores has been streaming into shop since Bruce Higham of Captain Video pioneered the scheme a couple of years ago. Now most dealers must be wondering whether there is something in it for them.

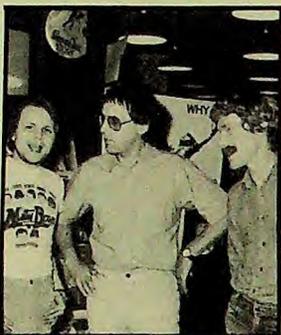
However, there have been very few tangible surveys done as to how much video boosts sales and what product it may help best, although both Realmhealth director Brian Whitman with his in-store system for Woolworths, and Higham have had encouraging results.

The latest in-store video promotion service to get off the ground in Film-a-Disc which is serving 16 of Virgin's 24 stores.

Already, Film-a-Disc has been carrying out a survey of how successful it has been over the two weeks since it has been installed. There have been initial problems with traffic flow when customers simply stand and watch the film, so it has had to be taken out of four of the original 20 shops.

However, sales on some product have risen dramatically notably Pete Townshend's Empty Glass album, which has sold 384 copies from the Film-a-Disc dumper racks in half of the 16 stores.

The figures have been compiled by Terry Yason, who is a director of



PLEASED WITH results: (l to r) Challi Lacey (Brent Cross branch, Virgin), Terry Yason (Audiostar) and Pete Stone (Virgin Retail).

Film-a-Disc's sister company Audiostar, and adds that although this was a "shining example", the album was available in the ordinary racks, and that there have been good sales from the other eight albums featured in the module.

Yason cites other examples in individual stores. At the Brent Cross branch, four copies of Johnny G's album on Beggars Banquet were sold having previously shifted none at all; and Voyager apparently sold two copies in the same number of days after the system was installed.

Brent Cross manager Challi Lacey confirmed the Townshend success: "In the first few days of installation sales on one specific product, Empty

Glass by Pete Townshend, had been virtually non-existent, but on playing the video and with the racking beneath the monitor, 14 albums were sold within two days."

Other stores seemed to have done equally well, with the Leeds branch selling 25 copies, Milton Keynes selling 60 and Newcastle selling 50.

Yet Film-a-Disc admits that the system works better for some artists than others. MD Raymond Goldsmith said that the service is still in its early days, but these figures provide an encouraging impetus for in-store video promotion.

And Virgin Retail's Pete Stone said that although he could not endorse the figures, managers who he has spoken to have reported increased sales.

"Quite a few stores have said that it's definitely been a help to them," he said. "I know that people definitely watch the film, and although we don't have figures the opinion is that it is certainly shifting records. Although for certain records it does work and some it doesn't."

**DEALERS! Don't forget Music Week's new chart-by-telephone service. If the Post Office does not deliver your Music Week on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.**

# Inflation—watching your figures with the DITB

THE MAIN problem that inflation has brought over the past six years, particularly to the smaller businessman, is a shortage of working capital — cash famine.

And in an attempt to advise those trying to run shops on bank accounts full of thin air, the DITB has extensively amended and reprinted its *Mind Your Own Money* booklet. The aim is to help the non-accountant businessman examine the effect of inflation on his everyday working, and do something about the subsequent problems. It is available from the DITB at McLaren House, Talbot Rd, Streteford, Manchester, price £1.50.

If a loan looks like the solution, and it most certainly will be if you plan to move optimistically forward rather than allow a falling economy to bring on a quite reasonable fit of pessimism, the Midland Bank is currently making quite encouraging noises.

Loans ranging from £5,000 to £250,000 for up to 10 years are available in a new Venture Loan scheme, designed for the bank's independent business customers. The loans which are secured, are intended for purposes such as buying, extending or altering business premises; taking over another existing business; buying equipment or vehicles.

Interest is to be charged at three per cent over the Midland's base rate, and the arrangement

fee is half a per cent of the loan amount, to a maximum of £500. Accepting that it will take time for the use to which the loan is put to start generating profit, the Midland will allow a borrower to repay interest only for the first two years.

Further information from P. J. White, general manager's assistant, Independent Business Banking Unit, Midland Bank, Poultry, London EC2P 2BX.

Meanwhile, there must be some hard-pressed indie dealers with enough love of music and sense of humour left to enjoy the idea of a calculator which plays tunes while it electronically spells out the worst. From Casio now come four new calculators which follow in the style set by that company's Melody Card M-80 model of last year. They can operate normally, or can be switched into "music mode" which turns them into 11 note instruments. They come in sizes from credit card dimensions to roughly twice as big, and range in price from about £17 to over £25.

BASF is offering a poster to any customer who buys two of its blank cassettes, tying in with the Lee Cooper June and July national radio ad campaign offering a C90 cassette to everyone who buys a pair of its Western jeans. The BASF poster, counter dispensers and leaflets are available from manufacturer's salesmen.

# PRAYING MANTIS. HATCHED FROM SOLID ROCK.

'Praying Mantis' is a single released by the group of the same name on July 4th.

After a wildly successful 48-date tour with Iron Maiden, Praying Mantis have been heard and loved by a lot of people.

The first 10,000 copies come in a special picture bag with a free transfer inside\*

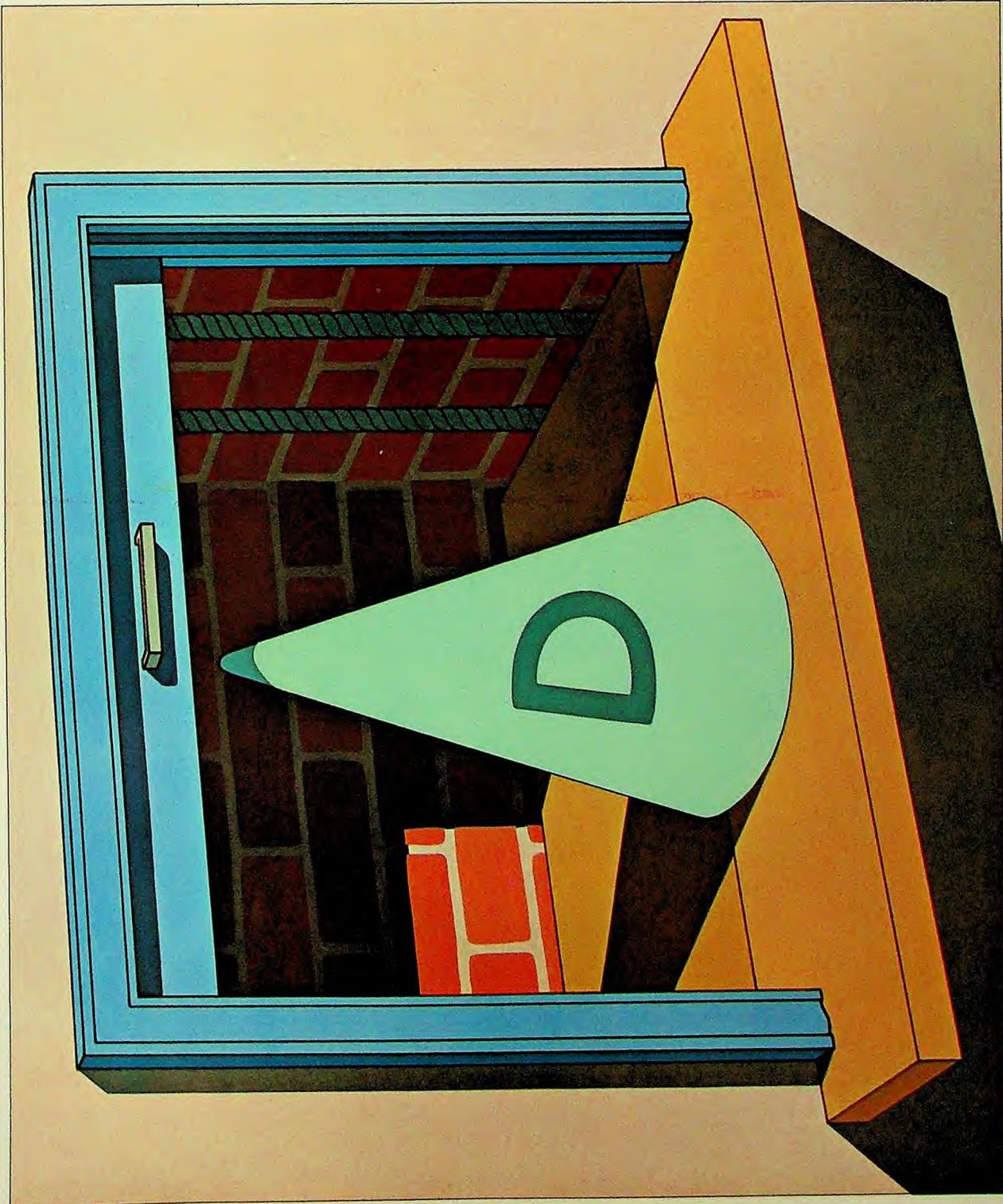
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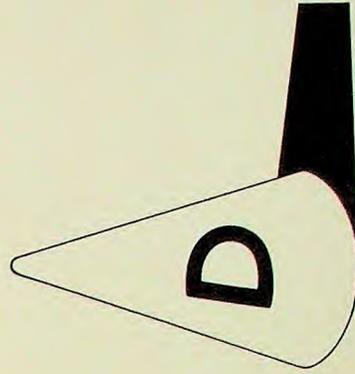
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**BERT KAEMPFERT**, who died suddenly last week in Spain, only days after completing a sell-out UK tour, had a musical career spanning more than 35 years. A talent scout for Polydor in Germany for many years — and remembered as the man who gave the Beatles their first recording contract — he also became a successful producer, songwriter (Strangers In The Night, Danke Schoen and Spanish Eyes) and recording artist in his own right with many gold discs to his credit. *Music Week's* **CHRIS WHITE** interviewed Kaempfert during his recent London visit when he gave his last ever concert at the Royal Albert Hall. It was also to be the last interview the maestro gave in his long career.

A **WORLDWIDE** hit for Al Martino and recorded by many other international artists, Spanish Eyes was the biggest-selling song to be written by Kaempfert. Yet he revealed during our interview that it was originally written as an Italian love song called Moonlight Over Naples!

"I wrote it in 1963 for inclusion on an LP I was recording, which had the theme of music from around the world," Kaempfert remembered. "Several months later I heard that someone had added lyrics and called it Spanish Eyes. I said, 'You can't do that, it's supposed to be an Italian song!' But it went on to become my best-known melody."

The song was recorded by American singer Al Martino and became a multi-million selling hit.

Kaempfert added: "It had been released six months before becoming an American hit and in Germany it was a hit twice over, selling 800,000 copies the second time around. In Britain it took eight years for it to become a hit and sold half a million copies."

Kaempfert wrote many other hit tunes including Strangers In The

Night, a number one hit for Frank Sinatra in 1966.

Kaempfert's association with Polydor began in 1947, when he joined the company as a staff producer, composer and talent scout. In 1960 he heard The Beatles at the Top Ten Club on the Hamburg Reeperbahn and subsequently produced two dozen tracks with them.

He recalled: "There was something new and exciting about their music. They were so different from everything else that was happening on the music scene that they just had to become big." He added modestly: "Their talent was such that anyone would have noticed it."

Ironically Kaempfert, who already had 10 gold discs to his credit, was looking forward to the release of his new British album, *The Stereo Sounds of Bert Kaempfert*, which is to be TV-promoted. He admitted that latterly he had concentrated mainly on recording — usually two albums a year — and while he enjoyed live appearances he had had to curtail his touring activities because of the huge costs involved.

# Chappell signs Neil Diamond

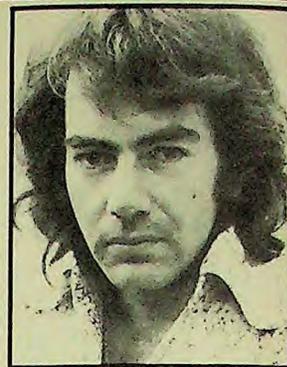
**FOLLOWING NEGOTIATIONS** initiated before Midem this year, Chappell International has captured the songwriting talents of Neil Diamond in a sub-publishing deal which runs from this month until June 1983.

The contract is for the world, excluding the USA, Canada and France, and the negotiations were instigated by Chappell International executive vice-president Nicholas Firth and concluded recently in Los

Angeles by assistant general manager David Hockman.

Involved in the agreement are Diamond's world-famous back catalogue of songs such as Song Sung Blue, Cracklin' Rosie, Sweet Caroline, You Don't Bring Me Flowers, and I Am I Said; his current output, including material for his forthcoming film *The Jazz Singer*, in which he co-stars with Lord Olivier, and his future compositions.

Hockman declined to specify the amount of front money cementing the deal, but referred to it as "substantial".



NEIL DIAMOND

## Conway award

**LIONEL CONWAY**, US-based president of Island Music, received recently in Brussels what is believed to be the first half-gold single presentation from the Belgian publishing firm of Hans Kusters. The award was occasioned by Belgian sales of 100,000 on Video Killed The Radio Star by Buggles, but as Kusters only co-sub-publishes the song in Belgium, Conway only got half a gold trophy.

● Skyhill Publishing and Tarka Music have moved their headquarters into Island Music's premises at 6525 Sunset Boulevard, Hollywood, Ca. 90028 (213 469 1285), and will have access to Island's facilities and staff.

Gary Heaton remains with Skyhill as general manager, and Lionel Conway becomes a director. The Skyhill/Tarka catalogues include songs by Tom Petty, Leon Russell, Dwight Twilley, and Phoebe Snow.

## Heathwave debut

**HEATHWAVE MUSIC**, Andy Heath's new publishing company, has taken up residence at 9 Carnaby Street, London W.1. (01-439 7855), together with its associated firm, Ronnie Bond Music.

The first release from the new organisation is *Written On Your Body* by Ronnie Bond on Mercury, jointly published by Heathwave and Ronnie Bond Music.

Forthcoming releases from Heathwave include a solo A&M album by Chaz Jankel, composer of *Hit Me With Your Rhythm Stick* and *Reasons To Be Cheerful*, a new single and album from Atomic Rooster on EMI, and a single from contract writer John Spencer, who records for Bronze Records.

A Heathwave subsidiary company, *TaylorMade Music*, has produced an album entitled *Abbaphonic* played by the Royal Philharmonic Orchestra, arranged and conducted by Lou Clark, and to be released in the autumn on Arcade. *TaylorMade* also publishes a new artist named Dexter, whose first single *Take The Money And Run*, is due for release on *Fabulous Records*, distributed by Pye.

# TANTRUM: A FIT OF PASSION

Tantrum's debut album *'Rather be Rocking'* is nicely summed up by that dictionary definition.

Tantrum are three gutsy female vocalists and a powerhouse of four

male rock musicians. *'Rather be Rocking'* demands to be listened to. And with the press and promotional backing we're giving this album, a lot of people will be having a fit if you haven't got it.



