

## Dekker and Rumour LPs at £3.99

TWO NEW albums from Stiff Records, Desmond Dekker's *Black And Dekker* and The Rumour's *Purity Of Essence*, will retail at the special price of £3.99 before reverting to the usual price of £4.99.

The Dekker LP, produced by Lol Geller, Syd Bucknor and Dekker, features new recordings of some of his best-known material. Promotion will include 5,000 dealer handouts, fly-posting and in-store displays and press advertising. The £3.99 price tag will be limited to the first 10,000 copies sold.

In addition a competition is to be mounted, in conjunction with Our Price Records. A single, *Please Don't Bend* (BUY 87), is released this Friday.

Similarly the first 10,000 copies of The Rumour album will retail at the special price. The LP has been produced by Alan Winstanley and features tracks by Bacharach and David, Graham Parker and Nick Lowe. Release date is August 8. Meanwhile a single, *My Little Red Book* (BUY 81), has just been issued.

THERE IS to be a special emerald green limited edition pressing of Brendan Shine's current single *Catch Me If You Can* on the Irish Play label, distributed in the UK by Spartan. Shine has had 15 Number one hits in his native Eire.

CHAS CHANDLER'S Cheapskate Records has signed a long-term recording deal with Sue Wilkinson whose first single, the self-penned *You've Got To Be A Hustler If You Want To Get On*, will be released this month in a picture sleeve. The single was produced by Trisha O'Keefe and marks the first release for her own company Precious Little Productions.

AFTER NINE months of delays, the debut album from The Edge, *Square 1*, is released this week on Hurricane Records, with distribution via Spartan.

TO PROMOTE his album, The Disappearing Boy, and single, *After The Subsequent Inquiry*, on PVK Records, Duffo is setting up a telephone service to be known as The Duff Line (01-960 6914) on which he will sing requested tracks from the album to all callers.

## News in brief...

Initially, the line will be open from noon on Friday July 18 until 5pm on Saturday July 19.

PETER GABRIEL'S next single will be *Biko* taken from his current chart album and released on August 1 in both 7" and 12" formats retailing at £1.15 and £1.99 respectively.

HOT ROCK Records in Newport, Shropshire, a small independent label distributed by Pinnacle, has signed the Rhythm Hawks, a five-piece Birmingham band. The group's first single *Zodiac/Don't Look That Way* was produced by the Sutherland Brothers and is released on July 18, catalogue number HR45-004. Also on release from Hot Rock is Freddy Cannon's *Hey Punk Rocker* (HR45-003).

WILKO JOHNSON'S latest single, *Oh Lonesome Me*, originally a hit for Craig Douglas, will be available in a picture bag on the Blockhead label (BLO 1, distributed by Stiff). The song is produced by Ian Dury and the B-side is Johnson's version of *Beauty*, previously recorded by Kilburn and The High Roads.

SEX PISTOLS Paul Cook and Steve Jones — using the name The Professionals — will follow up their debut Virgin single *Just Another Dream* with an album to be released on August 22. Called *Join The Professionals*, the LP may be boosted by live appearances, but there are no plans as yet for a permanent band.

VIRGIN HOPES to rekindle sales of *Magazine's Correct Use Of Soap* LP with the release of a double pack single featuring the band's first ever live recordings. The double pack contains three live cuts to accompany the A side, *Sweetheart Contract*, from the album and comes in a limited edition of 10,000, retailing at the normal single price of £1.15.

THE FIRST 10,000 copies of Mobster's double A-sided single, *Simmer Down* and *Mobster Shuffle* (Ensign ENY 41), will be picture bagged. It is the band's first record. Also available in a special bag is the Blue Meanies' debut record, *Pop Sensibility* (Mercury MEAN 1).

# Sun wins Page Three title fight

THE SUN newspaper has succeeded in preventing the use of the title *Page Three* on a new single by The Lambrettas.

A High Court injunction was granted to News Group Newspapers last week which effectively prevents Rocket from using that title on the Lambrettas' single, although the album, *Beat Boys In The Jet Age*, which contains that track, is unaffected by that decision.

"The injunction means the scrapping of approximately £3,000 worth of singles sleeves which have been printed with the offending title," said a Rocket spokesperson.

"However, Rocket has obtained permission to release the track with a different title and is scheduling the new single with the title *Another Day* (*Another Girl*).

"The original release date for this single was July 18, but there will probably be a slight delay as new sleeves have to be made.

"This delay in the release of a new single is obviously disappointing to Rocket, particularly as The Lambrettas begin a major British tour on July 15. However, the success of the album in sales and airplay provides some consolation."

## CBS grooves

CBS HAS released *Grooves*, a compilation of 45 minutes of non-stop disco music, retailing at the special price of £3.99. It includes recent hits by Rodney Franklin and Bobby Thurston, as well as tracks by Herbie Hancock and Lonnie Liston Smith. Catalogue number: CBS 84389.

# Rank Video present 'Rent-a-Movie'

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MW17/80

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## Symes to Chrysalis

PHILIP SYMES, formerly director of the music division at Rogers and Cowan, the public relations company, has joined the Chrysalis Group of Companies. He will have specific responsibilities towards the groups' expanding activities outside of the record company which include recent Chrysalis investments in the musical *Only In America*, the soon-to-be-released film *Babylon*, and the bid by Good Morning Ltd. — which has Chrysalis as its major shareholder — for the breakfast television franchise.

Symes will report to Chris Poole who becomes head of press and publicity for the group, with responsibility for co-ordinating these projects. Symes will also be involved in certain record company projects where he will work with press officer Hugh Birley. The press office continues to report to Roy Eldridge, director of A&R and artist development.

LEEDS BASED independent record promotion company Public Eye Enterprises has expanded its operations to include London representation by DJ Tony Mercer. Mercer will be in regular contact with record company marketing departments and will liaise with Glenn Simpson, senior executive of Public Eye in Leeds. . . . John Hall, previously general manager of Rocket Records has been promoted to managing director of the company. . . . Mark Finlan, previously promotions manager at Radio Victory in Portsmouth to A&M's promotion team, responsible for the South West area. He can be contacted on 0703-737314. . . . Stiff Records royalty accountant Vernon Rossiter is leaving the company at the beginning of August to work for accountants Simler & Co., where he will be specialising in artist royalty auditing.

## NEWS

# Hamill launches S-Type Records

THE SPATE of new labels continues with a further five being launched.

Acton Green Music, owned and run by Wayne Bardell and Doug Smith, have formed Atomic Records. Bardell sees the, set-up as "the answer to the artistic vacuum caused by the current music business recession."

Bardell further describes his label as "an alternative vehicle for many of the talented artists and musicians at present being neglected by a rapidly contracting record industry that simply cannot afford to take risks."

Atomic is at present negotiating for a distribution outlet. Meanwhile, a debut single, Millionaire, featuring Magic Michael and the former Damned members Rat Scabies and Captain Sensible, is set for July 25 release in a picture sleeve via Rough Trade and other One-Stops.

This week sees the release of A Black Box by Peter Hamill, the first album of his newly-formed label, S-Type Records. This also marks his departure from Charisma Records, the label which released all his solo and Van der Graaf Generator material.

The new album is available from Rough Trade and Bonaparte and also via mail order from Sofa Sound, PO Box 2, Westbury, Wilts. Dealers can get further information from Glen Colson on 01-439 8451.

Rush Release launches its own

**New labels...**

label on July 25 with a single by Don Drummond Junior and the Ska Stars entitled The Clash And Specials Go To Jail (NIB2 001). (Rush Release 15 Trinity Road, London SW17. 01-672 9121).

Rhythm and blues specialists Red Lightnin' Records, has firmed plans for a subsidiary label to be known as Carve Up Records. First signing is Zorro, a five-piece East Anglian rock band. Red Lightnin' head Peter Shertzer has also announced plans to start a special Method label for London band The Method. A new single, The Pink Panther/Takin' Liberties, is set for release later this month. (Red Lightnin' Records, The White House, North Lopham, Diss, Norfolk. 037 988 693).

Osceola Records has been launched by musician Jimmy Thomas who has worked with such artists as Ike and Tina Turner, Rolling Stones, David Essex. First release is a single by Thomas himself, titled Hang Right On In There/Driving Wheel (OSC 1). Thomas can be contacted on 01-749 3996.

## PolyGram prices

FOLLOWING POLYGRAM'S decision to abolish RRP, Polydor, Phonogram and Decca have issued revised price lists. These catalogue dealer price, and as expected, no RRP. There are no increases in dealer prices examples of which are as follows (all ex VAT):

Polydor: singles 70p, super pop LPs £3.01, Deluxe pop LPs £3.25.

Phonogram: singles 70p, popular LPs £3.04.

Decca's main album line stays at £3.04.

Full detailed price lists are available to dealers from PolyGram.

## A&M replies to hoax

REACTING TO the hoax on A & R men (MW July 12), in which tapes of established acts sent under false names were rejected by major companies, A & M publicity director Mike Hales described it as "a cheap stunt".

Hales told MW: "A & M Records has a tradition of finding and developing talent from scratch as opposed to buying established artists and this is a perfectly reasonable basis on which to reject submitted material."

"The remarks attributed to Charlie Eyre on our A & R staff relating to a tape purported to have been at least partly of Steely Dan material are untrue and were never made by him."

"Frequently demo tapes are submitted which have been recorded

over other material, often by established artists. A & M has a policy of listening to each and every tape submitted and each is returned with a covering letter. Whenever possible an act which is of some degree of interest is seen in performance.

"This involves someone such as Charlie Eyre who is one of the most conscientious A & R managers in the industry."

None of the other companies involved opted to make any official statement regarding the experiment.

● A report in the Daily Mail stated that Music Week news editor Jim Evans "helped set up the hoax". Music Week wishes to make it clear that this is entirely untrue. We simply reported the facts offered to us after the event.

## Musexpo deadline details

JULY 31 has been set as the deadline for bookings for this year's Musexpo, scheduled for September 26 to 30 at the Americana/Sheraton Bel Harbour Hotel at Miami Beach, Florida.

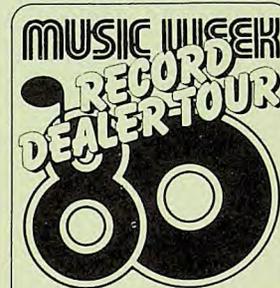
A special air fare from the UK at £157 return is available for Musexpo participants, and special hotel rates range from £8 to £21 per day.

ARISTA IS planning to rush-release the Locksmith album, Unlock The Funk which is selling well on import. Further, three tracks are to be released as a 12" single on July 25, featuring Unlock The Funk, Far Beyond and Blackjack. Also, Arista's latest funk artist, Tom Browne, is due to visit this country for an extensive promotional tour

within the next two weeks to push the album Love Approach and single, Funkin' For Jamaica.

RED SHADOW Records has put back the Flatbackers' single, Pumping Iron, to July 25. The first 5,000 copies come in a two colour sleeve. Posters and badges are also available.

FICTION RECORDS has signed Scottish group The Associates. An album, The Affectionate Punch, and a single of the same name will be released on August 1. The group will be touring Scotland in July and August and will debut in London in September.



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

# The Del Shannon

## HIT PARADE

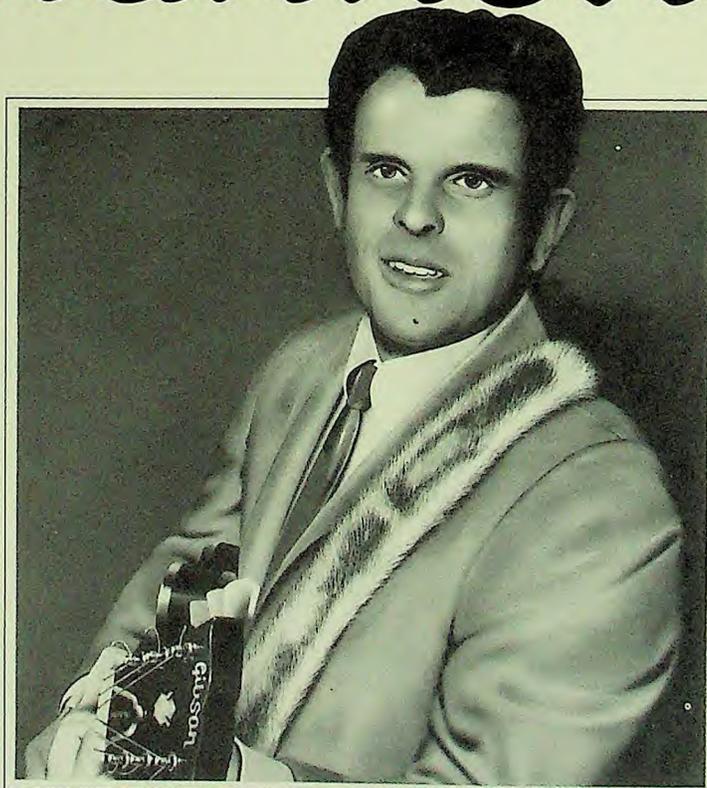
Runaway  
 Keep Searchin'  
 So Long Baby  
 Break Up  
 From Me To You  
 Handy Man  
 Do You Want To Dance  
 Two Silhouettes  
 Little Town Flirt  
 Hats Off To Larry

Sue's Gotta Be Mine  
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ORDER FORM CHART

# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 1	1	5	XANADU	Olivia Newton John/Electric Light Orchestra (J. Lynne)	Jet	Jet 185 (C)
£ 2	2	5	USE IT UP AND WEAR IT OUT	Odyssey (S. Linzer)	Chappell/ATV	RCA PC 1962 (R/L)
£ 3	3	6	JUMP TO THE BEAT	Stacy Lattisaw (Narada Michael Walden)	Warner Brothers	Atlantic K 11496 (W)
£ 4	5	4	CUPID/I'VE LOVED YOU FOR A LONG TIME	Detroit Spinners (Zager)	Kags/Carlin	Atlantic K 11498 (W)
£ 5	9	5	COULD YOU BE LOVED	Bob Marley & The Wailers (Marley/Blackwell)	Rondor	Island WIP 6610 (E)
£ 6	7	6	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB40 (Lamb/UB40)	Graduate/New Claims/ATV/Interworld	Graduate GRAD8 (SP)
£ 7	16	3	BABOOSHKA	Kate Bush (Bush/Kelly)	Kate Bush/EMI	EMI 5085 (E)
8	4	11	CRYING	Don McLean (L. Butler)	Acuff Rosa	EMI 5051 (E)
9	11	5	WATERFALLS	Paul McCartney (Paul McCartney)	McCartney/ATV	Parlophone R 6037 (E)
▲ 10	22	3	MORE THAN I CAN SAY	Leo Sayer (Alan Tarney)	Southern	Chrysalis CHS 2442 (F)
11	12	8	TO BE OR NOT TO BE	B. A. Robertson (Britten)	Myaxe	Asylum K 12449 (W)
12	6	10	FUNKY TOWN	Lipps Inc. (S. Greenberg)	Intersong	Casablanca CAN 194 (A)
13	14	5	747 (STRANGERS IN THE NIGHT)	Saxon (Saxon/P. Hinton)	Carrere/Heath Levy	Carrere CAR 151 (W)
14	8	9	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis (Korgis)	Heath/Warner Brothers	Rialto TREB 115 (A)
15	10	6	SIMON TEMPLER/TWO PINTS OF LAGER	Sploggenabounds (Mike Robinson)	Copyright Control	Deram BUM 1 (F)
£ 16	24	8	LET'S HANG ON	Darts (Boyce/Hartley)	Ardmore & Beechwood/EMI	Magnet MAG 174 (A)
17	18	4	LOVE WILL TEAR US APART	Joy Division (M. Hannet)	Fractured	Factory FAC 23 (P/RT)
18	13	10	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway (Flack/Mercury)	Famous Chappell	Atlantic K 11481 (W)
19	20	3	EMOTIONAL RESCUE	Rolling Stones (C. Kinsey)	EMI	Rolling Stones PSR 105 (E)
▲ 20	45	2	THERE THERE MY DEAR	Dexy's Midnight Runners (A. Wingfield)	EMI	Parlophone R 6038 (E)
£ 21	28	6	(I'M NOT YOUR) STEPPIN' STONE	Sex Pistols (Dave Goodman)	Screen Gems/EMI	Virgin VS 339 (C)
22	17	6	PLAY THE GAME	Queen (Queen)	Queen/EMI	EMI 5076 (E)
£ 23	29	4	A LOVERS HOLIDAY/GLOW OF LOVE	Change (J. Petrus)	Warner Brothers	WEA K 79141 (W)
24	26	7	CHRISTINE	Siouxsie & The Banshees (Gray/Siouxsie & The Banshees)	Pure Noise/Chappell	Polydor 2059 249 (F)
▲ 25	34	3	NEON KNIGHTS	Black Sabbath (M. Birch)	Essex/Carlin	Vertigo SAB 3 (F)
26	25	6	THEME FROM THE INVADERS	Yellow Magic Orchestra (H. Hosono)	Rondor	A&M AMS 7502 (C)
27	31	6	ME MYSELF I	Jean Armatrading (R. Gottehrer)	Rondor	A&M AMS 7527 (C)
£ 28	33	6	LIP UP FATTY	Bad Manners (Roger Lomas)	Magnet	Magnet MAG 175 (A)
29	21	9	CHINATOWN	Thin Lizzy (Thin Lizzy/K. Wolven)	Chappell/PUK	Vertigo LIZZY 6 (F)
30	15	8	BEHIND THE GROOVE	Teena Marie (R. Rudolph)	Jobete	Motown TMG 1185 (E)
31	NEW		UPSIDE DOWN	Diana Ross (Rodgers/Edwards)	Warner Brothers	Motown TMG 1195 (E)
32	30	3	WEDNESDAY WEEK	Undertones (R. Bechirian)	Warner Brothers	Sire SIR 4042 (W)
33	23	8	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT	Rod Stewart (T. Dowd)	Mews	Riva 23 (W)
£ 34	40	3	FANTASY	Gerard Kenny (C. Neil)	D&J Arlon/Chappell	RCA PB-5256 (R/L)
£ 35	60	2	MY GIRL	Whispers (Griffy/Whispers)	Jobete	Solar SO 8 (R)
36	37	4	WHOLE LOTTA ROSIE	AC/DC (Vanda/Young)	EMI	Atlantic HM 4 (W)
37	19	8	SUBSTITUTE	Liquid Gold (Adrian Baker)	Cellar/ATV/Leeds	Polo POLO 4 (C/CR)
£ 38	59	2	OOOPS UPSIDE YOUR HEAD	Gap Band (L. Simmons)	Total Experience (Loosongs)	Mercury MER 22 (F)

This Week	Last Week	Wks on Chart	TITLE	Artist (producer)	Publisher	Label number
£ 39	43	4	DOES SHE HAVE A FRIEND	Gene Chandler (C. Davis/G. Chandler)	Sunbury	20th Century TC 2451 (R/L)
£ 40	72	2	MARIANA	Gibson Brothers (D. Vangerde)	Blue Mountain	Island WIP 6617 (E)
41	27	11	MIDNITE DYNAMOS	Matchbox (Peter Collins)	Magnet	Magnet MAG 169 (A)
£ 42	73	2	PAINT IT BLACK	Modettes (Roger Lomas)	Essex	Deram DET 1 (S)
43	35	5	KING'S CALL	Phil Lynott (P. Lynott/K. Woolven)	Chappell/PUK	Vertigo SOLO 2 (F)
£ 44	54	2	BRAZILIAN LOVE AFFAIR	George Duke (G. Duke)	EMI	Epic EPC 8751 (C)
£ 45	55	3	D.K. 50-80	Otway/Barrett (Wild Willie Barrett) And Son/Intersong		Polydor 2059 250 (F)
£ 46	51	2	SANCTUARY	New Musik (T. Mansfield)	April	GTO GT 275 (C)
47	NEW		ARE YOU GETTING ENOUGH	Hot Chocolate (M. Most)	Chocolate/RAK	RAK 318 (E)
£ 48	56	2	READY AN' WILLING	Whitesnake (Baser/Birch)	Seabreeze/Whitesnake/Dump-Eaton/Warner Bros	United Artists BP 363 (E)
£ 49	63	3	SLEEP WALKING	Ultravox (Ultravox/Plank)	Island/Copyright Control	Chrysalis CHS 2441 (F)
50	NEW		9 TO 5	Sheena Easton (Chril Neil)	Pendulum/Chappell	EMI 5066 (E)
51	39	11	MESSAGES	Orchestral Manoeuvres In The Dark (M. Howlett)	Dinsons/Virgin	Dindisc DIN 15 (C)
£ 52	64	2	HANGIN' OUT	Kool & The Gang (M. Deodato)	Planetary Nom	De-Lite KOOL 9 (F)
53	48	3	THIS FEELIN'	Frank Hooker & Positive People (James Purdie)	Leeds	DJM DJS 10947 (C)
£ 54	58	2	BRITISH WAY OF LIFE	Chords (A. Arthurs) And Son/Bryan Morrison		Polydor 2059 258 (F)
55	32	11	THEME FROM MASH	The Mash (T. Z. Shepherd)	Chappell	CBS 8536 (C)
56	41	6	RUNNING FROM PARADISE	Darryl Hall/John Oates (D. Foster)	Interworld	RCA RUN 1 (R/L)
57	52	3	DO YOU DREAM IN COLOUR	Bill Nelson (B. Nelson)	Arnakata/Warner Brothers	Cocteau COQ 1 (SP)
58	NEW		TAKE YOUR TIME (DO IT RIGHT)	SOS Band (Sigidi)	Copyright Control	Tabu TBU 8564 (C)
59	44	3	NEWS AT TEN	Vapors (V. Coppersmith/Heaven)	EMI	United Artists BP 345 (E)
60	46	5	LET MY LOVE OPEN THE DOOR	Pete Townshend (C. Thomas)	Eel Pie	Atco K 11486 (W)
61	NEW		MY GUY/MY GIRL	Amii Stewart/Johnny Bristol (B. Leng/S. May)	Jobete	Atlantic/Hansa K 11550 (W)
62	NEW		SHOT DOWN IN THE NIGHT	Hawkwind (Hawkwind/Howe)	Pendulum/Chappell	Bronze BRO 98 (E)
63	47	5	SUNSET PEOPLE	Donna Summer (G. Moroder/P. Bellotte)	Heath Levy	Casablanca CAN 198 (A)
64	NEW		BURNING CAR	John Foxx (J. Foxx)	Island	Metal Beat VS 360 (C)
65	38	11	LET'S GET SERIOUS	Jamaica Jackson (Stevie Wonder)	Jobete/Black Bull	Motown TMG 1183 (E)
66	36	12	YOU GAVE ME LOVE	Crown Heights Affair (B. Decoteaux)	Planetary Nom	De-lite MER 9 (F)
67	65	2	WE CAN DO ANYTHING	Cockney Rejects (Peter Wilson/C. Briggs)	Singature	Zonophone Z 6 (E)
68	NEW		BARMY LONDON ARMY	Charlie Harper (C. Harper)	Sparta Florida	Gem GEMS 35 (R)
69	53	9	I'M ALIVE	Electric Light Orchestra (J. Lynne)	Jet	Jet 179 (C)
70	68	2	BLUES BAND EP	Blues Band (Stonebridge McGuinness)	Warner Brothers/Cooking	Heath Levy
71	NEW		EASY LIFE	Bodysnatchers (J. Dammers)	Copyright Control	2 Tone CHSTT 12 (F)
72	NEW		GIGANTOR	Dickies (R. J. Cable)	Rondor	A&M AMS 7544 (C)
73	62	8	THE SCRATCH	Surface Noise (C. Palmer)	EMI	WEA K 18291 (W)
74	NEW		FUNKIN' FOR JAMAICA	Tom Browne (D. Grusin/L. Rosen)	Intersong	Arista ARIST 357 (F)
75	42	4	RAT RACE/RUDE BUOYS OUTA JAIL	Specials (D. Jordan)	Plangent Visions	2 Tone CHSTT 11 (F)

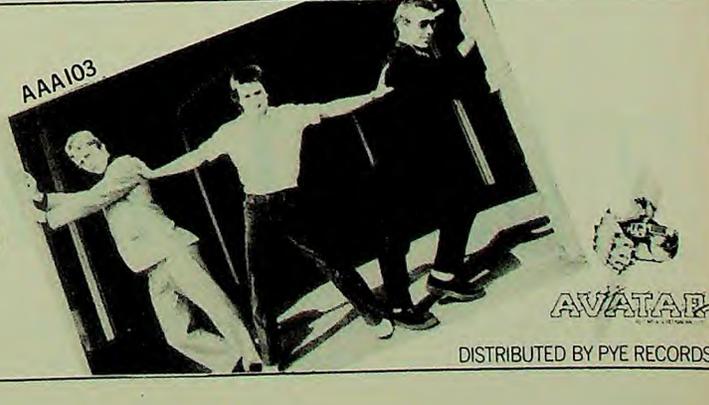
A Z (TOP WRITERS)

A Lovers Holiday (Roman/Wiloughby)	23
Are You Getting Enough (L. Brown)	47
Baboooska (Kato Bush)	7
Back Together Again (Murus/Lucas)	18
Barney London Army (C. Harper)	68
Behind The Groove (Teena Marie/R. Rudolph)	30
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Burning Car (J. Foxx)	64
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Cupid I've Loved You For A Long Time (Cooke/Zagar)	4
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Does She Have A Friend (Stone/Wiloughby)	39
Easy Life (Bodysnatchers)	71
Emotional Rescue (Jagger/Richards)	19
Do You Dream In Colour (B. Nelson)	57
Everybody's Got To Learn Sometime (J. Warren)	14
Fantasy (Kenny Sheppard)	34
Funkin' For Jamaica (T. Browne/T. Smith)	74
Funky Town (S. Greenberg)	12
Gigantor (Phillips/Lee)	72
Hanging Out (R. Bell/Kool & The Gang)	52
(If Loving You Is Wrong) I Don't Want To Be Right (Hampton/Banks/Jackson)	33
I'm Alive (J. Lynne)	69
Jump To The Beat (Walden/L. Walden)	3
Let Me Love (P. Townshend)	60
King's Call (Lynott)	43
Let's Get Serious (Wonder/Garrett)	65
Let's Hang On (Crawford/Liner/Randell)	16
Lip Up Fatty (Bad Manners)	28
Love Will Tear Us Apart (Joy Division)	17
Mariana (Vanguard/Francfort/Byl)	40
Me Myself I (Armatrading)	27
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Midnite Dynamos (S. Bloomfield)	41
More Than I Can Say (Curtis/Allison)	10
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Ooops Upside Your Head (L. Simmons/R. Wilson)	38
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Paint It Black (Jagger/Richard)	42
Play The Game (Mercury)	22
Rat Race/Rude Boys (Outa Jail/R. Radiation)	75
Headly An' Willing (Coverdale/Lord/Moody/Murray/Paice)	48
Running From Paradise (Hall/Allen)	56
Sanctuary (T. Mansfield)	46
747 (Strangers In The Night) (Saxon)	13
Shot Down In The Night (Steve Swindells)	62
Simon Templar (Max/Pat/Fred)	15
Sleep Walking (Curtis/Cross/Cann/Ure)	49
(I'm Not Your) Steppin' Stone (Boyce/Hart)	21
Substitute (Baker/Seago)	37
Sunset People (P. Ballotte/M. Faulstich/Forsey)	63
Take Your Time (Do It Right) (Clayton/Sigidi)	58
There There My Dear (Rowland/Archer)	20
The Scratch (C. Palmer)	73
Theme From Invaders (Yellow Magic Orch.)	26
Theme From Mash (Altman/Mandell)	55
This Feelin' (F. Hooker)	53
To Be Or Not To Be (Britten/Robertson)	7
Use It Up & Wear It Out (Liner/Brown)	2
Waterfalls (Paul McCartney)	9
We Can Do Anything (Cockney Rejects)	67
Wednesday Week (John O'Neil)	32
Whole Lotta Rosie (Young/Scott)	36
Xanadu (J. Lynne)	1
You Gave Me Love (Ida Reid)	66

# STA-PREST SCHOOL DAYS

B/W

# TOMORROW



# "That's Love." That's Linda.



"That's Love" is the brand new single from Linda Lewis, arranged and produced by Mike Batt.

It's already getting considerable airplay and wherever people hear it, they're buying it.

# That's Business!

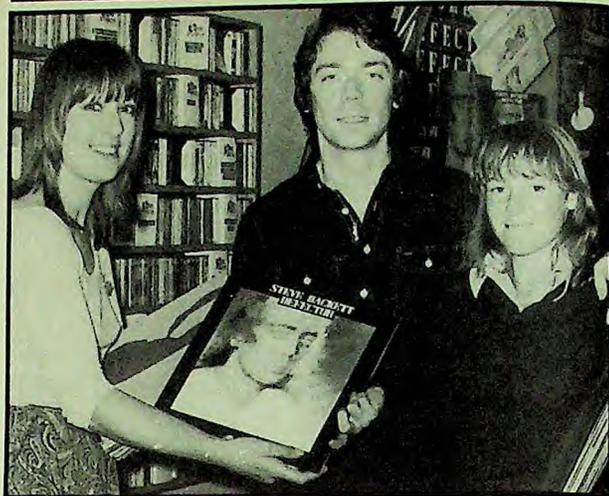
Orders to: Pye Records (Sales) Ltd., 132 Western Rd., Mitcham, Surrey, 648 7000.

