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# MUSIC WEEK

21<sup>ST</sup>  
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Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 80p

## Now WEA wields the redundancy axe

by TERRI ANDERSON

FACING A drop in the record market which will probably be much greater than predicted last year, WEA is making "a substantial number of employees" redundant. MD John Fruin, announcing the staff cuts, stated: "The UK recession has forced this position on us as the company has to remain solvent while at the same time continuing its aggressive posture in the marketplace."

"It is our belief that the real market, i.e. units, in the UK during this next 18 month period, is going to decrease to only about 50-55 percent of the figures which we were all predicting some nine to 12 months ago and, consequently, we have restructured to face up to this position."

His announcement, following hard on the news of redundancies and restructuring at EMI, accepted the serious effect such moves must have on company morale. He conceded that "the emotional impact on everybody in the company was considerable," whether they were the individuals losing their jobs or those remaining.

Looking back on the past four years (which he described as a time when the company has expanded rapidly, gained increases in market share and had success in selling US and UK acts) Fruin added: "It is, therefore, both physically and mentally difficult to face up to not only a non-expanding general market, but a severely contracting one, and while we may be able to continue to gain market share, its nevertheless, the overall potential of the market has to be the governing factor as far as economies are concerned."

### 'NEW DESIGN'

"Our new design will enable us to run a viable company and provide the base ready for us to grow again in size when the recession comes to an end, although it would be a brave, or perhaps a foolish, person who could predict at this stage when that will be."

Fruin was not prepared at time of going to press to detail his plans for that "new design", nor to give official figures for the redundancies. Because discussions with unions are in progress, the names and positions of those being made redundant, and the new staff structure, will not be made known until later this week.

Industry speculation on the WEA staff cuts had only been acute for about 24-hours before the official confirmation came from Fruin. But another rumour, concerning A&R policy, was circulating even before the redundancy statement was made.

A&R head Moira Bellas, questioned about the possibility that a decision had been made not to sign any new UK acts or labels for the rest of the year, firmly denied the suggestion.

FRANCE IS the subject of MW's latest international Focus series. Terri Anderson talked to the French music industry's leading lights to find out how tastes, trends and tribulations are faring across the Channel. Her report beings on Page 12 and continues with a center-page pull out supplement.

## Evans quits

BARRY EVANS, marketing director of Phonogram, has decided as a result of "policy differences", to resign. Ken Maliphant, Phonogram MD, has expressed his regret that "such a capable record industry executive should be leaving the company."

Evans has stated that he has not finalised his future plans, and is currently considering several options, but has an open mind as to the next step in his career.

## EMI names revamped management team

By JIM EVANS

FOLLOWING THE amalgamation of EMI Records and Liberty/United Records, a new executive team has been named, reporting to Cliff Busby, MD of the combined operation which will continue to operate as EMI Records (UK).

The nine "executives" are: Howard Berman (general manager, marketing United Artists UK artists

& licensed labels); Peter Buckleigh (marketing director EMI group repertoire); Martyn Cox (general manager, marketing-Capitol, EMI America & Liberty/United US artists); Roger Drage (manager, business affairs); Mike Edwards (general manager, sales); Bill Judd (manager, planning); Richard Lyttleton (general manager, international); Terry Slater (director, A & R) and Brian Southall (publicity executive).

In a prepared statement outlining these appointments, Ken East (president and chief operating officer EMI Music Europe & International) commented: "This is an experienced and energetic executive team, filling the key positions in the new organisation and I am confident that the emerging new company, while providing enhanced operating economies, will considerably improve the services it provides to its artists and its markets."

The statement adds: "Under the new EMI marketing set-up, Berman is responsible for the UK acts on the United Artists label and the following licensed labels: Motown, RAK, Bronze, Island and Source."

There is no mention in the statement of Fantasy or Stax, but apparently both labels decided not to renew their agreements some weeks ago. Nor is Chiswick mentioned, but its contract still has some two years to run and an announcement is expected shortly of the appointment of a new label

TO PAGE FOUR

# PolyGram keeps its RRP promise

by CHRIS WHITE

A MONTH after EMI took the step and five years after Polydor managing director Tony Morris first called for it, PolyGram has abolished recommended retail prices on Polydor and Phonogram product, in a bid to "keep manufacturers' prices at a level which enables the retailer to face a contracting and highly-priced sensitive market".

The decision had been expected for some weeks. In May, Morris predicted the end of recommended retail prices as "a certainty" and said that Polydor was fully prepared for the change to free retail pricing and the practical details involving all aspects of invoicing and royalty accounting.

A PolyGram statement, drawn up by Ramon Lopez (managing director

of PolyGram Record Operations UK), Morris and PhonoGram MD Ken Maliphant, said:

"Over the last two years record retailers have been pricing records and pre-recorded tapes reflecting existing competitive pressures and the ability of the consumer to pay and disregarding the recommended retail price when this was out of step with the realities of the market."

"The logical reaction by the retailer has led to an increasing variety of retail prices at which records and tapes are being sold to the public and has made publishing the RRP anachronistic and pointless."

It added: "The PolyGram group of companies is determined to keep its prices down for a considerable period of time, in spite of the extremely high levels of inflation experienced in the UK. In our opinion, the main task is to keep manufacturers' prices at a level which enables the retailers to face a

contracting and highly-priced sensitive market."

Ken Maliphant told *Music Week*: "I support the move entirely and I hope that it will bring some sanity back into the marketplace — and we can all do with that."

Polydor managing director Tony Morris added: "The decision taken by our group of companies is a logical one and reflects the realities of the marketplace. It is a decision which I have personally been in favour of for a long time."

• Full details next week.



STING FROM Police and Pink Floyd's Roger Waters were among artists who attended the annual Music Therapy Silver Clef lunch at the Inter Continental Hotel. They are pictured with the guest of honour, the Duchess of Gloucester. The event raised £35,000 — £7,000 more than last year. Waters received on behalf of Pink Floyd the Silver Clef Award for outstanding achievement in British music.

MAY THE SOUND BE WITH YOU

SWAP THE EMPIRE STRIKES BACK

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## Jet reduces prices to help boost sales

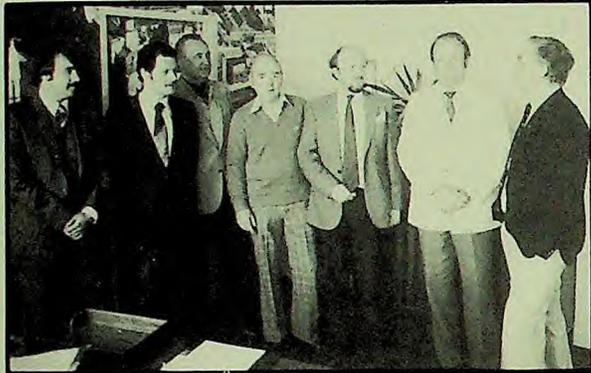
TO ENCOURAGE the sales of back catalogue, Jet has decided to reduce prices across the board.

In future all Jet LP 200 series will carry a recommended retail price of £3.99, Jet DL 300/LX 525 a RRP of £4.29, Jet DP 400 a RRP of £5.99 and Jet LX 500 a RRP of £4.49.

All new release product will revert to the back catalogue prices three months after their original release dates. Jet's sales director, Ray Cooper, said: "In the current climate it seems sensible to give the

consumer the initiative to purchase British manufactured back catalogue at an attractive price. We do expect that retailers will be encouraged to stock our catalogue in depth.

The new prices come into effect from July 1st and relate to both albums and cassettes. Jet singles stay at £1.15 RRP.



STOCK AND sales at Conifer Records, specialist importers, are expanding rapidly, and in August the company is moving to larger premises — within the Horton Road, West Drayton, depot where it is already operating. MD John Deacon will be encouraging dealers to visit the new warehouse area from September 1st, when it will be fully stocked for the winter period. The Conifer sales team has just returned from a unique goodwill tour of record companies in France, Germany and Holland. Pictured during their visit to EMI Electrola in Germany, are (left to right) John Cronin and Bill Holland of Conifer; Friedrich Wottowa (Electrola MD); Alan Woodley and John Deacon (Conifer); Klaus Werner (Electrola export manager) and Dr. Bernhard Krajewski (sales and marketing director).

## Conn & Halsey sign country deal

TOP UK country music promoter Mervyn Conn has signed a £1 million deal with American country impresario Jim Halsey — the largest ever for one country music package outside of the US.

The venture involves in particular five artists from Halsey's American roster—Don Williams, Tammy Wynette, George Lindsey, Joe Sun and Hank Thompson. Conn will present them in concert appearances this year and next, in the UK and Europe, including his 13th Wembley Country Music Festival next Easter and at other feasts in Sweden, Holland, France, Germany and Switzerland. Don Williams will do a UK concert tour in November.

SIRE RECORDS has signed Brighton-based group The Piranhas. Their first single for the label is released on July 18 and has three tracks — Tom Hark, Getting Beaten Up and Boyfriend.

MCA RECORDS has signed Newcastle-based heavy rock band White Spirit. An album, produced by John McCoy of the Gillan band, is scheduled for autumn release.

WEA HAS signed Dollar to a five-year deal for the world with the exception of North America and France. Their first single for WEA is The Girls Are Out To Get Ya.

Also newly signed to WEA are the 4" be 2"'s, hailed by NME as "the dodgiest band in the world". A single, Frustration, produced by Johnny Rotten has just been released.

ILLUSIVE RECORDS, formed by ex-Penetration members Pauline Murray and Robert Blaire and manager John Arnison, has signed a worldwide distribution deal with RSO. Debut single is Dream Sequences by Pauline Murray, released July 11. A limited run in 10" format will be available.

TAJ MAHAL has signed to Magnet Records for the UK. His debut LP for the label, Taj Mahal and The International Rhythm Band Live will be released in late August and a single, Take A Giant Step will be out on July 25.



ATHLETICO SPIZZ 80 have signed a long-term worldwide recording deal with A & M. A single, Hot Deserts, and album Do A Runner, are scheduled for July release.

FIVE-PIECE German heavy metal band Accept is now licensed to Logo in the UK. Their latest album I'm A Rebel (LOGO 1025) is scheduled for release on July 11. The title track was released as a single (GO 389) on July 4. Plans are currently being made for Accept to tour Britain.

WMOT PRODUCTIONS from Philadelphia has signed a three

year licensing deal with PRT Records. First release under the new deal is a single, No Time Like Now, by Slick and Philly Cream, which has been remixed for the UK market. After this single, WMOT will receive its own label identity.

PRAYING MANTIS, who supported Iron Maiden on their tour, have been signed to Gem Records. A new single called Praying Mantis is released this Friday (GEMS 36) in a picture bag.

ATOMIC ROOSTER, one of the foremost heavy bands from the early Seventies, have re-formed with original members Vincent Crane and John DuCann. Their first single to be released by EMI is Do You Know Who's Looking For You, followed by an LP, Atomic Rooster, in September.

CAVALCADE RECORDS, the newly launched record arm of Cavalcade Music, has set a distribution deal with Pinnacle for its first single release, Satisfy The Citizens by The Citizens (CAV 1).

AURA RECORDS has signed North London band The Girls. Their first single, Clap Clap is released this week.

HARVEY GOLDSMITH'S box office has been bought by Virgin, and will take over all ticket sales. Goldsmith will still sell tickets for his own concerts and manager Alan McKenzie has moved to 8 Poland Street to take over the operation for Virgin.

# ROLL UP, ROLL UP



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# A&R 'snub' for big name artists

By JIM EVANS

**THE RECORD** business, as the well-worn cliché goes, is in a spin. Sales are down and the big record companies are in trouble. They desperately need new talent, acts that will sell records and be commercially successful.

But do they really know what they're looking for? The decision-makers, those who decide whether their company will sign a particular band or not, are the A & R men. They travel the country listening to and watching bands/acts, and they are also on the receiving end of countless demonstration tapes sent in by aspiring artists.

A survey just completed has produced some alarming results.

A number of demo tapes were sent to the A & R departments of the major companies featuring such artists as Wishbone Ash, Neil Young, Miles Davis, Charlie Parker, Steely Dan plus tracks from Sunday Night Fever. All the tapes were recorded straight from existing commercially successful records that in total have sold millions around the world.

The artists and the titles were given fictitious names. All the tapes were rejected.

The survey was conducted by John Mayer and Robert Bell from Edinburgh where Mayer runs the successful Phoenix Records shop

and also John Mayer (I Saw It First) Productions.

"We had discovered Holocaust, a young heavy metal band," explains Mayer, "but the more we thought about taking them to a major to look for a deal, the more we didn't like the idea. We've taken acts in the past to the majors, acts which we've considered to be excellent in one field or another, and all but twice we've been knocked back.

"So we had to come up with an idea that would establish the name Holocaust and the record company as quickly as possible. We decided the only way to do it would be to

artists on their own labels. The people who are responsible for talent acquisition don't know the artists they already have.

"So we set about recording, onto cheap cassettes, artists such as Steely Dan, Neil Young, Miles Davis, Charlie Parker, Wishbone Ash. We purposely copied records which have been commercially released throughout the world and most of which have sold several million copies.

"We sent the cassettes from various addresses throughout the UK under various names and we hoped that the A & R departments

submissions with phone calls. We telephoned Charlie Eyre at A & M, posing as Joseph Shaughnessy, alias Steely Dan, asking what he thought of our music. He said the music was 'quite repetitive, uninteresting' and thought we had 'several years to go until we would be commercially acceptable to a record company.' I think Mr Becker and Mr Fagen would disagree.

"All the rejection letters just said they were glad to be considered by us and thank you for your tape and we would like to hear any further material etc. etc. Clearly, these are standard knock-backs for artists of world calibre."

The artists rejected, with fictitious names in brackets, and the companies who turned them down were: Wishbone Ash (Lost Horizon), WEA and EMI. Steely Dan (Joseph Shaughnessy, A & M. Neil Young (Ross Fisher), RCA. Miles Davis and Charlie Parker (Sam Wallace), CBS. The last named is of particular interest since Parker and Davis have recordings on CBS.

Mayer's reaction to the results were: "We're delighted that we were right. I think we've proved that as A & R men, again I stress not as financiers or marketing experts, we've proved that when it comes to talent acquisition from roots level the major companies don't know what they're talking about. I feel delighted we've proved that. Our next move is to release Holocaust's single, Heavy Metal Mania in both 7" and 12" formats, with distribution through Spartan. We will also be undertaking our own promotional tour."

would not recognise both their own artists and internationally recognisable artists.

"And we were right. They didn't. Every single tape we sent to a major record company was knocked back. We got the standard knock-back letters, sometimes photo-copied, sometimes original.

"Not one of them suggested that these were recordings from records, nor that these artists were who they were, or even that this was a hoax of some description. Nobody spotted a thing. One company even managed to break a tape. The company was GTO and the artists Charlie Parker and Miles Davis.

"We followed up some of the

## Record companies reject "demo tapes" by Wishbone Ash, Charlie Parker, Steely Dan and Neil Young. . .

show the record companies up for what they really are — and that is major marketing forces throughout the world. We pay no disrespect to the companies for the way they can handle marketing for massive organisations like The Who, Abba or the Rolling Stones. They are the people for those types of jobs. We are not.

"We decided to let the world see that the major record companies not only cannot spot good talent, more than that they don't even know the

## Ronco's Collier flies back to Florida

BARRY COLLIER, managing director of Ronco Teleproducts (UK) for the last seven years, is to return to Sarasota, Florida to be vice-president international of Ronco's parent company. However, he will remain managing director of the UK operation, although responsibility for the day to day running of the company falls on Sean O'Brien, financial controller for three years and now appointed general manager.