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- 1/4 London, Dominion Theatre
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- 3 London, Dominion Theatre
- 4 London, Dominion Theatre
- 5 London, Dominion Theatre
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- 7 Hull, New Theatre
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- 11/12 Jersey, Fort Regent Hall

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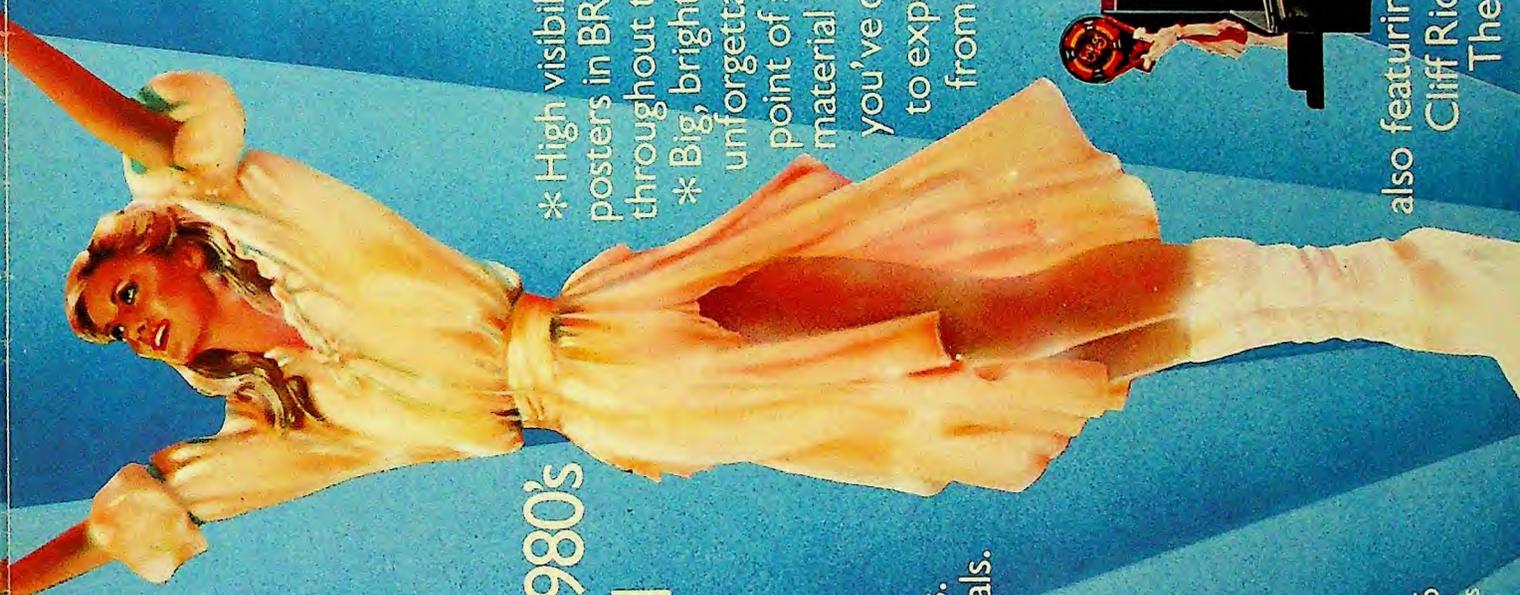
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ORDER FORM CHART

# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	9	<b>CRYING</b> Don McLean (L. Butler) Acuff Rose	EMI 5051 (E)	39	42	4	<b>ME MYSELF I</b> Joan Armatrading (R. Gottehrer) Rondor	A&M AMS 7527 (C)
£ 2	2	8	<b>FUNKY TOWN</b> Lipps Inc. (S. Greenberg) Intersong	Casablanca CAN 194 (A)	40	35	6	<b>THE SCRATCH</b> Surface Noise (C. Palmer) EMI	WEA K 18291 (W)
▲ 3	14	3	<b>XANADU</b> Olivia Newton John/Electric Light Orchestra (J. Lynne) Copyright Control	Jet 185 (C)	41	NEW		<b>FANTASY</b> Gerard Kenny (C. Neill) D&J Arlon/Chappell	RCA PB 5256 (R)
£ 4	3	8	<b>BACK TOGETHER AGAIN</b> Roberta Flack/Donny Hathaway (Flack/Mercury) Famous Chappell	Atlantic K 11481 (W)	42	39	5	<b>NEW AMSTERDAM</b> Elvis Costello (N. Lowe) Plangent Visions	F. Beat XX5 (W)
£ 5	5	7	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 115 (A)	43	46	3	<b>KING'S CALL</b> Phil Lynott (P. Lynott/K. Woolven) Chappell/PUK	Vertigo SOLO 2 (F)
£ 6	11	4	<b>JUMP TO THE BEAT</b> Stacy Lattisaw (Narada Michael Walden) Warner Brothers	Atlantic K 11496 (W)	£ 44	84	2	<b>THE OTHER SIDE OF THE SUN</b> Janis Ian (Frangipani/Ian) Virgin/April	CBS 8611 (C)
£ 7	7	4	<b>SIMON TEMPLER/TWO PINTS OF LAGER</b> Sploggenabsounds (Mike Robinson) Copyright Control	Deram BUM 1 (F)	£ 45	54	4	<b>RUNNING FROM PARADISE</b> Darryl Hall/John Oates (D. Foster) Interworld	RCA RUN 1 (R)
▲ 8	19	4	<b>MY WAY OF THINKING/I THINK IT'S GOING TO RAIN</b> UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld	Graduate GRAD8 (SP)	46	52	3	<b>SUNSET PEOPLE</b> Donna Summer (G. Moroder/P. Ballotta) Heath Levy	Casablanca CAN 198 (A)
▲ 9	25	6	<b>TO BE OR NOT TO BE</b> B. A. Robertson (Britten) Myxax	Asylum K 12449 (W)	£ 47	71	2	<b>DOES SHE HAVE A FRIEND</b> Gene Chandler (C. Davis/G. Chandler) Sunbury	20th Century TC 2451 (R)
10	6	6	<b>BEHIND THE GROOVE</b> Teena Marie (R. Rudolph) Jobete	Motown TMG 1185 (E)	48	51	2	<b>HIGH VOLTAGE</b> AC/DC (Vanda/Young) EMI	Atlantic HM 1 (W)
£ 11	20	3	<b>WATERFALLS</b> Paul McCartney (Paul McCartney) McCartney/ATV	Parlophone R 6037 (E)	£ 49	58	3	<b>LET MY LOVE OPEN THE DOOR</b> Pete Townshend (C. Thomas) Eel Pie	Atco K 11486 (W)
12	30	3	<b>USE IT UP AND WEAR IT OUT</b> Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R)	50	34	4	<b>SIX PACK</b> Police (Police) Virgin	A&M AMPP 6001 (C)
13	8	6	<b>SUBSTITUTE</b> Liquid Gold (Adrian Baker) Celler/ATV/Leeds	Polo POLO 4 (C/CR)	51	NEW		<b>MORE THAN I CAN SAY</b> Lao Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)
£ 14	16	4	<b>PLAY THE GAME</b> Queen (Queen) Queen/EMI	EMI 5076 (E)	52	56	2	<b>RUNNIN' WITH THE DEVIL</b> Van Halen (Ted Templeman) Warner Brothers	Warner Brothers HM 10 (W)
15	4	9	<b>THEME FROM MASH</b> The Mash (T. Z. Shepherdi) Chappell	CBS 8536 (C)	53	28	9	<b>YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES</b> Jona Lewie (B. Andrews) Street	Stiff Buy 73 (C)
▲ 16	50	2	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME</b> Detroit Spinners (Zager) Kags/Carlin	Atlantic K 11498 (W)	54	47	2	<b>DIRTY DEEDS DONE CHEAP</b> AC/DC (Vanda/Young) EMI	Atlantic HM 2 (W)
£ 17	21	9	<b>MIDNITE DYNAMOS</b> Matchbox (Peter Collins) Magnet	Magnet MAG 169 (A)	55	55	2	<b>IT'S A LONG WAY TO THE TOP</b> AC/DC (Vanda/Young) EMI	Atlantic HM 3 (W)
18	9	9	<b>LET'S GET SERIOUS</b> Jamaica Jackson (Stevie Wonder) Jobete/Black Bull	Motown TMG 1183 (E)	56	NEW		<b>EMOTIONAL RESCUE</b> Rolling Stones (C. Kinsey) EMI	Rolling Stones PSR 105 (E)
£ 19	27	3	<b>747 (STRANGERS IN THE NIGHT)</b> Saxon (Saxon/P. Hinton) Carrere/Heath Levy	Carrere CAR 151 (W)	57	NEW		<b>D.K. 50-80</b> Otway/Barratt (Wild Willie Barrett) And Son/Intersong	Polydor 2059 250 (F)
20	13	9	<b>MESSAGES</b> Orchestral Manoeuvres In The Dark (M. Howlett) Dinsongs/Virgin	Dindisc DIN 15 (C)	58	NEW		<b>NEON NIGHTS</b> Black Sabbath (M. Birch) Essex/Muggins	Vertigo SAB 3 (F)
▲ 21	32	3	<b>COULD YOU BE LOVED</b> Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)	59	38	7	<b>WE ARE GLASS</b> Gary Numan (Gary Numan) Numan	Beggars Banquet BEG 35 (W)
22	23	7	<b>CHINATOWN</b> Thin Lizzy (Thin Lizzy/K. Wolven) Chappell/PUK	Vertigo LIZZY 6 (F)	60	57	4	<b>HOT LOVE</b> David Essex (David Essex) April/Imperial Wizard Songs	Mercury HOT 11 (F)
▲ 23	31	6	<b>(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT</b> Rod Stewart (T. Dowd) Mews	Polydor 2059 249 (F)	61	NEW		<b>WEDNESDAY WEEK</b> Undertones (R. Bechirian) Warner Brothers	Sire SIR 4042 (W)
24	24	5	<b>CHRISTINE</b> Siouxsie & The Banshees (Gray/Siouxsie & The Banshees) Pure Noise/Chappell	Pure Noise/Chappell	62	48	11	<b>LET'S GO ROUND AGAIN</b> Average White Band (Average White Band/D. Foster) Average/Island	RCA AWB 1 (R)
25	22	7	<b>D-A-A-ANCE</b> Lambertas (Peter Collins) Rocket	Rocket XPRESS 33 (F)	63	NEW		<b>BABOOSHKA</b> Kate Bush (Bush/Kelly) EMI	EMI 5085 (E)
26	26	7	<b>I'M ALIVE</b> Electric Light Orchestra (J. Lynne) Copyright Control	Jet 179 (C)	64	69	2	<b>BACKS TO THE WALL</b> Saxon (John V) Carrere/Heath Levy	Carrere HM 6 (W)
27	12	10	<b>YOU GAVE ME LOVE</b> Crown Heights Affair (B. Decoteaux) Planetary Nom	De-lite MER 9 (F)	65	43	7	<b>LITTLE JEANNIE</b> Elton John (E. John/C. Franks) Big Pig	Rocket XPRESS 32 (F)
28	18	5	<b>BREAKING THE LAW</b> Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8644 (C)	66	68	2	<b>BIG TEASER/RAINBOW THEME</b> Saxon (John V) Carrere/Heath Levy	Carrere HM 5 (W)
£ 29	36	6	<b>LET'S HANG ON</b> Darts (Boycal/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (C)	67	49	5	<b>SANCTUARY</b> Iron Maiden (W. Malone) Sanctuary	EMI 5065 (E)
▲ 30	45	2	<b>LOVE WILL TEAR US APART</b> Joy Division (M. Hannet) Fractured	Factory FAC 23 (P/RT)	68	33	8	<b>TWILIGHT ZONE/TWILIGHT TONE</b> Manhattan Transfer (J. Grayden) April/Carlin	Atlantic K 11476 (W)
31	17	8	<b>OVER YOU</b> Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor POSP 93 (F)	69	62	3	<b>NOTHING LEFT TO LOUSE</b> Sad Cafe (E. Stewart) St. Anne's	RCA SAD 4 (R)
32	15	10	<b>NO DOUBT ABOUT IT</b> Hot Chocolate (M. Most) Stave/Nickelodson/Intersong/RAK	RAK 310 (E)	70	NEW		<b>THIS FEELIN'</b> Frank Hooker & Positive People (James Purdie) Leeds	DJM DJS 10947 (C)
33	10	7	<b>RAT RACE/RUDE BUOYS OUTA JAIL</b> Specials (D. Jordan) Plangent Visions	2 Tone CHSTT 11 (F)	£ 71	75	2	<b>SPACE STATION NO. 5/GOOD ROCKING TONIGHT</b> Montrose (Montrose/Templeman) S. Bernstein/Heath Levy/WB	WB HM 9 (W)
34	29	4	<b>(I'M NOT YOUR) STEPPIN' STONE</b> Sex Pistols (Dave Goodman) Screen Gems/EMI	Virgin VS 339 (C)	72	NEW		<b>DO YOU DREAM IN COLOUR</b> Bill Nelson (B. Nelson) Arnakata/Warner Brothers	Cocleau COQ 1 (SP)
35	70	2	<b>A LOVERS HOLIDAY/GLOW OF LOVE</b> Change (J. Petrus) Warner Brothers	WEA K 79141 (W)	73	60	3	<b>HEY GIRL</b> Expressos (J. Anthony) Modern/ATV	WEA K 18246 (W)
36	40	4	<b>THEME FROM THE INVADERS</b> Yellow Magic Orchestra (H. Hosono) Rondor	A&M AMS 7502 (C)	74	NEW		<b>SLEEP WALKING</b> Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)
£ 37	44	4	<b>LIP UP FATTY</b> Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)	75	NEW		<b>NEWS AT TEN</b> Vapors (V. Coppersmith Heaven) EMI	United Artists BP 345 (E)
38	41	2	<b>WHOLE LOTTA ROSIE</b> AC/DC (Vanda/Young) EMI	Atlantic HM 4 (W)	Top 75 compiled for Music Week and BRC based upon 250 from a panel of 450 conventional record buyers by the British Market Research Bureau Ltd.				

**A-Z (TOP WRITERS)**

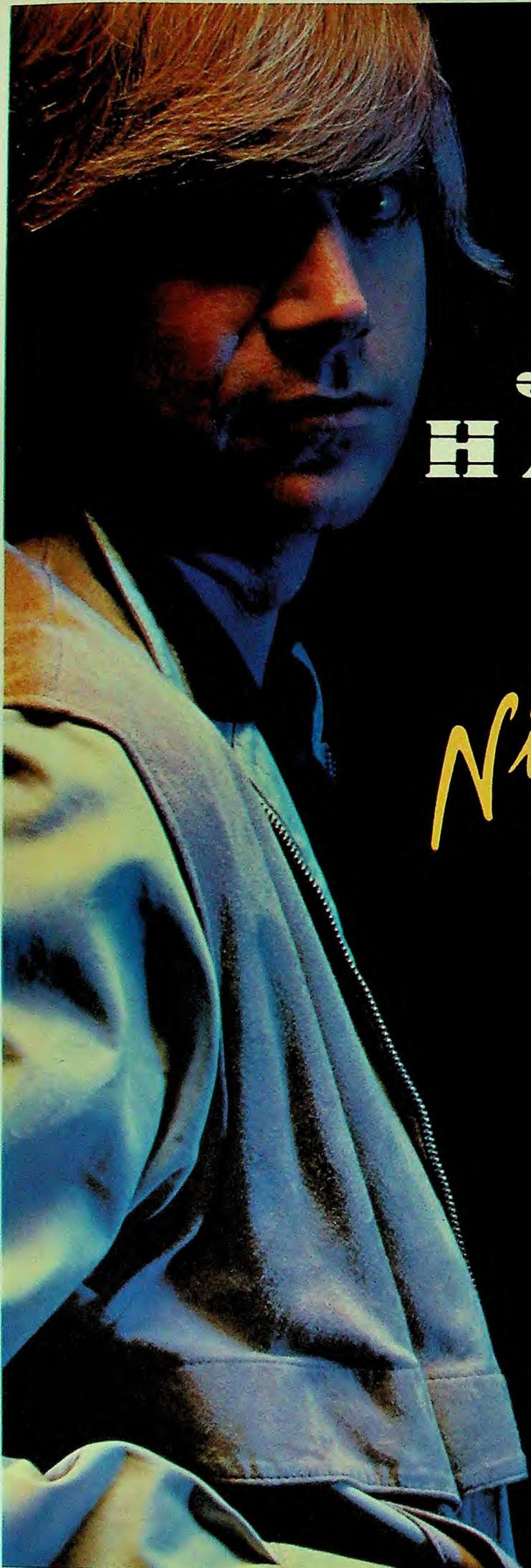
A Lovers Holiday (Roman/Willoughby)	35
Babooshka (Kate Bush)	63
Back Together Again (Mum/Lucas)	4
Back To The Wall (Boycal/Quinn/Oliver/Dawson/Gill)	64
Behind The Groove (Teena Marie/R. Rudolph)	10
Big Teaser/Rainbow Theme (Boycal/Quinn/Oliver/Dawson/Gill)	66
Breaking The Law (Tom Allom)	28
Could You Be Loved (B. Marley)	21
Chinatown (Lynott/White Gorman/Downey)	22
Christine (Sioux/Severin)	24
Crying (Orbison/Mason)	1
Cupid I've Loved You For A Long Time (Cooke/Zagar)	16
Dirty Deeds Done Cheap (Young/Young/Scott)	54
D.K. 50-80 (Otway/Barratt)	57
Does She Have A Friend (Stone/Willoughby)	35
Emotional Rescue (Jagger/Richards)	56
Do You Dream In Colour (B. Nelson)	72
Everybody's Got To Learn Sometime (J. Warren)	5
Fantasy (Kenny/Shepperd)	41
Funny Town (S. Greenberg)	2
Hey Girl (R. Rayner/M. Todd)	73
High Voltage (Young/Young/Scott)	48
Hot Love (Essex)	60
If Loving You Is Wrong (Hampton/Banks/Jackson)	23
I Don't Want To Be Right (Hampton/Banks/Jackson)	23
I'm Alive (J. Lynne)	26
It's A Long Way To The Top (Young/Young/Scott)	55
Jump To The Beat (Walden/L. Walden)	6
Let Me Love (P. Townshend)	49
Let's Get Serious (Wunder/Garrett)	18
Let's Go Round Again (Gorrie)	62
Let's Hang On (Crewer/Linzer/Randell)	29
Lip Up Fatty (Bad Manners)	37
Little Jeannie (John/Osborne)	65
Love Will Tear Us Part (Joy Division)	30
Me Myself I (Armatrading)	39
Messages (McCluskey/Humphreys)	20
Midnite Dynamos (S. Bloomfield)	17
More Than I Can Say (Curtis/Allison)	51
My Way Of Thinking (UB40)	8
Neon Lights (Butler/Diolommi/Ward)	58
New Amsterdam (E. Costello)	42
News At Ten (D. Fenton)	75
No Doubt About It (Most/Glen/Burns)	32
Nothing Left To Louse (Young/Stimpson)	69
Over You (Ferry/Manzanera)	31
Play The Game (Mercury)	14
Rat Race/Rude Boys (Ota/Jail/R. Radiation)	33
Running From Paradise (Hall/Allen)	45
Runnin' With The Devil (Various)	52
Sanctuary (Iron Maiden)	67
747 (Strangers In The Night)	19
Simon Templar (Max/Pat/Fred)	7
Six Pack (Sting)	50
Sleep Walking (Curtis/Cross/Cann/Urel)	74
Space Station No. 5/Good Rocking Tonight (R. Montrose/S. Hagar)	71
(I'm Not Your) Steppin' Stone (Boycal/Hart)	34
Substitute (Baker/Seago)	13
Sunset People (P. Ballotta/M. Faulstich/K. Forsey)	46
The Other Side Of The Sun (J. Ian/A. Hammond)	44
The Scratch (C. Palmer)	40
Theme From Invaders (Yellow Magic Orch)	36
Theme From Mash (Altman/Mandell)	15
This Feelin' (F. Hooker)	70
To Be Or Not To Be (Britten/Robertson)	9
Twilight Zone (Herman/Grayden/Paul)	68
Use It Up & Wear It Out (Linzer/Brown)	12
Waterfalls (Paul McCartney)	11
We Are Glass (Numan)	62
Wednesday Week (John O'Neill)	61
Whole Lotta Rosie (Young/Young/Scott)	38
Xanadu (J. Lynne)	3
You Gave Me Love (Ida Reid)	27
You'll Always Find Me In The Kitchen At Parties (Lewis/Trussell)	53