ARO 231



## RETAILING

Edited by  
TERRI ANDERSON



THE WINNER of a joint promotion between *New Music News* and *Our Price Records* had a special treat when she received her prize. Fifteen-year-old Carol Francis, from Portsmouth, won the Top 60 albums and came up to the *Our Price* store in Putney High Street to collect the loot. The store, in conjunction with the magazine, had arranged for Steve Hackett to present the prize—which included his current chart album, *Defector*. And the prize certainly increased Carol's record collection: "I only had three albums until now," she explained. Pictured at the prize-giving are Diana Gibson of *Our Price Records*, Putney, Steve Hackett and Carol Francis.

## Rack systems lead to hi-fi crisis

THE SLUMP in record and tape sales is now being matched by one in the hi-fi retailing of music centres — because of an influx of rack systems. The situation is made worse by twice yearly big imports of cheap Japanese-made hi-fi systems. This and other aspects of the music hardware retail trade are examined in a new report from Key Note Publications Ltd. This Audio Products market report is one of 100 produced by the company, of which others have been on the record industry, record retail, and video, TV and radio manufacturers. Apparently, concern throughout

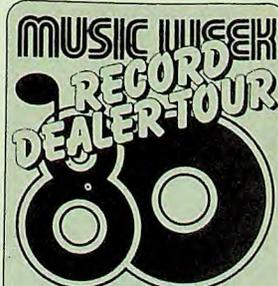
Europe is becoming increasingly widespread over what is seen to be the dumping of Far Eastern products in the European market. Costing £19.25, the report and further information are available from Key Note, 23 City Road, London EC1.

Meanwhile Aiiwa hi-fi manufacturer has announced plans to open a factory in Wales to manufacture micro systems in the UK and it will be concentrating its marketing efforts on cassette decks, portables and these micro systems — which Aiiwa believes have a big future in this country.



COUNTRY HOUSE launched its first release from Scottish singer Alasdair Gillies in an unusual way. B.G.S. Productions, who own the Country House label, commissioned from Highland Omnibuses in Inverness a double decker bus and painted it to advertise the album. The bus has been making a tour of Woolworth stores in Scotland with Alasdair Gillies making personal appearances. The album was recorded live at the Eden Court Theatre in Inverness and the double set retails at £4.25.

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.



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

# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK  
**NEW YORK, NEW YORK** — Frank Sinatra

DAVID HAMILTON'S ALBUM OF THE WEEK  
**XANADU** — Electric Light Orchestra Jet JETLX 526

CAPITAL: PEOPLE'S CHOICE  
**IT'S STILL ROCK & ROLL** — Billy Joel  
 CLYDE: CURRENT CHOICE  
**UPSIDE DOWN** — Diana Ross  
 DOWNTOWN: MUSIC MOVER  
**NO CHANCE** — Broken Home  
 FORTH: STATION HIT  
**UPON THE ROOF** — Viola Wills  
 LUXEMBOURG: POWERPLAY  
**LOVE'S MELODY** — Searchers  
 BBC SCOTLAND: SINGLE OF THE WEEK  
**ONE FINE DAY** — Carole King  
 PENNINE: PENNINE PIC  
**WHILE THE FEELING** — Vince Hill  
 MANX ALBUM OF THE WEEK  
**BIG SHOOT** — Jona Lewie

# AIRPLAY ACTION

**RADIO ONE** RECORD OF THE WEEK FEATURING 40  
**RADIO 101** 1-54 PMS  
**BBC SCOTLAND** 5-4 PMS  
**BBC MANCHESTER** 1-54 PMS  
**BBC MANCHESTER** 1-54 PMS  
**BEACON** 1-54 PMS  
**BIRN** 1-54 PMS  
**BIRN** 1-54 PMS  
**CAPITAL** 1-54 PMS  
**CITY** 1-54 PMS  
**CLYDE** 1-54 PMS  
**DOWNTOWN** 1-54 PMS  
**DOWNTOWN** 1-54 PMS  
**FORTH** 1-54 PMS  
**HALLAM** 1-54 PMS  
**LUXEMBOURG** 1-54 PMS  
**MANX** 1-54 PMS  
**METRO** 1-54 PMS  
**ORRELL** 1-54 PMS  
**PENNINE** 1-54 PMS  
**PICCADILLY** 1-54 PMS  
**PLYMOUTH** 1-54 PMS  
**SEA** 1-54 PMS  
**SMITH** 1-54 PMS  
**TENT** 1-54 PMS  
**THAMES** 1-54 PMS  
**VALLEY** 1-54 PMS  
**VICTORY** 1-54 PMS  
**WARRINGTON** 1-54 PMS

Listings exclude last week's Top 40

Artist/Title	RADIO ONE	RADIO 101	BBC SCOTLAND	BBC MANCHESTER	BBC MANCHESTER	BEACON	BIRN	BIRN	CAPITAL	CITY	CLYDE	DOWNTOWN	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORRELL	PENNINE	PICCADILLY	PLYMOUTH	SEA	SMITH	TENT	THAMES	VALLEY	VICTORY	WARRINGTON	
<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>ALIBI</b> Friends Magnet MAG 173 (A)																														
<b>ADAMS, GAYLE</b> Stretch It Out Epic EPC 8791 (C)																														
<b>BANKS, TONY</b> For Awhile Charisma CB 365 (A)																														
<b>BECK, JEFF</b> The Final Peace Epic EPC 8806 (C)																														
<b>BLUES BAND</b> Blues Band EP Arista BOOT 2 (F)																														
<b>BROWNE, TOM</b> Funkin' For Jamaica Arista 357 (F)																														
<b>BROOKS, ELKIE</b> Paint Your Pretty Picture A&M AMS 7547 (C)																														
<b>BODYSNATCHERS</b> Easy Life 2 Tone CHSTT 12 (F)																														
<b>BUBBA LOU/HIGH BALLS</b> Love All Over The Place																														
<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>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>CHEAP TRICK</b> Everything Works . . . Epic EPC 8755 (C)																														
<b>CHORDS</b> British Way Of Life Polydor 2059 258 (F)																														
<b>CAMPBELL/COOLIDGE</b> Somethin' 'Bout You Baby Capitol CL 16151 (E)																														
<b>CITIZENS</b> Satisfy The Citizens Cavalcade 1 (P)																														
<b>DELEGATION</b> Put A Little Love On Me Ariola ARO 188 (A)																														
<b>DICKIES</b> Gigantor A&M AMS 7544 (C)																														
<b>DUPREE, ROBBIE</b> Steal Away Elektra K 12450 (W)																														
<b>DALTREY, ROGER</b> Free Me Polydor 2001 980 (F)																														
<b>DUKE, GEORGE</b> Brazilian Love Affair Epic EPC 8751 (C)																														
<b>EASTON, SHEENA</b> 9 To 5 EMI 5066 (E)																														
<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>FOXX, JOHN</b> Burning Car Virgin VS 360 (C)																														
<b>GIRLS</b> Clap Clap Aura AUS 118 (SP)																														
<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>GIRLSCHOOL</b> Race With The Devil Bronze BRO 100 (E)																														
<b>GOODHAND-TAIT, PHILIP</b> Fly Me To The Sun Gundog																														
<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>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)																														

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



# MUSIC WEEKLY MUSIC WEEKLY MUSIC WEEKLY

# RECORD MIRROR

**BRITAIN'S ONLY COLOUR  
MUSIC WEEKLY  
WITH THE LATEST CHARTS**

ON SALE THURSDAYS ONLY 25p.

# RECORD MIRROR

# TOP 75 ALBUMS

Week ending July 19, 1980

**NEW** NEW ENTRY  
**PLATINUM LP** 1,000,000 units as of Jan. 79  
**GOLD LP** 1,000,000 units as of Jan. 79  
**SILVER LP** 60,000 units as of Jan. 79  
RE ENTRY

1	THE GAME Queen	EMA 795	26	26	WHEELS OF STEEL Saxon	Carnegie CAL 115	50	48	EMPTY GLASS Peter Townshend	Atco K 50699
2	EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUN 39111	27	19	SHINE Average White Band	RCA XL 13123	52	40	INCOMPARABLE ELLA Ella Fitzgerald	Polydor POL TV 9
3	DEEPEST PURPLE Deep Purple	Harvest EMTV 25	28	34	DEMOLITION Gritschool	Bronze BRON 525	53	54	SPECIALS Specials	2 Tone CDL TT 5001
4	FLESH AND BLOOD Roxy Music	Polydor POLH 002	29	53	ALL FOR YOU Johnny Marshes	CBS 96115	54	43	RUMOURS Fleetwood Mac	Warner Brothers K 56344
5	KING OF THE ROAD Boyzai Willie	Warwick WW 5084	30	20	CHAIN LIGHTNING Don McLean	EMI INS 3025	55	57	BRITISH STEEL Judas Priest	CBS 84160
6	UPRISING Bob Marley	Island ILPS 9596	31	21	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296	56	NEW	THERE AND BACK Jeff Beck	Epic EPC 83288
7	XANADU Original Soundtrack	Jet JETLX 526	32	38	OUTLANDOS D'AMOUR Police	A&M AMLH 68502	57	49	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
8	BLACK SABBATH LIVE AT LAST Black Sabbath	Mems BS 001	33	27	GREATEST HITS Rose Royce	Whitfield RRTV 1	58	70	TRAVELOGUE Human League	Virgin V2160
9	ME MYSELF I Joan Armatrading	A&M AMLH 64809	34	41	BAT OUT OF HELL Meat Loaf	Epic Cleveland International EPC 82419	59	-	HIGHWAY TO HELL AC/DC	Atlantic K 50628
10	MCCARTNEY II Paul McCartney	Parlophone PCTC 258	35	17	SOUNDS SENSATIONAL Bert Kaempfert	Polydor POL TV 10	59	39	HEAVEN & HELL Black Sabbath	Vertigo 9102 752
11	OFF THE WALL Michael Jackson	Epic EPC 83468	36	28	BEAT BOYS IN THE JET AGE Lambertas	Rocket TRAIN 10	61	60	TELL ME ON A SUNDAY Marti Webb	Polydor POLD 5031
12	CULTOSAUURUS FRETICUS Blue Oyster Cult	CBS 86120	37	33	CHAMPAGNE & ROSES Various	Polystar ROSTV 1	62	46	SINGS LEIBER & STOLLER Elvis Presley	RCA INTS 5031
13	SKY 2 Sky	Avola ADUSKY 2	38	37	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2	63	68	IRON MAIDEN Iron Maiden	EMI EMC 3330
14	VIENNA Ultravox	Chrysalis CHR 1296	39	37	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1	64	62	SPORTS CAR Judee Sikan	Rocket TRAIN 9
15	HOT WAX		40	64	MANILOW MAGIC		65	44	KILLER WATTS	

## TALENT

Edited  
by  
CHRIS WHITE

# Scots duo hopes to carry on national success

SCOTLAND HAS spawned its share of pop talent during the last few years with names like Barbara Dickson, Nazareth, Pilot, Marmalade and Alex Harvey immediately coming to mind.

Hoping to join their ranks — and it is a strong possibility that they will succeed — are Chisholm & Spence, a young duo from Edinburgh who recently signed a five year deal with CBS Records in the US.

It is perhaps unusual for an American record company to show such interest in a rock act that the signing is actually made in New York as opposed to London. Certainly CBS in the US is showing great interest in the Scotsmen and a debut album, called Chisholm & Spence (CBS 84198), has been picking up a lot of media and consumer interest on both sides of the Atlantic.

Brian Spence is the duo's songwriter while Colin Chisholm provides all the vocals. The debut LP was recorded at Regent Sound Studios in Denmark Street (used by the Rolling Stones in their very early days). They produced it themselves, as well as being the only musicians to appear on the album.

Chisholm and Spence have been working together as musicians for eight years. They originally teamed up in a local band and in 1973 became part of Bilbo Baggin's, a pop band which made several singles for Polydor. One of them, Saturday



Night, made number 51 in the chart. Later they dropped the Baggin's part of the name and recorded She's Gonna Run for Lightning Records two years ago — which earned them a Top Of The Pops appearance.

Spence says now: "We were really serving our apprenticeship then. It was a good grounding for the music business, but we weren't doing the material that we wanted to do and knew that we were capable of playing. Our follow-up to She's Gonna Run was called Don't Blame Me and we thought that it was the best thing we had ever done, but it didn't even get any airplay.

"Disillusionment set in and a couple of members left, leaving just Colin and myself. We went down to

London, without any real clue to what we were going to do and, as it was, started doing some recordings at Regent Sound."

Spence already had several songs written and the two worked on the tracks for four weeks. Then they flew to New York, partly for a holiday and partly to explore the music scene there.

Chisholm recalls: "While there, we were having a drink when we met some New York session guys. We got talking and the result was that we started jamming some number with them.

"This guy came up afterwards, left his telephone number and asked us to call him the next day. We didn't know how serious he was until we discovered that it was Don de Vitto of CBS. He asked us to bring along the tape we had made in London and, after he had heard it, we were asked to sign with the company."

Chisholm & Spence signed with CBS last October and the album was released in April. Your Last Letter was put out as a single in May and just failed to crack the Top 100. It is released in the UK this Friday (18).

Now the duo have a 15-date tour for the US lined up in August, although they acknowledge that it will take rather more than that to establish themselves over there and are prepared to spend several months in the States if necessary. They also have their second album to make — Spence has already got the songs together — and it will probably be recorded in the US.



THE LAMBRETTAS celebrated the first concert of their summer tour at London's Marquee Club and during the evening were presented with silver discs for sales of their single, Poison Ivy, by Radio One disc jockey Mike Read (standing). Left to right: John Reid, Rocket Records chairman; Paul Wincer of the Lambrettas; Peter Haines, the band's manager; Doug Sanders, Mark Ellis and Jez Bird, all of the Lambrettas.

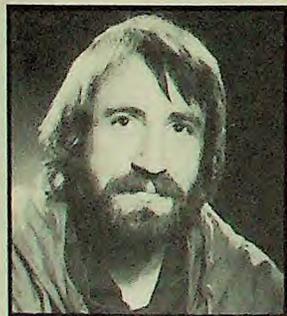


PAUL McCARTNEY was presented recently with yet another award — this time in the form of a mock record deck complete with perspex arm and platinum disc, to commemorate the fact that one of his songs, Girlfriend, was included on Michael Jackson's platinum selling album, Off The Wall. The song has been pulled off the album as a single, and was released two weeks ago. Handing over the award is Ron Weisner, Jackson's manager who was recently in London with another of his acts, Gladys Knight and The Pips.

