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MUSIC WEEK

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'Reject records without recommended prices'—MRS

'Block releases' say angry publishers

BRITAIN'S MUSIC publishers are prepared to block the release of records following recent decisions by three major record companies to abandon unilaterally recommended retail prices.

Angered by the manufacturers — EMI, PolyGram and CBS — taking action without prior consultation with the publishers over royalty calculations, the Mechanical Rights Society is advising its members to refuse to accept statutory notices for records which are proposed for release without a recommended retail price.

MRS general administrator Bob Montgomery has written to Guy Marriott, chairman of the BPI Copyright Association, clearly spelling out the publishers' position: "We do not accept any of the new bases of payment".

EMI is now basing copyright royalty payments on an "ordinary list price"; PolyGram is publishing "catalogue" prices on which it is apparently paying artists and copyright royalties, and CBS has a

"suggested price" as its base.

"My members are obviously disturbed at this unilateral change of long established procedure," says Montgomery in his letter to the BPI, adding: "I must ask you to tell your members that MRS may require recalculation of any royalties paid at a lower rate following the abandonment of RRP by any company."

MRS has issued its members with a standard form with which to reply to companies seeking to release records without RRP. This plainly states: "As copyright owners we do not accept that the statutory notice is issued as required by Section 8 of the 1956 Copyright Act".

Without an approved statutory notice a record company would be unable to release a record.

Ron White, speaking in his various capacities as president of the MPA, vice president of the MRS, and managing director of EMI Music Publishing, told *Music Week*: "It's a sign of desperation in the record industry along the lines of, 'what can we do to reduce our royalty payments', and we are

puzzled about why they seem to think they can take liberties with the Copyright Act.

"We accept that changed trading conditions may result in record companies wishing to alter the prices of their product. We've all got to be realistic, but not to the extent of record companies avoiding payment of the statutory royalties."

David Platz of Essex Music commented: "It's vital that both parties get together to solve the problem. It's important that this should not be a device for record companies to reduce royalty payments to publishers and copyright holders."

An EMI spokesman said: "As a long-term policy, we would hope that the industry will adopt the European system of giving only a dealer price and basing royalty payments on an average selling price."

BPI director general John Deacon declined to comment on the subject except to say that negotiations between the BPI and MRS which began in 1978 to debate payments, are continuing.



FOLLOWING CONFIRMATION of the appointment of Brian Shepherd as A&R director of Phonogram, Roger Ames and Chris Briggs have also joined the department. The three were, until recently, the core of EMI's A&R division. They join Jeremy Ensor and Dave Bates to complete the new Phonogram A&R team. Pictured above (l to r) are Roger Ames, Jeremy Ensor, Chris Briggs, Brian Shepherd and Dave Bates. In addition, Shepherd will assist Ramon Lopez, managing director of PRO, in supervising Decca's A&R activities.

BPI planning to abandon the home-taping licence

THE BPI has decided that it wishes to abandon the home recording licence which is issued by the MCPS and which allows individuals to indulge in home-taping without contravening the Copyright Act.

The licence currently costs £1.50 plus VAT and is considered by the BPI to be "neither economic nor practical". In fact, many record executives believe that the licence merely gives the public a blanket agreement to home-tape without going any way towards recompensing the industry for lost income.

Less than 10,000 licences were issued last year and the BPI believes that the fee hardly covers administration costs. "To realistically recover losses from home-taping, the licence should be priced in the region of £50, which is obviously unrealistic," BPI director general John Deacon told *MW*.

The Mechanical Rights Society, however, is adamant that the licence should be retained, although it is looking at "restructuring the licence and the wording".

Should the BPI withdraw as a partner with MRS in the licence, it would mean that the domestic recording licence would only cover musical copyright and the licensee would also have to seek permission from individual record companies before taping a record.

Rebel indies hatch BIRD

THE RAPIDLY mushrooming body of independent record shops seeking a new deal from manufacturers is likely to be formed into a limited company under the name BIRD (British Independent Record Dealers).

A decision to set up formally the company will be taken when the founder members, led by Preston dealer Phil Ames, meet at the Eurocrest Hotel, Coventry, on August 17 (3.00pm).

Any dealer with a turnover in excess of £250,000 a year is invited to attend the meeting and join BIRD, Leicester dealer Jack Ainley told *Music Week*.

BIRD will pursue the dealers' original idea to attain better and more profitable trading conditions for its members while offering the manufacturers a chance to sell more records through high turnover outlets, and adhering to a "code of conduct" (MW August 2).

● ACTING CHAIRMAN and secretary of the GRRC, Harry Tipple, is still unable to give a date when a full meeting of the committee can take place in London to vote for a new chairman.