Collier, who goes back to the US, next week, said: "I will be exploiting business opportunities for the parent company but Ronco in the UK will remain a top priority. Hopefully it will continue to show the same growth that it has during the last few years."

## Alexenburg's return

THE FORMATION of the Handshake label marks the return of former Infinity label chief Ron Alexenburg to the active arena of the music business. Alexenburg's partners in the venture are Ariola and Hansa. Artists named for the Handshake roster are Amii Stewart, New York band Revelation, Holland's Urban Heroes, and British artist Gerald Masters.

At press time Alexenburg was on the point of signing a deal for American distribution with CBS. Hansa chief Peter Mesisel told *Music Week* that Handshake will be launched worldwide in September, with Ariola handling its distribution throughout most of Europe. Distribution agreements for Italy and Japan are not yet set.



DAVID HOCKMAN, assistant GM of Chappell International, has been made manager of new business development at PolyGram Leisure, with an interest in developing video interests, and in the secondary exploitation of music products as part of his responsibilities. Also, as GM Polytel Film Ltd he will be responsible for the company's commercial activities . . . Dave Ingham to head promotion at Graduate Records, joining Dave Caddick (retail) and Dave Virr, MD . . . disc cutting engineer Mike Brown to Tape One Studios from Pye, replacing Denis Blackham, who moves to Midascore Productions . . . Erskine Thompson to A&A Record Marketing to look after disco promotion. Based at Upper Brook Street, he will be working two days a week . . . Roland Rogers to professional manager Rocket Music, formerly with DJM and Chrysalis Music . . . Forbes Cameron has left the Manchester-based Kennedy Street Group of Companies to handle the publicity, press and promotion for the Palace Theatre in Manchester which opens in March 1981 . . . Mary Ann Ellis, formerly of Superpop and Rock On to DJM as press officer replacing Andrew Shelton who has moved to the A & R department . . . Bill Mondon, after 20 years with Decca/Selecta moves to Dereks Records as general manager administration . . . Jeff Hammer who has worked as a press officer at RCA and more recently for *Musicians Only*, has joined the Polydor press office.

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## Motown box

AS PART of Motown's continuing 20th Anniversary plans, a box set containing 21 singles will be released on September 5. Said a spokesman for the company: "This is a very limited release which will be deleted on its release date. The only way to acquire this box set is to order it now from record shops."

The set includes hits from such artists as Diana Ross and the Supremes, Smokey Robinson and the Miracles, Jackson 5, Stevie Wonder, Temptations and Jimmy Ruffin. RRP is £24.99.

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## NEWS

# PRS revenue up by £3½m

By NIGEL HUNTER

THE SURPLUS of revenue received by the Performing Right Society for 1979 over administration costs was £28,112,893, an increase of £3,592,712 (or 14.7 per cent) over the equivalent figure for 1978. The society's gross revenue for 1979 was £33,065,158, an increase of £4,386,933 (or 15.3 per cent) on the 1978 results.

These statistics were revealed at the PRS annual meeting last Thursday at the London Hilton. The society declared that its licensing collections more than kept pace with the accelerating rate of inflation in

domestic terms, but this did not apply to its receipts from overseas territories which were adversely affected by the strength of sterling in comparison with foreign currencies.

In his address to the meeting, PRS general council chairman Richard Toeman revealed that 1979 marked the breaking through of two barriers — total collections exceeded £30 million, and domestic collections (monies collected in the UK and Ireland) £20 million for the first time.

He reminded his audience that the CBS challenge in America to the blanket licensing system has been finally rejected in the American courts and "some long delayed arrears of royalties" should be received before the end of the year.

The "highly labour intensive" nature of the society's work has been

underlined again by a recent management study on staff productivity. Five years ago, PRS employed 105 people in its repertoire documentation departments, and by last year that total had risen to 113, an increase of only 7½ per cent in terms of people.

During the same period, the volume of work handled each year by those departments has risen "to an astonishing extent". The registration of new members doubled, the registration of film and TV cue-sheets nearly trebled, and catalogue control registrations (including exclusive songwriter agreements) doubled.

Toeman pointed out that much of the work involved has become considerably more complex and cost saving measures announced last year had helped to relieve the pressure "on our much beleaguered staff".

"But these measures have never been seen by us as anything more than temporary palliatives," he continued. "The management has been hard at work, drawing up some much more radical proposals."

These involve the creation of a computerised "database" providing centralised storage and immediate access to the huge volume of information needed and at present held in various files and indices, about "the vast international repertoire that we administer on behalf of our members and affiliated societies".

"The setting up of this database will, if approved, involve extra expenditure initially," Toeman admitted, "but it is expected that it would bring very considerable benefits within a few years, both in terms of space and time-saving — and hence cost saving — and also in terms of convenience and accuracy."

Writer-directors elected by ballot were Wilfred Josephs, Bill Martin, Tim Rice and Brian Willey. Senior management changes are general manager Michael Freegard becoming chief executive, continuing to be the senior executive officer responsible to the general council for PRS management; the appointment of Marshall Lees as director of operations and Robert Abrahams as director of external affairs.

## Mountain collapses

MOUNTAIN MANagements Ltd — holding company for Mountain Records and a number of associated concerns — went into liquidation last week and all staff have been paid off.

It is likely that Mountain's biggest act — Nazareth — will continue to record for another company, while some other releases may still go through the company's deal with RCA, suggested Mountain managing director Derek Nicol.

Accounting for his company's demise after ten years, Nicol told *Music Week*: "The past has caught up with us in terms of cash flow and we have simply run out of funds."

The provisional liquidation of the Scottish registered company is being handled by Glasgow firm Binder and Hamlyn.

## MU and BPI agree on new session rates

A NEW agreement on session rates has been reached between the British Phonographic Industry and the Musicians' Union, backdated to July 1.

The rate for a three-hour session has been raised by approximately 15 per cent. The general recording rate is increased from £34 to £39 and for a two-hour session the general rate rises from £26.50 to £30.50.

In the listed symphony, opera and ballet orchestras category, the three-

hour session rates are as follows, with the former rate in parentheses; Section principals £38 (£33); principals £35 (£30.50); sub-principals £33 (£28.50), and rank and file £31 (£27). Proportional increases apply to the two-hour session in this category.

Increases applicable to portage payments and rates paid to musical directors, arrangers and copyists will be in line with the 15 per cent rise in the general rate.

The MU has agreed to amendments in the present agreement with the BPI affecting overdubbing. A two-hour overdubbing session is introduced, permitting a maximum of two titles to be recorded in any one session for a fee of £34 per musician. Hitherto overdubbing sessions were restricted to three hours.

The MU has also agreed that overtime may be attached to overdubbing sessions up to a maximum of two 15-minute units, each of which will be paid at double time. Under the present agreement, no overtime was permitted.

## JICRAR results

NO SIGNIFICANT audience gains have been made by the independent local radio network says the latest JICRAR research.

The Association of Independent Radio Contractors has announced that 52 per cent of all adults with an ILR station listen to that station compared with 51 per cent last year and "despite fierce competition from the BBC."

● Full JICRAR details in next week's Broadcasting Broadcasting page.

## EMI

manager to replace Martin Barter who has resigned.

Following the surprise closure of the commercial development division, marketing of television advertised albums will be handled by the three divisions headed by Berman, Buckleigh and Martyn Cox, depending on the artists concerned.

Graham Fletcher, previously head of A & R Liberty/United Records joins the EMI A&R division reporting to director Terry Slater, with special responsibility for Liberty/United acts.

One of the saddest results of the amalgamation is the departure of Colin Burn who has been made redundant after 23 years service to the EMI group. Not one of the press

## FROM PAGE ONE

statements issued by EMI had paid even the briefest tribute to Burn who told me last week: "Naturally I'm very sad to see the industry in the state it is and to see EMI on its knees."

"Senior management at most record companies have a lot to answer for. Too many people have been in the business for personal gain — and most of them did not serve their apprenticeships. Management has reacted too slowly. The writing was on the wall for EMI two years ago. It's been fun and it's been tough."

Further casualties of the amalgamation include Liberty United's business affairs manager Ronald Robertson and chief accountant Bernard Symonds.

## Music Week

THE UK subscription rate of *Music Week* has been raised to £28.50 and the cover price to 90p, owing to rising costs, including a 20 per cent increase in postal charges. Full details of the revised rates, including overseas subscriptions, can be found in the subscription box on Page 3.

ALLAN LOVE

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ORDER FORM CHART

# TOP 75 SINGLES

This Week				Last Week				Wks on Chart				TITLE / Artist (producer) / Publisher				Label number			
Rank	Change	Weeks	Chart	Rank	Change	Weeks	Chart	Rank	Change	Weeks	Chart	Rank	Change	Weeks	Chart	Rank	Change	Weeks	Chart
£ 1	3	4		1	3	4		1	3	4		1	3	4		1	3	4	
XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet				39				20				10				MESSAGES Orchestral Manoeuvres In The Dark (M. Howlett) Dinsongs/Virgin			
▲ 2	12	4		40	41	2		40	41	2		40	41	2		40	41	2	
USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV				£ 40				41				2				FANTASY Gerard Kenny (C. Neill) D&J Arlon/Chappell			
£ 3	6	5		41	45	5		41	45	5		41	45	5		41	45	5	
JUMP TO THE BEAT Stacy Lattisaw (Narada Michael Walden) Warner Brothers Atlantic K 11496 (W)				£ 41				45				5				RUNNING FROM PARADISE Darryl Hall/John Oates (D. Foster) Interworld			
4	1	10		42	33	8		42	33	8		42	33	8		42	33	8	
CRYING Don McLean (L. Butler) Acuff Rose				£ 42				33				8				RAT RACE/RUDE BUOYS OUTA JAIL Specials (D. Jordan) Plangent Visions			
£ 5	16	3		43	47	3		43	47	3		43	47	3		43	47	3	
CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners (Zager) Kags/Carlin				£ 43				47				3				DOES SHE HAVE A FRIEND Gene Chandler (C. Davis/G. Chandler) Sunbury			
6	2	9		44	75	2		44	75	2		44	75	2		44	75	2	
FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong				£ 44				75				2				NEWS AT TEN Vapors (V. Coppersmith-Heaven) EMI			
7	8	5		45	NEW			45	NEW			45	NEW			45	NEW		
MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld				£ 45				NEW								THERE THERE MY DEAR Dexy's Midnight Runners (A. Wingfield) EMI			
8	5	8		46	49	4		46	49	4		46	49	4		46	49	4	
EVERYBODY'S GOT TO LEARN SOMETIME Korgis (Korgis) Heath/Warner Brothers				£ 46				49				4				LET MY LOVE OPEN THE DOOR Pete Townshend (C. Thomas) Eel Pie			
▲ 9	21	4		47	46	4		47	46	4		47	46	4		47	46	4	
COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor				£ 47				46				4				SUNSET PEOPLE Donna Summer (G. Moroder/P. Bellotte) Heath Levy			
10	7	5		48	70	2		48	70	2		48	70	2		48	70	2	
SIMON TEMPLER/TWO PINTS OF LAGER Sploggenessounds (Mike Robinson) Copyright Control				£ 48				70				2				THIS FEELIN' Frank Hooker & Positive People (James Purdie) Leeds			
11	11	4		49	25	8		49	25	8		49	25	8		49	25	8	
WATERFALLS Paul McCartney (Paul McCartney) McCartney/ATV				£ 49				25				8				D-A-A-ANCE Lambertas (Peter Collins) Rocket			
12	9	7		50	31	9		50	31	9		50	31	9		50	31	9	
TO BE OR NOT TO BE B. A. Robertson (Britten) Myaxe				£ 50				31				9				OVER YOU Roxy Music (Roxy Music/Rhett Davies) E.G.			
13	4	9		51	NEW			51	NEW			51	NEW			51	NEW		
BACK TOGETHER AGAIN Roberta Flack/Donny Hathaway (Flack/Mercury) Famous Chappell				£ 51				NEW								SANCTUARY New Musik (T. Mansfield) April			
£ 14	19	4		52	72	2		52	72	2		52	72	2		52	72	2	
747 (STRANGERS IN THE NIGHT) Saxon (Saxon/P. Hinton) Carrere/Heath Levy				£ 52				72				2				DO YOU DREAM IN COLOUR Bill Nelson (B. Nelson) Arnekata/Warner Brothers			
15	10	7		53	26	8		53	26	8		53	26	8		53	26	8	
BEHIND THE GROOVE Teena Marie (R. Rudolph) Jobete				£ 53				26				8				I'M ALIVE Electric Light Orchestra (J. Lynne) Jet			
£ 16	63	2		54	NEW			54	NEW			54	NEW			54	NEW		
BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI				£ 54				NEW								BRAZILIAN LOVE AFFAIR George Duke (G. Duke) EMI			
17	14	5		55	67	2		55	67	2		55	67	2		55	67	2	
PLAY THE GAME Queen (Queen) Queen/EMI				£ 55				67				2				D.K. 50-80 Otway/Barrett (Wild Willie Barrett) And Son/Intersong			
▲ 18	30	3		56	NEW			56	NEW			56	NEW			56	NEW		
LOVE WILL TEAR US APART Joy Division (M. Hannet) Fractured				£ 56				NEW								READY AN' WILLING Whitesnake (Baser/Birch) Seabreeze/Whitesnake/Dump-Eaton/Warner Bros			
19	13	7		57	44	3		57	44	3		57	44	3		57	44	3	
SUBSTITUTE Liquid Gold (Adrian Baker) Cellar/ATV/Leeds				£ 57				44				3				THE OTHER SIDE OF THE SUN Janis Ian (Frangipani/Ian) Virgin/April			
£ 20	56	2		58	NEW			58	NEW			58	NEW			58	NEW		
EMOTIONAL RESCUE Rolling Stones (C. Kinsey) EMI				£ 58				NEW								BRITISH WAY OF LIFE Chords (A. Arthurs) And Son/Bryan Morrison			
21	22	8		59	NEW			59	NEW			59	NEW			59	NEW		
CHINATOWN Thin Lizzy (Thin Lizzy/K. Wolven) Chappell/PUK				£ 59				NEW								OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)			
£ 22	51	2		60	NEW			60	NEW			60	NEW			60	NEW		
MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern				£ 60				NEW								MY GIRL Whispers (Griffy/Whispers) Jobete			
23	23	7		61	32	11		61	32	11		61	32	11		61	32	11	
(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart (T. Dowd) Mews				£ 61				32				11				NO DOUBT ABOUT IT Hot Chocolate (M. Most) Stave/Nickelodeon/Intersong/RAK			
24	29	7		62	40	7		62	40	7		62	40	7		62	40	7	
LET'S HANG ON Darts (Boycal/Hartley) Ardmore & Beechwood/EMI				£ 62				40				7				THE SCRATCH Surface Noise (C. Palmer) EMI			
▲ 25	36	5		63	74	2		63	74	2		63	74	2		63	74	2	
THEME FROM THE INVADERS Yellow Magic Orchestra (H. Hosono) Rondor				£ 63				74				2				SLEEP WALKING Ultravox (Ultravox/Plank) Island/Copyright Control			
26	24	6		64	NEW			64	NEW			64	NEW			64	NEW		
CHRISTINE Siouxsie & The Banshees (Gray/Siouxsie & The Banshees) Pure Noise/Chappell				£ 64				NEW								HANGIN' OUT Kool & The Gang (M. Deodato) Planetary Nom			
£ 27	17	10		65	NEW			65	NEW			65	NEW			65	NEW		
MIDNITE DYNAMOS Matchbox (Peter Collins) Magnet				£ 65				NEW								WE CAN DO ANYTHING Cockney Rejects (Peter Wilson/C. Briggs) Singatone			
28	34	5		66	42	6		66	42	6		66	42	6		66	42	6	
(I'M NOT YOUR) STEPPIN' STONE Sex Pistols (Dave Goodman) Screen Gems/EMI				£ 66				42				6				NEW AMSTERDAM Elvis Costello (N. Lowe) Plangent Visions			
29	35	3		67	28	6		67	28	6		67	28	6		67	28	6	
A LOVERS HOLIDAY/GLOW OF LOVE Change (J. Petrus) Warner Brothers				£ 67				28				6				BREAKING THE LAW Judas Priest (Tom Allom) Arnekata/Warner Brothers			
£ 30	61	2		68	NEW			68	NEW			68	NEW			68	NEW		
WEDNESDAY WEEK Undertones (R. Behirian) Warner Brothers				£ 68				NEW								BLUES BAND EP Blues Band (Stonebridge McGuiness) Warner Brothers/Cooking Heath Levy			
31	39	5		69	52	3		69	52	3		69	52	3		69	52	3	
ME MYSELF I Joan Armatrading (R. Gottehrar) Rondor				£ 69				52				3				RUNNIN' WITH THE DEVIL Van Halen (Ted Templeman) Warner Brothers			
32	15	10		70	54	3		70	54	3		70	54	3		70	54	3	
THEME FROM MASH The Mash (T. Z. Shepherd) Chappell				£ 70				54				3				DIRTY DEEDS DONE CHEAP AC/DC (Vanda/Young) EMI			
£ 33	37	5		71	69	4		71	69	4		71	69	4		71	69	4	
LIP UP FATTY Bad Manners (Roger Lomas) Magnet				£ 71				69				4				NOTHING LEFT TOULOUSE Sad Cafe (E. Stewart) St. Anne's			
£ 34	58	2		72	NEW			72	NEW			72	NEW			72	NEW		
NEON KNIGHTS Black Sabbath (M. Birch) Essex/Carlin				£ 72				NEW								MARIANA Gibson Brothers (D. Vangarde) Blue Mountain			
£ 35	43	4		73	NEW			73	NEW			73	NEW			73	NEW		
KING'S CALL Phil Lynott (P. Lynott/K. Woolven) Chappell/PUK				£ 73				NEW								PAINT IT BLACK Modettes (R. Lomas) Essex			
36	27	11		74	55	3		74	55	3		74	55	3		74	55	3	
YOU GAVE ME LOVE Crown Heights Affair (B. Decoteaux) Planetary Nom				£ 74				55				3				IT'S A LONG WAY TO THE TOP AC/DC (Vanda/Young) EMI			
37	38	3		75	48	3		75	48	3		75	48	3		75	48	3	
WHOLE LOTTA ROSIE AC/DC (Vanda/Young) EMI				£ 75				48				3				HIGH VOLTAGE AC/DC (Vanda/Young) EMI			
38	18	10																	
LET'S GET SERIOUS Jermaine Jackson (Stevie Wonder) Jobete/Black Bull				£ 38				18				10							