## TIP SHEET

Edited  
by  
SUE FRANCIS

# Projection looking out for hits, labels and bands



DAVE LAWRENCE

## Dalli's back

TONY DALLI is back on the British scene and has a new album containing twenty titles from the many successful singles and album tracks he has recorded in the past. A limited quantity of these exclusive albums are available from Dalli directly for record dealers and any other interested parties.

Over the past years, he has performed in night clubs, on TV and the concert stages all over the world including the London Palladium, New York's Carnegie Hall and Las Vegas.

Contact: Tony Dalli, Davis Knight & Day, Grosvenor Gardens House, 35 Grosvenor Gardens, London SW1. (01) 828 0768/8153.

DAVE LAWRENCE and his partners run Projection Records, the largest specialist distributors in the UK and two new labels, Nada and Pulse Records.

These labels are open for distribution, and artists to sign. Lawrence is also on the look-out for hit material for tour and TV-exposed Telephone Bill and the Smooth Operators.

"We are musos and like to think we know what we are doing," says Lawrence. Thus the partners do not take on just any label for distribution, only those they believe have musical taste and sales potential.

"We do not like to categorise music. We have over 100 labels from jazz to blues," he explains, and they represent some of the most respected, sought-after labels: Folkways (New York); Soul Note (Italy); Topic (UK); Sky (West Germany); Flying Fish (USA), etc.

"We are always happy to hear from specialist labels which need an importer and distributor in the UK. We tend to represent whole labels rather than one-offs," says Lawrence.

The Pulse label, which is distributed, not surprisingly, by Projection and by Rough Trade, has what Lawrence describes as earthy music.

"It kicked off with an LP, Iceland, by Richard Pinhas which is an electronic opus, but I hope that a wide variety of sounds from all over the world will appear on the label. The label will feature what is conveniently called new music but often with a rock edge. It will not put great emphasis on vocals and tend to be mainly instrumental. I am very interested to hear from UK musicians working in this field."

The Nada label is, perhaps, less defined in its requirements. It was launched by Frank Perry's Deep Peace which was recorded entirely with bells, drums and gongs from several countries of the Far East.

Says Lawrence who also welcomes artists to contact him for this label: "The Nada label's very existence presupposes the esoteric power of music/sound. We welcome all enthusiasts for adventurous music."

On a more conventional note, Telephone Bill and the Smooth Operators, who have played a crucial part in the success of the Jeremy Taylor series on BBC 2, are looking for hit songs. Besides adding the musical ingredient on Taylor series, they have toured with Max Boyce and Jasper Carrott, building up their own healthy following.

CONTACT: Dave Lawrence, at Projection Records, 74 High Street, Old Town, Leigh-on-Sea, Essex. (0702) 714025/72281.



SHOW STOPPER on American Heroes album, Ursuline Kairson.

## Check out Heroes LP

AMERICAN RECORD companies should check out American Heroes, the new musical created by Barry Mason and Michael Johnson, which is scheduled to open in the West End this autumn. Its music, already captured on album by WEA which has backed the project from the beginning, received a standing ovation at a recent London preview, but at present the album release is only confirmed for the UK and Europe, leaving North America wide open.

The American Heroes LP contains 14 strong songs sung by talented Ursuline Kairson, Marilyn Rae, Robert Lindop, Carl Wayne and Clarke Peters. Both girls, when they performed the numbers, were real show stoppers. Don Gould joined Mason and Johnson for the words and music credit.

Mark McCormack's company IMG, is behind the album which started as a collection of songs, each of which can stand on its own without the backing of a hit musical. CONTACT: WEA Records, 20 Broadwick Street, London W1. (01) 434 3232.

## Polo has a natural hit for USA

POLO RECORDS is a new compact little record company formed by writers Eddie Seago, Adrian Baker and businessman Mel Madalie who have already notched up success in the UK, America and Mexico.

Its latest release by Areo is a natural for the States and negotiations going on there are yet to be confirmed.

The single, California Gold, is in fact, a tribute by Adrian Baker to the Beach Boys, and features some of their best known numbers as well as some originals by Baker who produced and engineered the session.

Polo Records is just five months old, but its directors have had their own production company, Seamel Productions, since 1972. The label's success has been with Liquid Gold's Dance Yourself Dizzy, My Baby's Baby and Substitute. Dance sold over 400,000 in Mexico alone, was a big European hit and the follow-up My Baby's Baby made top ten in the UK, in USA disco and singles charts as well as charting in Belgium and Holland. CONTACT: Mel Madalie, 24 Bruton Street, Mayfair, London W1. (01) 409 2211/30.

Contact  
Sue Francis on  
439 9756

Edited  
by  
NICOLAS SOAMES

CLASSICAL

## Berio's Coro is a modern classic

Coro, Luciano Berio, Cologne Radio Symphony Orchestra and Chorus. DG 2531 270, £5.50.

"Music is theatre for the ears," said Berio once, and no work demonstrates that more clearly than Coro, a massively conceived piece lasting an hour for 40 instruments each of which is paired with 40 singers. The text is a compilation from Sioux, Persian, Peruvian and

other folk sources, plus poems by Pablo Neruda and the music too, brings together many different elements, from simple folk expression to climaxes of apocalyptic magnitude. It is a work in the tradition of Laborintus II and Sinfonia and, though written in 1976, can already be regarded as a modern classic. A must for all specialist dealers with contemporary sections.



RENATO SCOTTO and Alfredo Kraus attended their first signing session in London at the Royal Opera House earlier this month when they signed copies of the new HMV recording of Puccini's *La Boheme* in which they sing the roles of Mimi and Rodolfo.

## New releases

Mass in C minor, K427, Mozart, Margaret Marshall, Felicity Palmer, sopranos, Anthony Rolfe Johnson, tenor, Gwynne Howell, bass, Academy and Chorus of St Martin-in-the-Fields, conducted by Neville Marriner. 9500 680, £5.45/7300 775, £5.60.

This is a superbly concentrated performance of the Mass which, left incomplete by Mozart, contains some extraordinary music. The ASMF have rarely sounded better on disc and the soloists live up to the very high standard set by the opening bars. It has some stiff competition, mainly from the New Philharmonia Chorus and Leppard, but that dates from 1974, so this set should settle comfortably in the catalogue. Demonstrate either with the opening or the Qui Tollis Peccata Mundi, both examples of marvellous choral work.

Volume 3, Piano Sonatas, Nos 16-25, Beethoven, Bernard Roberts, Nimbus DC903, £19.40.

Bernard Roberts grows in stature as this cycle unfolds. He is a controlled player, fundamentally classical in his approach in that he doesn't indulge heavily in rubato or overstatement. Having said that, the Beethovenian contrast and outbursts are there in full, especially on this bright direct-to-disc recording. If there is a characteristic of Roberts' performance in this whole cycle, it is the sense of spiritual strength and integrity — and I don't use those terms lightly. Nowhere are those qualities more evident than in the

two most popular works in this volume, the Waldstein and the Appassionata. The feeling is that the composer's music speaks for itself and this applies as much to the most dramatic movements as to the lyrical slow movements.

Sonatas for oboe, cello and harpsichord, Telemann, Paul Dombrecht, oboe, Wieland Kuijken, cello, Robert Köhnen, harpsichord. Accent 8013.

I find this Accent label very impressive indeed. It has very much the esoteric flavour of a specialist label made for authentic performance enthusiasts by leading exponents in the field who happen to be enthusiasts as well. The records are beautifully produced, coming in elegant double-gatefold sleeves. This particular LP features the reedy Baroque oboe that takes a bit of acclimatisation after years of the modern oboe, but the effort is soon rewarded. Accent is imported by Chandos Records from Belgium and distributed by Lugton's and Taylor's.

Quadrivium (1969), Aura (1972), Biogramma (1972), Bruno Maderna, NDR Symphony Orchestra, Giuseppe Sinopoli, DG 2351 272.

There were very many works written around the Sixties full of atmosphere, pattern and sensuous sound, but few are as engaging as Quadrivium, without the work being of profound significance. Of the Stockhausen/Boulez/Berio generation, Maderna was the composer who remained the most passionate, the most melodic and heralded the return to melody. This is apparent in Aura, an evocative score and the beautiful cor anglais solo in Biogramma. Maderna, who died tragically young in 1973, was a natural musician and it shows in his music, avant-garde though it may

be. His work is very little known in this country, so this record is a welcome addition to the catalogue.

Flute Sonatas Nos 4, 5, 6, J. S. Bach, William Bennett, flute, George Malcolm, harpsichord, Michael Evans, cello. Enigma K53583.

William Bennett is a flautist of great richness and technically is probably as great as James Galway. Respected throughout the flute world and particularly within English chamber music, he is not, however, as flamboyant a showman as the Irish musician. But he does have a distinctive personality and those who do not like their Bach too pure will be captivated by this second volume of Bach's Sonatas. They are played with cello continuo (not appropriate in the first three Sonatas) and Malcolm and Evans provide satisfying accompaniments.

Sternklang, Karlheinz Stockhausen, five groups of musicians led by the composer DG 2707 123, £11.

"Sternklang is a vision of celestial harmony, translating the peaceful inner resources of Stimmung into a park setting during the warm summer weather under a clear starry sky, preferably at the time of full moon." So the composer and Robin Maconie describe this extraordinary work written for performance in an outdoor park. It is Stockhausen at his most idiosyncratic — with the five groups arranged (originally) in the shape of a mandala with the percussionist in the centre and a flame-torch bearing runner transporting musical material from one group to another. But, actually, the music is good, a kind of instrumental Stimmung, even though we are treated to a short version — when performed live, the duration "should exceed three hours." It does have presence, even on impersonal vinyl.

# Mike Rutherford

## single

TIME

AND

TIME

AGAIN

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CB 364

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# MUSIC WEEK

# Q-TIPS

NEW SINGLE 'TRACKS OF MY TEARS'<sup>35</sup>

# TOP 75 SINGLES

1	XANADU Olivia Newton John/Electric Light Orchestra	Jet 185
2	USE IT UP AND WEAR IT OUT Odyssey	RCA PC 1962
3	JUMP TO THE BEAT Stacy Lattisaw	Atlantic K 11496
4	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498
5	COULD YOU BE LOVED Bob Marley & The Wailers	Island WIP 6610
6	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40	Graduate GRAB 8
7	BABOOSHKA Kate Bush	EMI 5085
8	CRYING Don McLean	EMI 5051
9	WATERFALLS Paul McCartney	Parlophone R 6037
10	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442
11	TO BE OR NOT TO BE B. A. Robertson	Asylum K 12449
12	FUNKY TOWN Lipps Inc.	Casablanca CAN 194
13	747 (STRANGERS IN THE NIGHT) Saxon	Carrere CAR 151
14	EVERYBODY'S GOT TO LEARN SOMETIME Korgis	Rialto TREB 115
15	SIMON TEMPLER/TWO PINTS OF LAGER	

26	THEME FROM THE INVADERS Yellow Magic Orchestra	A&M AMS 7502
27	ME MYSELF I Joan Armatrading	A&M AMS 7527
28	LIP UP FATTY Bad Manners	Magnet MAG 175
29	CHINATOWN Thin Lizzy	Vertigo LIZZY 6
30	BEHIND THE GROOVE Teena Marie	Motown TMG 1185
31	UPSIDE DOWN Diana Ross	Motown TMG 1195
32	WEDNESDAY WEEK Undertones	Sire SIR 4042
33	(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT Rod Stewart	Riva 23
34	FANTASY Gerard Kenny	RCA PB 5256
35	MY GIRL Whispers	Solar SO 8
36	WHOLE LOTTA ROSIE AC/DC	Atlantic HM 4
37	SUBSTITUTE Liquid Gold	Polo POLO 4
38	OOPS UPSIDE YOUR HEAD Gap Band	Mercury MER 22
39	DOES SHE HAVE A FRIEND Gene Chandler	20th Century TC 2451
40	MARIANA	

51	39	MESSAGES Orchestral Manoeuvres In The Dark	Dindisc DIN 15
52	64	HANGIN' OUT Kool & The Gang	De-Lite KOOL 9
53	48	THIS FEELIN' Frank Hooker & Positive People	DJIM DJS 10947
54	58	BRITISH WAY OF LIFE Chords	Polydor 2059 258
55	32	THEME FROM MASH The Mash	CBS 8536
56	41	RUNNING FROM PARADISE Darryl Hall/John Oates	RCA RUN 1
57	52	DO YOU DREAM IN COLOUR Bill Nelson	Cocteau COO 1
58	NEW	TAKE YOUR TIME (DO IT RIGHT) SOS Band	Tabu TBU 8564
59	44	NEWS AT TEN Vapors	United Artists BP 345
60	46	LET MY LOVE OPEN THE DOOR Pete Townshend	Atco K 11486
61	NEW	MY GUY/MY GIRL Amit Stewart/Johnny Bristol	Atlantic/Hansa K 11550
62	NEW	SHOT DOWN IN THE NIGHT Hawkwind	Bronze BRD 98
63	47	SUNSET PEOPLE Donna Summer	Casablanca CAN 198
64	NEW	BURNING CAR John Fox	Metal Beat VS 360
65	58	LET'S GET SERIOUS	

Week-ending July 19, 1980

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

15	10	Splodgenessabounds	LET'S HANG ON	Darts	Magnet MAG 174
16	24	Darts	LOVE WILL TEAR US APART	Joy Division	Factory FAC 23
17	18	Joy Division	BACK TOGETHER AGAIN	Roberta Flack/Donny Hathaway	Atlantic K 11481
18	13	Roberta Flack/Donny Hathaway	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones RSR 105
19	20	Rolling Stones	THERE THERE MY DEAR	Dexy's Midnight Runners	Parlophone R6038
20	45	Dexy's Midnight Runners	(I'M NOT YOUR) STEPPIN' STONE	Sex Pistols	Virgin VS 339
21	28	Sex Pistols	PLAY THE GAME	Queen	EMI 5076
22	17	Queen	A LOVERS HOLIDAY/GLOW OF LOVE	Change	WEA K 79141
23	29	Change	CHRISTINE	Siouxsie & The Banshees	Polydor 2059 249
24	26	Siouxsie & The Banshees	NEON KNIGHTS	Black Sabbath	Vertigo SAB 3
25	34	Black Sabbath			
26	36	Crown Heights Affair			
27	65	Cockney Rejects			
28	68	Charlie Harper			
29	53	Electric Light Orchestra			
30	68	Blues Band			
31	NEW	Bodysnatchers			
32	NEW	Dickies			
33	62	Surface Noise			
34	NEW	Tom Browne			
35	42	Specials			
36	36	Crown Heights Affair			
37	65	Cockney Rejects			
38	68	Charlie Harper			
39	53	Electric Light Orchestra			
40	68	Blues Band			
41	NEW	Bodysnatchers			
42	NEW	Dickies			
43	62	Surface Noise			
44	NEW	Tom Browne			
45	42	Specials			
46	36	Crown Heights Affair			
47	65	Cockney Rejects			
48	68	Charlie Harper			
49	53	Electric Light Orchestra			
50	68	Blues Band			
51	NEW	Bodysnatchers			
52	NEW	Dickies			
53	62	Surface Noise			
54	NEW	Tom Browne			
55	42	Specials			
56	36	Crown Heights Affair			
57	65	Cockney Rejects			
58	68	Charlie Harper			
59	53	Electric Light Orchestra			
60	68	Blues Band			
61	NEW	Bodysnatchers			
62	NEW	Dickies			
63	62	Surface Noise			
64	NEW	Tom Browne			
65	42	Specials			