Industry welcomes end of Radio One playlist

By DAVID DALTON

THE RECORD industry has broadly welcomed the scrapping of the Radio One playlist (see Broadcasting p16) which is expected to produce what the station's controller Derek Chinnery describes as "a more open policy than any of the commercial stations".

The general feeling is summed up by GTO head of promotion Paul Clark who says: "It will possibly create more opportunities for a wider variety of records to be played and it should help new artists."

Geoff Atherton, EMI's national promotion manager, agrees: "I feel it will make for better radio if it provides a broader range of music, though one benefit of the Featured Forty to record companies was that it earmarked records that were likely to be played heavily and likely to sell well."

"I think it means that pluggers will have to get round to a lot more producers and get to know their individual tastes even better, but it should allow producers to put together a show reflecting more of the flavour of the DJ."

Chinnery expects the move to be most welcomed by the growing number of smaller independent

labels who have felt that if they do not appear on the playlist, they will not get Radio One exposure.

Independent record promoter Allan James comments: "I was never anti-playlist because you're only anti when you're not on it."

"As always, if the product is good they will play it, but it does seem to give greater scope for new records and new artists. Not being committed to a format could cause a lack of continuity during the daytime, but I feel they are professional enough at Radio One not to let that happen."

Another pluggie quite happy with the old playlist system is Tony Bramwell, head of promotion at Polydor.

"I thought the playlist provided a good cross section of records and artists and I don't think that situation will change very much as it will still be the same producers."

"One good point is that in the past when a producer's recommendation to the playlist committee has been turned down, that particular record has perhaps never been heard of again. Now individual producers will be more able to follow their own judgement."

Order from Polygram 01-590 6044 Album: 2442 177. Cassette 3184 146

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NEWS

Edited by
JIM EVANS



JET RECORDS has signed a worldwide singles deal with the five piece London band The Eyes. Their debut single, written by lead vocalist Nigel Van Stratten and guitarist Colin Lester, titled Right Direction, is produced by Roy Wood and released in a gatefold picture bag next week. Pictured (L to R): Peter Felstead (Aviation Music), Colin Lester, Roy Wood, Nigel Van Stratten, Grant Black (Aviation Music) and Don Arden, president, Jet Records (seated).



DINDISC'S LATEST signing is Dredinger whose first single, Sunday Drivers (DIN 10) is just released. They are touring during the autumn and working on an album. Pictured with the band are Dindisc MD Carol Wilson (second night), head of promotions Donna Thomson (far right) and the band's manager Des Fraser (top right).



SECOND SIGNING to Larry Uttal's Earlobe Records is five-piece London group, Amy, produced by Biddu. Debut single is Small Talk (ELS 2), for release on August 15. The band is playing live dates in support of the release, and the group is fronted by singer Amy who was formerly in Panties.



FORMER T Rex and Pretty Things artist Jack Green has signed with RCA America and his first self-penned and produced album, Humanesque, recorded at Regents Park Studios, is scheduled for release there in September backed by a "massive campaign" and a concert tour. A UK release is to be announced and Green and his manager Peter Kuys will make a promotional tour of RCA's European offices during August. Pictured (L to R): Ed de Joy (RCA divisional vice-president pop A & R), Joe Cohen (RCA manager, international product), Ethel Gabriel (RCA A & R producer), Jack Green, Peter Kuys, Llewellyn Horowitz (production adviser).

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Edited
by
JIM EVANS

McVicar released

THIS WEEK sees the release of the McVicar soundtrack album on Polydor (2442176). The film, which has its premiere on August 27, stars Roger Daltrey as "former public enemy number one", John McVicar. The film is presented by The Who Films Presentations, and the band themselves are featured musicians. The music is produced, arranged and conducted by Jeff Wayne and the album features songs by Russ Ballard including the Daltrey chart single, Free Me.

As part of the campaign, there is a limited edition of clear vinyl albums. Also, in conjunction with Brent Walker, Polydor has the following campaign ready for action: Captain Video in 250 retail outlets; a special interview album for radio use; ads in the national press, rock press and various magazines; posters on London Underground sites; window displays; fly-posting in five cities excluding London. The cassette, released at the same time as the album, includes 11 bonus tracks from Daltrey's solo albums and retains for the normal cassette price.

Yes LP first to feature Buggles men

DRAMA, THE 12th Yes album and the first to feature Geoff Downes and Trevor Horn of Buggles as members of the group, will be released on August 22, backed by full page ads in the music press, shop displays, teleguide and fly poster campaign.

Downes and Horn join Steve Howe, Chris Squire and Alan White on what is the group's first studio LP for two years. Yes leave for the US this week to tour in support of the album.