# martha and the muffins

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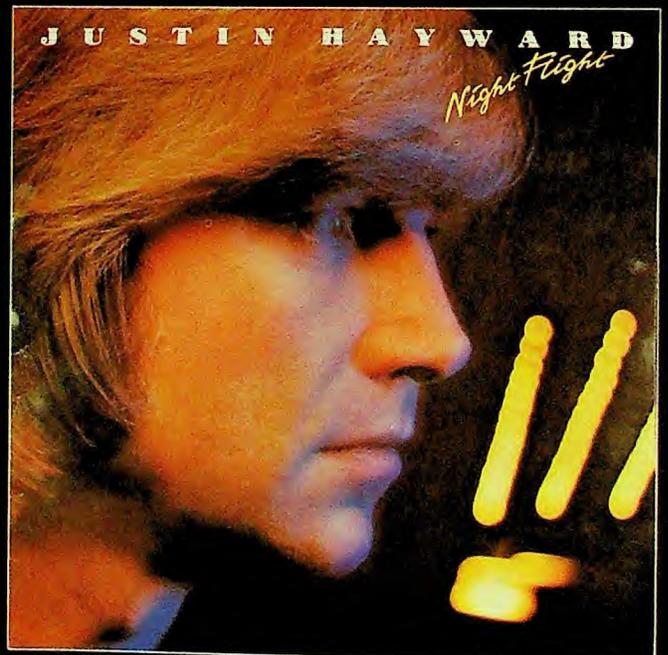


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# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK  
**CUPID** — Detroit Spinners

DAVID HAMILTON'S ALBUM OF THE WEEK  
**SINGS LEIBER/STOLLER** — Elvis Presley  
 RCA INTS 5031

CAPITAL: PEOPLE'S CHOICE  
**MY GUY** — Amii Stewart/Johnny Bristol

CLYDE: CURRENT CHOICE  
**MARIANA** — Gibson Brothers

DOWNTOWN: MUSIC MOVER  
**EMOTIONAL RESCUE** — Rolling Stones

FORTH: STATION HIT  
**GOOSEBUMPS** — Christie Allen

LUXEMBOURG: POWERPLAY  
**TRACKS OF MY TEARS** — Q-Tips

BBC SCOTLAND: SINGLE OF THE WEEK  
**FOR YOU FOR LOVE** — Average White Band

PENNINE: PENNINE PIC  
**COME UPSTAIRS** — Carly Simon

MANX ALBUM OF THE WEEK

# AIRPLAY ACTION

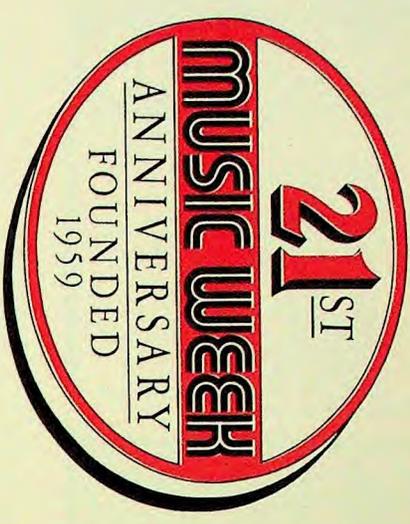
Listings exclude last week's Top 40

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC WALSLEY	BIRMINGHAM	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	LUXEMBOURG	MANX	MELBO	ORIEL	PENNINE	RIOCRONILEY	SOUND	SMANSEA	TRENT	VALLEY	WALSLEY	WALSLEY	WALSLEY	
<b>AERO/ADRIAN BAKER</b> California Gold POLO 5 (C/CR)																									
<b>AXTON, HOYT</b> Della And The Dealer Youngblood YB 82 (F)																									
<b>ARMATRADING, JOAN</b> Me Myself I A&M AMS 7527 (C)																									
<b>AMBROSIA</b> Biggest Part Of Me Warner Brothers K17611 (W)																									
<b>AVERAGE WHITE BAND</b> For You For Love RCA AWB 2 (R)																									
<b>ALPERT, HERB</b> Beyond A&M AMS 7541 (C)																									
<b>BARRACUDAS</b> Summer Fun Zonophone Z5 (E)																									
<b>BANKS, TONY</b> For Awhile Charisma CB 365 (F)																									
<b>BARRON KNIGHTS</b> We Know Who Done It Epic EPC EPC 8780 (C)																									
<b>BAD MANNERS</b> Lip Up Fatty Magnet MAG 175 (A)																									
<b>BLUES BAND</b> Diddy Wah Diddy Arista BOOT 2 (F)																									
<b>BOSS BROTHERS</b> Where Are You Going Mercury MER 24 (F)																									
<b>BUSH, KATE</b> Babooshka EMI 5085 (E)																									
<b>CAPALDI, JIM</b> Hold On To Your Love Carrere CAR 154 (W)																									
<b>CARNES, KIM</b> More Love EMI America EA 113 (E)																									
<b>CAFFREY BROTHERS</b> Dear Jacky Q Mercury MER 15 (F)																									
<b>CHANGE</b> A Lovers Holiday WEA K 79141 (W)																									
<b>CRAWFORD, RANDY</b> Last Night At Danceland WEA K 17631 (W)																									
<b>CHANDLER, GENE</b> Does She Have A Friend RCA TC 2451 (R)																									
<b>CARTER, CARLENE</b> Ring Of Fire F. Beat XX6 (W)																									
<b>CAPTAIN &amp; TENNILLE</b> Happy Together Casablanca CAN 200 (A)																									
<b>COMMODORES</b> Old Fashioned Love Motown TMG 1193 (E)																									
<b>DETROIT SPINNERS</b> Cupid Atlantic K 11498 (W)																									
<b>DICKSON, BARBARA</b> In The Night Epic EPC 8593 (C)																									
<b>DUPREE, ROBBIE</b> Steal Away Elektra K 12450 (W)																									
<b>DOLLAR</b> The Girls Are Out To Get Ya WEA K 18270 (W)																									
<b>DYLAN, BOB</b> Saved CBS 8743 (C)																									
<b>DICKIES</b> Gigantor A&M AMS 7544 (C)																									
<b>DELEGATION</b> Put A Little Love On Me Ariola ARO 188 (A)																									
<b>EASTON, SHEENA</b> 9 To 5 EMI 5066 (E)																									
<b>EAGLES</b> Sad Cafe Elektra/Asylum K 12440 (W)																									
<b>EXPRESSOS</b> Hey Girl WEA K 18246 (W)																									
<b>ESSEX, DAVID</b> Hot Love Mercury HOT 1 (F)																									
<b>FEATURES</b> Go Now Double D.D. Dee 3 (A)																									
<b>FLASH &amp; THE PAN</b> Media Man Ensign ENY 39 (F)																									
<b>FIALKA, KAREL</b> File In Forget Blue Print BLU 2014 (A)																									
<b>FOGELBERG, DAN</b> Heart Hotels Epic EPC 8729 (C)																									
<b>GHOSTS</b> My Town Arista ARIST 347 (F)																									
<b>GILLAN</b> Sleeping On The Job Virgin VS 355 (C)																									
<b>GOMEZ, RAY</b> Summer In The City CBS 8659 (C)																									
<b>GIBSON BROTHERS</b> Mariana Island WIP 6617 (E)																									
<b>HALL/DATES</b> Running From Paradise RCA RUN 1 (R)																									
<b>HAYWOOD, LEON</b> If You're Looking 20th Century TC 2454 (R)																									
<b>HOLMES, RUPERT</b> Partners In Crime MCA 600 (C)																									
<b>HINES, MARCIA</b> Save The Last Dance Logo GO 383 (R)																									
<b>HOWE, CATHERINE</b> Goin' Back Ariola ARO 232 (A)																									
<b>HOOVER, FRANK/POSITIVE PEOPLE</b> This Feelin' DJM DJs 10947 (C)																									
<b>ISLEY BROTHERS</b> Don't Say Goodbye Epic EPC 8664 (C)																									

DISTRIBUTORS CODE. A - Pyc, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecte, Z - Enterprise, Y - Relay, Q - Chamdele, SF - Spartan, P - Pinnacle, RT - Rough Trade.

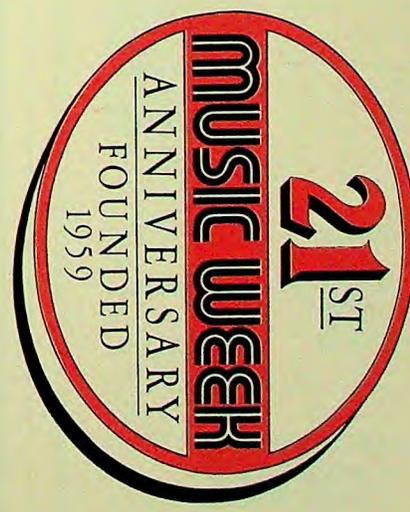


# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



**JOAN ARMATRAADING**  
HER NEW ALBUM  
**ME - MYSELF - I**

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# TOP 75 ALBUMS

Week-ending July 5, 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

<b>1</b>	<b>NEW</b> EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUM 39111	<b>26</b>	SOMETIMES WHEN WE TOUCH Chlo Laine/James Galway	RCA RL 25296
<b>2</b>	FLESH AND BLOOD Roxy Music	Polydor POLH 002	<b>27</b>	CHAMPAGNE & ROSES Various	Polystar ROSTV 1
<b>3</b>	SAVED Bob Dylan	CBS 86113	<b>28</b>	OUTLANDOS D'AMOUR Police	A&M AMLH 88502
<b>4</b>	HOT WAX Various	K-Tel NE 1082	<b>29</b>	KILLER WATTS Various	Epic KW 1
<b>5</b>	PETER GABRIEL Peter Gabriel	Charisma CDS 4019	<b>30</b>	ONE STEP BEYOND Madness	Siff SEZ 17
<b>6</b>	MCCARTNEY II Paul McCartney	Parlophone PCTC 258	<b>31</b>	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2
<b>7</b>	SKY 2 Sky	Arista ADSKY 2	<b>32</b>	WHEELS OF STEEL Saxon	Carrere CAL 115
<b>8</b>	ME MYSELF I Joan Armatrading	A&M AMLH 64809	<b>33</b>	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1
<b>9</b>	THE PHOTOS The Photos	Epic PHOTO 5	<b>34</b>	THE UP ESCALATOR Graham Parker & The Rumour	Siff SEZ 23
<b>10</b>	UPRISING Bob Marley	Island LIPS 9596	<b>35</b>	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin V2168
<b>11</b>	JUST CAN'T STOP The Beat	BEAT 001	<b>36</b>	<b>NEW</b> DEMOLITION Girls School	Bronze BRON 525
<b>12</b>	OFF THE WALL Michael Jackson	Epic EPIC 83488	<b>37</b>	JUST ONE NIGHT Eric Clapton	RSO RSDX 2
<b>13</b>	DUKE Genesis	Charisma CBR 101	<b>38</b>	THEMES FOR DREAMS Pierre Belmonde	K-Tel ONE 1077
<b>14</b>	MAGIC REGGAE Various	K-Tel NE 1074	<b>39</b>	21 AT 33 Eton John	Rocket HISP 126
<b>15</b>	REGGATTA DE BLANC Various		<b>40</b>	NOW WE MAY BEGIN Various	
			<b>51</b>	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
			<b>52</b>	RUMOURS Fleetwood Mac	Warner Brothers K 56344
			<b>53</b>	HEROES Commodores	Motown STMA 8034
			<b>54</b>	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack/Donny Hathaway	Atlantic K 50896
			<b>55</b>	BRITISH STEEL Judas Priest	CBS 84160
			<b>56</b>	GOOD MORNING AMERICA Various	K-Tel NE 1072
			<b>57</b>	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
			<b>58</b>	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075
			<b>59</b>	MANILOW MAGIC Barry Manilow	Arista ARTV 2
			<b>60</b>	TELL ME ON A SUNDAY Mari Webb	Polydor POLD 5031
			<b>61</b>	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018
			<b>62</b>	PARALLEL LINES Blondie	Chrysalis CDL 1192
			<b>63</b>	SKY Sky	Arista ARLH 5022
			<b>64</b>	THE LAST DANCE Various	Motown EMTV 20
			<b>64</b>	DREAMS Various	


**NEW RELEASES  
JUNE 1980**
**CRD 1069 (LP)  
CRDC 4069 (TC)**
**Beethoven:** Romances for Violin and Orchestra Op. 40 & Op. 50. **Schubert:** Konzertstück for Violin & Orchestra D. 345. **Mendelssohn:** Violin Concerto in E minor Op. 64. **RONALD THOMAS** (Violin & Conductor) BOURNEMOUTH SINFONIETTA

**CRD 1070 (LP)  
CRDC 4070 (TC)**
**Haydn:** Symphony No. 88 in G major, Symphony No. 104 in D major (London) BOURNEMOUTH SINFONIETTA directed by **RONALD THOMAS**
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CRDC TC — £5.25

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**CLASSICSCENE**

# Contemporary classics

THE FIRST area of classical music to be affected when the record industry hits a slump is contemporary music which has always been one of the smallest and most specialised areas of the market.

This has certainly been reflected in the releases made by the companies, both big and small, over the past year or so, although there have been some exceptions.

But the coming month or two sees a number of highly significant releases and recordings which, although they may be of interest in the main to specialist dealers, will do much to revive the depleted number of contemporary works in the *Gramophone* catalogue.

They cover not just the great international figures of the post-war period such as Stockhausen, Berio, Nono, Boulez and Ligeti, but English composers as well, including Harrison Birtwistle and Malcolm Williamson, and show that the record companies are not totally ignoring the music of our time.

Often, the recording of new works which are not likely to sell particularly well stems from the belief and motivation of one man who might be a producer, as in the case of James Mallinson who initiated Decca's *Headline* series, or Maurizio Pollini, the pianist who has championed the music of Nono and Boulez in particular. Sometimes such recordings are the result of direct financial support, as in the case of music by English composers supported by the Arts Council who have ploughed £50,000 into Birtwistle's *Punch and Judy* for Headline, David Blake's *Violin Concerto* and *In Praise of Krishna* for Argo, Buller's *Proenca* for Unicorn and Rubbra's *Symphony No 6* for Lyrita. However only *Punch and Judy* is now ready for release.

## Deutsche Grammophon

In the Sixties, especially, DG made a major contribution to the recording of contemporary music, but only now comes its first extensive foray into the field since, though it has made a number of individual issues in the intervening years.

DG's release of seven new titles is headed by a five-LP box set entitled *Piano Music of the 20th Century* (2740 229 £12.50) and is a very generous compilation of music recorded by one of the leading pianists, Maurizio Pollini.

The set includes music by Stravinsky, Prokofiev, Bartok (the *Concertos for Piano and Orchestra Nos 1 and 2* made with the Chicago Symphony Orchestra and Abbado) Schoenberg and Webern; and also post-War works, Boulez's *Second Sonata* and Nono's *Como una Ola de Fuerza y Luz*.

Few pianists have done more for contemporary music than Pollini, and this is a good opportunity to collect his best examples of 20th century music in one set.

DG has always served Karlheinz Stockhausen well, and many of his major works are available either in its main catalogue, or through IMS.

Two huge works that DG now introduces are *Sternklang* and *Sirius*, both of which are contained on double albums retailing at £11.

*Sternklang* (Park Music) was first performed in 1971, although it was actually conceived in 1969 when the composer was still going through his intensely avant-garde and improvisatory phase. Dating from the mid-Seventies, *Sirius* involves electronic tape, four instrumentalists and much gadgetry, with loudspeakers and spotlights, and is ideally to be played outside. It lasts 96 minutes.

Like Stockhausen, Berio is also 50, but more down to earth as a composer. His *Coro* (2431 270, £5.40), written for five instrumentalists each paired with 40 singers is a work of enormous importance in his oeuvre as the premiere of the revised version in the 1977 Proms indicated.

Works for the piano by Gyorgy Ligeti and the late Bernd Alois Zimmerman played by the Kontarsky Brothers are featured on 2531 102. Ligeti's *Three Pieces* were his first



MAURIZIO POLLINI (left) and Luigi Nono.

Seiji Ozawa) and *A Flock Descends Into The Pentagonal Garden* (played again by the BSO). It is available on 2531 210 and retails at £5.50.