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

**NEW SINGLE**

**barracudas**

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**75**

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**FLIGHTS**

**GIRLFRIEND**

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## INDIVIDUAL STATION FIGURES — SPRING 1980 JICRAR

Station	Weekly audience reach (%)	Ave. hours of listening per week	Share of all listening locally (%)
Downtown Radio	71 (71)	12.5 (16.4)	44 (48)
Plymouth Sound	58 (67)	12.0 (11.3)	32 (34)
Swansea Sound	57 (62)	13.0 (10.5)	35 (32)
Radio Clyde	57 (64)	14.7 (14.9)	42 (46)
Radio Tees	50 (41)	12.1 (11.3)	29 (25)
Radio Hallam	50 (51)	14.5 (15.0)	34 (36)
Radio City	49 (47)	17.0 (15.8)	40 (35)
Radio Forth	48 (45)	12.9 (10.6)	33 (26)
BRMB Radio	45 (40)	12.1 (14.1)	24 (26)
Radio Trent	45 (45)	12.2 (14.2)	24 (29)
Metro Radio	44 (45)	10.2 (10.4)	24 (25)
Capital Radio	43 (42)	12.6 (13.3)	24 (26)
Piccadilly Radio	42 (44)	12.9 (12.2)	26 (26)
Radio Orwell	41 (48)	14.8 (15.1)	29 (33)
Pennine Radio	37 (36)	11.0 (8.6)	19 (16)
Beacon Radio	37 (29)	10.2 (9.6)	16 (13)
Radio 210 Thames Valley	36 (41)	10.7 (11.7)	18 (21)
Radio Victory	35 (35)	11.8 (11.4)	19 (16)
LBC	25 (23)	7.4 (8.9)	8 (9)
ILR Network	52 (51)	13.5 (13.9)	33 (33)

(Spring 1979 figures in parentheses)

## Downtown leads ILR league table

DOWNTOWN RADIO once again heads the ILR league table, with a weekly audience reach steady at 71 per cent, though average hours of listening per week are down from 16.4 to 12.5 and its share of all listening locally is down from 48 to 44 per cent.

The figures for individual stations vary across the network with few clear patterns and no dramatic swings in popularity emerging.

Of the large metropolitan stations, Glasgow's Radio Clyde has suffered the greatest setback with its share of local listening falling from 46 to 42 per cent, while Liverpool's Radio City has progressed from a 35 to a 40 per cent share. The ILR network's music flagship — Capital Radio — has dropped back from 26 to 24 per cent of listening in its London area.

One pattern this year's JICRAR results clearly show is the ILR stations' growing appeal to women listeners. This is consistent almost throughout the network and reflects subtle programming changes aimed at luring the housewife and conforming more to advertisers' wishes.

Capital's sales director Tony Vickers comments: "The increased penetration figures will be good news for advertisers, particularly where housewife product categories are concerned. Unlike other media, our biggest penetration growths have occurred there."

"With every survey our listenership profile grows nearer and nearer that of London at large and the levelling out that has gone on this time brings us significantly nearer an exact match."

Downtown recorded significant increases in this area, with a staggering 85 per cent of women

between the ages of 18 and 35 listening to the station.

Of its increased audience of 1,115,000 BRMB achieved an increase in women listeners of 20 per cent and in children of 12 per cent to 50 per cent.

BRMB's managing director David Pinnel comments: "We are naturally most pleased that the programme changes that we carried out early this year to meet the needs of our listeners, particularly among women and children, have resulted in a substantial increase in our audience."

Sheffield based Radio Hallam has also captured more women listeners and reports that the biggest boost comes from its morning programmes.

Johnny Moran's Breakfast Show now has 130,000 listeners each day, while Roger Moffat has added another 10,000 to his morning-through-lunchtime show.

In local listening terms, Hallam remains ahead, with 34.5 per cent, compared with 22.6 per cent for its nearest rival, Radio One. Last year Radio Two was the second most popular station behind Hallam, but it has now slipped to third place, with 19.7 per cent.

BBC Radio Sheffield shows up well with 15.5 per cent of local listening.

Swansea Sound continues the trend with 105,000 housewives tuning in weekly for 1,687,000 hours, representing an increase of 51 per cent over the previous year.

Swansea's managing director Charles Braham comments: "We're now well into our sixth year of broadcasting, so an increase in listening at this time is particularly encouraging."

"What's more it's been achieved in the face of aggressive promotion of the BBC Radio services in Wales."

"Meanwhile we've considerably increased our community involvement and the newly formed Swansea Sound Sinfonia is proving immensely popular."

## JICRAR results show consolidation story

VIEWED IN detail, this spring's JICRAR research reveals a story of consolidation, rather than progress, for the Independent Local Radio Network.

In a near repeat of last year's result the survey — conducted during April and May by Research Surveys of Great Britain — gives ILR a 33 per cent share of listening compared to 25 per cent for Radio One, 22 per cent for Radio Two, two per cent for Radio Three, 11 per cent for Radio Four, six per cent for BBC Local Radio and one per cent for Radio Luxembourg.

JICRAR also indicates that 52 per cent of all adults in areas with an ILR station listen to that station, compared to 51 per cent last year.

Expressing his delight at the results, AIRC director Tony Stoller comments: "After the high audience figures of the last couple of years, we thought we would do very well just to hold our listeners, especially as the BBC have been going hammer and tongs with their popular national channels. This increased reach — particularly among women and housewives — exceeds even our expectations."

"With new stations coming on air

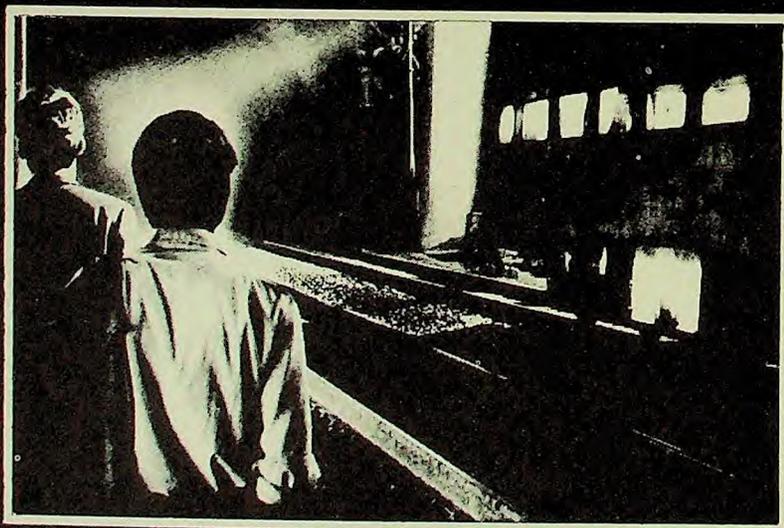
at a rapid rate, the impact and importance of commercial radio through the 1980s will be pre-eminent and nationwide."

The gradual expansion of ILR could prove to be a double edged sword, though, in the face of worsening economic recession. While more stations reaching out further into the provinces should give the network the national character it seeks, fears are constantly expressed that the commercial system may be unable or unwilling to sustain small community based stations with worthy intentions.

As always the JICRAR results are disputed by the BBC whose own research for the first quarter of 1980 indicates that Radios One and Two are the most popular networks in editorial areas where there are also ILR stations.

The BBC figures attribute a 31 per cent share of listening to Radio One, 26 per cent to Radio Two and 22 per cent to ILR.

While not publicly acknowledging the validity of ILR's survey results, Radio One executives appear to be quietly heartened by indications of a drop in young listeners to the commercial network.

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## GERMANY

# Ariola extends agreement with Melodia

MUNICH: Ariola-Eurodisc and the Soviet export trade organisation, Mezhdunarodnaja Kniga, have reached agreement on the extension of the long-term contract existing between them.

The pact, which includes agreements on video recordings and import distribution, was signed in Vienna last month. To mark the extension of a 15-year association, Ariola is releasing a special package of Melodiya product.

The latter includes Shostakovich's ninth symphony conducted by Jewgenij Svetlanow, piano music played by Heinrich Kuehns, Konstantin Igumnov and Alexander Goldenweiser, Brahms and Franck sonatas played by David Oistrakh and Sviatoslav Richter, Russian folk songs sung by the Alexandrov Ensemble, and a complete version of Glinka's opera *Ruslan and Ludmilla* by the Moscow Bolshoi Theatre company.

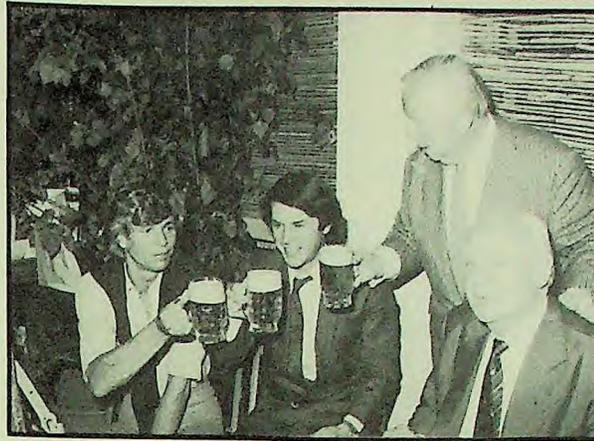
The original exclusive agreement between Ariola-Eurodisc and Mezhdunarodnaja Kniga was signed in 1965, eight years after the cultural pact was forged between West Germany and the USSR. It licensed Ariola to distribute Melodiya product in West Germany, Austria and Switzerland, and later for Scandinavia and other territories. The first release in the autumn of 1965 comprised 18

albums, including ones by David and Igor Oistrakh, Leonid Kogan, Sviatoslav Richter and Rostropovich.

The affiliation was successful from the beginning — not least because Ariola as a Bertelsmann company was able to boost Melodiya sales through the Bertelsmann record clubs, the largest mail order operation in the German market. Richter, for example, was well known in Germany through this channel well before he gave his first concert in the country.

The Melodiya-Eurodisc catalogue now consists of about 450 albums, double albums, cassettes and cartridges, covering folk and chamber music, contemporary works and opera. A highlight was the first complete set of the 15 symphonies by Shostakovich, and since 1966 Ariola-Eurodisc has featured the winner of the Moscow annual Tchaikovsky contest.

A spin-off from the agreement has been recordings by Russian artists during their concert tours in the West.



CELEBRATING THE opening of the new Teldec import service offices are, from left, singing stars Juergen Marcus and Adamo, Teldec managing director Kurt Richter, and veteran lieder favourite Willy Schneider.

## Teldec expands imports service

HAMBURG: Teldec has expanded its import service with the opening of new premises at Borsteler Chaussee in this city. The company began its import facility in October 1975, and last year's turnover was 11 million Deutschmarks (£2,657,005) with the sale of 1½ million albums and cassettes.

Albums comprise about 95 per cent of the import stock, which represents about 50 companies and 250 labels. Teldec import chief Rolf Baehnk believes the service to be the biggest of its kind in the German market and runs the operation with a staff of 19. The telephone is the primary means of its function, and there is minimal promotion and advertising. Major companies, whose product is handled by the Teldec import service, are Arion, Contempo, Decca, RCA, Storyville, Trojan, Vogue and WEA, plus audiophile labels such as Century and Telarc.

## Wintrup sets deal with Virgin Music

HAMBURG: Wintrup Music has set sub-publishing deals with Virgin Music for two successful bands, Germany's Fred Banana Combo and the Swiss rock group Krokus.

A new Krokus album, entitled *Metal Rendezvous*, was recently released worldwide by Ariola, and the band started its first American tour on July 9.

Krokus is scheduled to appear at the Reading Festival in the UK on August 24.

Wintrup Music manager Walter Holzbaur, a specialist in rock music, is working closely with producer Conny Plank. Plank was sound engineer on some of the earliest German rock recording sessions and has become a highly successful producer and studio proprietor, with a mobile studio unit much in demand.

Besides the Krokus album, Holzbaur reports UK releases for the new album by Kraan and the solo LP debut of Harald Grosskopf, drummer with the Ashra band. His solo effort is called *Synthesist*.

## Welt-Rekord for home product

COLOGNE: Soon after reviving the old Electrola label identity for the release of German pop and disco repertoire, EMI Electrola has launched Welt-Rekord, another label specialising in German product.

Manfred Zumkeller, EMI Electrola national A&R department director, intends to build up Welt-Rekord in parallel with the successful German rock label, Harvest In Germany.

Welt-Rekord will concentrate on new wave repertoire performed by German bands with German lyrics.

Following the effective strategy utilised by Harvest In Germany, Welt-Rekord's roster will be established with young, unknown acts which are already making an impression through live gigs and self-produced discs.

Label manager Horst Luedtke disclosed that Welt-Rekord's initial releases this month will feature two bands from Dusseldorf, Rheingold and Die Fehlfarben.

## Gitte records Tell Me On A Sunday

HAMBURG: Danish-born songstress Gitte has recorded a German version of the Andrew Lloyd Webber-Don Black hit, *Tell Me On A Sunday*.

Earlier this year, Munich lyricist Michael Kunze wrote German words for the opus, which is released by Global and distributed by Metronome with the title of *Bleib Noch Bis Zum Sonntag*.

The German version of *Take That Look Off Your Face* received heavy radio and TV promotion last month, and has acted as a good trail-blazer for the LP.

Gitte, who won the German Song Festival in 1963 when she was 17 and represented West Germany in the Eurovision Song Contest 10 years later, will tour Germany from September in the Broadway musical *I Love My Wife*.

*Music Week's Germany news was compiled by Nigel Hunter and Michael Henkels.*



COLOGNE: Demis Roussos holds his gold disc award for his *Isle Of Tenderness* album presented by Dr. Gerhard Weber, deputy managing director of Phonogram (right). Also in the picture is Phonogram marketing division chief Helmut Schalek.