NEW LABELS DIRECTORY
See p.25.

New secretary for BASCA

MARILYN WORSLEY has been appointed general secretary of the British Academy of Songwriters, Composers and Authors (BASCA) with effect from August 19 in succession to Bill Cochran. BASCA was formerly known as the Songwriters Guild of Great Britain.

Worsley has been public relations officer at MCPS for the past three years, and prior to that was office manager at Transatlantic Records for a year, preceded by work in the copyright department of Essex Music.

INTERSONG INTERNATIONAL in London has a new general manager — Hein van der Ree (26), formerly international repertoire coordinator at Chappell International — replacing Ron Solleveld who has decided to return to the US for personal reasons. Glynne Stevens, Phonogram southern area manager who has been with the company for 18 years, has left to pursue a career outside the record industry. Garry Blackburn to promotions manager of Badge Records, formerly with UK Records. Eamonn Sherlock has resigned from his post of professional

K-tel slashes prices in a summer sale of TV LPs

IN WHAT it terms "a summer sale" to main distributors, K-tel is making available supplies of 22 albums previously promoted on TV at a dealer price of £1.87 plus VAT.

Among the repertoire are the three Classic Rock albums, John Williams, Charley Pride, Charlie Rich, Elvis Presley, the Moody Blues, Don Williams and Emmylou Harris. In a leaflet publicising the offer, Lugton's is offering extra discount at the rate of 2½ per cent for a monthly settlement of account and 3¼ per cent for a seven-day settlement of account.

K-tel starts promotion in the Trident TV area on August 11 on Especially For You by Cilla Black (ONE 1085), an album of top Seventies ballads produced by Bruce Welch specifically for the label. The promotion will roll out nationally from Trident.

Another K-tel release is Country Gentleman by Jim Reeves (NE 1088), which goes on screen in the Granada TV area from August 18, followed by a national roll-out. The RRP for each LP is £4.99.

THE Q-TIPS album to be released on August 15, entitled Q-Tips (CHR 1255), is being supported by press advertising and Capital Radio ads in the week after release. Chrysalis is providing 300 window displays and promotional badges for dealers and press. The band is currently on a UK tour.

CONSUMER ADVERTISING will support the release of the new Secret Affair single, Sound Of Confusion c/w Take It Or Leave It (C8SEE8), which is packaged in a full colour bag. The A side is a new recording, not taken from an LP.

VIKING RECORDS has announced that from August 1 its prices for albums and cassettes will be standardised at a new RRP of £3.99, including VAT.



manager at Jobete Music and is moving to Los Angeles. Phil Sharp appointed professional manager, UK popular product, at EMI Music Publishing following the transfer of Dave Ambrose to EMI Records UK A&R department. Bob Clifford joins EMI Music Publishing as a song plugger, and Peter Doyle has joined as assistant to international manager Fred Marks, having previously worked at ATV Music and PRS. Mick Carling to Island Records as head of promotion, from WEA; and Tony Michaelides returns to Island handling regional promotion after a year with Charisma. Lorraine McKechnie promoted to head of a new promotion team for Belfast distributor Symphola Records, from sales representative, assisted by display artist Keith Kane and former journalist Lorraine Nicholl handling PR.



AN EXTENSIVE British tour, which includes a Reading Festival appearance, has been arranged to coincide with the release of Gillan's debut album release on Virgin. The first 15,000 copies of Glory Road will include a second album entitled For Gillan Fans Only which contains material previously unavailable in this country. A single, No Easy Way, with two tracks on the B side, was released on July 25.

TELLASTORY IS reducing the retail price of its range of children's cassettes, including the Tales Of Beatrix Potter series, from £3.49 to £2.99 from August 1. New additions to the range, distributed through Lugtons, are Dick Bruna's Missy And Other Stories, The Little Mermaid and Gulliver's Travels.

THERE ARE two new Virgin albums with low retail tags. Distinguishing Marks from Fingerprinz, released on August 15, will retail at £2.99 for the first 15,000 copies. Details for a UK tour, probably in September, are currently being finalised. Public Image Ltd

bass player Jah Wobble has a second album on the label — Blueberry Hill — released at £2.25. The disc was originally planned as a 12 inch single and runs for over 34 minutes.

ARISTA RELEASES the new Locksmith single as a three-track 12-inch pressing — A-side is Far Beyond coupled with Blackjack and Someone Like You (catalogue number ARIST 12364). The record will retail at £1.99.

JOHN WETTON, ex-King Crimson, Uriah Heep, Roxy Music and Bryan Ferry Band, releases a solo single on Polydor, I'll Be There/Woman (POSP 151). It will be available in a limited edition picture bag.