Bruno Maderna, who died in 1973, was better known as a conductor than a composer, and he had an uneven creative output, yet it is unjust that very little of his music has been recorded. *Aura*, *Biogramma* and *Quadrivium* (played by the NDR Symphony Orchestra, Hamburg, under the composer/conductor Giuseppe Sinopoli) are all orchestral pieces which date from his last years. The record number is 2531 272 and retails at £5.50.

All these DG albums are available from August 1.

## Decca

Decca is the only company to acknowledge the importance of Harrison Birtwistle as a composer, it appears. Some of his major pieces are contained on four discs produced by Argo, L'Oiseau Lyre, or presented by the *Headline* series, but now there is a fifth.

The work is *Punch and Judy*, the world-premiere recording of the tragi-comic opera written by the composer in the late Sixties and performed here by the London Sinfoniietta under David Atherton (*Headline* 24-25 £11.00).

## CBS

Pierre Boulez's box set of music by Webern (Volume 1) was an enormous success when it was first issued a couple of years ago, and now some of the most accessible pieces from that set have been put together on one record (76911 and on cassette £4.99). It includes the *Passacaglia Opus 1*, the *Six Pieces Opus 6* and the *Symphony Opus 21*, played by the LSO.

CBS is also expanding its *Meet the Composer* series with another album devoted to music by Aaron Copland, featuring the composer as both pianist and conductor. Copland's *Twelve Poems of Emily Dickinson* are sung by Adele Addison accompanied by the composer, who conducts the baritone William Warfield and the Columbia Symphony Orchestra in *Old American Songs*, a collection of 10 songs.

Both groups of songs have been re-mastered for this release and are issued on 61993 retailing at £3.39, also available on cassette.

Terry Riley is a greater cult figure in the US and even France than here, but he has a following, and to cater for this, CBS is releasing *Shri Camel*, a work which evokes the sound of the *Indian Raga* through the dexterity of Riley himself on electric organ (73929 £4.99 and on cassette).

## Abbey

On a more conventional note, Abbey Records has released the premiere recording of *Six English Lyrics* by the Master of the Queen's Music, Malcolm Williamson, on a disc entitled *English Serenade* (ABT 810) played by the Scottish Baroque Ensemble.

## In the studios..

**PAVAROTTI, CABALLE, Milnes and Gheurov** are to record **Ponchielli's La Gioconda** for Decca this month . . . **Ricciarelli and Carreras** join together again for **Verdi's Il Trovatore** under Colin Davis for Phonogram, then **Carreras** records a recital of Neapolitan songs and immediately after **Carreras and Davis** turn their attention to **Berlioz's Lelio and La Mort d'Orphelie**.

**Christopher Hogwood** records some of Bach's keyboard music for Florilegium, while in Montreal, **Kyung-Wha Chung and Charles Dutoit** make **Lalo's Symphony Espagnole** and **Saint-Saens Violin Concerto No 1** with

the Montreal Symphony Orchestra . . . also with the same orchestra and conductor, **Carlos Bonell**, the young English guitarist of Spanish extraction, makes the first of various recordings for Decca for whom he now records exclusively: the work is **Rodrigo's Guitar Concerto** of course.

**The Fitzwilliam String Quartet** record **Borodin's Quartet No 2** for Decca. **Dorati** conducts **Edith Mathis and Barbara Hendricks** in Haydn's **L'Infidela Delusa** and other works in Lausanne, for Phonogram and **The Petri Trio** record **Telemann's Recorder Music** also for Phonogram.

## Solti re-records Bartok opera

**SIR GEORG Solti**, a former piano pupil of Bela Bartok, naturally conducts Bartok's music with a particular authority, and although there is a fair amount of competition from fellow Hungarians, Solti's new recording of *Bluebeard's Castle* should do well.

It has been made with **Sylvia Sass** as **Judith** and **Kolos Kovats** as **Bluebeard**, and the all-Hungarian nature of the solo roles lends this version an extra credibility. The London Philharmonic Orchestra accompanies, and the disc is available on SET 630 (£5.50).

The other new operatic release this month comes from CBS. It is the premiere recording of **Verdi's Aroldo**, given in a live recording with a cast led by **Monserrat Caballe** and **Gianfranco Cecchele** with the **Opera Orchestra of New York** conducted by **Eve Queler** (79328 £14.09, 3LPs).

Phonogram is issuing five albums of operatic highlights this month, including music from three Wagner operas. **Tannhauser**, **The Flying Dutchman** and **Parsifal** recorded live at Bayreuth by **Sawallisch** and **Knappertsbusch** (**Parsifal**) and **The Trojans** and **Cosi fan Tutte**, both in the performances by **Davis**. They are all additions to the *Festivo* series and retail at £3.25 for LPs, and £3.60 for tape.

## CLASSICSCENE

# A new design boost for EMI's series

IT HAS been three years since EMI last changed the packaging of the Concert Classics series, but this month sees the launch of a redesigned sleeve presentation.

The new design has come from a similar German concept put together by Electrola, an EMI subsidiary, but modified by EMI Records for UK requirements.

The idea was to develop a strong, but simple artist branding and repertoire presentation — the covers

feature large photographs of the conductors, aiming for immediate browser and racking unit appeal.

Six new titles have been added to the series, including Schubert's Symphony No 6/Mozart's Symphony No 41 conducted by Beecham (SXLP 30443/TC), a disc of Wagner Overtures conducted by Klemperer (SXLP 30436/TC) and four discs conducted by Karajan, with music by Sibelius, Tchaikovsky, Balakirev and Britten.

EMI is also repackaging the top 22 best sellers from the Concert Classics series which vary from Pollini playing

Chopin's Piano Concerto No 1 and Giulini's La Mer, as well as arias by Maria Callas.

There is a special Music Centre incentive to ensure restocking of the top sellers, and other dealer support comes in large four-colour posters, window display kits, and advertising in the music press.

The policy for Concert Classics — a re-issue label for international names only — continues unchanged, whereas HMV's Greensleeves is used for lighter MOR classics with a special slot for English music both new and re-issued product. The series retails at £3.45.

## CLASSICAL TOP 10

- 1 The Art of Lipatti, HMV.
- 2 Saint Saens Symphony No 3, Philadelphia/Ormandy (digital), Telarc.
- 3 Tchaikovsky, 1812, Cincinnati Orchestra/Kunzel (digital) Telarc.
- 4 Wagner's Ride Of The Valkyrie, LPO/Boult, HMV 45.
- 5 German Church Cantatas, Rene Jacobs, Accent.
- 6 Digital Concert, Academy of St Martin-in-the-Fields/Marriner, HMV.
- 7 Vivaldi, Mandolin Concertos, Yepes, DGG.
- 8 Debussy Images, LSO, Previn, HMV.
- 9 Songs of the Auvergne, Victoria de los Angeles, HMV.
- 10 Mercantide Flute Concertos, Rampal, Erato.

Chart courtesy the HMV Shop, Oxford Street.

## Chandos to import Accent

ACCENT, THE small but highly respected Belgian record label which specialises in authentic performances of 17th and 18th century music, is being imported by Chandos.

Founded two years ago by the instrument maker and performer Andreas Glatt, Accent has a catalogue of just 12 titles ranging from music by Purcell and Bach to Haydn. The music is performed by prominent Dutch musicians — the Kuijken Brothers predominate — and it is intended that the catalogue will expand slowly.

The records — retailing at £5.25 — come in handsome gatefold packaging and are available direct from Chandos, but not from Lugton's and Taylors who handle Chandos' own records. The address is Burchiers Hall, Chapel Road, Tolleshunt d'Arcy, Maldon, Essex, tel: 062 183 728.

## HMV issues first of Puccini package

THE NEW version of Puccini's La Boheme, released on HMV this month, is the first of a projected package of three Puccini operas, all conducted by James Levine. The other two are Madame Butterfly and Tosca.

La Boheme was made in this country with a star cast: Renata Scotti in the title role, Alfredo Kraus as Rodolfo and Sherrill Milnes and Carol Neblett as Marcello and Musetta.

Levine conducts the Ambrosian Opera Chorus and the National Philharmonic Orchestra, and the two-record set is available on SLS 5192 with a list price of £9.95. It is also on cassette.

Dealer support includes a special four-colour window poster, as well as normal Gramophone and R & R and Opera advertising. There is also a special dealer page feature in Gramophone.

EMI Records arranged the personal appearance of both leading artists at Covent Garden on July 2 when the two spent a lunch hour signing records.

## CRD releases

CRD, WHICH is now being distributed by Phonogram, releases two new albums this month. Mendelssohn's Violin Concerto in E minor coupled with Beethoven's Romances and Schubert's Konzertstück are played by the Bournemouth Sinfonietta with Ronald Thomas as director/soloist (CRD 1069 and on cassette). And the same forces play Haydn's Symphonies Nos 88 and 104 on CRD 1070 (and on cassette). CRD's records retail at £5.25.

## BBC SO anniversary records on Artium

AS THE musicians of the BBC Symphony Orchestra and their colleagues strike, BBC Artium, the Beeb's record label, launches the first project to mark the Symphony Orchestra's 50th anniversary.

In 1930, under the directorship of Adrian Boult, the BBC Symphony Orchestra gave its first concert to unstinting praise, and continued to give performances of extraordinary standard — particularly in that first decade.

Some of the most notable performances have now been collected in a 4-LP set (BBC 4001 and on cassette, £12.50) with Boult directing English music by Elgar, Vaughan Williams and Bliss, Fritz Busch conducting Mozart, Toscanini conducting Beethoven and Bruno Walter conducting Brahms' Symphony No 4.

BBC Artium also releases the complete version of Tchaikovsky's The Sleeping Beauty, which was made earlier this year by the BBC SO and Gennadi Rozhdestvensky (BBC 3001 and on cassette £13.95).

This 3-LP box set was made using the original Russian State Ballet score, and is the first time that the ballet has been recorded in its entirety in the West. The recording was made with sponsorship from Ariola which retains the rights to the record throughout the world with the exception of the UK.

Both boxes will be supported by advertising in the music press, and especially heavily in the Prom brochure and programmes, (if the Proms take place) as well as at other BBC SO celebratory events due to be held throughout the year.

## New recording series to mark Academy's 21st

IN THE 21 years since the formation of the Academy of St Martin-in-the-Fields, an almost unassailable reputation, especially as a recording orchestra, has been established, first of all under the direction of Neville Marriner, and more latterly under Iona Brown.

Inevitably, therefore, 1980 is a time for celebration, and, over the next few months, a series of important recording projects come to fruition, led, this month, by one record which Marriner himself feels was particularly successful.

This is Mozart's C minor Mass K427, made with English singers — Margaret Marshall, Felicity Palmer, sopranos, Anthony Rolfe Johnson, tenor and Gwynne Howell, bass — and the Academy and Chorus of St Martin (9500 680/7300 775 £5.45/£5.60).

The recording, made 18 months ago, went particularly smoothly, Marriner remembers, with all the soloists in top form, and when listening again to the tapes fairly recently he said unequivocally that it was one of the best things the Academy had ever made.

There is another recording too, instrumental music by Vivaldi, Locatelli, Ricciotti and Van Bree (9500 171 £5.45), a curious compilation except that each piece of music has a Dutch connection.

Locatelli, for instance, lived in Amsterdam for many years, and Vivaldi marked the centenary of the original City Theatre in Amsterdam in 1738 with a performance of the Concerto Grosso in D recorded on this album.

Because of the anniversary, the Academy will be receiving much press coverage over the next few months, both for its records, and concerts.



THE AMERICAN mezzo-soprano Jessie Norman comes to Britain next month to appear in both the Edinburgh Festival and the Proms (if they take place), and to coincide with her concerts, Phonogram has rush-released a volume of Brahms' Songs.

The recording, made earlier this year with Geoffrey Parsons accompanying, includes various well-known songs such as Die Mainacht and Standchen, as well as the Two Songs for voice, viola and piano performed with Ulrich von Wrochem. (9500 785/7300 859 £5.30/£5.60).

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## Chandos



GERARD SCHURMANN: SIX STUDIES OF FRANCIS BACON AND VARIANTS  
BBC Symphony Orchestra conducted by Gerard Schurmann

ABR 1011 — disc  
ABT 1011 — Cassette

World Premiere recording of two widely acclaimed orchestral works. *Six Studies of Francis Bacon*, a vividly exciting virtuoso score for large orchestra, dedicated to the painter, and *Variants*, a compelling symphonic essay for small 'classical' orchestra, provide a spectacular introduction to this noted British composer. Recorded under the auspices of the Ralph Vaughan Williams Trust.

VIVALDI: SIX CONCERTOS  
Two Concertos for Strings — in C Minor and D Minor ("Madrigalesco") ● Flute Concerto in D Minor, "La Notte," Op. 10 No. 2 ● Oboe Concerto in A Minor, PV 42 ● Two Concertos for Violin, Cello and Strings in G Minor and D Minor, Op. 3 Nos. 2 and 11.

Cantilena  
Adrian Shepherd, director  
ABR 1008 — disc. ABT 1008 — cassette

The programme on this album was selected to support Cantilena's tour of South America in July under the auspices of the Commercial Union Assurance Co. Ltd., who have also sponsored this recording.

DARIUS MILHAUD: MUSIC FOR WIND INSTRUMENTS  
La Cheminée du Roi René Op. 205. Sait d'après Corrette Op. 161b. Divertissement en Trois Parties Op. 299b. Pastorale Op. 147 ● Two Sketches Op. 277b  
Athena Ensemble. ABR 1012 — disc. ABT 1012 — cassette

This is the only collection of Milhaud's music for Wind Quintet and Trio and makes another valuable addition to the catalogue by this polished ensemble.



SCHUMANN: FRAUENLIEBE UND LEBEN  
Op. 42  
LIEDERKREIS Op. 39 plus  
DER FROHE  
WANDERSMANN Op. 77 No. 1.  
Evelyn Lear, soprano  
Roger Vignoles, Piano  
ABR 1009 — disc  
ABT 1009 — cassette

This coupling of two popular song cycles by this distinguished American opera singer and recitalist is the only recording of *Liederkreis Op. 39* which includes its original opening song *Der Frohe Wandersmann*.

LYDIA ARTYMIW PLAYS VARIATIONS  
Haydn: Variations in F Minor, Hob. XVIII, 6. Mozart: 10 Variations on "Unser Dummer Pöbel Meint" K455. Beethoven: 6 Variations in F Major Op. 34. Mendelssohn: 17 Variations Senses in F Minor Op. 54.

ABR 1013 — disc. ABT 1013 — cassette  
Debut recording by this outstanding young American pianist, a strikingly impressive prizewinner at the 1978 Leeds International Piano Competition. A unique programme of some works new to the catalogue.

## Chandos

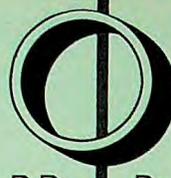
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# MUSIC WEEK MUSIC WEEK MUSIC WEEK

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 76

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 b/w 'CAMEOSIS'  
 7" version-CAN 199 12" version-CANL 199  


# TOP 75 SINGLES

1	CRYING	Don McLean	EMI 5051	
2	FUNKY TOWN	Lipps Inc.	Casablanca CAN 194	
3	XANADU	Olivia Newton John/Electric Light Orchestra	Jet 185	
4	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic K 11481	
5	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis	Rialto TREB 115	
6	JUMP TO THE BEAT	Stacy Lattisaw	Atlantic K 11496	
7	SIMON TEMPLER/TWO PINTS OF LAGER	Sploigenessabounds	Deram BUM 1	
8	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB40	Graduate GRAB 8	
9	TO BE OR NOT TO BE	B. A. Robertson	Asylum K 12449	
10	BEHIND THE GROOVE	Teena Marie	Motown TMG 1185	
11	WATERFALLS	Paul McCartney	Parlophone R 6037	
12	USE IT UP AND WEAR IT OUT	Odyssey	RCA PC 1962	
13	SUBSTITUTE	Liquid Gold	Polo POLO 4	
14	PLAY THE GAME	Queen	EMI 5076	
15	THEME FROM MASH	The Mashed Potatoes	Mercury 1000	
26	I'M ALIVE	Electric Light Orchestra	Jet 179	
27	YOU GAVE ME LOVE	Crown Heights Affair	De-lite MER 9	
28	BREAKING THE LAW	Judas Priest	CBS 8644	
29	LET'S HANG ON	Darts	Magnet MAG 174	
30	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23	
31	OVER YOU	Roxy Music	Polydor POSP 93	
32	NO DOUBT ABOUT IT	Hot Chocolate	RAK 310	
33	RAT RACE/RUDE BUOYS OUTA JAIL	Specials	2 Tone CHSTT 11	
34	(I'M NOT YOUR) STEPPIN' STONE	Sex Pistols	Virgin VS 339	
35	A LOVERS HOLIDAY/GLOW OF LOVE	Change	WEA K 79141	
36	THEME FROM THE INVADERS	Yellow Magic Orchestra	A&M AMS 7502	
37	LIP UP FATTY	Bad Manners	Magnet MAG 175	
38	WHOLE LOTTA ROSIE	AC/DC	Atlantic HM 4	
39	ME MYSELF I	Joan Armatrading	A&M AMS 7527	
40	THE SCRATCH	Scritti Politti	WEA K 10001	
51	MORE THAN I CAN SAY	Leo Sayer	Chrysalis CHS 2442	
52	RUNNIN' WITH THE DEVIL	Van Halen	Warner Brothers HM 10	
53	YOU'LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES	Jona Lewie	Stiff BUY 73	
54	DIRTY DEEDS DONE CHEAP	Jona Lewie	Atlantic HM 2	
55	IT'S A LONG WAY TO THE TOP	AC/DC	Atlantic HM 3	
56	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones RSR 105	
57	D.K. 50-80	Orway/Barrett	Polydor 2059 250	
58	NEON NIGHTS	Black Sabbath	Vertigo SAB 3	
59	WE ARE GLASS	Gary Numan	Beggars Banquet BEG 35	
60	HOT LOVE	David Essex	Mercury HOT 11	
61	WEDNESDAY WEEK	Undertones	Sire SIR 4042	
62	LET'S GO ROUND AGAIN	Average White Band	RCA AWB 1	
63	BABOOSHKA	Kate Bush	EMI 5085	
64	BACKS TO THE WALL	Saxon Carrere	HM 6	
65	LITTLE JEANNIE	Little Jeannie	Decca 10000	