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16	4	PETER GABRIEL	Charisma CDS 4019
17	15	READY 2 WILLING Whitesnake	United Artists UAG 30302
18	13	I JUST CAN'T STOP IT The Beat	BEAT 001
19	23	REGGATTA DE BLANC Police	A&M AMLH 64792
20	8	SAVED Bob Dylan	CBS 86113
21	16	DUKE Genesis	Charisma CBR 101
22	11	THE PHOTOS The Photos	Epic PHOTO 5
23	22	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1
24	29	DIANA Diana Ross	Motown STMA 8033
25	24	MAGIC REGGAE Various	K-Tel NE 1074
41	34	ONE STEP BEYOND Madness	Siff SEEZ 17
42	65	ROCKS PEBBLES AND SAND Stanley Clarke	Epic EPC 84342
42	58	PRETENDERS Pretenders	Real RAL 3
44	30	THEMES FOR DREAMS Pierre Belmonde	K-Tel ONE 1077
45	NEW	ROMANTIC GUITAR Paul Brett	K-Tel ONE 1079
46	69	HOLD OUT Jackson Browne	Asylum K 52226
47	NEW	NIGHT FLIGHT Justin Hayward	Decca TXS 138
48	47	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
49	25	DEFECTOR Steve Hackett	Charisma CDS 4018
50	32	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin VZ168
66	NEW	RHAPSODY AND BLUES Crusaders	MCA MCG 4010
67	72	THE JAN AND DEAN STORY Jan And Dean	K-Tel NE 1084
68	45	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791
69	42	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018
70	31	THE UP ESCALATOR Graham Parker & The Rumour	Siff SEEZ 23
71	51	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack/Donny Hathaway	Atlantic K 50696
71	56	JUST ONE NIGHT Eric Clapton	RSD RSDX 2
73	50	HEROES Commodores	Motown STMA 8034
74	NEW	HEART TO HEART - 20 HOT HITS Ray Charles	London RAY TV 1
75	-	GREATEST HITS Rod Stewart	Riva ROD TV 1

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

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Edited  
by  
NIGEL HUNTER

# INTERNATIONAL

## Victor Records signs up trio of British labels

From BERT TANIMOTO

TOKYO: Victor Records has announced a trio of signings of British labels for distribution in Japan.

Albion Records, whose artists include Ian Gomm (a top 20 charter in the USA with Hold On), new wave group 999, and newcomer Hazel O'Conner, has signed with Victor, with Ian Gomm's second LP the first Japanese release scheduled for September.

Victor is also confident of breaking Hazel O'Conner here, following the worldwide release of a new wave movie in which she is

**Dateline:  
Tokyo**

featured called Breaking Glass, and the subsequent release of the soundtrack album distributed by A&M on which she sings all the songs.

Victor has also signed long-established Bronze Records for Japan. Bronze's previous licensee was Toshiba-EMI and its roster consists of hard rock veterans Uriah Heep, Motorhead and the all-female

Girl's School, who will be the first release through Victor in September.

The third signing is the Pye-distributed Rialto Records, including the Korgis who hit in the UK with Everybody's Got To Learn Sometime. Victor is planning an August 21 single release for it here, followed by the Korgis' LP Dumbwaiter on September 21.

Asked about the sudden interest in British labels, Victor spokesman Akira Yokota explained: "It's not so much any sudden interest in British labels as it is the unfeasibility of obtaining labels from the US these days. The lawyers control everything in America and when dealing with major conglomerates, it becomes difficult to confirm a deal through direct contact.

"As an A&R man, I'm more interested in the small independents who are more realistic in the way they do business, and at the same time offer the incentive of rapid growth."

Victor Records itself is now a major independent company which is domestically owned and operated and also distributes Stiff and Virgin among other UK labels in Japan.

JAPAN RECORDS, headed by internationally acclaimed classical musician, Tomita, will be launched in September with its first LP release.

Tomita, one of the few Japanese artists to break into the international market, achieved popularity with his synthesized renditions of classical works such as Holst's Planets and Mussorgsky's Pictures At An Exhibition. His appointment as president of the fledgling company is seen as a significant factor in attracting talent from abroad as well as locally.

The first Japan Records release will be an album by Akiko Yano, an established singer-songwriter here who toured with the Yellow Magic Orchestra during its overseas dates, including two at London's Venue.

"Japan Records is built on two basic premises," explained executive vice-president Mitsunori Miura to *Music Week*. "It will always be a rock and pop label, with both local and foreign artists, and it will not become an affiliate of any of the major foreign companies.

"However, we are interested in a kind of exchange programme with some of the smaller labels in Britain and Europe. We hope eventually to establish a working relationship where we can 'import' a label's A&R man to live in Japan for a while and help us to break his label's artists here. On the other hand, we would also send a man abroad to look after our product in the country where it has been released. We have already begun plans to establish branch offices in London, New York and Los Angeles in order to scout new talent."

Japan Records is distributed and partially financed by domestic giant, Tokuma Records. It is also backed by Seibu Industries, which will venture into the video disc market with Japan Records in the near future.

Also being planned is a joint concert during October, with Stevie Wonder, Tomita and Akiko Yano, to take place in the People's Republic of China, with the offer to work with Tomita reportedly coming from Wonder himself.



PARIS: During his recent highly successful French tour, Bob Marley (right) received gold awards for sales in France on *Survival* and *Babylon By Bus*. Helping him hold the trophies are, from left, Phonogram international director Jean-Paul Commin, Island label manager Jean-Pierre Weiller, and Phonogram director general Marc Grandemange.

## EMI launches sustained Spanish attack

From JORDI RUEDA

BARCELONA: EMI is mounting a sustained assault on the Spanish market and is already claiming a 13 per cent share of record sales here.

Considerable emphasis is being placed on local product in the EMI drive, with promotional support firmly behind established acts such as Dyango, Orquesta Mondragon, Los Chunguitos and the Bordon 4 as well as promising newcomers like Jimmy, Bianca and Menta (Mint).

EMI operations manager Rafael Gil told *Music Week* the campaign underlined the company's interest in discovering and developing new talent rather than jumping on other labels' bandwagons with similar artists or soundalikes. He cited the Orquesta Mondragon, discovered last year and now pace-setting with a unique formula based on rock music and strong personality, much in demand on the concert circuit and beginning to be imitated by other acts signed by other companies.

POLYGRAM SPECIAL projects director Manuel Bejar reports sales to be right on projected target for the first two releases in the Deutsche Grammophon Collection series, which comprises 11 box sets, each consisting of six LPs and a

companion booklet in deluxe packaging and presentation.

The series is being marketed by mail order in collaboration with Editorial Prensa Espanola and sales on the first two albums released (in March and June) have well exceeded the 5,000 forecast for each through this newspaper marketing exercise. Each box set sells for 3,690 pesetas (£22.33).

ZARZUELA, A Spanish form of operetta very popular here at the turn of the century, is being revived in a series compiled by Zacosa, a company established jointly by Zafiro and Columbia.

Old recordings are being drawn upon for the series, with a release each week and a sales average of 40,000 at 295 pesetas each (£1.78).

The series of zarzuela began last October, boosted by an extensive

advertising campaign including TV, and is proving highly profitable in view of the fact that the recordings are being reissued at minimal cost from the resources of the Zafiro and Columbia catalogues. The response has been sufficient for Zacosa to double its original maximum of 50 releases in the series to 100.

The series will also be marketed in Argentina through the joint company being established there by Zafiro, Columbia, Movieplay and Belter (*Music Week*, June 14).

AFE, THE Spanish Phonographic Association, recently held a general assembly to modify its statutes concerning the election of members to its direction committee.

Also on the agenda was evidence of some incipient record and tape piracy taking place in the Canary Islands and Andorra, the tiny republic neighbouring Spain.

## Breaking the Chinese market

From TAN BOON PENG

KUALA LUMPUR: EMI Malaysia recently became the first international record company to succeed in penetrating the generally secluded Chinese repertoire market by making a sizeable cut in its prices.

Its first step towards posing a greater challenge to its local competitors was to reduce the prices of all its vernacular LPs by a substantial 21.2 per cent last April.

The RRP of LPs under the full price Chinese catalogue of \$9 (£3.80) each is now down to the budget price of \$7 (£2.95). The RRP of cassettes and eight-track cartridges in the same catalogue have also dropped from \$7.50 (£3.16) to \$6.90 (£2.91) and from \$10.90 (£4.60) to \$8.70 (£3.67) respectively.

"This is more of a marketing strategy than a drive to reduce prices," declared EMI Malaysia general manager and director Mrs Beh Suat Pheng.

"By removing the upper tier of our previous two-tiered pricing for our Chinese repertoire, we expect to attract more customers to our labels. Our aim is to remain competitive, as EMI has more than 4,000 titles in its Chinese catalogue which we hope to release in the next few years."

With the reduction in prices, the company hopes to break into a market which is at present dominated by locally incorporated companies such as Happy Records, Hup Hup Records and Anca Records.

These companies have, over the years, been monopolising the lion's share of the lucrative market by trading their stock at prices often much lower than the level which the

international companies can afford to set.

On the international front, popular Mandarin crooner Terry Low has become the first local Chinese artist to release an album specially tailored for the Singapore, Hong Kong and Taiwan markets.

The 24-year-old singer's fifth album, *With You By My Side*, was produced by EMI Chinese A&R manager Teh Kung Teong last March and launched simultaneously in the four countries mentioned last month.

"The diction of our Mandarin artists was never quite the same as that of the Mandarin-speaking people in Hong Kong and Taiwan," Mrs Beh pointed out. "This has resulted in a slight phobia on our part that our discs will not make it abroad."

While preparing for his album, Low was asked to attend a week-long intensive Mandarin tuition course to improve his diction and pronunciation. Two originals were specially penned for the LP, one by producer Teh and another by session keyboardist Khoo Fook Sin.

Interest in Malaysian Chinese recordings for the foreign market was sparked when Hong Kong singer Frances Yip selected two locally-written songs for her latest Mandarin album, *Shanghai Beach*, and subsequently turned them into hits.

Low was picked for EMI's break into the international market from the company's roster of Chinese artists because of his easy style, which has gained acceptance nationwide. He also got useful exposure in Taiwan when he starred in an entertainment documentary on

Malaysia for the Taipei-based Big Screen Productions.

ANOTHER RECORD company has raised its prices, blaming increased overheads, and making it the second international repertoire distributor to do so within three months (*MW* July 5).

First to raise prices this year was PolyGram Malaysia, which made increases from nine to 11 per cent last April. Now Musico Malaysia, which became the local licensee for MCA product last month, has raised both its wholesale prices and the RRP of its LPs. This is the company's first price rise in three years.

Other labels affected are those connected with JVC International, Command Records and ABC Inventory, the latter distributed through MCA. Beginning this month, prices on these labels were revised by about 12.5 per cent from a wholesale price of \$10 (£4.22) to \$11.25 (£4.75). RRP has been increased from \$14 (£5.91) to \$15.50 (£6.54), and dealer margin has decreased from 40 per cent to 37.7 per cent.

The price of JVC (instrumental) stock remains unchanged at \$10 (£4.22) wholesale and retailing at \$14 (£5.91). The prices of the other labels handled by the company — Can't Stop Productions, Tribute Records, TGO Records and Vogue Records — remain the same at \$12 (£5.06) wholesale and \$16 (£6.75) RRP.

Musico, which lost distribution rights for United Artists repertoire to EMI Malaysia on January 1, is now clearing back stocks at the old prices.

## PolyGram announces changes

NEW YORK/BAARN/HAMBURG: As a 15-year period of rapid expansion is reached, the worldwide PolyGram Group has announced new top management moves in the Dutch-German entertainment conglomerate.

Coen Solleveld, PolyGram president since April 1966, is appointed to the shareholders' delegation of the PolyGram Group as of January 1, 1981. The delegation comprises members of the Philips and Siemens companies and Solleveld will also join the supervisory boards of the management/holding companies, PolyGram BV Holland and PolyGram GmbH, West Germany.

PolyGram vice-president Dr. Wolfgang Hix became deputy president at the beginning of this month and on January 1 will assume the office of president and chief executive officer. Hix joined the Group in 1962, the year that Philips and Siemens combined forces in the entertainment world and has been executive VP since January 1978.

Johannes van der Velden, executive vice-president responsible for the group's finance and administration since 1964, will resign his position later this year and will be succeeded by Karl-Heinz Busacker, at present a member of the Philips GmbH Hamburg management committee and who joined the Philips company in 1955.

Van der Velden will remain available to the Group in an advisory capacity and in a tribute to his services, Solleveld stated: "The worldwide PolyGram Group is greatly indebted to van der Velden for his outstanding, imaginative, yet warm-hearted style of leadership."

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## SELECT SINGLES

Edited by TONY JASPER

**Chart Certs**  
**THE BODYSNATCHERS** Easy Life (2 Tone CHS TT12, PolyGram).  
**STIFF LITTLE FINGERS** Back To Front (Chrysalis CHS 2447, PolyGram)  
**JENNIFER WARNES** When The Feeling Comes Around (Arista ARIST 342, Pye). Heavy airplay pick-up. Gentle lilting MOR cut, use of male voice for chorus; steel band outing adds little. Possible.  
**CLIFFORD T WARD** Convertible (WEA K18294, WEA). No current charting for this kind of quality, crafted song. Sax intro, lurking off-beat handclaps set pace, hypnotic grower-type chorus, lovely full sound with mix of record's important elements by close.

**CAROLE KING** One Fine Day (Capitol CL 16152, EMI). Co-penned with Gerry Goffin, hit for Chiffons (29, 1963). Straight version, no frills, production tricks; sax play-out. From LP, Pearls Songs Of Goffin And King - EAST 12073). Pic bag.  
**GRACE JONES** Private Life (Island WIP 6629, EMI). Imaginative re-mould of Chrissie Hynde song, given more sensuous reading by composer on Pretenders album. Jones injects sinister, penetrating analytical feel into lyric while backing, though not ramming home underlying riff delights in chopping up remainder with recasting skill. Off interesting album Warm Leatherette (ILPS 9592).

Edited by NIGEL HUNTER

# PUBLISHING

ADVERTISEMENT

## Photo-copying battle won

THE MUSIC Publishers Association regards June 24 as a very significant date in its history, following the successful action taken against the Wolverhampton District Council for illegal

photo-copying of sheet music.

The case began when the MPA received anonymously a package of photo-copied music clearly identified as originating from the Wolverhampton Education Committee. Mr. Justice Goulding

granted two injunctions against Wolverhampton District Council on the application of the MPA, which were served on the Wolverhampton assistant town clerk, together with a writ.

As a consequence, the council instructed all schools and colleges within its jurisdiction to stop copying music and surrender all photo-copies existing. The latter were estimated at 15,000.