A-Z (TOP WRITERS)

A Lovers Holiday	29
(Roman/Wiloughby)	
Babooshka (Kate Bush)	16
Back Together Again	13
(Mtna/Lucas)	
Behind The Groove	15
(Teena Marie/R. Rudolph)	
Blues Band EP	68
(Dylan/McGuiness)	
Brazilian Love Affair	54
(G. Duke)	
Breaking The Law	67
(Tipton/Halford/Downing)	
British Way Of Life	58
(C. Pope)	
Could You Be Loved	9
(B. Marley)	
Chinatown (Lynott/White	21
Gorman/Downey)	
Christine (Sioux/Seymour)	26
Crying (Orison/Maison)	4
Cupid I've Loved You For	5
A Long Time (Cooke/Zagar)	49
D-a-ance (Bird)	70
Dirty Deeds Done Cheap	70
(Young/Young/Scott)	55
D.K. 50-80 (Otway/Barrett)	29
Does She Have A Friend	29
(Stona/Wiloughby)	
Emotional Rescue	20
(Jagger/Richards)	
Do You Dream In Colour	52
(B. Nelson)	
Everybody's Got To Learn	8
Sometime (J. Warren)	40
Fantasy (Kenny/Sheppard)	6
Funky Town (S. Greenberg)	64
Hanging Out	75
(R. Bell/Kool & The Gang)	
High Voltage	75
(Young/Young/Scott)	
(If Loving You Is Wrong)	23
I Don't Want To Be Right	53
(Hampton/Banks/Jackson)	
I'm Alive (J. Lynne)	74
It's A Long Way To The Top	3
(Young/Young/Scott)	46
Jump To The Beat	35
(Walden/L. Walden)	
Let Me Love (P. Townshend)	38
King's Call (Lynott)	24
Let's Get Serious	33
(Wonder/Garrett)	
Let's Hang On	18
(Crewell/Linzer/Randell)	
Lip Up Fatty (Bad Manners)	72
Love Will Tear Us Part	31
(Joy Division)	
Mariana	39
(Vangarde/Francfort/Byl)	
Me Myself I (Armatrading)	27
Messages	22
(McCluskey/Humphreys)	
Midnite Dynamos	60
(S. Bloomfield)	
More Than I Can Say	7
(Curtis/Allison)	
My Girl	34
(Robinson/White)	
My Way Of Thinking	66
(UB40/Newman)	
Neon Lights (Butler/Dio/	44
Iommi/Ward)	
New Amsterdam	61
(E. Costello)	
News At Ten (D. Fanton)	71
No Doubt About It	42
(Most/Glen/Burns)	
Nothing Left Toulouse	59
(Young/Simpson)	
Oops Upside Your Head	50
(L. Simmons/R. Wilson/C.	
Wilson/R. Taylor)	
Over You (Ferry/Manzanera)	73
Paint It Black	17
(Jagger/Richard)	
Play The Game (Mercury)	42
Rat Race/Rude Boys	56
Outa Jail (R. Radiation)	
Ready An' Willing (Coverdale/	69
Lord/Moody/Murray/Palce)	
Running From Paradise	68
(Hall/Allen)	
Runnin' With The Devil	51
(Various)	
Sanctuary (T. Mansfield)	14
747 (Strangers In The Night)	10
(Saxon)	
Simon Templar	63
(Max/Pat/Fred)	
Sleep Walking	28
(Curtis/Cross/Cann/Ure)	
(I'm Not Your) Steppin'	19
Stone (Boycal/Hart)	47
Substitute (Baker/Seago)	
Sunset People (P. Bellotte/	57
M. Faulstich/K. Forsey)	
The Other Side Of The Sun	62
(J. Ian/A. Hammond)	
There There My Dear	25
(Rowland/Archer)	
The Scratch (C. Palmer)	32
Theme From Invaders	38
(Yellow Magic Orch)	
Theme From Mash	12
(Altman/Mandell)	
This Feelin' (F. Hooker)	2
To Be Or Not To Be	11
(Britton/Robertson)	
Use It Up & Wear It Out	30
(Linzler/Brown)	
Waterfalls (Paul McCartney)	37
We Can Do Anything	1
(Cockney Reject	

# Together again GLADYS KNIGHT & THE PIPS



Gladys Knight & The Pips celebrate their reunion with the release of a beautiful new album "About Love."

Impeccably produced by Ashford & Simpson, it includes

the chartbound single "Landlord" plus "Bourgie, Bourgie" and "Taste of Bitter Love."

## NEW ALBUM



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84178



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# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK  
**MY GIRL/MY GUY** — Stewart/Bristol

DAVID HAMILTON'S ALBUM OF THE WEEK  
**GREATEST HITS** — Neil Sedaka RCA INTS 5023

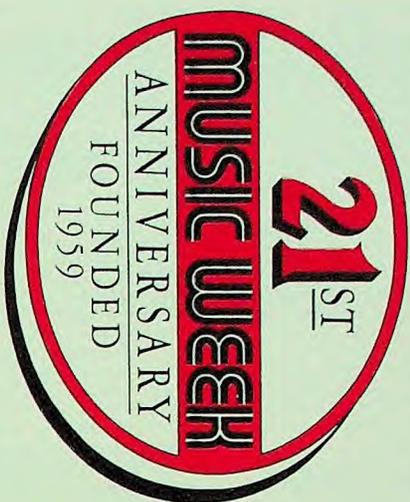
CAPITAL: PEOPLE'S CHOICE  
**BURNIN' HOT** — Jermaine Jackson  
 CLYDE: CURRENT CHOICE  
**THERE, THERE MY DEAR** — Dexy's Midnight Runners  
 DOWNTOWN: MUSIC MOVER  
**REST OF MY LIFE** — Racey  
 FORTH: STATION HIT  
**MARIANA** — Gibson Brothers  
 LUXEMBOURG: POWERPLAY  
**A WALK IN THE PARK** — Nick Straker Band  
 BBC SCOTLAND: SINGLE OF THE WEEK  
**SIMONE** — Boz Scaggs  
 PENNINE: PENNINE PIC  
**MAN OF THE WORLD** — Demis Roussos  
 MANX ALBUM OF THE WEEK  
**PAINT IT BLACK** — Modetes

# AIRPLAY ACTION

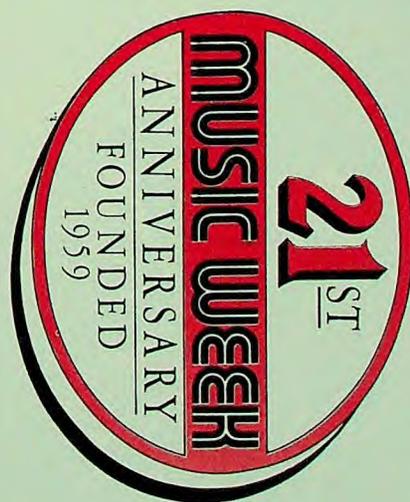
	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC WALTERS	BEACON	BRABU	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORNBELL	PENNINE	PIPACALLY	SOND	SOND	SOND	SOND	TEES	TRENT	VALLEY	THAMES	VICTORY	
<b>ANY TROUBLE</b> Second Choice Staff BUY 79 (C)																													
<b>ALPERT, HERB</b> Beyond A&M AMS 7541 (C)																													
<b>AITKEN, LAUREL</b> Big Fat Man I-Spy SEE 7 (F)																													
<b>AVERAGE WHITE BAND</b> For You For Love RCA AWB 2 (R)																													
<b>BANKS, TONY</b> For Awhile Charisma CB 365 (F)																													
<b>BARRACUDAS</b> Summer Fun Zonophone Z5 (E)																													
<b>BECK, JEFF</b> The Final Peace Epic EPC 8806 (C)																													
<b>BLUES BAND</b> Blues Band EP Arista BOOT 2 (F)																													
<b>BUSH, KATE</b> Babooshka EMI 5085 (E)																													
<b>BURNETTE, ROCKY</b> Tired Of Towing The Line EMI																													
<b>CAFFREY BROTHERS</b> Dear Jacky Q Mercury MER 15 (F)																													
<b>CAPTAIN &amp; TENNILLE</b> Happy Together Casablanca CAN 200 (A)																													
<b>CARNES, KIM</b> More Love EMI America EA 113 (E)																													
<b>CARTER, CARLENE</b> Ring Of Fire F. Beat XX6 (W)																													
<b>CHANDLER, GENE</b> Does She Have A Friend RCA TC 2451 (R)																													
<b>COMMODORES</b> Old Fashioned Love Motown TMG 1193 (E)																													
<b>CRAWFORD, RANDY</b> Last Night At Danceland WEA K 17631 (W)																													
<b>CHIC</b> Rebels We Are Atlantic K 11539 (W)																													
<b>CHRISTINA</b> Baby You Can Drive My Car Island WIP 6616 (E)																													
<b>DEXY'S MIDNIGHT RUNNERS</b> There . . . Parlophone R 6038 (E)																													
<b>DELEGATION</b> Put A Little Love On Me Ariola ARO 188 (A)																													
<b>DICKIES</b> Gigantor A&M AMS 7544 (C)																													
<b>DICKSON, BARBARA</b> In The Night Epic EPC 8593 (C)																													
<b>DOLLAR</b> The Girls Are Out To Get Ya WEA K 18270 (W)																													
<b>DUPREE, ROBBIE</b> Steal Away Elektra K 12450 (W)																													
<b>EASTON, SHEENA</b> 9 To 5 EMI 5066 (E)																													
<b>ESSEX, DAVID</b> Hot Love Mercury HOT 1 (F)																													
<b>EXPRESSOS</b> Hey Girl WEA K 18246 (W)																													
<b>FAIRWEATHER LOWE, ANDY</b> Let Ya Beedle Lam Bam WB K 17643 (W)																													
<b>FEATURES</b> Go Now Double D. D. Dee 3 (A)																													
<b>FIALKA, KAREL</b> File In Forget Blue Print BLU 2014 (A)																													
<b>FLASH &amp; THE PAN</b> Media Man Ensign ENY 39 (F)																													
<b>FOGELBERG, DAN</b> Heart Hotels Epic EPC 8729 (C)																													
<b>GHOSTS</b> My Town Arista ARIST 347 (F)																													
<b>GIBSON BROTHERS</b> Mariana Island WIP 6617 (E)																													
<b>GOMEZ, RAY</b> Summer In The City CBS 8659 (C)																													
<b>GREEN, PETER</b> Loser Two Times PVK PV 41 (C)																													
<b>HALL, LANI</b> I Don't Want You To Go A&M AMS 7534 (C)																													
<b>HILL, DAN</b> I Still Reach For You Epic EPC 8570 (C)																													
<b>HALL/DATES</b> Running From Paradise RCA RUN 1 (R)																													
<b>HINES, MARCIA</b> Save The Last Dance Logo GO 383 (R)																													
<b>HOOVER, FRANK/POSITIVE PEOPLE</b> This Feelin' DJM DJs 10947 (C)																													
<b>HOT CHOCOLATE</b> Are You Getting Enough RAK 318 (E)																													
<b>IAN, JANIS</b> The Other Side Of The Sun CBS 8611 (C)																													
<b>INVISIBLE MANS BAND</b> All Night Thing Island WIP 6571 (E)																													
<b>JACKSON, JERMAINE</b> Burnin' Hot																													
<b>JACKSON, JOE</b> The Harder They Come A&M AMS 7536 (C)																													
<b>JACKSON, MICHAEL</b> Girlfriend Epic EPC 8782 (C)																													



# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



**VIENNA**  
NEW ALBUM  
CHRIS DE BURGH  
CHR 1296



# TOP 75 ALBUMS

Week-ending July 12, 1980

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

1	EMOTIONAL RESCUE	Rolling Stones	CUN 39111
2	<b>NEW</b> THE GAME	Queen	EMA 795
3	FLESH AND BLOOD	Roxy Music	Polydor POLH 002
4	PETER GABRIEL	Peter Gabriel	Charisma CDS 4019
5	BLACK SABBATH LIVE AT LAST	Black Sabbath	Nems BS 001
6	UPRISING	Bob Dylan	Island ILPS 9596
7	ME MYSELF I	Joan Armatrading	A&M AMLH 64809
8	SAVED	Bob Dylan	CBS 86113
9	MCCARTNEY II	Paul McCartney	Parlophone PCTC 258
10	SKY 2	Sky	Ariola ADSKY 2
11	THE PHOTOS	The Photos	Epic PHOTO 5
12	HOT WAX	Various	K-Tel NE 1082
13	JUST CAN'T STOP	The Beat	BEAT 001
14	OFF THE WALL	Michael Jackson	Epic EPIC 83468
15	READY & WILLING		
26	WHEELS OF STEEL	Saxon	Carrere CAL 115
27	GREATEST HITS	Rose Royce	Whitfield RRTV 1
28	BEAT BOYS IN THE JET AGE	Lambertas	Rocket TRAIN 10
29	DIANA	Diana Ross	Motown STMA 8033
30	THEMES FOR DREAMS	Pierre Belmonde	K-Tel ONE 1077
31	THE UP ESCALATOR	Graham Parker & The Rumour	Siff SEEZ 23
32	GREAT ROCK & ROLL SWINDLE	Original Soundtrack	Virgin V2168
33	CHAMPAGNE & ROSES	Various	Polystar ROSTV 1
34	ONE STEP BEYOND	Madness	Siff SEEZ 17
34	DEMOLITION	Girls School	Bronze BRON 525
36	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark	Dindisc DID 2
37	TWELVE GOLD BARS	Status Quo	Vertigo QUOTV 1
38	OUTLANDOS D'AMOUR	Police	A&M AMLH 68502
39	HEAVEN & HELL	Black Sabbath	Vertigo 9102 752
40	INCOMPARABLE ELLA		
51	ROBERTA FLACK FEATURING DONNY HATHAWAY	Roberta Flack/Donny Hathaway	Atlantic K 50696
52	UNMASKED	Kiss	Mercury 6302 032
53	<b>NEW</b> ALL FOR YOU	Johnny Mathis	CBS 86115
54	SPECIALS	Specials	2 Tone CDL TT 5001
55	SKY	Sky	Ariola ARLH 5022
56	JUST ONE NIGHT	Eric Clapton	RSO RSDX 2
57	BRITISH STEEL	Judas Priest	CBS 94160
58	PRETENDERS	Pretenders	Real RAL 3
59	THE WANDERERS	Original Soundtrack	GEM EMILP 103
60	TELL ME ON A SUNDAY	Marti Webb	Polydor POLD 5031
61	TUSK	Fleetwood Mac	Warner Brothers K 66088
62	SPORTS CAR	Judie Tzuke	Rocket TRAIN 9
63	21 AT 33	Elton John	Rocket HISP 126
64	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
65	ROCKS PEBBLES AND SAND		

FRANCE

# PolyGram France prides itself on section independence

POLYGRAM COMPANIES in France include Polydor, Phonogram, Barclay, in which PolyGram has a substantial interest and a say in management, and Impact, probably France's most successful budget label. There is also the industrial and service company, PolyGram Industries et Messageries, which proudly claims ownership of the country's most modern pressing plant, cassette duplication plant and warehouses and despatch.

Chief executive, Louis Hazan, told *MW*: "Our constant policy is to assure each of these creative companies of a maximum of independence consistent with the general objectives of the group."

"In France the problems of the industry are no different from those existing in other countries; will there be growth, and if so when will it become evident? Indeed, what characterises the markets today is the fact that market research, which used to be fairly accurate, now has a strong factor of unpredictability."

"Our objectives and our hopes are that the health of the French market

will allow those different marketing companies to keep their own life and identity. Integration will only be done if the economic conditions are putting excessive pressure on, which is of course beyond our control.

"In international matters the objective is to meet the challenge of American companies, with the help of our own sister companies in the US. We also want to implant in France repertoires coming from all over the world, as much as we want to strongly develop our national repertoire."

The question of the artistic effectiveness of very big multinational companies is a live one in the UK. Hazan considered the suggestion that "small is beautiful", and whether big companies had problems of motivating creative staff.

"As far as creativity is concerned,



LOUIS HAZAN

I am not under the impression that big companies are lagging behind small ones. In my opinion the big groups should combine two things: be a source of creativity and also get the co-operation of outsiders which are smaller entities. This is a healthy competition, and I always tended to use it — which maybe might explain why we did not come across major problems in motivating our A&R staffs."

There is much speculation about further imminent executive and staff changes in Polydor, France. On this Hazan commented: "We had, and still have, staff movements, as some of our personnel either have decided to live their own lives somewhere else on their own initiative, or have left at our request. But newcomers are joining us and we are very pleased. Polydor is well and alive and very active. And, indeed, new responsibilities there will be defined, but it is too soon, I think, to discuss the subject."

"In the video field, Polydor has added a brand new sector centred on 'image' and on audio visual in

general. Polytel International has been set up in different countries and there will be a Polytel in Paris — in order to cover all the French-speaking countries of the world," (in addition to Telecip, which is Polygram's TV production company in France).

Hazan commented: "In France we will begin this new activity maybe modestly, but this will allow PolyGram to familiarise itself with this field for the future. Do not forget that the video disc is considered in Europe and that one of our two parent companies, Philips, developed the only system already in exploitation (and the most advanced)."

Asked how much autonomy PolyGram has in France and how much decision making must be referred to Baarn or Hamburg, Hazan replied: "If I had to answer in terms of percentage I definitely would be at a loss. In truth, my first task is to secure a good communication between the operating companies here in France and I can say 'it works' in all areas."

"When it comes to very important decisions of a certain tactical or financial level — or a change in the organisation — then I have to assure a good functioning between France and the headquarters. Autonomy is very great and is all the more so as I am making sure that it matches all the actual requirements and the general lines of politics — which are decided by advisory committees, of which I am, of course, a member."

## Barclay busy with pushing Lavilliers

HE MAY at times have to scabble wildly in his memory for the English word he wants since French has been his daily tongue for so long, but Martin Davies, international promotion manager at Barclay Records, retains his Welsh

bluntness. "What have we been doing the past year? Trying to make money. The French market is down and we are down on last year, but we are up on our projection for this year so far and I don't think our projection was pessimistic."

## Musidisc not just a budget company

A GOOD distance from the music industry hub in Paris is Musidisc. The company is well known for its budget releases in France. But, as production manager Jean Jacques Timmel is very keen to stress, it is not just a budget company. For the last three years it has had full A&R, marketing and sales for a steadily growing full price catalogue.

"We have two different teams of reps, one doing a rack jobbing operation with budget product in supermarkets and one visiting the dealers in the normal way. I am responsible for selections from international product and we certainly want to acquire more repertoires. We've had Fantasy and Vanguard for quite a while and have Creole and Girl from the UK, but are looking for more. About 20 per cent of our turnover at present is international."

Looking back over the past year Timmel remarks: "Disco was a good thing as far as income went, but it was not a good thing creatively and that is partly responsible for the present muddled situation. Because while disco was booming, other types of good new artists were prevented from developing. Everyone is looking for what comes next; there is a big question mark."

Budget LP sales have, surprisingly, levelled off as the economic crisis has deepened, Timmel reveals, while Musidisc's full price releases are selling better. This is despite the fact that budget prices on Musidisc are only Fr.20 (£4.91).

"What we are selling is Aznavour and Bernard Lavilliers — more Lavilliers than Aznavour actually."

Lavilliers, whose potential as an international seller is judged to be better than average for a number of reasons (including the general opinion that "he doesn't look French") is Barclay's hottest property at the moment. The album he recorded, in five different studios in four different countries, has gone gold, and he is pulling in huge audiences with a brand of music which embraces both rock and reggae — and Lavilliers' performance is compared by Davies to that of the late Jim Morrison.

The English-speaking markets are obviously the next nut to crack. For international release Lavilliers has re-recorded his single in English and it has been heavily advertised; but neither single nor evidence of the promotion effort will be seen in the UK yet. Barclay's aim is to break into the US market first and do a deal for Lavilliers in the UK with which ever company takes him for the US.

In France, Barclay has done very well with Stiff releases, Davies adds, the best seller being Madness' album. Lene Lovich's Flex did less well than previous product, but the gatefold single found great favour with the dealers. Although he has not had any new records out for a while Ian Dury is well established with French record buyers.

The trend in taste being back to hard rock, Barclay was fairly well supplied with the right kind of product from its UK licensees, but has also signed three French bands in an attempt to take their share of that part of the home market. The new signings are Ocean, Du Rock and Rose de Luxe — the last named being one for which the company has very big hopes.

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Edited by  
CHRIS WHITE

TALENT

# The Point Studio set to enter the label stakes



THE THOMPSON Twins whose first single, released on the Dirtydiscs label, has been attracting a lot of media attention.

## Dickson tour

BARBARA DICKSON embarks on a short tour during August, prior to major dates that she will be undertaking towards the end of the year. In between the two tours she will be going back into the studio to record her third album for Epic Records.

THE POINT Studio in London's Victoria is to launch its own record label in the near future. A single by The Thompson Twins, called Squares And Triangles, was released recently on the Dirtydiscs label, although Point managing director Rupert Merton emphasised that plans for the label were still being formulated.

The Point Studio started life as a rehearsal studio and was used by such names as Blondie, Brand X, Alan Price and the Boomtown Rats, before converting to a 24-track recording studio earlier this year. The Point also acts as an umbrella for a management and publishing company and a catering operation.

Merton explained: "Our first single featuring the Thompson Twins was released recently and has been number one in the *Time Out* chart as well as being in the *NME* alternative chart. Distribution was by Rough Trade and the independents. The idea is to have a full-time label, although at the moment plans are still in a very early stage.

"Even though the Thompson Twins' single is on the Dirtydiscs label, that will not necessarily be the final name of the record operation. What we are looking for are high-quality acts and there will be an album and singles policy."

Involved with Merton at The

Point are Sylvia Meadows, who as director of publishing is also involved in the management side of the company, and producer Alan O'Duffy who engineered Venus And Mars for Paul McCartney and producing Rory Gallagher and Alan Price. Point Music represents the reformed Middle Of The Road group, who have already had some success in Europe, while the management company represents two young singer-songwriters, Cluny Edwards and Mike St Clair.

The Thompson Twins formed two years ago in the Sheffield area and are now managed by John Hade, who says: "Their music is unclassifiable but is experimental within the chosen confines of the modern pop/rock idiom. We are currently recording an album for independent release. Squares And Triangles has picked up good airplay and has been selling steadily."

The Point can be contacted at 730-9777 or 730-4201.



ZAINE GRIFF, who charted with his first two singles for Automatic Records *Tonight and Ashes And Diamonds*, meets Lindsey Kemp, the mime artist, at the recent *Music Therapy* lunch. Griff used to study mime and movement with Kemp who also taught David Bowie and Kate Bush. Griff has since been signed up for management by Legends club owner Campbell Palmer (right). His first LP, produced by Tony Visconti, will be released shortly.



## Signing in the rain at Aavalanche

IT WAS a case of signing in the rain when Aavalanche Records, part of the European based AARIANA music operation, signed a pressing and distribution deal with PRT Records. The new label debuts with two singles, Tristar's *TV's Okay* and Sigi Freud's *I'm Sick And Tired Of All That Disco Music*. Pictured left are (standing) Trevor Eyles, Pye general manager, Rosmarie Schmueker, managing director of Aavalanche UK, and Paul Murphy, head of A&R.

Edited by  
SUE FRANCIS  
Tel: 01-439 9756

# Instruments wanted for Survival

SURVIVAL IS a musical performance group, started in January, centred around five professional musicians and a

## Hex appeal

HEX RECORDS was formed to provide management, promotional and recording facilities for rock bands in the East Anglia area. It is now interested in talking to companies about a distribution deal for its product. This includes a debut single from the Norwich-based Frequency Band, called *Back on the Road/Shadow of the Past*. An album by the band, who write all their own material, is now being recorded.

CONTACT: Hex Records Ltd., Aldwych House, 53/55 Tethel Street, Norwich, Norfolk. Tel: (0603) 23138.

number of talented and enthusiastic teenagers. A number of performances have been booked at Youth Clubs and Community Centres, but the group needs an effective PA system and more instruments.

"Survival is full of enthusiasm, full of music but needs urgent help in kind or cash", explains David Cross.

The goal has been to perform, so a show has been devised of short original songs linked by a topical storyline. It is hoped a record will be produced of some of the songs through InterAction's make-it yourself scheme.

"Any help will provide the means for Survival to continue," says Cross, "and demonstrate the value of its concept and of its music."

CONTACT: David Cross at 50 Chesholm Road, London N16. Tel: (01) 249 3477.



NEW BAND The Elgin Marbles was formed in mid-April, 1980 and they claim to have received one offer of a record contract for each week of their existence.

The Elgin Marbles have London gigs in June and July, but spend their days in a studio preparing for a single and video which is scheduled to be produced later this month. Catch them at the Greyhound, (July 14) or call Steve Elgin (01) 407 0421. They're free for publishing and recording.

## UK deal sought

A NEW record company, Ambition Records, based in New York and Washington, DC is interested in securing UK and European distribution. The label has a first release, *Declaration of Independents* a compilation LP.

CONTACT: Leeds and Rosenstein at Ambition Records, P.O. Box 3584, Washington, DC 20007. Tel: (03) 243-4899, or Telex 238566.

# Mawn books Dingwalls for the Scots

ALLAN MAWN of Marvel Music has booked Dingwalls on Monday, August 18 as a showcase for three Scottish acts, Facial Hair, Liberty Bodice and Positive Noise.

He explains: "It is apparent to many of us working in the music business north of the border that we have a wealth of rock talent working in Scotland."

"It is sad but very true that being 400 miles from the centre of the music industry in the UK does not help Scottish musicians gain wider recognition. A working rock band has to go to London to attract any attention from A&R men."

Thus Marvel is taking the mountain to Mohammed, or at least as far as Camden Lock. For prior information on the gig or any of the acts involved contact Mawn on 041 221 6000/2190. Marvel Music, 4th Floor, Central Chambers, 11 Bothwell St., Glasgow G2.