Week-ending July 5, 1980

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

15	4	THE MASH	8	CS 8536
16	50	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498	
17	21	MIDNITE DYNAMOS Matchbox	Magnet MAG 169	
18	9	LET'S GET SERIOUS Jermaine Jackson	Motown TMG 1183	
19	27	747 (STRANGERS IN THE NIGHT) Saxon	Carrere CAR 151	
20	13	MESSAGES Orchestral Manoeuvres In The Dark	Dindisc DIN 15	
21	32	COULD YOU BE LOVED Bob Marley & The Wailers	Island WIP 6610	
22	23	CHINATOWN Thin Lizzy	Vertigo LIZZY 6	
23	31	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart	Vertigo LIZZY 6	
24	24	CHRISTINE Siouxsie & The Banshees	Polydor 2059 249	
25	22	D-A-DANCE Lambertas	Rocket XPRESS 33	

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40	35	THE CONNECTION Surface Noise	WEA K 18291	
41	NEW	FANTASY Gerard Kenny	RCA PB 5256	
42	39	NEW AMSTERDAM Elvis Costello	F. Beat XX5	
43	46	KING'S CALL Phil Lynott	Vertigo SOLO 2	
44	64	THE OTHER SIDE OF THE SUN Janis Ian	CBS 9611	
45	54	RUNNING FROM PARADISE Darryl Hall/John Oates	RCA RUN 1	
46	52	SUNSET PEOPLE Donna Summer	Casablanca CAN 198	
47	71	DOES SHE HAVE A FRIEND Gene Chandler	20th Century TC 2451	
48	51	HIGH VOLTAGE AC/DC	Atlantic HM 1	
49	58	LET MY LOVE OPEN THE DOOR Pete Townshend	Atco K 11486	
50	34	SIX PACK Police	A&M AMPP 6001	

63	43	ROCKET XPRESS	32	
66	68	BIG TEASER/RAINBOW THEME Saxon	Carrere HM 5	
67	49	SANCTUARY Iron Maiden	EMI 5065	
68	33	TWILIGHT ZONE/TWILIGHT TONE Manhattan Transfer	Atlantic K 11476	
69	62	NOTHING LEFT TOULOUSE Sad Cafe	RCA SAD 4	
70	NEW	THIS FEELIN' Frank Hooker & Positive People	DJM DJS 10947	
71	75	SPACE STATION NO. 5/GOOD ROCKING TONIGHT Warner Brothers HM 9		
72	NEW	DO YOU DREAM IN COLOUR Bill Nelson	Cocteau COO 1	
73	60	HEY GIRL Expressos	WEA K 18246	
74	NEW	SLEEP WALKING Ultravox	Chrysalis CHS 2441	
75	NEW	NEWS AT TEN Vapors	United Artists BP 345	

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

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ISLAND

**THE BARRONKNIGHTS SAY**  
**"WE KNOW WHAT WE WANT"**  
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## Glen's new songs hunt

RAK RECORDS' A&R man Steve Glen, who co-penned with Dave Most and Mike Burns the current Hot Chocolate hit No Doubt About It, as well as writing hits for Candidate and Racey, is looking for new songs and songwriting talent.

Glen, who combines his A&R activities with songwriting and production work, has auditioned more than 200 bands, and one, The Toys, have been signed to Rak Records. His next project is Rik Wilde, son of former rock and roll singer Marty Wilde, who will have his debut Rak single released soon.

## Ex-Seeker 45

FIRST SINGLE from ex-New Seeker Peter Doyle on Limelight Records — the new label launched by World Music Workshop — will be Do You Wanna Make Love, written by Peter McCann. The B-side, Wake Up With Me, has been written by Doyle himself. Both are World Music Workshop Productions.

Glen says, however: "There is a shortage of material for all artists. Everyone seems to write — but most people are writing the wrong kind of material. After a few years of new wave music, which has been exciting, people are returning to melodic sounds again and this is already apparent by current chart trends."

He adds: "Even though I have teamed up with Dave Most and Mike Burns, it is impossible to write everything for the artists and we are always looking for new material. It would be nice to hear from songwriters who can present songs professionally, where the lyrics can be heard, rather than have demotapes with multi-tracked synthesizers drowning everything."

● Pictured above are The Toys, who debut with Doctor Doctor penned by Most/Glen/Burns, with Rak personnel. Front, left to right: Graham Leslie, Pete Thomson, Mickie Most, Phil Beardwell and Peter Nice; back, group manager Phil Simmonds and Rak A&R man, Steve Glen, who also produced the single.

# Song and Dance men start their own 101 label

THE SONG And Dance Agency, the company started last year by Frank Sansom and Bob Salmons, is to launch its own record label, 101 Records, featuring up-and-coming bands who have appeared at the well-known South London rock venue, the 101 Club in Clapham Junction.

Sansom and Salmons have the exclusive booking rights for the venue and in recent months have presented such acts as The Beat, UB40, Splodgenessabounds, the Electric Eels, The Bodysnatchers, Holly & The Italians, the VIPs and Thieves Like Us — often before the bands have had any success on record.

The new label will be launched in September, initially with a 12-track compilation album featuring bands who have either started at the 101 Club or been involved with it in the early stages of their career. It will be followed by a series of albums called Live At The 101, which will be devoted to live bands as yet unsigned to other companies but whom Sansom and Salmons think have potential for the future. A deal for distribution has been made with Polydor.

Sansom explained: "In effect we are offering bands a total package — we can give them a recording deal — and offer them top recording

facilities. In addition, because Song And Dance is also involved in publishing, management and agency, we are able to offer help in those directions.

"That means we can book bands into the 101 Club, which is an important showcase, and at the same time record them for both an album and single. We shall be using a 24-track recording mobile, but will also be using major recording studios."

Salmons commented: "We want to see record companies promoting their acts again and we hope that when other companies see what we are doing, they will do precisely that themselves. Artistic development seem to have become forgotten words in the last few years, but they are essential to the success of any record label."

Product from 101 Records will retail at the low prices of £3.75 and £2.99. The Song And Dance Agency is based at 8 Botts Mews, W.2 (221 2392 and 221 2441).

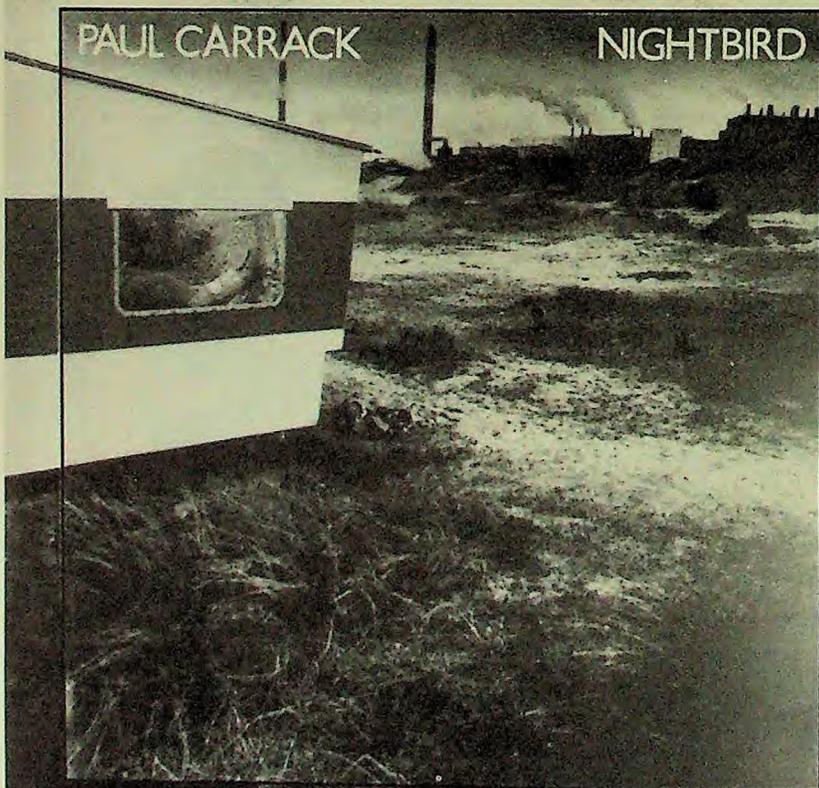


JOHNNY BRISTOL and Amii Stewart join musical forces for a new Atlantic single which features two classic songs written by Smokey Robinson — My Guy (originally a hit for Mary Wells) and My Girl. Bristol, best remembered for his hit Hang On In There Baby five years ago, flew over from the US to record the single at Utopia Studios and returned home immediately after its completion. Producers are Simon May and Barry Leng who have already had several successes with Ms Stewart.

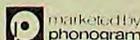
## Sub goes solo

GEM RECORDS release the first solo single from UK Subs singer Charlie Harper. Both numbers were written and produced by him and the A-side, Barmy London Army, is described as a 'tribute to Jimmy Pursey'. Musicians playing on the record are ex-Subs drummer Pete Davies, Steve Slack, and the band's original bassist and guitarist James Stevenson.

We're helping Paul Carrack's 'Nightbird' fly high.



Paul Carrack, Roxy Music's keyboard player, is making a solo flight with "Nightbird." To make sure the album soars we're offering dealers 5% extra margin and suggesting an r.r.p. of £3.99. We reckon this additional push is just what "Nightbird" needs to really take off.



LP 6359 016  
MC 7150 016



Edited  
by  
SUE FRANCIS

TIP SHEET

## Wanted: publishing deals for Performance

DAVID PARAMOR, managing director of Performance Music, and administrator of Wing's guitarist Denny Laine's publishing company, Perfect Music, is seeking publishing representation in territories still available. Selective licensing deals are also available for Scratch Records.

For Performance Music, which includes some 350 recorded copyrights and eight strong catalogues (Jim Capaldi's Ghost Music; Ray Dorsey's Karen Music; Bob James' Jayman Music; Ian Hayter and David Graves' Gopher Songs; Lee Kerslake's Leeds Music; Drew McCulloch's Almanac Music; Ross Macfarlane's Macfarlane Music and Sean O'Rourke's O'Rourke Music), the countries already committed are Germany, Austria and Switzerland, Holland and Belgium, Italy and Australia.

Laine's Perfect Music, which controls the titles of his new single and forthcoming LP on Scratch Records, is free for the world outside the UK, Australia, Germany, Austria and Switzerland.

Scratch Records has the recording rights to Denny Laine, JoJo Laine, Beggars Opera and Roy Hill, and wants to set up collective licensing deals for certain available territories and individual releases for others. Scratch is available for Japan, Benelux, Spain and Portugal, France, Scandinavia and South Africa. Denny Laine is also available for these territories. Beggars Opera and Roy Hill are available for all territories outside the UK, Germany, Austria and Switzerland.

CONTACT David Paramor, Rock City, Shepperton Studio Centre, Shepperton Studio, Middlesex, Chertsey (09328) 66531.



RAMON BUGATTI, above, has travelled the world making a good living with his live performances. Now, Motor Records has taken him into the studio, released a first single, and is looking for strong follow-up material.

On the current release, *When The Night Comes/Come On Home With Me Tonight*, it is perhaps the latter that most typifies what Bugatti is looking for. "Billy Joel says what I want to say. What I want to receive is good quality material," he says.

Bugatti, an attractive Italian/American, has chosen London as a base. He speaks four languages, has appeared all over the US including Las Vegas; was the first singer to star at Loew's Casino in Monte Carlo, and now regularly tours Australia, the Far East and South Africa.

Songs should be sent to Ramon Bugatti, Motor Records, 18 Nassau Street, London W1. (01)631-1669.

Contact  
SUE FRANCIS  
on  
01-439 9756

## Striped Music seeks a soulful 'Ms Right'

PRODUCER TRISHA O'KEEFE is looking for a girl singer with a soulful contemporary voice to take into the studio, produce and obtain a recording deal.

O'Keefe has her own production company, Precious Little Productions, and a first single, the amusing *You Gotta Be A Hustler If You Wanna Get On* by Sue Wilkinson, has just been released on Chas Chandler's Cheapskate Records. O'Keefe has also been professional manager for Roger Holman's Striped Music for the past year.

As a small, independent company, Striped Music puts much stress on

efficient functioning, and seeing its artists are properly placed. With Holman's experience as a writer/artist and O'Keefe's background of public relations and as a songwriter/producer, they are determined to get things right.

"What we are looking for," says O'Keefe, "is a girl who could have management or an agent, but is free for recording and production. She must be contemporary sounding, not cabaret oriented. I'll know immediately if she's right when I hear her voice."

Send cassette and photo to Trisha O'Keefe, Striped Music, 19 Acre Lane, London SW2. (01) 274 0164.

## Sky High prepare for take-off

SKY HIGH are a six-piece Gloucester-based mod/ska band

which delivers a blend of rock which they have caught on a rhythmic EP out on their own Revana Records. Now they are anxious to find a label for this release and a London agency.

"It is very difficult for provincial bands outside the big cities to gain entrance to many venues without having product available," explains Stuart Jowsey, director of Simadd, which represents the band. "Sky High do a great, hard-working show, and their fans are increasing with every live appearance. They are good-looking guys, five black plus a new white keyboard player, who are fashionable and maintain credibility with the kids. Their non-stop stage act complements their music."

CONTACT Stuart Jowsey, Simadd Artists Direction, 24 Millfields, Hucclecote, Gloucester GL3 3NH.

## Samea Records starts artist-guidance service

SAMEA RECORDS has set up a new service aimed at groups and musicians who have talent, but who do not yet have recording deals. The object will be to help artists get deals by assisting them with demos, masters, pressings and publishing, and, where required, to negotiate with licensees on their behalf to secure the most advantageous recording contract.

Joint managing director, Jon Elkon says: "A professional staff has been recruited to sift through the vast amounts of available material."

Elkon, who heads the new operation, which is associated with Samea Records (Pressing), the London pressing plant, says that if there is real commercial potential in any product, the company will leave no stone unturned in getting a deal for the artist.

CONTACT Jon Elkon, Samea Records (Artists Services), 22-24 Cubitt Street, London WC1. (01) 351 0741 or (01) 278 2626.

Oy You! We're the Barmy London Army

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Charlie Harper "Barmy London Army" GEMS 35. Limited edition colour vinyl & picture sleeve.

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17	SHINE	Average White Band	RCA XL 13123
18	DEFECTOR	Steve Heckert	Charisma CDS 4018
19	CHAIN LIGHTNING	Don McLean	EMI INS 3025
20	NEW BLACK SABBATH LIVE AT LAST	Black Sabbath	Nems BS 001
21	THE MAGIC OF BONEY M	Boney M	Atlantic/Hansa BMTV 1
22	NEW SOUNDS SENSATIONAL	Bert Kaempfert	Polydor POLTB 10
23	KING OF THE ROAD	Boxcar Willie	Warwick WW 5084
24	GREATEST HITS	Rose Royce	Whitfield RRTV 1
25	DIANA	Diana Ross	Motown STMA 8033
41	EMPTY GLASS	Peter Townshend	Atco K 50899
42	SPECIALS	Specials	2 Tone CDL TT 5001
43	SPORTS CAR	Judie Tzuke	Rocket TRAIN 9
44	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
45	HEAVEN & HELL	Black Sabbath	Vertigo 9102 752
46	SINGS LEIBER & STOLLER	Elvis Presley	RCA INTS 5031
47	INCOMPARABLE ELLA	Ella Fitzgerald	Polydor POLTV 9
48	UNMASKED	Kiss	Mercury 6302 032
49	PRETENDERS	Pretenders	Real RAL 3
50	IRON MAIDEN	Iron Maiden	EMI EMC 3330
66	NEW CLEAR DAYS	Vapors	United Artists UAG 30300
67	NEW BEAT BOYS IN THE JET AGE	Lambertas	Rocket TRAIN 10
68	TUSK	Fleetwood Mac	Warner Brothers K 66088
69	TRAVELOGUE	Human League	Virgin V2160
70	NOBODY'S HERO	Soft Little Fingers	Chrysalis CHR 1270
71	TANGRAM	Tangerine Dream	Virgin V 2147
72	THE WANDERERS	Original Soundtrack	GEM EMLP 103
73	LET'S GET SERIOUS	Jermine Jackson	Motown STML 12127
74	THE BLUE MEANING	Toyah	Safari IEVA 666
75	17 SECONDS	Cure	Fiction FIX 004

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# THE SOUNDS BOOK OF THE ELECTRIC GUITAR



COMPILED BY TONY MITCHELL

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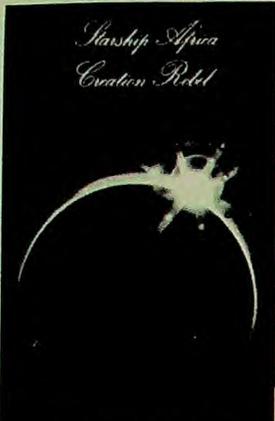
# KATE BUSH

NEWSINGLE

EMI  
EM15085



*Babushka,*



CREATION REBEL:  
"Starship Africa" (4D  
Rhythms 4DLP1).