Settlement was agreed to the effect that Wolverhampton District Council gave a perpetual undertaking not to infringe the rights of MPA members (approximately 1,000 music publishers); the council agreed to deliver up all infringing copies to the MPA; to pay costs (including the fees for two MPA counsel), and the MPA agreed to release Wolverhampton in respect of all existing infringements.

The total cost to Wolverhampton ratepayers is anticipated at about £10,000. The MPA pointed out that it does not consider Wolverhampton to be any different to the majority of local authorities; it merely had the misfortune to serve as the test case. It hopes that all authorities will take note of the outcome of the case, and ensure that copyright law (subject to the concessions contained in the Code of Fair Practice) is observed in all schools, colleges and resource centres.

The MPA member concerned in the Wolverhampton action was Schott & Co., and names of composers in the evidence laid before the court included Malcolm Arnold, Richard Rodney Bennett, Benjamin Britten and Edward Elgar.



**MORE PROBLEMS** at EMI (Music Publishing this time) as general manager Roy Tempest endeavours to get Mike Smith's name on the dotted line for a three-year link with Smith Tunes, impeded by EMI Music pulchritude clustering around the former Dave Clark Five keyboard player and now busy jingle and songwriter. EMI Music has also recently concluded a similar deal with songwriter Geoff Morrow.

### MUSEXPO '80

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Partial list of participants (as of June 15, 1980)

- |   |  |
|---|--|
| ASCAP (USA)   | Kensington Sound (Canada)                                |
| ATV Music (Canada)  | Laker Airways (UK/USA)                                   |
| AWA Radio Network (Australia)   | Leraden Ltd (UK)   |
| A & M Records (USA)   | Light Music (UK)   |
| Album Report (USA)  | Lollipop Music Corp (USA)                                |
| Almo Music Corp (USA)   | Love Records (Venezuela)                                 |
| Amphonic Music (UK)   | Lin Broadcasting Corp (USA)                              |
| Antenna & Video Co (USA)  |  |
| Arista Publishing Group (USA)   |  |
| Arts Polana (Poland)  | M Productions (USA)                                      |
| Arts & Music Organization (Nigeria)                                   | MCA Discovision (USA)                                    |
| Andrew Asch (USA)   | MCA Records (USA)  |
| Associated Music Pty Ltd (Australia)                                  | MRI Music Inc (USA)                                      |
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| Audio Latino Recording Co (USA)                                       | Margaret Brace Copyright Bureau (UK)                     |
| Australian Government Trade Commission (Australia)                    | Mark-Cain Music (Canada)                                 |
|   | Media Communications (USA)                               |
| B K Music (UK)  | Media 92 (Canada)  |
| BBC (UK)  | Mento Music Group (Germany)                              |
| BMI (USA)   | Met Richmond Seep Records (USA)                          |
| BRT & Assoc Studios (USA)   | Missing Link Records Pty Ltd (Australia)                 |
| Baby Records (Italy)  | Monash Records (Australia)                               |
| Barber & Ross Co (USA)  | Morning Music (USA)                                      |
| Beal Records (Italy)  | Music Box Record Co (Greece)                             |
| Belgian Music Publishers Association (Belgium)                        | Musica Labo (Japan)                                      |
| Bellaphon Records (Germany)   | Musica Publishing Consultants (USA)                      |
| Bellver Music (Germany)   | Musica Resources Int'l Corp (USA)                        |
| Bagatelle SA (France)   | Musica Retailer (USA)                                    |
| Bo Crane's Disco Report (USA)   | Music Week (UK/USA)                                      |
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|   | Musicosas (USA)  |
|   | Musikverlag Oktave (Germany)                             |
|   | Musikverlag Hans Gerig (Germany)                         |
| CBS Records (USA)   | National TV (USA)  |
| CBS Records Int'l (USA)   | National Black Network (USA)                             |
| CJMS Radio (Canada)   | Nessandra Promotions & Productions (UK)                  |
| CRS Records (USA)   | New On The Charts (USA)                                  |
| Cameo Records (Canada)  | Niocua Merchandising Ltd (USA)                           |
| Canso (Canada)  | Nova Entertainment (Australia)                           |
| Cantabria Music (Germany)   |  |
| Capitol Magnetic Products (USA)                                       | OS Studios (USA)   |
| Capital Video (USA)   | Orange Blossom Music (USA)                               |
| Carrere Records (UK)  | Orion Master Recording (USA)                             |
| Casablanca Records & Filmworks (USA)                                  | Oshungbure Music Promotions (Nigeria)                    |
| Cash Box (USA)  |  |
| Chappell Music (UK)   | ParAm (USA)  |
| Chipping Norton Recording Studios (UK)                                | Paramount Pictures Home Entertainment (USA)              |
| Cinevox Records (Italy)   | Paul Clinch Productions (Canada)                         |
| Claire Music (UK)   | Peer Southern Organisation (USA)                         |
| Century Broadcasting Inc. (USA)                                       | Penjane Music Pty Ltd (Australia)                        |
| Clearing House Music (USA)  | Perran Vibes Music (USA)                                 |
| Control Data (USA)  | Phonogram BV (Holland)                                   |
| Coal Miners Music (USA)   | Poplight Records (Switzerland)                           |
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| Collector's Classics (USA)  | Prensano (Argentina)                                     |
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| Coral Blossom Music (Ecuador)   |  |
| Core Music (Canada)   | RCA Records (Australia)                                  |
| Country Music Association (USA)                                       | RCA Records (Canada)                                     |
| Crossover Promotions (USA)  | RCA Records (USA)  |
|   | RMP Publications (Canada)                                |
| Drake-Chenault Inc (USA)  | Radio CHIN AM & FM (Canada)                              |
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| DI Music (UK)   | Radmus Music (USA)                                       |
| DIS Publicity Company (USA)   | Record World (USA)                                       |
| Dance Music (USA)   | Regency Records (USA)                                    |
| Derca Record Co Ltd (UK)  | Remipa (France)  |
| Dee Jay International (USA)   | Rhoz Productions (Canada)                                |
| Der Musikmarkt (Germany)  | Richard Anthony Productions (USA)                        |
| Dig It Int'l Records (Italy)  | Riff Records (Italy)                                     |
| Disc Desk Joint Records (USA)   | Rio Records of Canada (Canada)                           |
| Disco Expo (Italy)  | Rock Steady Productions (USA)                            |
| Disconet (USA)  | Tony Roberts (UK)  |
| Dist Sonografica Venezolana (Venezuela)                               | Rockoko Productions (Germany/USA)                        |
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|   | Ron Hays Music-Image (USA)                               |
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| Paul Farberman, Esq (Canada)  | Lloyd Segal Law Offices (USA)                            |
| Fiera De Milano (Italy)   | Show Business (USA)                                      |
| Florida Record Pool (USA)   | SHOWpress (Spain)  |
| Les Disques Fontaine (Canada)   | Siegel Music Companies (Germany)                         |
| Friday Morning Quarterback (USA)                                      | Skyfield Productions (USA)                               |
| Fabrica de Discos Fuentes Ltda (Colombia)                             | Sogedi (Belgium)   |
| 4 M Records (USA)   | Song Farm Music (USA)                                    |
|   | Song Yard Music (USA)                                    |
| GMG Records (Germany)   | Southern Broadcasting (USA)                              |
| GPR Pty. Ltd. (Australia)   | Sparta Florida Music Group (UK)                          |
| GRAF Records (Canada)   | Spector Records Int'l (USA)                              |
| Gallo (Africa) Ltd (South Africa)                                     | State Records (UK)                                       |
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| Goller, Gillin & Menes (Attorneys) (USA)                              | String Records (USA)                                     |
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| Harris and Leach Prof Corp (USA)                                      | TP Productions (USA)                                     |
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| Hilversum Music BV (Netherlands)                                      | Troy Cory Entertainment (USA)                            |
| Hooker Enterprises (USA)  | Tumbleweed Music Pty Ltd (Australia)                     |
| House of Lord Records (Canada)  |  |
|   | Ultra Records (Canada)                                   |
| IBC Records (USA)   |  |
| IFSA (Ecuador)  | Valentine Music (UK)                                     |
| Image Records Pty Ltd (USA)   | Michel Vicino Co (Italy)                                 |
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| Les Disques Interim (Canada)  |  |
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| J & R Music World (USA)   | Warner Bros Records (USA)                                |
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 (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

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	2	2	THE GAME Queen	EMA 795 C:TC EMA 795 (E)	39	37	18	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1 (F) C: QUO MC 1	
2	1	3	EMOTIONAL RESCUE Rolling Stones	CUN 39111 (E) C: TC-CUN 39111	40	64	10	MANILOW MAGIC Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	
3			DEEPEST PURPLE Deep Purple	Harvest EMTV 25 (E) C: TC-EMTC 25	41	34	37	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	
4	3	8	FLESH AND BLOOD Roxy Music	Polydor POLH 002 (F) C: POLHC 002	42	65	2	ROCKS PEBBLES AND SAND Stanley Clarke	Epic EPC 84342 C: 40 84342 (C)	
5	18	5	KING OF THE ROAD Boxcar Willie	Warwick WW 5084 (M) C: WW 45084	= 42	58	27	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3	
6	6	4	UPRISING Bob Marley	Island ILPS 9596 (E) C: ZCI-9596	44	30	7	THEMES FOR DREAMS Pierre Belmonde (Jeff Jarratt)	K-Tel ONE 1077 (K) C: OCE 2077	
7			XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	45			ROMANTIC GUITAR Paul Brett	K-Tel ONE 1079 (K) C: OCE 2079	
8	5	3	BLACK SABBATH LIVE AT LAST Black Sabbath	Nems BS 001 (SO/L) C: -	46	69	2	HOLD OUT Jackson Browne	Asylum K 52226 C: K4 52226 (W)	
9	7	9	ME MYSELF I Joan Armatrading	A&M AMLH 64809 (C) C: CAM-64809	47			NIGHT FLIGHT Justin Hayward	Decca TXS 138 (F) C: KTXC 138	
10	9	8	MCCARTNEY II Paul McCartney	Parlophone PCTC 258 (E) C: TC PC TC 258	48	47	15	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40 96000	
11	14	36	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40 83468	49	26	5	DEFECTOR Steve Hackett	Charisma CDS 4018 (F) C: 7208 630	
12			CULTOSAUROS ERECTUS Blue Oyster Cult	CBS 86120 (C) C: 4086120	50	32	7	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin V2168 (C)	
13	10	12	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	= 50	48	12	EMPTY GLASS Peter Townshend (Chris Thomas)	Atco K 50699 (W) C: K4 50699	
14			VIENNA Ultravox	Chrysalis CHR 1296 (F) C: ZCHR 1296	52	40	4	INCOMPARABLE ELLA Ella Fitzgerald	Polydor POLTV 9 (F) C: POLTVM9	
15	12	6	HOT WAX Various	K-Tel NE 1082 (K) C: CE 2082	53	54	37	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001	
16	4	7	PETER GABRIEL Peter Gabriel	Charisma CDS 4019 (F) C: 7150 015	54	43	4	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4 56344	
17	15	7	READY & WILLING Whitesnake	United Artists UAG 30302 (E) C: TCK 30302	55	57	14	BRITISH STEEL Judas Priest (Tom Allom)	CBS 84160 (C) C: 40 84160	
18	13	8	I JUST CAN'T STOP IT The Beat	BEAT 001 (F) C: TC BT 001	56			THERE AND BACK Jeff Beck	Epic EPC 83288 (C) C: K4 83288	
19	23	40	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	57	49	4	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532 (W) C: K4-50532	
20	8	4	SAVED Bob Dylan	CBS 86113 (C) C: 40 86113	58	70	8	TRAVELOGUE Human League	Virgin V2160 (C)	
21	16	16	DUKE Genesis (David Hentschel)	Charisma CRR 101 (F) C: CBRC 101	59	-	1	HIGHWAY TO HELL AC/DC	Atlantic K 50628 (W) C: K4 50628	
22	11	5	THE PHOTOS The Photos (Roger Bachirian)	Epic PHOTO 5 (C) C: 40-PHOTO 5	= 59	39	13	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402	
23	22	15	THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1 (W) C: BMTV411	61	60	13	TELL ME ON A SUNDAY Marti Webb (Andrew Lloyd Webber)	Polydor POLD 5031 (F) C: POLDC 5031	
24	29	5	DIANA Diana Ross	Motown STMA 8033 (E) C: TC-STMA 8033	62	46	5	SINGS LEIBER & STOLLER Elvis Presley	RCA INTS 5031 (R/L) C: -	
25	24	10	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074	63	68	13	IRON MAIDEN Iron Maiden (Will Malona)	EMI EMC 3330 (E) C: TC EMC 3330	
26	26	15	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrera CAL 115 (W) C: CAC 115	64	62	11	SPORTS CAR Judie Tzuke (Muggleton/Paxman/Tzuke)	Rocket TRAIN 9 (F) C: SHUNT 9	
27	19	8	SHINE Average White Band	RCA XL 13123 (R) C: XK 13123	65	44	5	KILLER WATTS Various	Epic KW1 (C) C: KW 40-1	
28	34	3	DEMOLITION Girlschool (Vic Maile)	Bronze BRON 525 (E) C: TC-BRON 525	66			RHAPSODY AND BLUES Crusaders	MCA MCG 4010 (C) C: MCGC 4010	
29	53	2	ALL FOR YOU Johnny Mathis	CBS 86115 C: 40 86115 (C)	67	72	2	THE JAN AND DEAN STORY Jan And Dean	K-Tel NE 1084 C: 2084 (K)	
30	20	6	CHAIN LIGHTNING Don McLean	EMI INS 3025 (E) C: TC INS 3025	68	45	4	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791 (W) C: K4-56791	
31	21	8	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296 C: RK 25296	69	42	34	SOMETIMES YOU WIN Dr. Hook (Ron Haffkine)	Capitol EST 12018 (E) C: TC EST 12018	
32	38	66	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	70	31	7	THE UP ESCALATOR Graham Parker & The Rumour	Stiff SEEZ 23 (C) C: ZSEEZ 23	
33	27	21	GREATEST HITS Rose Royce	Whitfield RRTV 1 (W) C: RRTV 41	71	51	7	ROBERTA FLACK/DONNY HATHAWAY Roberta Flack/Donny Hathaway	Atlantic K 50696 C: K4 50696	
34	41	71	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40 82419	= 71	56	11	JUST ONE NIGHT Eric Clapton (Jon Astley)	RSO RSDX 2 (F) C: RSDXC 2	
35	17	3	SOUNDS SENSATIONAL Bert Kaempfert	Polydor POLTV 10 (F) C: POLVM 10	73	50	4	HEROES Commodores	Motown STMA 8034 (E) C: TC STMA 8034	
36	28	3	BEAT BOYS IN THE JET AGE Lambertas	Rocket TRAIN 10 (F) C: SHUNT 10	74			HEART TO HEART - 20 HOT HITS Ray Charles	London RAY TV 1 (F) C: RAY MC 1	
37	33	12	CHAMPAGNE & ROSES Various	Polystar ROSTV 1 (F) C: ROSMC1	75	-	1	GREATEST HITS Rod Stewart	Riva ROD TV 1 (W) C: ROD TV 41	
38	36	21	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: DIDC 2						

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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 - Chardale, SO - Stage One, SP - Spartan.