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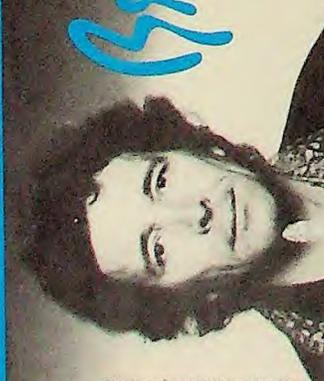
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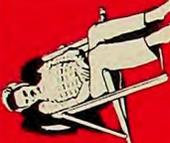
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# TOP 75 SINGLES

Week-ending July 12, 1980

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

1	3	<b>XANADU</b> Olivia Newton John/Electric Light Orchestra	Jet 185	26	24	<b>CHRISTINE</b> Sousie & The Banishes	Polydor 2059 249	51	<b>NEW</b>	<b>SANCTUARY</b> New Musik	GTO GT 275
2	12	<b>USE IT UP AND WEAR IT OUT</b> Odyssey	RCA PC 1962	27	17	<b>MIDNITE DYNAMOS</b> Matchbox	Magnet MAG 169	52	72	<b>DO YOU DREAM IN COLOUR</b> Bill Nelson	Cocoteau COQ 1
3	6	<b>JUMP TO THE BEAT</b> Stacy Lattisaw	Atlantic K 11498	28	34	<b>(I'M NOT YOUR) STEPPIN' STONE</b> Sex Pistols	Virgin VS 339	53	26	<b>I'M ALIVE</b> Electric Light Orchestra	Jet 179
4	1	<b>CRYING</b> Don McLean	EMI 5051	29	35	<b>A LOVERS HOLIDAY/GLOW OF LOVE</b> Change	WEA K 79141	54	<b>NEW</b>	<b>BRAZILIAN LOVE AFFAIR</b> George Duke	Epic EPC 8751
5	16	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME</b> Detroit Spinners	Atlantic K 11498	30	61	<b>WEDNESDAY WEEK</b> Undertones	Sire SIR 4042	55	57	<b>D.K. 50-80</b> Orway/Barrett	Polydor 2059 250
6	2	<b>FUNKY TOWN</b> Lipps Inc.	Casablanca CAN 194	31	39	<b>ME MYSELF I</b> Joan Armatrading	A&M AMS 7527	56	<b>NEW</b>	<b>READY AN' WILLING</b> Whitesnake	United Artists BP 363
7	8	<b>MY WAY OF THINKING/I THINK IT'S GOING TO RAIN</b> UB40	Graduate GRAB 8	32	15	<b>THEME FROM MASH</b> The Mash	CBS 8536	57	44	<b>THE OTHER SIDE OF THE SUN</b> Janis Ian	CBS 8611
8	5	<b>EVERYBODY'S GOT TO LEARN SOMETIME</b> Korgis	Rialto TREB 115	33	37	<b>LIP UP FATTY</b> Bad Manners	Magnet MAG 175	58	<b>NEW</b>	<b>BRITISH WAY OF LIFE</b> Chords	Polydor 2059 258
9	21	<b>COULD YOU BE LOVED</b> Bob Marley & The Wailers	Island WIP 6610	34	58	<b>NEON KNIGHTS</b> Black Sabbath	Vertigo SAB 3	59	<b>NEW</b>	<b>OOOPS UPSIDE YOUR HEAD</b> Gap Band	Mercury MER 22
10	7	<b>SIMON TEMPLER/TWO PINTS OF LAGER</b> Splodgenessabounds	Deram BUM 1	35	43	<b>KING'S CALL</b> Phil Lynott	Vertigo SOLO 2	60	<b>NEW</b>	<b>MY GIRL</b> Whispers	Solar SO 8
11	11	<b>WATERFALLS</b> Paul McCartney	Parlophone R 6037	36	27	<b>YOU GAVE ME LOVE</b> Crown Heights Affair	De-lite MER 9	61	32	<b>NO DOUBT ABOUT IT</b> Hot Chocolate	RAK 310
12	9	<b>TO BE OR NOT TO BE</b> B. A. Robertson	Asylum K 12449	37	38	<b>WHOLE LOTTA ROSIE</b> AC/DC	Atlantic HM 4	62	40	<b>THE SCRATCH</b> Surface Noise	WEA K 18291
13	4	<b>BACK TOGETHER AGAIN</b> Roberta Flack/Donny Hathaway	Atlantic K 11481	38	18	<b>LET'S GET SERIOUS</b> Jermaine Jackson	Motown TMG 1183	63	74	<b>SLEEP WALKING</b> Ultravox	Chrysalis CHS 2441
14	19	<b>747 (STRANGERS IN THE NIGHT)</b> Saxon	Carrere CAR 151	39	20	<b>MESSAGES</b> Orchestral Manoeuvres in The Dark	Dindisc DIN 15	64	<b>NEW</b>	<b>HANGIN' OUT</b> Kool & The Gang	De-Lite KOOL 9
15	10	<b>BEHIND THE GROOVE</b>		40	61	<b>FANTASY</b>		65	<b>NEW</b>	<b>WE CAN DO ANYTHING</b>	

<b>15</b>	<b>10</b>	<b>BEHIND THE GROOVE</b> Teena Marie	Motown/TMG T186				Zonophone Z 6
<b>16</b>	<b>63</b>	<b>BABOOSHKA</b> Kate Bush	EMI 5085				F. Beat XX5
<b>17</b>	<b>14</b>	<b>PLAY THE GAME</b> Queen	EMI 5076				CBS 8644
<b>18</b>	<b>30</b>	<b>LOVE WILL TEAR US APART</b> Joy Division	Factory FAC 23				Arista B00T 2
<b>19</b>	<b>13</b>	<b>SUBSTITUTE</b> Liquid Gold	Polo POLO 4				Warner Brothers HM 10
<b>20</b>	<b>56</b>	<b>EMOTIONAL RESCUE</b> Rolling Stones	Rolling Stones RSR 105				Atlantic HM 2
<b>21</b>	<b>22</b>	<b>CHINATOWN</b> Thin Lizzy	Vertigo LIZZY 6				RCA SAD 4
<b>22</b>	<b>51</b>	<b>MORE THAN I CAN SAY</b> Leo Sayer	Chrysalis CHS 2442				Island WIP 6617
<b>23</b>	<b>23</b>	<b>(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT</b> Rod Stewart	Riva 23				Deram DET 1
<b>24</b>	<b>29</b>	<b>LET'S HANG ON</b> Darts	Magnet MAG 174				Atlantic HM 3
<b>25</b>	<b>36</b>	<b>THEME FROM THE INVADERS</b> Yellow Magic Orchestra	A&M AMS 7502				Atlantic HM 1
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<b>65</b>	<b>NEWS</b>	<b>WE CAN DO ANYTHING</b> Cockney Rejects		RCA PB 5256			
<b>66</b>	<b>42</b>	<b>NEW AMSTERDAM</b> Elvis Costello		RCA RUN 1			
<b>67</b>	<b>28</b>	<b>BREAKING THE LAW</b> Judas Priest		2 Tone CHSTT 11			
<b>68</b>	<b>NEW</b>	<b>BLUES BAND EP</b> Blues Band		20th Century TC 2451			
<b>69</b>	<b>52</b>	<b>RUNNIN' WITH THE DEVIL</b> Van Halen		United Artists BP 345			
<b>70</b>	<b>54</b>	<b>DIRTY DEEDS DONE CHEAP</b> AC/DC		Parlophone R6038			
<b>71</b>	<b>69</b>	<b>NOTHING LEFT TOULOUSE</b> Sad Cafe		Atco K 11486			
<b>72</b>	<b>NEW</b>	<b>MARIANA</b> Gibson Brothers		Casablanca CAN 198			
<b>73</b>	<b>NEW</b>	<b>PAINT IT BLACK</b> Modettes		DJM DJS 10947			
<b>74</b>	<b>55</b>	<b>IT'S A LONG WAY TO THE TOP</b> AC/DC		Rocket XPRESS 33			
<b>75</b>	<b>48</b>	<b>HIGH VOLTAGE</b> AC/DC		Polydor POSP 93			
<small>Top 76 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.</small>							

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# Intersong coping well with a variety of challenges

BRUNO KRECHMAR, managing director of Intersong Music UK, is coping well with a varied set of challenges, not least of which are the company's recent move to South Audley Street and the assimilation of the Burlington Music and Palace Music catalogues with their 30,000 copyrights from their defunct Decca home.

Intersong's new base, formerly occupied by Rocket Records and Big Pig Music, is an elegant Mayfair house full, when *Music Week* visited, of inelegant unconnected telephone leads and endless staircases demanding Olympic standards of fitness to negotiate. Krechmar has "nine and a half" staff there, the half referring to the receptionist shared with the Intersong International office.

"Burlington and Palace will remain separate companies, but will be administered within Intersong," he explained. "They're both very welcome because they date back to the Fifties with some of their copyrights, and hitherto Intersong has had only current songs rather than standards."

Krechmar was at pains to stress the autonomy of Intersong within the Chappell group and, on the broadest scale, within the PolyGram family.

"Chappell and Intersong have nothing to do with each other except that we're both PolyGram companies using the same services



BRUNO KRECHMAR, managing director of Intersong Music UK.

like the computerised royalties and copyright and management information facilities. Otherwise, we compete, but we try to exercise some managerial responsibility by not upping bids extravagantly.

"PolyGram record companies don't do us any favours," continued Krechmar, "and neither should they. We're in the open marketplace, but we have a gentlemanly first option arrangement with the group's record operations. I'm not aware of any sales resistance to our material from

non-PolyGram record companies because we're a member of the group, either."

Intersong is "realistic" about advances and involved in "all kinds of deals", but Krechmar added that the company does not want the image of being a banking operation.

"We have a broad and active span of repertoire and we're out to create rather than jump on bandwagons."

The Intersong chart score last year included *Living On The Frontline* by Eddy Grant, *Bad Girls* by Donna Summer, *What a Fool Believes* and *Minute By Minute* by the Doobie Brothers, and *Doctor Doctor* and *Shoot Shoot* by UFO. The 1980 tally so far is *Day Trip To Bangor* by Fiddlers Dram (with over 600,000 UK sales), *Donna Summer's On The Radio*, and — since moving into South Audley Street — *No Doubt About It* by Hot Chocolate and *Funkytown* by Lipps Inc.

Krechmar recently concluded a deal for the UK with Richard Gottehrer for his group Regina Richards and Red Hot, who have made their single debut on A&M with Tyher, b/w *Tug Of War*. Gottehrer produced the first *Blondie* product as well as the current *Joan Armatrading* album and single, *Me Myself I*.

Intersong has 10 writers contracted locally, including artists and producers, who also have the facilities of Intersong International to aid them in their work and its propagation. The International company is an umbrella organisation based in London to acquire rights on a global basis and to co-ordinate internationally.



WELL-KNOWN songwriter Jimmy Webb has composed the music for his first animated movie scoring assignment, *The Last Unicorn*, which is being produced by Rankin/Bass in association with Marble Arch Productions. Webb, holder of 11 Grammy awards including two for his songs *Up Up And Away* and *MacArthur Park*, is seen (left) at the recording of the soundtrack music at Wembley Music Centre with orchestrator Matthew McCauley and engineer John Richards. The soundtrack music, including five songs, is published by Welbeck Music, a subsidiary of ATV Music.

## Heroes down in Hell

JUDGING BY the enthusiastic reaction of the Talk Of The Town preview audience, *American Heroes*, a musical scheduled for a West End premiere in the autumn, stands a more than fair chance of success.

With words and music by Barry Mason, Michael Heath Johnson and Don Gould, *American Heroes* is described as "an allegory for America itself. It can be taken on any level or all of them. Through one man's desperate search for the meaning of his own life, we see the story of a nation born of optimism, forged in adversity, struggle against the destructive chains of cynicism".

The central character, Destiny Jones, finds himself in Hell, a

surprise in itself, and he is further shocked to discover all his heroes, including Marilyn Monroe, Harry Truman, Martin Luther King, Buffalo Bill and Elvis Presley are down there as well.

The songs previewed have the right mixture of originality and commerciality, as put across by Carl Wayne, Robert Lindop, Clarke Peters, Marilyn Rae, and Ursuline Kairson. The latter lady is a diminutive bundle of singing dynamite, who stopped the show twice with *Buffalo Bill and Movin' In The Right Direction*.

The songs and music for *American Heroes* are being published by Western Galaxy and Warner Brothers Music.

## CLASSICAL

# The Nimbus Mystery: Which recording uses which technique?

THE LONG-AWAITED comparison set of Beethoven's *Hammerklavier Sonata*, recorded by Nimbus using four different

techniques — digital, direct cut, analogue and 78 r.p.m. — is now available.

But to add mystery to the release, Nimbus is releasing the 5-LP box set

(Nimbus 45005 £14.95) without indicating which record uses which technique. They have asked purchasers of the set to write and let the company know which recordings they prefer and why.

And only after about six months or so, when there has been sufficient response, will the company reveal the secret. The release, explained Gerald Reynolds, Nimbus director, is not a gimmick.

"We felt that it was about time that both the public and the press were given a valid opportunity to compare the various recording techniques that are now being used," said Reynolds.

The only way to make a real comparison, Reynolds argued, was to record the same performance using the same microphone so that the source sound was identical. But it was equally important, he felt, to withhold the indication of which disc used which recording process.

"There are so many preconceptions about different techniques that we felt it would invalidate people's reactions if they knew in advance that the recording they were listening to was digital, for instance."

The performance is by the pianist Bernard Roberts and the direct cut version will eventually form part of the last volume of the Beethoven

Sonatas which will be out later this year.

Obviously, the comparisons will appeal mainly to hi fi buffs, though, no doubt, the first purchase of the set will be from Decca, EMI, RCA and the other companies who market digital releases.

Reynolds feels that the set will also make a contribution to the recording usage of the future.

"Many people are now considering alternatives for the next generation of recording equipment and this comparison set is the kind of technical exercise which really needs to be done."

In fact, Reynolds and his colleagues at Nimbus still are convinced that, while acknowledging that digital has something special to offer — particularly in the clarity in the bass — it is only a superficial clarity.

"The digital systems cut out sound below a certain level and this affects the reverberation and, therefore, you lose a live quality in the sound," said Reynolds.

But he is looking forward to find out the reaction of the public, press and dealers and is hoping for a large post-bag.

All the records, incidentally, play at 45 R.P.M. — except for one movement at 78 r.p.m. — and this indicates another Nimbus

development.

Over the past few months, the company — which has pioneered the use of long play 45 r.p.m., achieving up to 30 minutes on one side — is in the process of modifying its cutting processes even further.

Already the company claims to have shoehorned 40 minutes play on one side at 33½ r.p.m. (of orchestral music, too) without any loss of quality or using a lower level and is working towards the commercial use of 45 minutes per side at 33½ r.p.m. and intend to call it Super Long Play.

Nimbus feels it could overcome many difficulties with works such as the *Eroica* which fit uneasily on to the current playing length of an LP and also benefit historical material.

The comparison set heads a number of Nimbus releases, the first for some months. The first volume of Beethoven's piano Sonatas in the direct-cut series played by Bernard Roberts (Nimbus D/C 903 £19.40) is available and contains Sonatas Nos 16 to 25, including the *Waldstein* and *Appassionata*.

There is also the first piano record by Roy Howat, a Fellow at Jesus College, Cambridge who prepared the new edition of all of Debussy's piano music. The record (Nimbus 2122 £4.85) includes two pieces never recorded before — *Morceau de Concerto* (1904) and *Etude Retrouvée*.

Another interesting piano release is the last record ever to be made by Cyril Smith and Phyllis Sellick — recorded weeks before the death of Smith. The LP (Nimbus 2120 £4.85) includes Frank's *Prelude Chorale* and *Fugue and Faure's Dolly Suite*, in the arrangements for three hands on one piano.

## Mendelssohn cycle is completed

WITH THE release this month of Mendelssohn's *Symphony No 3, "Scottish"* (SXL/KSXC 6954 £5.50), Christoph von Dohnanyi completes the cycle of the five mature Mendelssohn Symphonies with the *Vienna Philharmonic Orchestra*.

The series has been well received, but there could be an added interest in this disc because the "filler" is the *War March of the Priests*, a work which was a great favourite with Victorian audiences, but which is, at the moment, not available on any other recording.

Unusual Mendelssohn is also presented on a new release from RCA. *Die Erste Walpurgisnacht* is rarely heard in the concert hall these days, though the conductor Eugene Ormandy is convinced the neglect is

unjust.

He has recorded the work with Simon Estes, Rose Taylor, Jerold Norman and the Mendelssohn Club of Philadelphia and the Philadelphia Orchestra in a popular coupling with the *Hebrides Overture* (RL/RK 13460 £4.99).

Eugene Ormandy also features on two other releases — both re-issues, this time on CBS. Tchaikovsky's *Piano Concertos No 2 and 3* made with Gary Graffman and the Philadelphia Orchestra have been re-mastered for this reissue (61990 £3.99 and on cassette).

Another Russian work, Rachmaninov's *Symphony No 1* played by Ormandy and the Philadelphia has also been re-mastered for re-issue on 61991 (£3.39) and on cassette.

Edited  
by  
**TERRI ANDERSON**

## RETAILING



**CAUTIOUS DEALERS** might consider temporarily underpinning their counters while WEA's heavy metal box promotion is on. Mike Heap, sales manager, reported a "most positive dealer reaction" to the 10-singles packs (pre-sell reached 15,000 boxes) and all 10 titles entered the BMRB top 100 list immediately.