**D**ESPITE a spread of interest and acceptance in the last few years, the fine studio art of dub has rested on a fairly level plateau, with even the invaluable Kingston army of the Revolutionaries prone to lethargy and stagnation.

A fresh, confident movement is signalled by Creation Rebel's "Starship Africa", and the irony is that this delirious, mind-messing brew of cosmic dub was fermented in Gooseberry Studios, London, rather than a rootsy eggbox in Jamaica.

The opening, the "Starship Africa" soundtrack, throws band and listener in at the deep end, with a spacey electronic swirl that could have had its genesis in Jimi Hendrix's "1983 (A Merman I Should Turn To Be)", tucked neatly under the armpit of the bass/percussion/keyboards dub tangle.

The band used five engineers and this dub committee use everything on the board to spice the mix while keeping clear space around the central theme of Tony "Lizard" Henry's bass and the drums of Style Fox. It could have ended up cluttered, but the crisp production thrives on clarity, surprise and innovation.

Creation Rebel have proved themselves challenging new dubmasters with the studio suss to match their 21st century musical thrust. — **JOHN ORME**.

**RECORD DISTRIBUTION**

Starship Africa 4DLP1, official release date 7th July. Available through Spartan Sales 01 903 4753.

**FORTHCOMING RELEASES**

The Dead Airmen . . . Dancing on Douglas Baders Legs (Floating in Brian Jones Pool)/Invasion of the Limbless Spitfire Pilots (Single).  
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London Underground . . . Learn a Language/Out Out (Single)  
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Medium Medium . . . Medium Medium (LP)  
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TELEX	W
TOM ROBINSON'S SECTOR 27	N
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**SELECT SINGLES** by TONY JASPER

**SELECT CERTS:**  
**KATE BUSH**  
Babooshka: (EMI 5085, EMI)  
**ROLLING STONES**  
Emotional Rescue (Rolling Stones Records RSR 105, EMI)  
**NEW MUSIK**  
Sanctuary (GTO 275, CBS)

**Others:**  
**JOY DIVISION**  
Love Will Turn Us Apart (Factory FAC 23, Pinnacle). Current indie chart, single Transmission, album Unknown Pleasures (FAC 10). Recent heavy coverage alternative press. Pacey atmospheric 45; pressure of beat plus flowing title line accentuated by guitar riff gives commercial edge. Deserves major chart place. When will airplay reflect street popularity of this Manchester band?

**GIBSON BROTHERS**  
Mariana (Island WIP 6617, EMI). Shades of Cuba (41, 1979), usual percussion, thick aggressive vocals. Obvious sales.

**IAN MATTHEWS**  
She May Call You Up Tonight (Rockburgh 2059 255, PolyGram). Sensitive, tasteful production, Matthews adds further lustre to old smooth-riding Left Banke US hit. Very much in US, FM idiom which currently has little place even with present diversity in UK chart.

**DOUG AND THE SLUGS**  
Too Bad (Badge BAD 001, Pinnacle). Touted in some quarters for charts, has annoying staying quality in chorus, late acapella for extra effect. Hate it but no doubting commercial potential if airplay gets behind it. Colour bag.

**SHAKIN' STREET**  
Solid As A Rock (CBS 8778, CBS). Pushed back vocals from male sounding phatogenic lead lady blend well with catchy repetitive riff title line, drums prominent plus lead guitar of ex-Dictators, Ross the Boss. UK, PA and gigs.

**NIGHTWING**  
Barrel Of Pain (Ovation OVS 1209, Pye). Anti-nuke Graham Nash song, drum propelled with instant impact, someone should sign guitarist. Involves ex-Strife man Gordon Rowley.

**COMMODORES**  
Old Fashioned Love (Motown TMG 1193, EMI). Lacklustre slowish number, lead vocal ineffective, from group which includes Sail On (8, 1979), Three Times A Lady (1, 1978) among better days.

**ZZ TOP**  
Cheap Sunglasses (Warner K 17647, WEA). Lacks any real strong focus but should remind of album Deguello (K56701).

**SHEILA & B DEVOTION**  
King Of The World (Carrere CAR 150, WEA). Rodgers-Edwards (Chic production team) give more solid backing push than overt disco feel, but jerky song with title riff lacking staying impact. Pic bag.

**IRENE CARA**  
Fame (RSO 2090 450, PolyGram). Not particularly original film theme tune, but none the less once under way possesses zip, a powerful chorus, plus late flourish.

**NEAR THE SOFT BOYS**  
Kingdom Of Love (Armageddon AEP 002, Armageddon). Kinks feel in harmonies, plus Doors influence in quieter interludes, with both surrounded by heaviest guitar riffs which when thickened, produce attracting rolling sound. Good indie.

**GRAHAM PARKER**  
Love Without Greed (Stiff BUY 82, EMI). Flows along at brisk pace, excellent vocals but like many of artist's singles lack final KO punch. Flip, Mercury Poisoning, should aid sales being sought-after cult import.

# ABOVE ALL...



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NEW SINGLE.  
HOLD ON TO YOUR LOVE  
CAR 154**



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CAR 150**

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CHART FOR  
WEEK-ENDING  
JULY 5

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			EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUM 39111 (E) C: TC-CUM 39111	39	24	6	21 AT 33 Elton John	Rocket HISPDP 126 (F) C: REWND 126	
2	1	6	FLESH AND BLOOD Roxy Music	Polydor POLH 002 (F) C: POLHC 002	40	59	2	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791 (W) C: K4-56791	
3	5	2	SAVED Bob Dylan	CBS 86113 (C) C: 40-86113	41	35	10	EMPTY GLASS Peter Townshend (Chris Thomas)	Atco K 50699 (W) C: K4-50699	
4	3	4	HOT WAX Various	K-Tel NE 1082 (K) C: CE 2082	42	46	35	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	
5	2	5	PETER GABRIEL Peter Gabriel	Charisma CDS 4019 (F) C: 7150 015	43	38	9	SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket TRAIN 9 (F) C: SHUNT 9	
6	6	6	MCCARTNEY II Paul McCartney	Pariophone PCTC 258 (E) C: TC PC TC 258	44	43	69	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	
7	10	10	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	45	49	11	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	
8	7	7	ME MYSELF I Joan Armatrading	A&M AMLH 64809 (C) C: CAM-64809	46	32	3	SINGS LEIBER & STOLLER Elvis Presley	RCA INTS 5031 (R) C: ---	
9	4	3	THE PHOTOS The Photos (Roger Bechirian)	Epic PHOTO 5 (C) C: 40-PHOTO 5	47	45	2	INCOMPARABLE ELLA Ella Fitzgerald	Polydor POLTV 9 (F) C: POLTVM9	
10	14	2	UPRISING Bob Marley	Island ILPS 9596 (E) C: ZCI-9596	48	63	2	UNMASKED Kiss	Mercury 6302 032 (F) C: 7144 032	
11	8	6	JUST CAN'T STOP The Beat	BEAT 001 (F) C: TC BT 001	49	41	25	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	
12	11	34	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	50	47	11	IRON MAIDEN Iron Maiden (Will Maloney)	EMI EMC 3330 (E) C: TC-EMC 3330	
13	16	14	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	51	61	13	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000	
14	12	8	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074	52	74	2	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344	
15	17	38	REGGATTA-DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	53	68	2	HEROES Commodores	Motown STMA 8034 (E) C: TC STMA 8034	
16	13	5	READY & WILLING Whitesnake	United Artists UAG 30302 (E) C: TCK 30302	54	34	5	ROBERTA FLACK/DONNY HATHAWAY Roberta Flack/Donny Hathaway	Atlantic K 50696 C: K4 50696	
17	18	6	SHINE Average White Band	RCA XL 13123 (R) C: XK 13123	55	39	12	BRITISH STEEL Judas Priest (Tom Allom)	CBS 84160 (C) C: 40-84160	
18	9	3	DEFECTOR Steve Hackett	Charisma CDS 4018 (F) C: 7208 630	56	40	21	GOOD MORNING AMERICA Various	K-Tel NE 1072 (K) C: CE 2072	
19	21	4	CHAIN LIGHTNING Don McLean	EMI INS 3025 (E) C: TC INS 3025	57	62	2	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532 (W) C: K4-50532	
20			BLACK SABBATH LIVE AT LAST Black Sabbath	Nems BS 001 (SO) C: ---	58	50	9	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075 (K) C: OCE 2075	
21	15	13	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1	59	55	8	MANILOW MAGIC Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	
22			SOUNDS SENSATIONAL Bert Kaempfert	Polydor POLTB 10 (F) C: POLVM 10	60	53	11	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLD C 5031	
23	22	3	KING OF THE ROAD Boxcar Willie	Warwick WW 5084 (M) C: WW 45084	61	48	32	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC EST 12018	
24	25	19	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	62	52	93	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F) C: ZCDL 1192	
25	23	3	DIANA Diana Ross	Motown STMA 8033 (E) C: TC-STMA 8033	63		1	SKY Sky (Sky/Clarke/Bendall)	Ariola ARLH 5022 (A) C: ZCARLH-5022	
26	20	6	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296 C: RK 25296	= 64	75	23	THE LAST DANCE Various	Motown EMTV 20 (E) C: TC-EMTV 20	
27	26	10	CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: ROSMC1	= 64	56	6	DREAMS Grace Slick	RCA PL 13544 (R)	
28	42	64	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	66	72	5	NEW CLEAR DAYS Vapors	United Artists UAG 30300 (E) C: TCK 30300	
29	27	3	KILLER WATTS Various	Epic KW1 (C) C: KW 40-1	67			BEAT BOYS IN THE JET AGE Lambertas	Rocket TRAIN 10 (F) C: SHUNT 10	
30	30	35	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	68		1	TUSK Fleetwood Mac	Warner Brothers K 66088 (W) C: K4-66088	
31	31	19	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: DIDC 2	69	58	6	TRAVELOGUE Human League	Virgin V2160 (C)	
32	44	13	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrera CAL 115 (W) C: CAC 115	70		1	NOBODY'S HERO Stiff Little Fingers	Chrysalis CHR 1270 (F) C: ZCHR 1270	
33	28	16	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	71	73	5	TANGRAM Tangerine Dream	Virgin V 2147 (C) C: TCV 2147	
34	19	5	THE UP ESCALATOR Graham Parker & The Rumour	Stiff SEEZ 23 (C) C: ZSEEZ 23	72	51	3	THE WANDERERS Original Soundtrack	GEM GEMLP 103 (R) C: GEMK 103	
35	29	5	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin V2168 (C)	73	36	6	LET'S GET SERIOUS Jamaica Jackson	Motown STML 12127 (E) C: TC STML 12127	
36			DEMOLITION Girls School	Bronze BRON 525 (E) C: TC-BRON 525	74	66	4	THE BLUE MEANING Toyah (Steven James)	Safari IEYA 666 (SP)	
37	33	9	JUST ONE NIGHT Eric Clapton (Jon Astley)	RSO RSDX 2 (F) C: RSDXC 2	75	65	10	17 SECONDS Cure (M. Hedges/R. Smith)	Fiction FIX 004 (F) C: FIXC 004	
38	63	5	THEMES FOR DREAMS Pierre Belmondo (Jeff Jarratt)	K-Tel ONE 1077 (K) C: OCE 2077						

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**Danke Schoen.**



## INTERNATIONAL

France gets its first  
video-only retailer

From GERARD WOOG  
PARIS: Until recently, there was no retail outlet specialising in video cassettes in France.

In order to purchase such items, one had to search for them in a record shop, where they are usually relegated to a small, obscure corner, or at a video hardware retailer, who seldom carries more than a very limited selection.

But now Elysee Video is open for business at 66 Champs Elysees with the proclaimed aim of carrying as large a stock of video cassettes as possible at the lowest prices possible.

The shop offers a wide choice of video entertainment, encompassing comedies, detective dramas, adventure films, and musical programmes of artists recorded in concert. Prices start at 220 francs (£22.92).

"We also want to cater for people

Dateline:  
Paris

outside Paris," declares Elysee Video manager Jean Jacques Vuillemin. "With the coming of the Tristandros VHS and others, everyone will be able to find Saturday Night Fever, Grease, Superman or any other film at bargain prices in our shop."

GERARD TOURNIER, former president of Sonopresse, is now working with Jean Claude Pellerin and Jean van Loo of Ariana. Tournier has taken charge of the financial and administrative sectors of Ariana as the company embarks on its international expansion plans.

One particular target is Latin America, where Ariana aims to increase its share of a potentially huge market which is rapidly assuming more and more importance in the forward

projections and planning of European companies like Ariana. Pellerin is the prime operator in the company's international activities, and van Loo is in charge of A&R creative operations.

They also believe that the time is ripe for companies like Ariana to assert themselves and their artists, with a real chance to combat and contain the hitherto dominant Anglo-American flood of product in most European markets, including France.

BARCLAY RECORDS has been selected by the PolyGram management to distribute the Decca label in France, following PolyGram's acquisition of the English company.

The reason for the choice is believed to lie in the fact that Barclay does not have any substantial involvement in classical music to date.

Supervising Decca repertoire at Barclay will be Michel Baillan, formerly assistant to ex-Phonogram sales manager Yves Le Bongoat.

PolyGram Malaysia raises  
prices to combat losses

From TAN BOON PENG  
KUALA LUMPUR: After losing nearly \$50,000 (£21,368) in revenue over the past four years, PolyGram Records Malaysia has finally raised its prices in a move which will bring its RRP to the same levels as those of EMI Malaysia and WEA Malaysia.

PolyGram's general manager, Johnny Lee, who ordered the revision earlier this year, defended the increase by explaining that his company had tried its best to absorb cost increases in both materials and overheads during the past four years.

Those affected are the labels currently handled by the company, including the bigger names such as Polydor, A&M, RSO, Philips and the recently acquired Casablanca label.

The wholesale price of locally pressed LPs has gone up by nine per cent from \$10.25 (£4.38) to \$11.25 (£4.80), and they sell at an RRP of \$15.50 (£6.62). A double album now is wholesaled at \$20 (£8.55), an increase of over 11 per cent from the previous \$18 (£7.69).

The prices of cassettes and eight-track cartridges remain unchanged in the two categories mentioned above, and also unaffected are the Success Series, the budget line and classical and imported records.

Prices in the national repertoire (Chinese) category have also gone up by nine per cent for LPs which now wholesale at \$6 (£2.56), an increase of 50 cents (£1.17) over the old price, and by six per cent from \$4.90 (£2.09) to \$5.20 (£2.22) for cassettes.

The prices for local artists and Chinese budget pop remain unchanged.

"There have been two price revisions by EMI and WEA during the past four years," says Lee, "but we wanted to maintain a steady price, and thus kept our RRP constant."

The first general increase in price after more than five years came about in 1976, followed by another in 1978. There then existed a two to seven per cent disparity between the RRP of PolyGram on one side and EMI and WEA on the other.

Lee agreed that the price rise came at an "inopportune moment", as his company has only recently become the licensee for Casablanca.

"Initially, our sales will definitely be affected to a certain extent, but we are confident that it will pick up soon. We had been holding back our price increase for too long, and we would be losing too much if we were to stall any longer."

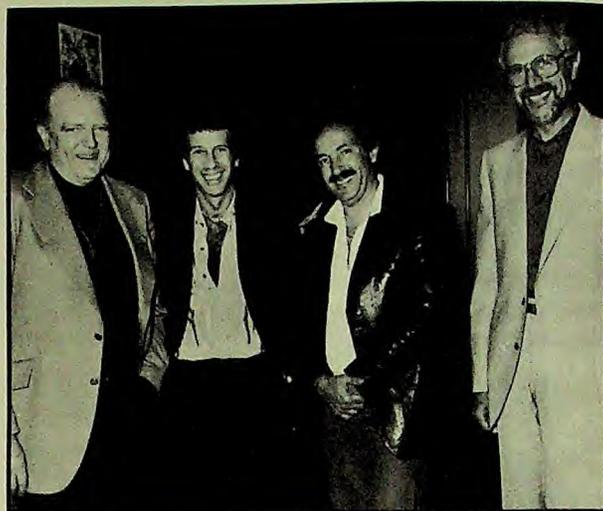
The recommendation for the increase came from PolyGram Hamburg, and resulted in a general rise in prices of PolyGram repertoire in the Asian region as well as in Hong Kong. Dealer margins remain unchanged at between 45 to 50 per cent, depending on the quantity of stock ordered and the period of payment.

IN A related development, Cosdel Malaysia, whose primary label is RCA, is also expected to raise its prices this month in line with the PolyGram move.