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# STA-PREST SCHOOL DAYS

B/W TOMORROW



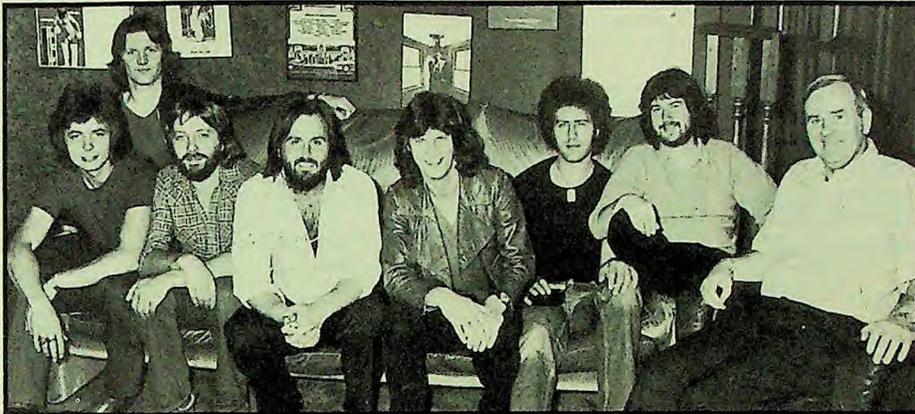
DISTRIBUTED BY PYE RECORDS



**EVEN BEFORE** their UK release, New Zealand band Split Enz have been showered with gold, platinum and silver awards for sales achievements in Australia where their single, *I Got You* (AMS 7546, released in the UK on July 18) has been at number one for eight consecutive weeks and their album, *True Colours* (AMLH 64288), is already certified triple platinum (more than 150,000 sales) — among the biggest sales in Australia by a local band. Split Enz is signed to A & M for the world outside Australia and the album will be released in the UK on August 1 in five different colour sleeves. Pictured at the precious metal ceremony in Australia are (L to R) standing, Tim Finn, Neil Finn, Nathan Brenner (manager), David Tickle (producer), Eddie Rayner. Sitting: Michael Gudinski (MD Mushroom Records), Nigel Griggs, Noel Crombie, Malcom Green.



**MARY O'HARA** and Chrysalis Records were recently presented with platinum discs to mark 300,000 sales of her Warwick TV album *Tranquillity* which was licensed to Warwick by Chrysalis. Pictured are (L to R): Jed Kears (A & R manager Warwick Records), Mary O'Hara, Chris Wright (joint chairman Chrysalis Group), Doug D'Arcy (managing director Chrysalis Records) and Anne Miles (creative senior director Warwick Records).



**LATEST SIGNING** to the Avatar Records and Screenworks label is the band Chevy who debut with a single, *Too Much Loving*, on July 25. The band will tour with Alvin Lee in Britain and America in the autumn. L to R: Steve Walwyn (lead guitar, vocals), Paul Shanahan (lead guitar, vocals), Andy Chapman (drums, percussion), Jon Brewer (MD), Martin Cure (lead vocals, guitar), Bob Peale (bass guitar), Pete Chalcraft (A & R manager), Mike Everett (A & R director).

On camera



**IN APRIL** this year PRT and Magnet formed a joint promotion force and has so far racked up ten chart hits, the highest being Lipps Inc, now certified silver. To commemorate the occasion, each member of the promotion team was awarded a silver disc, presented by Matt Haywood, director of marketing PRT/Pye Records. Pictured (L to R) back row: Les Down, Ron Gale (PRT sales manager), Matt Haywood, John House (PRT A & R director), John Simpson and Dave Williams. Front row: Mike Tomkins, Tilly Rutherford (head of the joint PRT/Magnet field promotion team) and Roger Lindley.



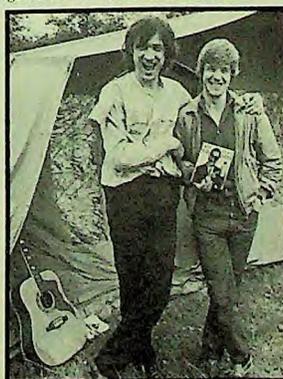
**FORMER PICKETTYWITCH** singer Polly Brown is launching her own label, Witch Records, via Pinnacle and debuts with her own new single as a solo artist, *Bewitched* (POL1). There is also a longer 12" version (POL1/12). She is pictured signing a contract with Pinnacle general manager Tony Berry.



**AS PART** of the promotion campaign for the new Ian Matthews' album, *Spot Of Interference*, a number of window displays have been arranged featuring the graphic motif of the album sleeve. Seen outside the Virgin Records Store at Marble Arch, where the first display was installed are (L to R) Paul Brown, marketing manager of Rockburgh Records; Clare Askew, senior assistant manager of the Virgin store; and Robbie Dennis, label manager at Polydor in charge of Ian Matthews product.



**PICTURED IN** the London office of Motown International with awards for a platinum disc in the Benelux region for Diana Ross & The Supremes' *Greatest Hits* and a gold for the same territory on a compilation album featuring The Commodores (both issued by Arcade Records) are: Peter Prince, international vice-president, Motown International; Sylvia Curd, international director of Arcade; Mike Roshkind, vice-chairman Motown Corporation; and Laurence Myers, director of Arcade.



**IN AN** effort to cut the costs of touring, John Otway and Wild Willy Barrett, currently on a nationwide tour, will be staying in a tent on local camp sites. Otway is pictured camping it up with Polydor singles manager John Pearson, who poses readily with a copy of the Otway-Barrett single DK 50/80.



**FOUR-PIECE** band The Blue Meanies have signed to Phonogram world-wide — the group includes two former members of Radio Stars, Chris Gent and Martin Gordon, the latter having written their first single for Mercury, *Pop Sensibility* (MEAN 1). Left to right: Jeremy Ensor (Phonogram A&R manager), group members Chris Gent, Ray Weston, Tommy Willis and Martin Gordon, Phonogram senior product manager Alan Phillips and Aviation Music managing director, Peter Felstead.

# MARKET PLACE

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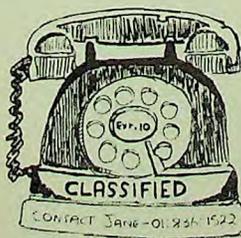
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**HERB ALPERT**  
Beyond. A&M. AMLK 63717. Nine instrumental tracks much in the vein of his recent singles chart success, Rise. The title track stands out as the best in an easy-listening selection.

**SAMSON**  
Head On. Gem GEMPL 108. Debut Gem album from talented heavy metal outfit whose arrangements and style are not too different to Ritchie Blackmore's Rainbow. Written, arranged and produced by the band members, it is sure to sell well.

**CAROLE KING**  
Pearls. Capitol EA-ST 12073. Producers: Mark Hallman and artist. New recordings of some of the superb hit songs she wrote with Gerry Goffin. Goin' Back may be associated with The Byrds and Dusty Springfield, One Fine Day with The Chiffons, and Locomotion with Little Eva but Carole King's versions of these and other classics should provide her with her biggest album since Tapestry.

**THE BEACH BOYS**  
Girls On The Beach. Capitol CAPS 1037. Producers: Various. Tagged as "a brand new compilation" but cynics might feel the company has already achieved plenty of mileage out of classics like California Girls, God Only Knows and Wouldn't It Be Nice. Carefully selected to maintain a mellow mood and provide a fair representation of the

oldies featured on The Boys' recent UK appearances. Some decent weather to match the scenes on the sleeve could boost sales.

**RENE & ANGELA**  
Rene & Angela. Capitol ST-12077. Producers: Skip Drinkwater and Bobby Watson. Vocal duo just right for the discos and could provide Capitol with another out-of-the-blue hit to follow the success of Mystic Merlin. While disco oriented they cross a variety of styles, giving new life, for instance, to Hotel California.

**THE MOTELS**  
Careful. Capitol E-ST 12070. Producer: Carter. The band achieved a buzz after UK appearances last year and will translate that into sales with a further visit. This album features several numbers showcased live last year and shows the band ably backing the sultry vocal and visual talents of Martha Davis.

**CARLENE CARTER**  
Musical Shapes. F. Beat XXLP 3. Producer: Nick Lowe. Excellent album from the wife of Nick Lowe and the daughter of June Carter. As to be expected there's a strong country lilt superbly backed by Dave Edmunds, Billy Bremner, Terry Williams, Lowe and others. Album includes the single, Ring Of Fire, which is picking up a lot of airplay and the album can hardly fail to pick up sales.

**GAYLE ADAMS**  
Gayle Adams. Epic EPC 84435. A top-selling import album for several weeks, and from the same team responsible for Bobby Thurston's chart success. Includes the disco hit, Stretchin' Out.

**JEFF BECK**  
There And Back. Epic EPC 83288. Co-produced by Beck and Ken Scott, this is an excellent album, blending rock, blues and jazz. The standard of musicianship is high, with Beck on guitar and keyboards provided by Jan Hammer and Tony Hymas.

**GLADYS KNIGHT & THE PIPS**  
About Love. CBS 84178. First album from Gladys and The Pips after more than 12 months, and one that should please the fans. It includes the current single, Landlord (picking up airplay), Friendly Persuasion and Taste Of Bitter Love.

**COUNT BASIE & OSCAR PETERSON**  
Night Rider. Pablo 2310 843. Producer: Norman Granz. Thirty eight minutes of pure class from two giants of the keyboards, backed by Louis Bellson on drums and John Heard on bass. Definitely late night mood music as the band plays soulful blues including Blues For Pamela, written by Basie and Peterson for the album.

**PAUL BRETT**  
Romantic Guitar Collection. K-tel. Brett is best-known for his RCA album Earth Birth, the first suite of music for the 12-string guitar, and three subsequent LPs, but this new offering has a much more commercial approach and features his versions of hits like I Will Survive and Ain't No Sunshine. A market somewhere for music like this.

## American Commentary



### Lack of direction at Black Music Association meeting ...CBS profits take a dip

NEW YORK: Reactions to the Black Music Association's meeting in Washington DC at the end of June varied widely, depending largely on how much a given participant had been a part of the numerous closed-door meetings at which the problems facing the BMA were actually confronted.

The organisation is facing much covert resistance. At one level, there is scepticism whether this is the time for any new trade organisation to get off the ground, what with the soft business conditions and constant pruning of staffs. But the resistance runs deeper than that as well.

On the one hand, the BMA needs and has obtained financial support from the essentially white music/corporate community, but it has been secretive about its election process and internal structure and has shunned direct participation by white executives, other than to court their presence at the open meetings.

And, at a "press conference" held on the last morning of the Washington meet, moderator and BMA co-founder Ed Wright would not allow the dozen black artists on hand to answer any reporters' questions. Such actions do not make for an exchange of ideas or for confidence.

On the corporate side, none of the major record companies feels it can afford to ignore the BMA. Black music is currently one of the strongest selling genres, accounting for about 15 per cent of the market, and traditionally liberal-minded record company executives admit off the record that they can't look as though they aren't supporting the BMA — even if the BMA has yet to define itself, has yet to implement any programmes of its own (beyond the convention), and has yet to resolve any of the internal questions concerning direction, unity and an agenda for the future.

As a typical example, there was no official announcement to the conference delegates about the executive board's decision to develop satellite chapters around the US, each with its own self-contained roster of officers. Word of that leaked out to some reporters, who then could get no confirmation. And the highly touted (in advance) organisational restructuring promised by co-founder and Philadelphia International chairman Kenneth Gamble was never unveiled.

Attendance estimates varied from 600 to 1,000 people, and there was some feeling that the seminars and "panels of resolve" (the latter being small committees formed to analyse specific problems confronting the black music community) had their educational and information purposes — particularly for those young, would-be record executives who seemed determined to further the cause of black music marketing and promotion and whom, one imagines, will not be as pre-disposed towards going through traditional channels to get results as are some of the more seasoned black executives currently in high positions in the record industry.

It remains for the newly elected BMA president, CBS's LeBaron Taylor, to pull many factions together before the BMA can truly set about on its mission to "preserve and protect black music through political, social and economic channels".

### By IRA MAYER

REVENUES FOR the CBS Records Group declined five per cent for the second quarter of 1980 as compared to the previous year, while the corporation as a whole posted a 7.2 per cent revenue gain.

Profits overall declined 117.3 per cent for the quarter, attributed by the company to the lack of income from the sale of syndication rights of its Cinema Centre films and the general impact of the recession on consumer-orientated business. Half year net for 1980 declined 19.3 per cent on a revenue gain of 11.5 per cent.

The company was also the subject of a rare *New York Times* finance section front page story on its Nu-Disc programme, calling it "a slickly packaged spin-off of the 78 rpm record".

The *Times* also erroneously reported that "other recording companies seem to be in no hurry to duplicate Epic's experiment". In fact, A&M has had 10-inchers on the market for well over two years. Arista for a year, and there have been periodic releases in the configuration ever since the birth of the LP.

THE SCORE, so to speak, on this summer's movie musicals is better on the LP chart than at theatre box offices. After calling for theatres to lower their admission prices on weekdays from the usual \$4-\$4.50 (£1.69-£1.90) a seat to \$2-3.00 (84p-£1.26), but offering no reduction in rental fees, Can't Stop The Music producer Allan Carr is about to pull the film off the movie house circuit altogether.

And, while Warner and Paramount have changed the emphasis of their ad campaigns for Urban Cowboy and Bronco Billy respectively away from country images, these films too may be taken from the theatres. Already some owners are booking such proven fare as Superman, Mary Poppins and Star Wars after a slow week or two.

Similarly, the Blues Brothers are bombing at the box office, including their limited concert tour for which multiple night engagements have been reduced to one nighters, though the LP is a healthy 19 with a bullet. Can't Stop The Music is still rising at 57, while the top 10 includes The Empire Strikes Back (the only box office hit) and Urban Cowboy.

THE CONCERT business generally, it should be further noted, is poor, with major headliners such as the Eagles and Billy Joel failing to sell out in other than their strongest territories.

The swing is definitely towards the smaller dance halls and clubs, with some groups choosing to play consecutive one nighters at different venues in the same city rather than concert dates.

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