# Starting up from scratch can be a big headache

DESPITE ALL discouraging statistics people continue to go into the record retail trade — and come to *Music Week* for information.

Thinking of combining the sale of printed music, musical instruments, and records (a type of shop which was far more common a few years ago than it is now) Nigel Purdey wrote to say that he

had about £6,000 capital to spend on stock. He was interested in any books "that might fill me in on some of the practicalities of running such a business". He also asks about where the get stock.

When referred to on that matter, sales chiefs at Jet and Virgin — Ray Cooper and Ann Green — agreed that the portion of capital available would not run to opening

accounts with enough majors to allow for a full range of records.

The obvious alternative is a one-stop. Since the shop is to be in Exeter, the nearest would be Moss Music at 6 Allhalland Street, Bideford, but both Wynd-Up in Manchester or Terry Blood's at Stoke-on-Trent were suggested also.

There are no books in the "teach yourself music retailing" line that anyone had heard of, although any dealers who have come across books on the subject which would be useful could let *Music Week* know.

However, publications on retailing are available from the Institute of Marketing, and the Distributive Industry Training Board also has a range of helpful publications for traders of all kinds.

An early contact for anyone considering the music retail trade must be to the MTA in Denmark Street, from where information and notices of courses on various aspects of the trade come at regular intervals.

On the musical instrument side the advice of at least one established dealer was "take *Music Trades International* regularly, and go into your local library and read everything on musical instruments to prevent yourself from getting cheated, or cheating anyone you are buying instruments from or selling them to."



**ON TRIAL** at the Music Week offices for the past week have been some cans of the new Diamond Stylus Company product. These are anti-static tissues which are disposable and therefore, the theory goes, cannot build up the electrostatic charge which the action of cleaning a record engenders on pads or cloths (which are kept and used many times). The unofficial consumer testing here has had satisfactory results as far as the cleanliness of records is concerned, although a little pile of screwed up tissues is growing untidily beside the record deck. Several members of staff with heavy summer colds report that Quick Wipes keep the electrostatic charges on the end of noses under control as well.

**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.



SEVERAL DAYS after the official opening of 'the world's newest and most advanced record factory', CBS invited existing and potential customers to Aylesbury to see how the plant lived up to the claim. Enjoying the tea break are (left to right) Barry Collier, managing director of Ronco (who shortly returns to the US), Glen Simmons, managing director of A&M, and CBS chairman Maurice Oberstein.

## Lugtons goes into spiders

THIS WILL NOT be good news to arachnophobes, but Lugton's latest news letter announces that its record department will in future stock spiders; minimum order is 100. As usual the price per 1,000 goes down the more of these friendly little creatures you decide to buy. Although the manufacturers have announced a price rise for all types of bags, including inners and cards, Lugtons is holding prices until it re-orders.

## Tape offer

THE THIRD and last part of the trial offer on Scotch tape, which has been running since the beginning of the year, starts on August 1, when Scotch Master III double packs will be available for £2.30 approximately.

Edited  
by  
**DAVID DALTON**

## Edinburgh all set for second radio seminar

THE BBC and the IBA will again get together to stage The Edinburgh International Radio Festival during the city's arts festival, on August 21 and 22.

Having laid the groundwork last year with their first joint venture, the two bodies have titled this year's event Four Questions and stress that they hope to attract not only station managing directors and managers, but also personnel from all areas of radio, including producers and music presenters.

Anthony Howard, editor of *The Listener*, will chair the festival and guest speaker is Frank Mankiewicz, president of National Public Radio in the US, while there is a gala dinner on Thursday night and a buffet luncheon on Friday included in the registration fee of £10.

The aim of the festival is to create an annual venue where people in

radio can meet, exchange ideas and problems and the first question for debate on Thursday afternoon is *Whose Voice Is It Anyway?* — with panellists representing community, university, BBC Local and ILR community based stations.

Discussion on the second topic — *Is Breakfast Television The Beginning Or The End?* — will attempt to resolve whether this development will be disastrous or ultimately beneficial for local radio.

Are The Networks The Dinosaurs Of The Future? will examine the values of pooled resources, production and syndication of radio programming.

The final topic, *How Far Can You Go?* will look at the potential and limitations of the medium as it deals with music and other areas of programming.

The festival organiser is Sue Francis who can be contacted via *Broadcast*, 111a Wardour Street, London W1 (Tel: 01-439 9756).

## News in brief...

THE MUCH sought after ILR franchise for the Bristol areas has been awarded to Radio Avonside, chaired by Professor Glynn Wickham of Bristol University.

Among the six failed applicants to fall out of the running early on was the group headed by John Russell, former programme director of BRMB, and Avonside's principal competition came from Brunel Radio, a group which included Strawbs member Dave Cousins who has been made programme controller at Radio Tees. He succeeds Bob Hopton who has moved to BRMB to replace Russell.

TWO NEW DJs who get their chance on air for Capital Radio this summer are Phil Allen and Richard John. Allen has been out with the Capital Fun Bus for some weeks and John gained early broadcasting experience with Lancaster University radio station.

DERRICK AMOORE — a former editor of BBC Television News — has been appointed manager of BBC Radio London, the local network's flagship. He succeeds Allen Holden who is retiring.

SO MANY musicians have offered to take part in a memorial concert for Radio Hallam's Jean Doyle, who died recently, that two concerts have been organised, reports the station's music producer Beverley Chubb. The concerts will take place on July 16 and 23, including a number of prominent local jazz musicians who featured in Jean Doyle's weekly programme.

## BROADCASTING



CO-INCIDING WITH the announcement of his move into the lunchtime slot vacated by Dave Cash, Capital Radio DJ Graham Dene celebrated his fifth anniversary on the *Breakfast Show* and is pictured getting the chop from Michael Aspel. Mike Smith has taken over the early morning slot from this week.

## Tay links with Clyde & Forth for sales

ALLEN MACKENZIE — managing director of Radio Tay, the ILR service which will operate in Dundee and Perth — has completed his top level appointments and announce that airtime will be sold nationally through the Scottish rate card operated by sales agency BMS.

BMS already represents Clyde and Forth in Scotland and managing director Mike Vanderkar comments: "I am obviously extremely pleased that Radio Tay has decided to use BMS as its national sales agent, but more importantly I believe Radio Tay joining the Scottish rate card strengthens the argument in favour of selling radio regionally."

George Mackintosh — senior news organiser at Radio Clyde — is appointed head of programmes at the station, continuing the trend for programme heads to come from a news background. He takes up his Tay post at the beginning of August.

L. Wilson Carson becomes chief engineer, joining from BBC Radio Humberside, while Arthur Garty is appointed chief accountant.

## Mercia Sound poll results

SOON AFTER its on air debut and coinciding with the ILR network's main JICRAR results, Mercia Sound has announced the results of its first audience research.

The survey, conducted by Research Surveys of Great Britain, indicated that 46 per cent of all adults listen to the Coventry based station at some time each week and that 62 per cent of adults listen to Mercia Sound at some time over four weeks.

RSGB used a sample of five hundred interviews from throughout the station's transmission area which has a population of 790,000.

Commenting on these early results Mercia Sound's managing director, John Bradford, says: "We promised to try and establish a professional radio station from the start and these figures clearly show that the audience is supporting its radio station in very large numbers. The figures show that Mercia Sound has become one of the strongest independent local radio stations in the country, even though most of them have had a five year start on us."

16	13	DUKE Genesis	Charisma CBR 101	41	44	BAT OUT OF HELL Meat Loaf	Epic/Cleveland International EPC 82419	66	66	NEW CLEAR DAYS Vapors	United Artists UAG 30300
17	22	SOUNDS SENSATIONAL Bert Kaempfert	Polydor POLTV 10	42	61	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018	67	-	KEEPIN' THE SUMMER ALIVE Beach Boys	Caribou CRB 86109
18	23	KING OF THE ROAD Boxcar Willie	Warwick WW 5084	43	52	RUMOURS Fleetwood Mac	Warner Brothers K 56344	68	50	IRON MAIDEN Iron Maiden	EMI EMC 3330
19	17	SHINE Average White Band	RCA XL 13123	44	29	KILLER WATTS Various	Epic KW 1	69	NEW	HOLD OUT Jackson Browne	Asylum K 52226
20	19	CHAIN LIGHTNING Don McLean	EMI INS 3025	45	40	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791	70	69	TRAVELOGUE Human League	Virgin V2160
21	26	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 29296	46	46	SINGS LEIBER & STOLLER Elvis Presley	RCA INTS 5031	71	56	GOOD MORNING AMERICA Various	K-Tel NE 1072
22	21	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1	47	51	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100	72	58	GOLDEN MELODIES National Brass Band	K-Tel ONE 1075
23	15	REGATTA DE BLANC Police	A&M AMLH 64792	48	41	EMPTY GLASS Peter Townshend	A&M K 50699	72	NEW	THE JAN AND DEAN STORY Jan And Dean	K-Tel NE 1084
24	14	MAGIC REGGAE Various	K-Tel NE 1074	49	57	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50932	74	62	PARALLEL LINES Blondie	Chrysalis CDL 1192
25	18	DEFECTOR Steve Hackett	Charisma COS 4018	50	53	HEROES Commodores	Motown STMA 8034	75	NEW	HOT LOVE David Essex	Mercury 635 9017

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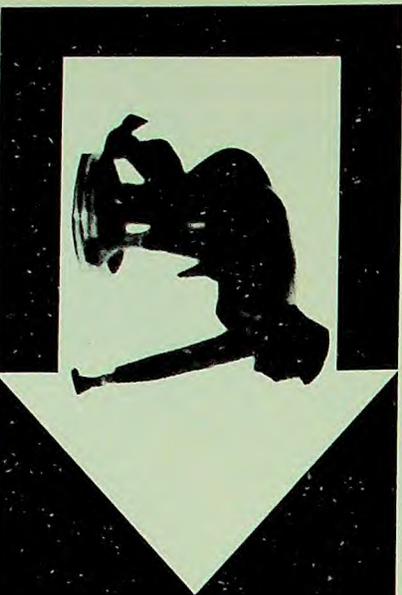
Top 75 compiled for Music Week and BBC based upon 260 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

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 I NEVER FALL IN LOVE, Break My Heart, DAVIT SIGERSON. Island WIP 6564 (E)  
 I'VE HAD ENOUGH, Show 'Em How, THE SCENE. Inferno BEAT 2 (P)  
 IT'S STILL ROCK 'N' ROLL TO ME, Through The Long Night, BILLY JOEL. CBS 8753 (C)  
 I'VE BEEN IN LOVE TOO LONG, Nothing Like You'll Ever Know, MARTI WEBB. Polydor 2059 300 (F)

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 WHEN THE GOOD GUY HOLDS HIS LEADING LADY TIGHT, On The Edge, SHARON CAMPBELL. RCA PB 5262 (R)  
 WHEN THE LIGHTS GO OUT, Bluer Than Blue, DIANE SOLOMON. Lordell LORD 1 (P)  
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 Various 10CH 18

## SELECT SINGLES

CHART CERTS:  
 HOT CHOCOLATE  
 Are You Getting Enough (RAK 318, EMI)

MICHAEL JACKSON  
 Girlfriend (Epic EPC 8782, CBS)

COCKNEY REJECTS  
 We Can Do Anything (EMI Z6, EMI)

HAWKWIND  
 Shot Down In The Night (Bronze BRO 98, EMI). Aggression, guitar, drums. Vocals cease half-way. Fine 45 to start new contract. Live cut. Flip Urban Guerrilla (original, 39, 1973)

PLAIN JANE  
 One Look (Avatar AAA 102, Indie) Derivative, reasonably effective mix of pop style chorus, alternative idiom girl lead vocals but lyric adorning gasps of Je T'Aime flavour. Basic production reminds of Amanda Lear recordings. Commercial feel, promising band, especially lady.

FREDDY CANNON  
 Hey Punk Rocker (Hot Rock HR 45-003, Indie) Indulgent rock flavoured guitar break intrudes on firm rock 'n' roll, tongue-in-cheek shout at punksters with suitable easily picked up chorus for 1950s evergreens.

MO-DETTES  
 Paint It Black (Deram DET - R1, PolyGram) Stones song (1, 1966), jungle drums, guitar flourish open somewhat straight take, left to right channels girl mini choir back-ups, final vocal.

KISS  
 Talk To Me (Mercury MER 19, PolyGram) No frills vocals, lyric, arrangement. Strong drumming, gutsy guitar, effective but lacking in magic riff. Colour bag, ads, UK tour September, LP (Kiss Unmasked 6302 032) now released.

PHOTOS  
 Friends (Epic EPC 8785, CBS) Last 45, Irene (66, four weeks), much

KINGS OF ROCKABILLY VOL. 2  
 Various 10CH 19  
 SOUND OF THE GULF COAST  
 Various 10CH 20

4 CBS  
 CULTOSAURUS RECTUS  
 Blue Oyster Cult 86120  
 NATURAL INGREDIENTS  
 Richard Tee 84194  
 THE BEST OF DORIS DAY  
 Doris Day 31825  
 GOING HOME  
 Taj Mahal 31844  
 THOROUGHbred  
 Carole King 31841  
 ANTHOLOGY  
 Janis Joplin 22101  
 THE BEST OF DR. HOOK & THE MEDICINE SHOW  
 Dr. Hook & The Medicine Show 22102  
 THE MUSICAL WORLD OF RICHARD RODGERS  
 Richard Rodgers 22103

5 CARRERE (WEA)  
 SWEET SMELL OF SUCCESS  
 Jim Capaldi CAL 116 (CAV 116)

6 CHRYSALIS  
 HUGHIE LEWIS & THE NEWS  
 Hughie Lewis & The News CHR 1292  
 LIVE IN EUROPE  
 Leo Kottke CHR 1284  
 VIENNA  
 Ultravox CHR 1296

7 KATHEDRAL (SPARTAN)  
 NIGEL MAZLYN  
 BENNS MEANS LAFFS  
 Jon Benns AVA 106  
 LIFE GOES ON  
 Paul Downes AVA 109  
 BILL ZORN & THE ARIZONA SMOKE REVUE  
 Bill Zorn & The Arizona Smoke Revue AVA 110

8 MOONRAKER (PINNACLE)  
 BUGS, BLACK PUDDINGS & CLOGS  
 The Blue Waterfolk MOO 1

9 NEMS (STAGE ONE)  
 LIVE AT LAST  
 Black Sabbath BS 001

10 POLO (CREOLE)  
 LIQUID GOLD  
 Liquid Gold POLP 101

11 ROLA (PINNACLE/PROJECTION)  
 NO GOING BACK  
 Johnny Coppin ROO 2

touted, media covered group, limp opening but gradual growing quality, infectious by end. Flip more alternative idiom. Expect good sales.

VARIOUS  
 Muthas Pride (EMI, 12 EMI 5074, EMI) Extensive HM outings from bands featured on Metal For Muthas Volume 11 (EMC 3337), good value but no standout offering.

SHADOWS  
 Heart Of Glass (EMI 5083, EMI) First of doubtless many back catalogue cuts from famed group now with Polydor. Blondie hit given expected fairly fast reading. From album String Of Hits (EMC 3310)

MARTHA AND THE MUFFINS  
 About Insomnia (DinDisc, Din 19, CBS) Echo Beach Canadians with clear tone tuneful lead lady start well but raucous sax, long play-out mitigate against vocal mood. Green vinyl.

ON THE AIR  
 Ready For Action (WEA K 18242, WEA) Parker vocal thickness on title line, Who feel in arrangement, big production doesn't really suit lyric which, in any case, might deter some with its sentiments. Pic strip bag.