Publishers form Latin  
American association

MEXICO CITY: The Federacion Latino-Americana de Editores de Musica (FLADEM) was formed here recently during a meeting attended by music publishers from 16 Latin American countries.

The executive board of the new organisation was elected, and comprises Ramon Paz (president), general manager of the PHAM and EMMI copyright organisations in Mexico; Rameo Nunes of Brazil; Guillermo Zea (Colombia); Nellida Lopez (Argentina); Carlos Pino (Ecuador), and Roberto Mendizabal (Guatemala).



HAMBURG: A quartet of smiles celebrating the new Dreamland label, which is signed to RSO Records worldwide and distributed by Polydor/PolyGram. From the left are PolyGram Record Operations president Dr. Werner Vogelsang, Nicky Chinn (co-founder of Dreamland with Mike Chapman), RSO president Al Coury and Polydor International president Richard Busch. Chinn and Coury have been touring Europe recently to introduce Dreamland and its repertoire to key PolyGram personnel in the various territories.

CBS distribution  
deal for Vera Cruz

From RICHARD FLOHIL  
TORONTO: CBS Canada has announced a distribution deal with Vera Cruz, an independent label based in Edmonton. All eight acts signed to Vera Cruz are involved, including One Horse Blue and the Models, which have had a degree of success in eastern Canada as well as in the west.

Other acts with the label include Mavis McCauley, country singers Fustukian, Terry Armes and Sara Williams, and US singer Hoyt Axton, whose mother co-wrote the Elvis Presley classic, Heartbreak Hotel, and who recently charted in the UK with his Della And The Dealer.

CBS is also enthusiastic about the release of the new Burton Cummings album, Woman Love. Cummings, somewhat in eclipse in the US, continues as one of the biggest stars in Canada, with a sold-out national tour in the offing, and initially

strong acceptance of the first single from the album by radio stations in most major markets.

New head for  
MPA Japan

From BERT TANIMOTO  
TOKYO: Shoichi Kusano, president of Shinko Music Publishing Co. Ltd., has been elected chairman of the Music Publishers Association of Japan following a vote by the board of directors held here recently. Kusano succeeds Sunao Asaka of Ongaku No Tomo Publishing, who had been chairman of the MPA board of directors since its formation seven years ago.

The MPA elects new officers every three years, and at present has a membership of 90.

Piracy breakthrough for  
South African industry

From JOE BRONKHORST  
JOHANNESBURG: The South African record industry has achieved an important breakthrough in its battle against piracy.

After the success in this city of a prosecution against a dealer, who was convicted of illegally copying records on to cassettes, record company executives are now more confident of obtaining convictions for similar offences on a broader front.

The Johannesburg retailer was sentenced to a fine of £60 or 50 days in jail, and it was the first conviction of its kind under the new Copyright Act introduced at the beginning of this year.

Peter Gallo, managing director of the Gallo Records group, commented: "We have won the first round in our tape piracy battle."

The seriousness accorded by the Government to piracy is underlined by the stiffness of the penalties. The maximum sentence for a first offence is a £300 fine or six months in prison per item pirated, and a £1,200

Dateline:  
Johannesburg

fine or two years inside per item for a second conviction. The maximum sentence is £6,000 or 10 years in jail.

Aussie award  
for Village  
People

SYDNEY: The Village People arrived here recently to discover that the soundtrack album of their movie, *Can't Stop The Music*, had achieved platinum status within a week of release, making it one of the fastest selling records ever in Australia.

The film opened last month, following an industry preview here in Sydney which ended in a standing ovation.



SOLNA: Per-Arne Lindholm has been appointed managing director of PolyGram Records AB in Sweden. He has been with the company since 1967. Benno Nornholm becomes deputy manager, and will retain his present position as financial director for the company, for whom he has worked since 1963. PolyGram Records Sweden was established at the beginning of this year by the amalgamation of Phonogram AB and Polydor AB.

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## AIR expands sales service

AIR SERVICES continues to expand with two additions to its national airtime sales operation. This follows the opening of a second regional office in the Midlands and AIR's appointment by four of the new generation of ILR stations.

The company has created the position of marketing executive — the first, it believes, by any radio sales company. Reporting to marketing director Mike Goodrich in this new post will be Brian Ruhomon, who comes from the marketing department of Granada and more recently Aer Lingus. Ruhomon will immediately be responsible for production of detailed marketing data for ILR stations — an area AIR feels has been largely ignored in radio.

"We have isolated a problem and now we are going to solve it," says AIR Services managing director Gerry Zierler. "These additions make our service to client stations and to advertisers even more comprehensive."

The second addition is that of a new sales group at the company's London office, bringing the total to five — each comprising two senior executives and an assistant.

## Ram Jam reminder

A&R DEPARTMENTS will have a second chance to check up on the Ram Jam Band, Geno Washington's former backing outfit, all this week on Mike Reid's Radio One show. They currently have a deal with Chrysalis Music but no record deal.

## Survey shows CBC growth

CARDIFF BROADCASTING claims to be the second most listened to station in its area, following a "dipstick" survey just six weeks after the ILR station went on air.

The study, conducted during the week commencing May 19, using the JICRAR approved questionnaire and methods, indicated a weekly penetration of 40 per cent of the Cardiff district population.

Commenting on the results, which come shortly before the JICRAR survey results for the whole ILR network, CBC chief executive Tony Gorard says: "We are delighted with the considerable impact CBC has already made in the area after such a short period of time."

AS A result of the continued absence from the screen of *Top Of The Pops* and other music spots on BBC Television, networked ITV programmes providing exposure for new product are becoming increasingly important.

One such programme is *Southern TV's Runaround*, which began a 13 week run on June 13. Pictured (right) with the children's quiz show's host Mike Reid are *The Undertones* who will appear in a July edition singing their next single, *Wednesday Week*.

Other guests during the series will be *Jona Lewie*, *The Jags*, *Madness*, *Sparks*, *Judas Priest*, *Judy Tzuke*, *Distractions* and *The Sinceros*. And four groups will make their UK television debuts on the show — *The Records*, *Holly* and *the Italians*, *Graduate* and *Headline*.

## Radio City launches pilot training scheme

LIVERPOOL-BASED ILR station Radio City has commissioned a report on management development needs in ILR and a pilot training scheme for the station's own senior and middle management.

Plans for the pilot scheme were drawn up by Marketing and Manpower International senior consultant Terry Cuthbert after a series of visits, interviews and meetings at the station.

Radio City's managing director Terry Smith explains: "This whole matter of training is one of ILR's major targets for the future. Much is being done in various parts of the country but we felt that perhaps

management development was the most neglected area.

"After the pilot scheme we hope to extend the courses both outwards and downwards and to offer places to staff from other ILR stations."

Smith himself will take part in the first course, due to start this week, along with his programme director, sales director, financial controller, chief engineer, sales manager, news editor and promotion manager.

Subjects to be covered by individuals and groups on the first course include management roles, personal organisation, communication, team building techniques, motivation, delegation, appraisal and counselling, plus a number of special subject areas.

## News in brief...

CAPITAL RADIO'S plans for a National Broadcasting School are moving ahead and the first students will be taken in the autumn, probably at Soho premises currently being acquired. Salaries in the range of £9,000 to £11,000 are being offered for the posts of chief engineer, head of programmes and head of sales and administration.

RADIO FORTH has provided the first public concert for what it claims is the only radio youth orchestra. The 40-strong Radio Forth Youth Orchestra is drawn from the station's coverage area and both the conductor and leader are members of the National Youth Orchestra of Great Britain. The orchestra's first recording of Christmas and light music was broadcast on Christmas Eve last year.

THE NEW presenter of Radio Hallam's Nightclub Show from 2am to 6am is Brian Westlake. He has previously worked as a disc jockey in Midlands night clubs and has presented programmes for Hallam on a freelance basis.

STUDIO ONE at Capital Radio is currently being rebuilt and re-equipped and until it is back on air next week, programmes will be produced from Studio Two.

ROBIN BROCK hosts a new style folk show on Radio Forth. The show will go out live every Monday at 7pm, with Jim Johnstone and his Scottish Dance Band backing guests such as Peter Morrison, Alistair McDonald, Andy Stewart and Moira Anderson.

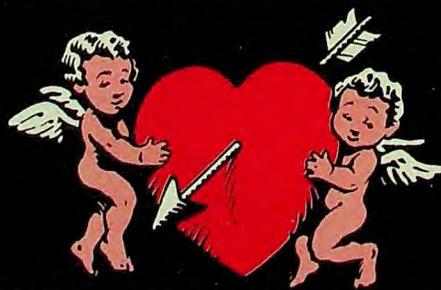


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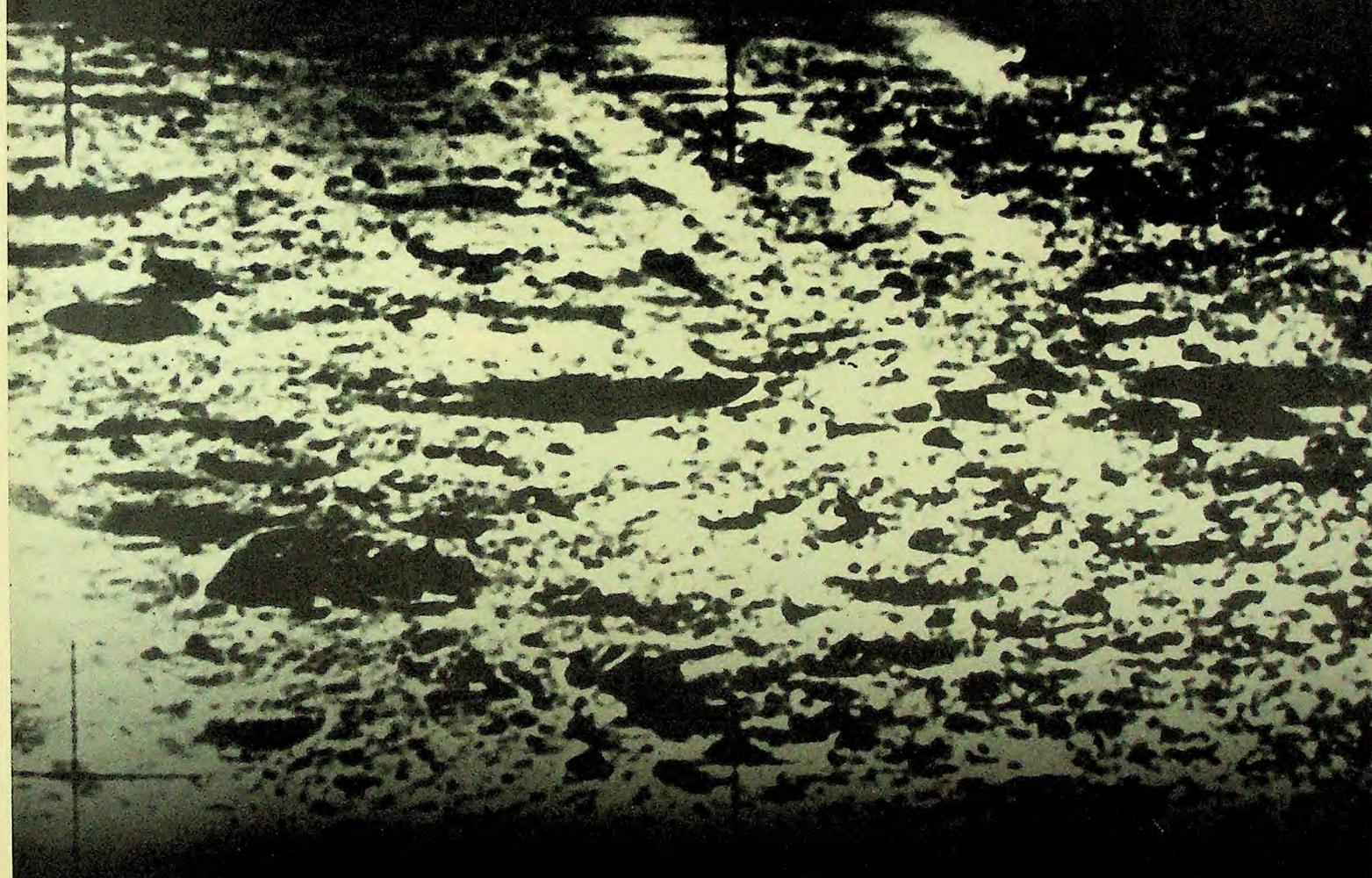


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## ALBUM REVIEWS

**THE ROLLING STONES**  
Emotional Rescue. Rolling Stones Records CUN 3911. Producers: The Glimmer Twins. A patchy performance covering a wide spectrum of music. There are a couple of good "typical Stones" numbers like Dance and Where The Boys Go, plus the odd blues song, but in a league of its own is All About You on which Keith Richards takes the lead vocals; it is an awful dirge of a song and how it ever came to appear on the LP God only knows. The cover is a plain two colour affair, but the album contains what we are led to believe are thermographic photos. Better than Some Girls, but not good enough

**QUEEN**  
The Game. EMI. EMA 795. Producers: artists. Queen have not been over-active in the singles market recently, but with the inclusion of Crazy Little Thing Called Love and nine tracks with that distinctive blend of rock and melody, the band has another major album on its hands.

**SOUNDTRACK**  
Can't Stop The Music. Mercury LP 6399. From the film of the same name built around the story of the Village People, and coming from the same film stable as Grease. Naturally a big seller, and with the added musical additions of the Ritchie Family and David London, quite a strong artist line-up.

**THE LAMBRETTAS**  
Beat Boys In The Jet Age. Rocket TRAIN 10. Rather shallow pop music aimed at the mod fraternity. Best tracks are the two chart singles, Poison Ivy and D-A-A-Ance, but

there are several others that could be pulled out for success in the singles field.

**RONNIE LANE**  
See Me. Gem GEMLP 107. Enjoyable collection of songs from Ronnie Lane accompanied by such as Eric Clapton, Ian Stewart, Henry McCullough and Steve Simpson. Light, laid-back easy listening with a hint of rock. Lane's vocals have mellowed — for the better, but unfortunately this album is likely to remain of minority interest

**SOUTHSIDE JOHNNY & THE ASBURY JUKES**  
Love Is A Sacrifice. Mercury 9111 081. Producers: Billy Rush and John Lyon. Another goodie from the New Jersey rocker who has used guitarist Billy Rush for most of the songs giving the LP a stronger guitar base than before. However, the excellent brass section doesn't ring as strong, where it could have been the band a boost for the commercial acclaim it deserves. Look out for the moody Love When It's Strong and Why Is Love Such A Sacrifice. Could do with more aggressive promotion.

**THE SOFT BOYS**  
Underwater Moonlight. Armageddon. ARM 1. Producer: Pat Collier. A fine second album from the band, their debut for Armageddon Records. Crossing over from the late Sixties-orientated rock in the vein of Syd Barrett and sometimes Lou Reed to the British new wave, their music is slightly avant garde, yet flows well, especially when Matthew Seligman's bass is behind it. Strong cuts include I Wanna Destroy You, Insanely Jealous, Tonight and The Queen Of Eyes. A very promising band.

**THE MOTORS**  
Tenement Steps. Virgin V2151. Producers: Jimmy Iovine and The Motors. Comprising only Andy McMaster and Nick Garvey, the Motors have lost out on the smoothness that Bram Tchaikovsky provided, while Iovine has done an excellent job with what sounds like banks of synthesizers and guitars. It's patchy in places, but the single Love and Loneliness and the up-tempo Nightmare Zero stand out as distinctive original pop numbers.

**LITTLE RIVER BAND**  
Backstage Pass. Capitol E-STSP 12061. Producers: Artists and Ern Rose. This Australian rock band have been concentrating on the American market but are now turning their attention to this side of the Atlantic with UK appearances and the release of this live double which features a healthy slice of their album material to date. Their stylish brand of rock travels well and a list price at £5.99 could ease it into the chart.

**VARIOUS**  
The Immediate Story. Virgin V2165. Producers: Various. This 17-track compilation underlines the tragedy of the Immediate label's demise, for with talent like Chris Farlowe, Humble Pie, The Small Faces, John Mayall, Fleetwood Mac, The Nice, Amen Corner, Rod Stewart and P. P. Arnold, it was a major force between 1965 and 1970. A collector's item with a long shelf life.

**JIMI HENDRIX**  
Nine To The Universe. Polydor. POLS1023. Series of jam sessions recorded in 1969 with Billy Cox, Mitch Mitchell, Larry Lee, Roland Robinson and Jim McCarty that is a timely reminder of just how good Hendrix was.

**EDDY GRANT**  
Love In Exile. Ice ICE 19. Producer: artist. With hits with The Equals and as a solo artist, Grant knows all about hit records with broad appeal and the material here crosses reggae, soul, disco and pop. More schmaltzy than his biggest single hit Living On The Front Line, which is perhaps a mistake, but will sell well.

**RAY GOMEZ**  
Volume. CBS 84134. Producer: artist. Gomez is a guitarist worth keeping an eye on. This is his first solo album and impressive it is too. Backing musicians include Narada Michael Walden, Randy Brecker and David Sancious, and combined with strong songs, it all adds up to an album that will sell by word of mouth.

**ULTRAVOX**  
Three Into One. Island ILPS 9614. Producers: Various. Compilation of the first three albums when John Foxx was the lead singer and includes the band's excellent first single, Dangerous Rhythm. Probably better value than collecting all the albums if the punter does not have them, and could edge into the charts — especially with John Foxx's recent success.

**PINK MILITARY**  
Do Animals believe In God? Virgin/Eric's 004. Producers: Tony Bowers and Bob Harding. Impressive debut LP from Liverpool band. Most numbers based on stark bass guitar and drums background with vocalist Jayne's floaty voice drifting above. However the best number is the title track on which one of the lads has a go on vocals. Contains the simple Did You See Her/Everything which deserves to do well and could do so given some airplay. Should achieve strong regional sales and could even chart.

**TOM BROWNE**  
Love Approach. Arista. GRT 8002. Producers: Dave Grusin and Larry Rosen. Browne's first album made good in America but sunk here. This album, however, is excellent. A stronger, more confident approach should make its mark with the British public. There are a couple of token disco tracks, but the jazzier bands shine through.

**ULTRAVOX**  
Vienna. Chrysalis. CHR 1296. Producers: Connie Plank and artists. Ultravox have always had a large following and their music hasn't dated as much as that from other synthesiser bands, so this should sell well, despite the absence of John Foxx.

**DETROIT SPINNERS**  
Love Tripping. Atlantic. K50731. Producer: Michael Zager. A smooth and polished album as you would expect from a band of this stature and the quality of the backing musicians. Includes recent hit Working My Way Back To You.

**VARIOUS**  
Vital Vinyl, Volumes One and Two (Pickwick SHM 3036 and 3037). These two albums along with five others, comprise the first Pickwick releases with tracks licensed from Chrysalis. The artist line-up is strong with Leo Sayer contributing three hits, When I Need You, The Show Must Go On and Moonlighting, Blondie re-iterating their early hit Denis, and other hits coming from Generation X, Procul Harum, Frankie Miller, David Dundas and Rory Gallagher. Very good value for money and supported by five equally exceptional budget albums from Ten Years After, Rory Gallagher, Leo Sayer, Steeleye Span and the Campbelltown Pipe Band.

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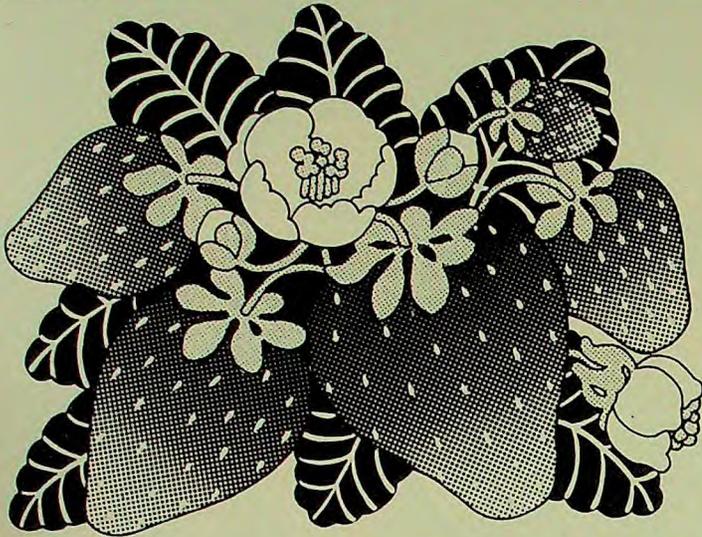
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## Studio owners explore video disc...heated copyright tribunal...Geffen signs Donna

NEW YORK: While the video disc was being proclaimed the star of the summer Consumer Electronics Show in Chicago, a group of 150 recording studio owners and producers gathered here in New York to explore what the video disc was going to mean for them.

According to Marlin Porter of *Pro Sound News*, the audio recording for video seminar held June 17-19 at the New York Hilton was originally slated to be an instructional occasion for studio owners interested in diversifying into video post production work.

However, technical talks and presentations by video production experts took a back seat to the discussions and debate about whether there is indeed a future for the music video disc and, if so, how studio owners and producers will have to change in order to profit from it. The answers to those questions, says Porter enigmatically, depended upon whom was speaking at any given moment.

Seth Willensen, vice-president of programming for RCA SelectaVision, which plans to release its mono machine early next year, explained that the company is at first downplaying the music/video fusion and, initially at least, considers the music video disc only a fan item. This differs slightly from the more diplomatic language SelectaVision president Herb Schlosser tends to use.

The representatives of MCA DiscoVision, on the other hand, explained that they plan to release video discs of Loretta Lynn, Olivia Newton-John and Abba this month.

Newton Kennedy, director of commercial development, said: "We feel that what will make the new technology take off will be programming such as music."

MCA has also recently entered the home video cassette market for the first time with, among other items, a "double feature" combining the recent film biography of Loretta Lynn — *Coal Miner's Daughter* — with a concert movie of the singer herself.

The RCA statement provoked a counter-attack by pop star Todd Rundgren, whose video production of Holst's *The Planets* is still stalled midway because RCA has refused to fund the second half of the experimental project. Rundgren complained that "the video disc companies are being limited by current marketing realities and are not looking ahead".

Meanwhile, the studio owners, representing some of the largest complexes in the US (Record Plant, Kendun, Criteria, Sigma Sound, etc.), were told not to make the same mistake.

They were coaxed by rock video producer Mark "Moogy" Klingman to sidestep the latest audio hardware and start investing in video gear instead, a move that would prepare them for the recording demands of the future.

"The rock video disc will emerge in the Eighties as a major form of entertainment," he said, "and will reduce the sightless, almost pathetic analogue audio record to the status of dinosaur."

By IRA MAYER

ARGUMENTS BEFORE the Copyright Royalty Tribunal are, as expected, heated as writers and publishers push for a six per cent of list price mechanical royalty rate while manufacturers seek to maintain the status quo.

Already a number of those people asked to testify before the hearings committee have expressed dissatisfaction, however, at the treatment they are being given — specifically, the number of times they are being asked to appear and the questioning and re-questioning processes.

Stan Gortikov of the RIAA told the tribunal that a mechanical royalty rate rise would increase further record prices, and thereby limit the availability of creative works to the public. He also accused publishers of having "minimal" participation in the making of a record, adding "the publisher is asking for an increased mechanical royalty without taking any financial risk".

AS ANTICIPATED, Donna Summer will become the first act signed to David Geffen's still unnamed label.

Summer's debut disc for the new company will be produced by Giorgio Moroder and Pete Bellotte and is expected as an autumn release. Summer, manager Susan Munao and attorney Don Engel are still trying to acquire Summer's masters from Casablanca in what seem likely to be protracted legal proceedings.

The Geffen deal is for the US and Canada only, and international rights are still up for grabs.

POLYGRAM HAS stopped selling to some 400 accounts as of June 15, citing poor profitability ratios.

In a formal letter to the accounts, the dealers were told that they could still obtain PolyGram product through racks and one-stops — naturally at a higher price — and that the company hopes it will be able to service them directly again in the future.

VIRGIN RECORDS has dismissed seven employees, reducing its New York office to four people, who are president Ken Berry, general manager Charlie Dimont, promotion VP Kurt Nerlinger and a secretary.

The company is also closing down its West Coast publishing operation, the rights to which are expected to be picked up shortly.

MOVIE MUSIC fever continues, with the little-heralded *Last Of The Blue Devils* as the only all-round rave winner. The film is a homage to Kansas City and its jazzmen such as Count Basie and Big Joe Turner.

As for the bigger extravaganzas, the parties are definitely garnering better press than the films themselves, which in some cases may just be for the best.

Universal is still holding its breath to see whether its \$27 million (£11,587,982) investment in *The Blues Brothers* is going to pay off. The film has been called everything from racist to wonderful, while Allan Carr continues trying to wash over the reviews of *Can't Stop The Music* with his city-by-city galas.

# PERFORMANCE

## Knebworth

THE KNEB WORTH Festival line-up was chosen to reflect the tastes of Capital Radio's audience, explained head of music Tim Blackmore when announcing the station's first involvement with the event and a surprisingly mixed crowd was attracted by The Beach Boys, Santana, Mike Oldfield, Elkie Brooks, Lindisfarne and The Blues Band.

The pop comics would have us believe that all of the 40-50,000 pilgrims were ageing hippies grabbing a last chance to see their geriatric idols before they all expire. There seemed to be plenty of life — even if taken at a more sedate pace than at most festivals — in this crowd, though, and equally there is healthy sales potential still in all the acts.

Noon is perhaps not the best time for rhythm and blues but, having rediscovered the style and convinced the music business that it's a good idea, The Blues Band worked hard to win over the public — driving hard from the start with Come On In.

The beat — that regularly blasts through London's Bridge House pub and is admirably captured on their official bootleg album, through Arista — drove on, but the best features of this performance were the raw vocals and harmonica of Paul Jones who seems to have recaptured the enthusiasm of his Sixties stint with Manfred Mann.

The harmonica style was different, but the enthusiasm was still there during the Lindisfarne set. Of their recent material on Phonogram, Run For Home, was greeted as a classic to rank alongside all time favourites Lady Eleanor and Meet Me On The Corner and new single Friday Girl came across with the right broad pop appeal to suggest a chart record.

We Can Swing Together and Fog On The Tyne got the masses on their feet, clapping and singing along — perhaps because they knew that a serene peace was about to overtake them in the form of Santana.

Carlos Santana and his merry men, with their laid-back Woodstock style are festival hardy annuals and they played a pleasant enough set, featuring large helpings from the ever-popular Abraxas album plus newer material such as Well All Right. The sun occasionally broke through the clouds and Carlos' gold-plated axe lit-up, but it never threatened to explode.

Elkie Brooks to many was an unusual choice for a rock festival, but with a powerful backing band, including Geoff Whitehorn on guitar and Tim Hinkley on keyboards, she brought back memories of the days of Vinegar Joe rather than Pearl's A Singer, but reached the heights of neither.

Well-aided by the superb sound system, Oldfield fronted the fine group which recently played Wembley, but the results were much livelier. New arrangements of Tubular Bells and Guilty, and a beefed up Ommadawn, got the good response they deserved. The whole set, in fact, was brighter, tighter and more entertaining than the Wembley gig. This was happy music which did a lot to restore festival jollity after heavy rain squalls.

Almost on cue, the rain came down as The Beach Boys launched into California Girls, but despite the poor surfing weather more than 20 evocative classics later the boys seemed to have enjoyed themselves — the crowd too.

After the group's many great achievements and tribulations, one readily accepts a relaxed attitude on stage, but the often casual air of a

group that has done everything inevitably took its toll on those memorable harmonies. They came together briefly on Darlin', In My Room and a yearned for encore — Good Vibrations. Carl Wilson was the vocal star — his voice remaining clear and sure throughout.

The Beach Boys' new found active interest in the music business, plus their ability to come up with hit numbers like Some Of Your Love and Keep The Summer Alive suggests they will long ride the crest of the wave.

Perhaps the most important result of Capital Radio's efforts is that smooth organisation has saved the event from certain extinction and the station has confirmed its intention to sponsor Knebworth 81.

DAVID DALTON, JIM EVANS  
and TERRI ANDERSON

## Van Halen

WITH 700,000 watts of light, 400,000 watts of sound, 50 tons of equipment — Van Halen don't muck about when they go on the road.

At The Rainbow last week they presented a devastating theatre of light and noise, louder than Hagar, louder than Nugent and with more stage presence than any heavy metal band currently on the circuit.

The packed auditorium moved as one as the athletic, tight-trousered David Lee Roth leapt around and tore out his tonsils as he competed with guitarist Edward Van Halen and drummer Alex Van Halen to pump out the most decibels.

Their material was drawn from the albums Van Halen, Van Halen II and Women And Children First. Total sales of these albums are now in the millions.

Metal mayhem it may have been, but it was a fair old spectacle. At open air gigs in the States, apparently, the band parachute onto the stage. That, unfortunately, was out of the question at The Rainbow.

JIM EVANS

## Steve Hackett

STAVE HACKETT along with Peter Gabriel and Genesis is enjoying a successful period and Charisma can't be too upset with albums from all three acts high in the charts.

Hackett's latest vinyl offering, Defector, was admirably show-cased at Guildford Civic Hall last week. With powerhouse drumming from John Shearer and flute from brother John Hackett, Hackett's guitar-work shone.

The pace was well varied, ranging from the gentle acoustic through the Voyage Of The Acolyte to the heavy rock climax of Hercules Unchained in which Peter Hicks' vocals were outstanding.

Visually, the band are not over exciting. Dry ice is used unsparingly and at one stage I feared dense fog might stop play. The lighting is limited, but effective. Highlight, musically and visually was Spectral Mornings, the title track from his last album.

JIM EVANS

## The Beat

THE GROUP which is claimed to be the top-selling singles band of this year showed why with catchy, instantly likeable songs that had the whole audience dancing.

But, behind that, The Beat have an impeccable quality, with perfectly timed wailings from toaster Ranking Roger and short and sweet bursts from the veteran saxophone player Saxa. The band probably has the most unique sound of any that have come from the Two-Tone stable, even if the pace can get a little predictable and monotonous at times.

They ran through their best numbers at break-neck speed

including the classic re-working of Tears Of A Clown, Big Shot, Twist And Crawl, Mirror In The Bathroom et al. If they can keep writing the material then the Beat could be in business for a long time to come.

SIMON HILLS

## Fleetwood Mac

AS THE band were at pains to point out, it is a long time since Fleetwood Mac have graced these shores with their presence and with two studio albums to their credit since their last appearance three years ago, I awaited the live rendition of their material with the same gut excitement which the band no doubt felt prior to performing in London.

Say you Love Me was a safe opener, which was played with conviction as was The Chain, which followed. With the exception of Lindsey Buckingham, the band were obviously nervous. This was displayed in a number of wrong cues and bum notes. However, things improved as the concert progressed.

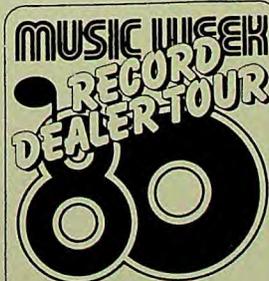
Mick Fleetwood and John McVie, one of the finest rhythm sections around at present, sounded very blurred much of the time, something of an acoustic disaster, and some dubious mixing.

Lindsay Buckingham was exceptional throughout the show and other high points of the show were Rhiannon — Stevie Nicks at her very best, Sara and the excellent Go Your Own Way, which was the closer, save the encore of Sisters Of The Moon and Christine McVie's Songbird.

They tried very hard, and there were some memorable moments, but with the exception of Lindsey Buckingham, Fleetwood Mac are really a studio band.

CHARLES JEFFREY

Opinion is held  
over due to  
pressure of space



BRISTOL: September 29  
NEWCASTLE: October 1  
GLASGOW: October 2  
LEDS: October 6  
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# DOOLEY

THE BPI AGM passed off without any particular fireworks from any quarter, quite possibly because too many present were in a state of mild shock about the EMI upheavals and others likely to occur at PRT/Pye and RCA. The chart part of the informal session was fascinating when one considers that the chart committee apparently wants an improved service for less cost in this day and age. Despite the cloud of doom and gloom which has spread north over the Thames from the Albert Embankment and targeted on Manchester Square (not Forgetting Mortimer Street), the music business can always be relied upon for some mordant wit, and the AGM was no exception.

MAURICE OBERSTEIN told the assembly he was wearing suit and tie "because you never know when the next job offer is coming". He also publicised the new British Videogram Association, affiliated to the BPI, and invited membership from all quarters concerned in the new medium . . . Chas Peate of Splash Records, tucking into the BPI wine and cheese afterwards, remarked: "At least I'm eating today" . . . BPI solicitor Tony Hoffman contributed some light relief with his profile on the disgraceful piratical goings-on in Singapore, where the local legit companies tried to win attention and support from the government against the villains by donating \$50,000 for good works, which was immediately topped by a donation of \$75,000 from the villains . . . Hoffman also underlined the notable success of the BPI anti-piracy and bootlegging operations in the UK by quoting an indignant reference in a bootleg magazine, following successful busts, to the BPI's chief investigator as "an obnoxious and balding dwarf, Bill the Hood" . . . Bill Hood, incidentally, has been in the States recently, advising the FBI on anti-piracy, bootleg and counterfeit measures — another feather in the cap of a fearless and tenacious character . . . Chris Wright of Chrysalis seems to think that the music press publicising a counterfeit colour disc of a well-known blonde group leader in the nude will unleash a flood of dealers ignoring the Code of Conduct and clamouring for copies if we mention her name. OK, Chris, we won't.

MICHAEL LEVY seems favourite as possible head of the new RCA/PRT joint venture, but another shortlisted could be John Howes, newly created RCA director of commercial marketing . . . could Richard Skinner of Radio One's Newsbeat be long-term replacement for Kid Jensen after a six-week stint in the evening slot this summer? . . . Dingle's Records, having recovered from its Day Trip To Bangor, is now offering The Wimbledon Song by Gerald The Gentleman . . . Lopsy Lugs became Angry Lugs last week when inundated with 'phone calls following printing error in small ad suggesting he was offering three-hour video tapes at £3.35 plus VAT instead of £7.35. Still, it shows the power of MW small adverts . . . Paul Watts, departing from EMI International, can be contacted on Sunbury 88449.

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