TELEX  
 We Are All Getting Old (Sire 4043, WEA) Euro synth, Rock Around The Clock (34, 1979) hit-makers interest but no more with fast jerky exploration of title repeated in various ways. Colourful creative sleeve.

FAMOUS NAMES  
 Modern Mums (Sara Bee BN 123, Pye) Rolling summery tune needs lighter vocals or ones that colour rather than counter-act, yet interesting 45 which attracts but no more.  
 CAPITAL LETTERS  
 Bread And Water (Greensleeves Wolves 1, Spartan/Mojo) Discover America, Van Dyke Parks syndrome in arrangement particularly use of girl back-ups, attractive, fresh lively feel with minimum of fuss. Enjoyable EP.

## TWO CONSTRUCTIVE YEARS IN THE UK...

- La Belle Epoque — 'Black is Black' **GOLD**  
(Productions Carrere-Harvest Label)
- Clout — 'Substitute' **GOLD**
- Sheila and B.Devotion — 'Singin' in the Rain'
- Sheila and B.Devotion — 'You Light My Fire'
- Dollar — 'Shooting Star' **SILVER**
- The Monks — 'Nice Legs, Shame About The Face'
- Dollar — 'Who Were You With In The Moonlight' **SILVER**
- Dollar — 'Loves Gotta Hold On Me' **SILVER**
- Sheila and B.Devotion — 'Spacer'
- Dollar — 'I Wanna Hold Your Hand' **SILVER**
- Saxon — 'Wheels of Steel'
- Saxon — '747 (Strangers In The Night)'
- Saxon — 'Wheels of Steel' **LP**
- Dollar — 'Shooting Stars' **LP**
- Saxon — 'Backs To The Wali'
- Saxon — 'Big Teaser'
- Chartbound hits
- Sheila and B.Devotion — 'King Of The World'
- Jim Capaldi — 'Hold On To Your Love'

**Many thanks to all those people in the  
Music Industry who have made it all possible.**

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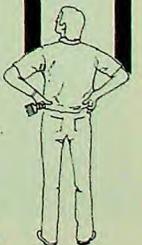


CHART FOR WEEK-ENDING JULY 12

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 (50,000 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	1	2	EMOTIONAL RESCUE Rolling Stones	CUN 39111 (E) C: TC-CUN 39111	39	45	12	HEAVEN & HELL Black Sabbath	Vertigo	9102 752 (F) C: 7231 402
2	2	7	THE GAME Queen	EMA 796 C: TC-EMA 796 (E)	40	47	3	INCOMPARABLE ELLA Ella Fitzgerald	Polydor	POLTV 9 (F) C: POLTVM9
3	2	7	FLESH AND BLOOD Roxy Music	Polydor POLH 002 (F) C: POLHC 002	41	44	70	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int.	EPC 82419 (C) C: 40-82419
4	5	6	PETER GABRIEL Peter Gabriel	Charisma CDS 4019 (F) C: 7150 015	42	61	33	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol	EST 12018 (E) C: TC-EST 12018
5	20	2	BLACK SABBATH LIVE AT LAST Black Sabbath	Nems BS 001 (SO/L) C: -	43	52	3	RUMOURS Fleetwood Mac	Warner Brothers	K 56344 (W) C: K4-56344
6	10	3	UPRISING Bob Marley	Island ILPS 9596 (E) C: ZCI-9596	44	29	4	KILLER WATTS Various	Epic	KW1 (C) C: KW 40-1
7	8	8	ME MYSELF I Joan Armatrading	A&M AMLH 64809 (C) C: CAM-64809	45	40	3	NOW WE MAY BEGIN Randy Crawford	Warner Brothers	K 56791 (W) C: K4-56791
8	3	3	SAVED Bob Dylan	CBS 86113 (C) C: 40-86113	46	46	4	SINGS LEIBER & STOLLER Elvis Presley	RCA INTS	5031 (R/L) C: -
9	6	7	MCCARTNEY II Paul McCartney	Parlophone PCTC 258 (E) C: TC PC TC 258	47	51	14	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS	96000/WOW 100 (C) C: 40-96000
10	7	11	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	48	41	11	EMPTY GLASS Peter Townshend (Chris Thomas)	Atco	K 50699 (W) C: K4-50699
11	9	4	THE PHOTOS The Photos (Roger Bochirian)	Epic PHOTO 5 (C) C: 40-PHOTO 5	49	57	3	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic	K 50632 (W) C: K4-50632
12	4	5	HOT WAX Various	K-Tel NE 1082 (K/L) C: CE 2082	50	53	3	HEROES Commodores	Motown	STMA 8034 (E) C: TC-STMA 8034
13	11	7	JUST CAN'T STOP The Beat	BEAT 001 (F) C: TC BT 001	51	54	6	ROBERTA FLACK/DONNY HATHAWAY Roberta Flack/Donny Hathaway	Atlantic	K 50696 C: K4 50696
14	12	35	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	52	48	3	UNMASKED Kiss	Mercury	6302 032 (F) C: 7144 032
15	16	6	READY & WILLING Whitesnake	United Artists UAG 30302 (E) C: TCK 30302	53	53	1	ALL FOR YOU Johnny Mathis	CBS	86115 (C) C: 40 86115 (C)
16	13	15	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	54	42	36	SPECIALS Specials (Elvis Costello)	2 Tone	CDL TT 5001 (F) C: ZCDF 5001
17	22	2	SOUNDS SENSATIONAL Bert Kaempfert	Polydor POLTV 10 (F) C: POLVM 10	55	63	2	SKY Sky (Sky/Clarke/Bendall)	Ariola	ARLH 5022 (A) C: ZCARLH-5022
18	23	4	KING OF THE ROAD Boxcar Willie	Warwick WW 5084 (M/L) C: WW 45084	56	37	10	JUST ONE NIGHT Eric Clapton (Jon Astley)	RSO	RSDX 2 (F) C: RSDXC 2
19	17	7	SHINE Average White Band	RCA XL 13123 (R) C: XK 13123	57	55	13	BRITISH STEEL Judas Priest (Tom Allom)	CBS	84160 (C) C: 40-84160
20	19	5	CHAIN LIGHTNING Don McLean	EMI INS 3025 (E) C: TC INS 3025	58	49	26	PRETENDERS Pretenders (Chris Thomas)	Real	RAL 3 (W) C: RAL C 3
21	26	7	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296 C: RK 25296	59	72	4	THE WANDERERS Original Soundtrack	GEM	GEMPL 103 (R) C: GEMK 103
22	21	14	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV41	60	60	12	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor	POLD 5031 (F) C: POLDC 5031
23	15	39	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	61	68	2	TUSK Fleetwood Mac	Warner Brothers	K 66088 (W) C: K4-66088
24	14	9	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074	62	43	10	SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket	TRAIN 9 (F) C: SHUNT 9
25	18	4	DEFECTOR Steve Hackett	Charisma CDS 4018 (F) C: 7208 630	63	39	7	21 AT 33 Elton John	Rocket	HISP 126 (F) C: REWND 126
26	32	14	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115	64	59	9	MANILOW MAGIC Barry Manilow	Arista	ARTV 2 (F) C: ARTVC 2
27	24	20	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	65	53	1	ROCKS PEBBLES AND SAND Stanley Clarke	Epic	EPC 84342 C: 40 84342 (C)
28	67	2	BEAT BOYS IN THE JET AGE Lambert	Rocket TRAIN 10 (F) C: SHUNT 10	66	66	6	NEW CLEAR DAYS Vapors	United Artists	UAG 30300 (E) C: TCK 30300
29	25	4	DIANA Diana Ross	Motown STMA 8033 (E) C: TC-STMA 8033	67	-	1	KEEPIN' THE SUMMER ALIVE Beach Boys	Caribou	CRB 86109 C: 40 86109 (C)
30	38	6	THEMES FOR DREAMS Pierre Belmonde (Jeff Jarratt)	K-Tel ONE 1077 (K/L) C: OCE 2077	68	50	12	IRON MAIDEN Iron Maiden (Will Malone)	EMI	EMC 3330 (E) C: TC-EMC 3330
31	34	6	THE UP ESCALATOR Graham Parker & The Rumour	Stiff SEEZ 23 (C) C: ZSEAZ 23	69	53	2	HOLD OUT Jackson Browne	Asylum	K 52226 (W) C: K4 52226 (W)
32	35	6	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin V2168 (C)	70	69	7	TRAVELOGUE Human League	Virgin	V2160 (C)
33	27	11	CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: ROSMC1	71	56	22	GOOD MORNING AMERICA Various	K-Tel	NE 1072 (K/L) C: CE 2072
34	30	36	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEAZ 17	72	58	10	GOLDEN MELODIES National Brass Band	K-Tel	ONE 1075 (K/L) C: OCE 2075
34	36	2	DEMOLITION Girls School (Vic Maile)	Bronze BRON 525 (E) C: TC-BRON 525	72	53	2	THE JAN AND DEAN STORY Jan And Dean	K-Tel	NE 1084 C: 2084 (K)
36	31	20	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: DIDC 2	74	62	94	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis	CDL 1192 (F) C: ZCDL 1192
37	33	17	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	75	53	1	HOT LOVE David Essex	Mercury	636 9017 (F) C: 7150 017 (F)
38	28	65	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502						

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

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GEOFF BARTON  
Sounds (5-star review)

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### JUNE

- 28 St. Albans Civic
- 30 Plymouth, Fiesta

### JULY

- 2 St. Austell, New Cornish Riviera
- 3 Northampton, NFM Club
- 5 Wolverhampton, Wolfrun College
- 7 Scarborough, Taboo Club
- 8 Blackburn, King George's Hall
- 9 Manchester, "What's On" TV programme
- 10 Portsmouth, Locarno
- 11 London, Marquee
- 12 West Runton, Pavillion
- 14 Bristol, The Granary
- 15 Yeovil, Johnson Hall
- 16 Wakefield, Unity Hall
- 17 Blackpool, Norbreck Castle
- 18 Middlesbrough, Rock Garden
- 19 Peterlee Festival
- 20 Arbroath, Coudor Club
- 21 Aberdeen, Music Hall
- 23 Inverness, Caledonian
- 24 Edinburgh, Nite Club
- 25 Derby, Ajanta
- 28 Hull, Wellington Club
- 29 Sheffield, Limit Club
- 30 Bath, Pavillion
- 31 Norwich, St. Andrew's Hall

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# ALBUM REVIEWS

**DAVID ESSEX**  
Hot Love. Mercury MER 6359 017.  
Essex is as hot a pop property as he has been at any time during his career, and this album should consolidate his success. Includes Heart On My Sleeve, On My Bike and Talking With My Body, all of which he has been including in his just-completed six week long UK tour.

**JOHNNY MATHIS**  
All For You. CBS 861 15. Hot on the heels of his recent UK tour comes another welcome album from Mathis including his current single, I'll Do It All For You, Three Times A Lady and I Will Survive. A big marketing campaign behind this one, so expect strong sales.

**CULTURE**  
Baldhead Bridge. Laser LASL 7.  
Producer: Joe Gibbs. This is the second album from the group that made the superb Two Sevens Clash, and taken from their early recording sessions. A more than worthwhile release it features some masterful phrasing under Gibbs (the Professionals provide the backing) and strong gospel overtones. Strong cuts include the title track, Behold I Come and Jah Love.

**DEMIS ROUSSOS**  
Man Of The World. Mercury 6302 018. First album in more than two years from Roussos and although that is a long time to be away from the recording scene, the artist line-up here may well attract a lot of media and ultimately consumer interest. Among those taking part: Francis Rossi of Status Quo, the Rev. James Burton, Barry Man and Tim Renwick. An adventurous album from Roussos which should sell well.

**VARIOUS**  
Grooves. CBS 84389. Retailing at the special price of £3.99, this album features 45 minutes of non-stop music including Bobby Thurston's two hits, Check Out The Groove and You Got What It Takes, Rodney Franklin's The Groove and contributions from Herbie Hancock and Lonnie Liston Smith.

**AL DI MEOLA**  
Splendido Hotel. CBS 88464.  
Producer: artist. A superb double album from the former Return To Forever guitarist that must rate as one of the best releases of the year. Backing Meola are Chick Corea, Jan Hammer, Steve Gadd, Mingo Lewis and others producing an intense jazz-rock fusion.

**SILICON TEENS**  
Music For Parties. Mute STUMM 2.  
Producer: Larry Least. Highly enjoyable synthesizer cover versions of old classics, including the singles

Memphis Tennessee and Judy In Disguise. All very mechanical and the vocals lack the power to carry it off to the full, but could edge into the lower reaches of the charts.

**JACKSON BROWNE**  
Hold Out. Asylum. K 522226.  
Producers: artist and Greg Ladanyi. Popular artist who seems to epitomise the West Coast singer/songwriter label. Nothing stunning on this album, but it will sell to his many fans.

**COUNT BASIE**  
Count Basie Plays Bennie Carter. Vogue. VJD 569. Double album recorded in 1960 and 1961 playing a wide selection of Carter's contributions to the jazz classic list including Rompin' At The Reno, Sunset Glow, Wiggle Walk and Paseo Promenade.

**ROSANNE CASH**  
Right or Wrong. Ariola 5059.  
Producer: Rodney Crowell. It's inevitable that until Rosanne Cash has established herself on the strength of her own music she's going to be labelled 'Johnny's daughter'. That didn't hurt Rosanne's half sister Carlene Carter and it's not likely to hurt her either. Backed by Emmylou Harris and assorted members of The Hot Band, she has produced a pleasant country tinged LP that could do well.

**SMIFF 'N' THE TEARS**  
The Game's Up. Chiswick CWK 3014. Producer: Steve Lipson. Other than the excellent single One Love, this band has little to offer other than thick production and sub-Dire Straits riffing. Might attract a following from older rock fans, but the album breaks little new ground. A disgusting sexist cover painted by the lead singer Paul Roberts deserves to put many people off.

**JIMMY CLIFF**  
I Am The Living. WEA. K99089.  
Producers: artist, Luther Dixon and Chick Tranel. A very popular artist, Cliff writes good lyrics, but falls down on his music. There is a host of heavyweights involved on this slightly disappointing album, including Dencece Williams and Tom Scott. Should sell well on name alone.

**MARTY THAU**  
Presents 2x5. Criminal STEAL 8. Producer: Jimmy Destri. Marty Thau is the founder of The New York Dolls, he says, and on that basis — along with working with Blondie and The Ramones has put together this compilation of five bands: Bloodless Pharoahs, Student Teachers, Fleshtones, Revelons and Comateens. Only Student Teachers sound that interesting, and the album will probably mean little to British punters.

**CHARLIE PARKER**  
Simply Charlie. Manhattan. MAN 5017.  
Parker Street. Manhattan, MAN 5026.

Two budget albums — with no sleeve notes or composition credits — show how fast Parker changed his style. Simply Charlie was probably recorded in his quintet days around 1946 and includes Moose The Mooch, Yardbird Suite and My Old Flame. Parker Street is a much stronger collection, most likely recorded around late '47 after his spell at Camarillo, with Bird Of Paradise, Embraceable You and Cool Bird. Interesting albums, for £1.99, but not stunning.

**WILLIE NILE**  
Arista SPART 126. The vocals sometimes sound like Loudon Wainwright and sometimes like a more butch version of Al Stewart — but are good enough in their own right. Likely to sell to those who know him as a songwriter but there doesn't seem to be a single on the LP which might attract general notice.

**GEORGE DUKE**  
A Brazilian Love Affair. Epic. 84311. Producer: artist. The album cover blurb says this is a "very special album conceived and recorded in Brazil; a blend of music, musicians and ideas." What it boils down to is a mix of soul, funk and disco that has limited appeal for this country.

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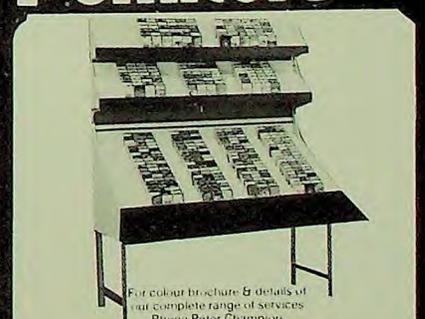
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## American Commentary



### Cutbacks at PolyGram and Motown . . . low sales for platinum discs . . . Summer fights

NEW YORK: The usually quiet summer months are proving to be a time of transition this year, although most of the changes are of a sad and gloomy nature, as in the case of the UK record industry.

Cutbacks are to be put into effect shortly at PolyGram. Essentially, the four basic labels will continue to exist — Polydor, Phonogram/Mercury, Casablanca and PolyGram Classics — but overall marketing and promotion will be centralised, as will most other services. Each label within the group will maintain individual A&R and some marketing people.

Windsong, the John Denver/Jerry Weintraub/Milt Okun-owned label, will revert to production company status under its affiliation with RCA. Al Teller has resigned as president, but he technically continues as a consultant to the company. Former Windsong artists Maxene Nightingale and Danny Spanos will probably now record direct for RCA, while the fate of the remaining two groups on the roster remains undetermined.

At Motown a reported 40 to 50 people have been dismissed, with another 60 said to be on their way out. Here, too, however, there is an official "No comment", applying also to the well-publicised departure of Lee Armstrong as the company's international director based in Los Angeles.

Peter Prince of Motown UK flew in at short notice to act as international liaison temporarily, but the lay-offs will no doubt put a crimp into Motown's planned expansion into new wave and rock. The company has been trying to get away from its image as a strictly black label for some time.

Motown has also been said to be negotiating for some time with The Entertainment Company for the latter to take over Jobete Music, the Motown publishing arm, and stories about the imminence of that takeover are hot once again.

On the upbeat for a change, there is a firm denial from CBS regarding the rumoured firing of 100 employees. A spokeswoman insists that there are no cutbacks in the offing.

### By IRA MAYER

FURTHER SIGNS of the times are evident in the three platinum albums in the top 10 — Billy Joel, Bob Seger and Pink Floyd. The Joel and Pink Floyd are said by CBS to have sold between four and five million units each, but sales are down sharply after that, with Seger said by Capitol to be at 2½ million.

Eric Clapton is unofficially pegged at 700,000 units shipped, and let us say that Paul McCartney is a continuing disappointment to CBS, which paid dearly for his talents. Close to 750,000 units have been shipped and the company says the record is selling briskly, but inside sources privately see no follow-up single to boost the record into significant multi-platinum status.

CBS RECORDS Group president Walter Yetnikoff testified before the Copyright Royalty Tribunal for two days, and was said to have made an impressive case on behalf of record manufacturers against the six per cent mechanical royalty rate sought by music publishers and others.

Yetnikoff claimed that publishers' contributions to promotion and marketing efforts have dwindled in the last 20 years and estimated that every one cent rise in the mechanical rate would cost the record industry \$50 million (£21,276,595) per year, and would force record companies to trim their rosters further.

He also recommended that the rate be set as a reflection of the actual selling price of records, pointing out that many US manufacturers are moving away from the list price concept altogether.

THE BATTLE is on between Donna Summer and Casablanca, with PolyGram (on behalf of the latter) suing the singer for \$42 million (£17,872,340) for making a deal with David Geffen's label.

The suit further attempts to block her from interfering with publishing rights to her songs, currently held by Casablanca's publishing subsidiary, Rick's Music.

NABISCO, THE food company, and the General Entertainment Corporation, a new firm partially backed by Nabisco, will spend \$10 million (£4,255,319) annually on television advertisements to promote a new line of Magnetic Gold cassettes in grocery, hardware and convenience stores across the country.

Artists will primarily be proven sellers, mostly on the MOR side, including titles by Frank Sinatra, Elvis Presley, Neil Sedaka, Barry Manilow, and Wayne Newton.

The tapes will retail for \$3.99 (£1.69) and \$4.99 (£2.12), and the company aims to saturate the country, reaching 15,000 outlets by the end of 1981.

BOB KORNHEISER, 22-year veteran of Atlantic Records and most recently in the position of VP and international manager, died on June 22 after a lengthy illness.

His family has requested that contributions be made to the Memorial Sloan Kettering Cancer Centre, 1275 York Avenue, New York City, NY 10021.

SHORTS: The Black Music Association convened in Washington DC with 500 registrants and 100 press representatives, and heard president Kenny Gamble expressing the hope that this year's meeting would determine a formal direction for the two-year-old organisation . . . PolyGram has formed a special projects division to create and sell record packages to third-party companies for direct mail marketing and though TV ad campaigns and premium offers.

Edited  
by  
NIGEL HUNTER

# INTERNATIONAL

## Killing parallel imports

From SUE BAKER

**A M S T E R D A M :** Phonogram International has done much to lessen the threat posed by parallel imports which, as vice-president Aart Dalhuisen says, "hurt the artists as much as the record company".

General manager Jan Corduwener has set up a system of simultaneous worldwide release, coupled with a centrally controlled price structure, which together have alleviated the problem considerably.

This system is being operated from Baarn, a 25-minute trip from Amsterdam into the Dutch countryside, where Phonogram International has been quietly building a strong team of people to give cohesion to the 30 Phonogram companies throughout the world. Dalhuisen and Corduwener explained the workings of the international division to *Music Week*.

Phonogram International has three main functions — co-ordinating the international marketing of acts signed by the national companies; signing and co-ordinating activity for acts with international potential, and, very occasionally, signing an existing big name act if the contract is available.

To develop credibility with contacts, the staff at Baarn are product-orientated across all territories, with the exception of

Latin America which, due to its specialist nature, has its own product manager. Every six to eight weeks, Corduwener holds an international product managers meeting to discuss forthcoming product, priorities and marketing campaigns.

Dalhuisen says: "Although we do have our own A&R set-up, this function should take place in the territories. Once new acts have been signed by the local companies, then we can help exploit them worldwide."

and he sees this motivation of people as one of his main jobs.

He says: "If there is no belief in the product, you can't get it into the charts."

Dalhuisen added: "It makes signing with Phonogram anywhere in the world a very attractive proposition when acts know they will have this kind of international back-up."

A subject on which both men feel very strongly is the high cost of signing an existing artist. Dalhuisen terms it "one of the illnesses of the record industry" and Corduwener points out that the high cost of advances and royalties demanded leaves no profit margin and the signing becomes "purely prestige".

Both men joined Phonogram International in the summer of 1978 and, to their surprise, it has taken until now to gather together the team they wanted.

"Everyone is involved in all the processes," Dalhuisen explained, "and that is why we are all here in this building. We rotate people because it is useful for staff to know the international aspects of marketing. We are truly international here, with people from America, Canada, Switzerland and the UK. Ideally, I would like someone from France, just to round off the breadth of view."

The international division has two people out in the territories — Gibson Kemp in the UK and Dan Young in America — because these two areas need a bit more concentration.

### Dateline: Amsterdam

A good example of this type of co-operation between the territories and the international division are Dire Straits, an act originally signed by Ken Maliphant in Britain. As soon as the tapes were heard, it became apparent that the band had tremendous international potential.

With Corduwener's department co-ordinating the marketing effort throughout the world, it was, in fact, Holland which first broke Dire Straits, selling more than 250,000 units. Then followed Germany, Scandinavia, America and the UK.

Corduwener feels that the main reason for the breaking of Dire Straits here was the enthusiasm and excitement of the people involved

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## OPINION

# King finds industry in a greater state of chaos

ANOTHER FLYING visit to London shows me the industry in an even greater state of chaos than I imagined possible.

I'm positive the Kenny Rogers/Kim Carnes US smash, Don't Fall In Love With A Dreamer, should be a British hit and was amazed to find Capital not playing it. So I paid a visit to Tim Blackmore, who discovered he'd never received a copy. We searched the library — still no copy. In frustration, I went out to seven shops and finally found and bought an album containing it which I presented to Capital.

The managing director of UA, the offending company, has just been appointed head of EMI. Possibly his first move should be to ascertain that promotion men actually service radio stations.

Mind you, with over 140 releases in a midsummer week, the business has obviously lost its bottle anyway. There are lots of clones about. The new Queen single sounds to me like a sister to The Way You Look Tonight, and B.A. Robertson's newie is very reminiscent of Peter Sarsted's Beirut.

When I asked the promotion man pushing my new single for sales figures, he replied: "I never look at sales figures. They only depress me". Coming from the old school that believes observation and interpretation of sales figures is an essential in the music industry, I was mildly disturbed by this remark.

Remember my prediction some months ago that the British industry would have 10 per cent of the 1980 employees in it when 1981 started? Looks like the Gadarene swine are starting to trot towards the cliff edge. JONATHAN KING, Grafton Way, London, W1P 5LB.

## Dealers can't whimper due to shellshock

THE UK dealer's inability to whimper (MW June 21) is due to his shell-shocked condition. Protest being futile, the best he can do is to introduce other lines in the hope that he may eventually change his business and avoid records entirely.

Mr. Ames' venture into record hiring seemed a good idea, but not if it disturbs the tranquility of Polydor executives. One must be grateful for a clear, definitive statement on libraries and how they adversely affect the industry.

May we now expect a second statement from Mr. Morris that he has closed all his accounts with public libraries? And that he actively discourages the supply of records to industrial staff association libraries?

In the meantime, Sir, in your disinterested position, how about running a series of articles on "How To Set Up Your Own Record Library"? JOHN TYLDESLEY, Litherland, Lancs.

## 'Redundant' rep basks in happy memories

AFTER 23 years in the record business with EMI Records, I am one of the salesmen just declared "redundant".

But I count myself one of the lucky ones. At least I can remember the happy days in those earlier years when my colleagues were great characters and the catalogue was superb.

Ah yes, those happy days when you asked the dealer "how many 45s and how many 78s?" (and lugging those bloody heavy piles of 78s around the old London depot at Christmas time). Glorious days when we were in competition with Selecta, Thompson, Diamond & Butcher, Lugton's etc., when we heard of a new Beatles or Rolling Stones release, and everyone was on the 'phone trying to pick up the order first.

The days of mini depots and RPM and one rep looking after his area, as opposed to recent times when a dealer would see three or four men from EMI.

My thanks to all the dealers who supported me and became my friends.

BRIAN FLYNN, Marchand Bishop, Crediton, Devon.

## Margins prophecy was correct

THERE HAS been no response from retailers concerning my proposal that margins should be reduced to 27½ per cent and the returns allowance increased to 15 per cent.

When I proposed in MW two years ago that the margin be reduced to 30 per cent and the returns allowance increased to 10 per cent, a number of dealers phoned me and said that they could not possibly work on 30 per cent. But those dealers, along with the rest of us, have now got to try and work on 30 per cent with no increase of returns allowance.

Had my proposal of two years ago been adopted, I think all of us, including the manufacturers, would be in a better position now. I again urge the trade to press for a 27½ per cent discount, with 15 per cent returns, because the day may not be far away when margins will be reduced again with no increase in returns.

J. A. ROWLEY, Rowleys Electrical, Broadway Parade, Hayes, Middlesex.

## EMI executive puts the record straight

I FEEL I must put the record straight (no joke intended) regarding the comments by Patricia Slaughter of Discs 'n' Tapes (MW June 21), concerning the alleged failure of EMI Records to supply copies of the Don McLean single, Crying.

I gather that the letter carried no date and it may be that it was written and posted during the period of dispute at our factory when we did experience difficulty in meeting orders.

However, since then our records show that we have received and fulfilled four orders from Disc 'n' Tapes, placed between May 20 and June 17, for a total of 56 copies of Don McLean's single.

Finally, it is interesting to note that at no time have we received any complaint from Disc 'n' Tapes concerning the non-fulfilment of record orders.

BRIAN SOUTHALL, Publicity Executive, EMI Records (UK), London, W1A 1ES.

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

RRP, REDUNDANCIES, home taping, margins — what do YOU think about these burning issues in today's tough and trying situation in the music business? Music Week offers you the chance to express your views and complaints (compliments too) every week in the Opinion page.

## Can anyone sell me a Sthorey

I READ with great interest the publishing story about Chris Morgan's customers' reaction to The Scratch (MW June 14) resulting in the release of a record by Surface Noise.

A similar situation has arisen here with a copy of a record by Louis Sthorey, which has many passers-by tapping their feet and enquiring about the disc.

I have tried to obtain it from several importers without success. It's a French Philips record (6172 306), and I cannot trace a source for it.

D. F. SMITH, Woolworth & Co., Terminus Road, Eastbourne, Sussex.

# DOOLEY

AFTER THE apocalyptic redundancies comes something closely resembling farce. EMI has released a single by Bow Wow Wow entitled C30 C60 C90 Go, extolling the delights of home taping and how easy it is to get "a constant flow" off the radio. This within a week of BPI director general John Deacon revealing that the industry, including EMI, lost an estimated £228 million last year through home taping. Malcolm McLaren of Sex Pistols notoriety, who set the deal with EMI and claims to have collected a £55,000 advance for the LP from which the home taping epic is extracted, says it's "a message to the BPI, to EMI from me and thousands and millions of kids". The BPI is understood to be decidedly underwhelmed by the whole thing, but an EMI spokesman defended the decision to release the single because it's "an everyday story of the Eighties. We don't believe it encourages home taping, and it says you can get arrested for it. It brings the matter out into the open". One wonders what former EMI chairman Sir Joseph Lockwood makes of all this in his capacity as chairman of the BPI action committee against home taping.

THINGS ARE less than glowing on the EMI film front too. Can't Stop The Music starring the Village People and bankrolled by Lord Delfont to the tune of £15½ million got lukewarm reviews and poor box office response so far in the US, despite strenuous city-by-city junketing by producer Allan Carr in an effort to pack them in. Then there was the acrimony and expensive alarms and excursions affecting the remake of The Jazz Singer, which stars Neil Diamond and Laurence Olivier. Nonetheless, EMI's film fellows are putting on a happy face about it all, and are rumoured to be prepared to pay up to \$9 million for the film rights of Evita to the Robert Stigwood Organisation, although the only comment forthcoming from Golden Square on this possibility was "Anything can happen" . . . former EMI disco promotion manager Gof Abbey can be contacted on 01-807 1631 . . . usual claims and counter-claims following ILR's JICRAR results and BBC listener research statistics, and the seemingly sensible subject of joint audience research is notably absent from agenda of recently announced Edinburgh International Radio Festival next month, jointly sponsored by the BBC and the IBA.

JULY 14 likely to be the day when the Performing Right Tribunal announces its findings . . . ever-plugging Jan Olofsson, married last Sunday, decided to honeymoon at the Ritz to tie-in with new Hoyt Axton release on Young Blood, Hotel Ritz . . . well-known London pub venue, the Nashville, closing as the site is due for redevelopment . . . the likely number of redundancies at WEA, probably to be phased in two stages, is estimated at about 100 — and still no word from CBS on the same sad subject . . . as one doleful wag remarked: "It's tough at the top, and getting very crowded at the bottom" . . . Alex Harvey concert at Brighton Top Rank Suite at 8 pm on July 20 in aid of Greenpeace campaign to protect whales with tickets £3 each . . . Barry Evans, departing from Phonogram, can be contacted on 01-940 3973.

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