CHARISMA RELEASES a four-track EP by Tuxedomoon called Scream With A View, available in a limited edition 12-inch pressing complete with picture bag (PRE 712). Also available in a picture bag is Manicured Noise's Faith/Freetime (PRE 006).

FOLLOWING THE success of Crown Heights Affair's You've Been Gone, De-Lite Records releases a new double A-sided single, You've Been Gone/Far Out, through Phonogram. Both tracks are taken from the album, Sure Shot (6372767). The single is available in picture-bagged seven and 12-inch versions (MER 28 and MERX 28).

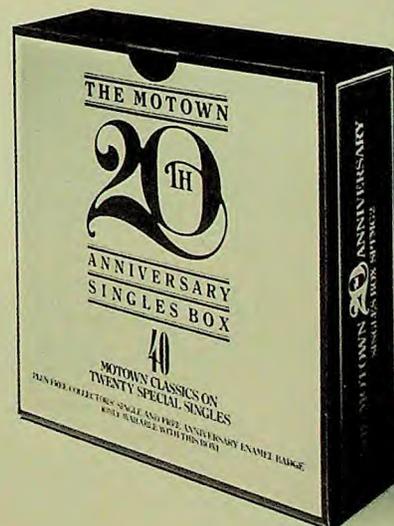
MfP makes doubles debut with MOR set

BUDGET RECORD company Music for Pleasure has moved into the "doubles" market with the release of 13 2LP sets featuring MOR music. The albums, featuring both material previously available in single LP form on MfP and recording making their first appearance on the label, will retail at £2.99 per set (cassettes, £3.25).

Titles available are The One And Only Seekers, 40 Smash Hits Country Style, Harry Stoneham: Solid Gold Hammond, Joe Loss Plays Your All-Time Party Hits, Listen To Cliff, Hits From The Swinging Sixties, Favourites Of The Philharmonic, The Waikiki Beach Boys, Alice In Wonderland, The Greatest Singers The Greatest Songs, Pepe Jaramillo With His Latin American Rhythm, Gold And Silver by Robin Stapleton And His Orchestra, and Jack Parnell's Music Of The Giants. Catalogue numbers: MfP 1001-1013.

Richard Baldwin, MfP managing director, comments: "This is a promotion that we have thought about very carefully for some period of time. The product is all MOR because we feel that there is a huge gap for such product retailing at this price and we can fill it. Obviously we are going for volume sales with all these releases."

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Revamped TOTP makes its return

A NEW look Top Of The Pops makes its bow this week when the show returns after the settlement of the musicians' strike at the BBC.

The Thursday night TV pop showcase has been re-vamped by producer Phil Bishop and Michael Hurl, who has taken over as executive producer from Robin Nash, and it will now feature segments of each record in the top ten.

Levy and RCA/PRT: 'Nothing has been resolved'

THE AUGUST 1 deadline set by RCA and PRT/Pye for the establishment of their joint venture company passed last week with no further news of the plans coming to fruition.

But RCA issued a statement qualifying earlier reports that Magnet chief Michael Levy had been confirmed as head of the new company: "Discussions have taken place with Michael Levy but nothing has been resolved".

"We will no longer have a run-down of the chart at the front of the show and instead we will feature a menu of who's appearing set against the old Top Of The Pops signature tune," explains Phil Bishop.

"The show will generally be co-hosted by a guest DJ plus a guest presenter but for this first week we will have Peter Powell, Tommy Vance plus one other."

The new-look programme, which will have a half seated, half dancing audience, will feature chart records in three sections — 30 to 21, 20 to 11 and 10 to two. The first two sections will have records backed by picture slides, while the top ten will be represented by 15 to 20 second snatches of the artists performing.

"During the first two weeks we will probably concentrate on the top end of the chart to remind people of what they've been missing," predicts Bishop. "But after two or three weeks we will settle down to a similar spread of material from the chart plus new material."

● Quick off the mark (see picture) in an effort to impress Bishop were Epic label manager Judd Lander and independent promo man Olly Smallman who literally camped out in the TOTP producer's office last Thursday night to ensure an early appointment on Friday morning.



CAMPING OUT in the TV Centre office of Top Of The Pops producer Phil Bishop (pictured centre) last Thursday night were Epic label manager Judd Lander and independent promo man Olly Smallman (see story, this page).

Video venture for Record Merchandisers

RACK-JOBGING COMPANY Record Merchandisers is to diversify into video and record accessories, managing director Hasan Akhtar revealed at RM's annual sales conference. At the same time he delivered a strongly-worded attack on record company managements.

"Over the last few years we have had to concentrate on putting our house in order, cutting costs and improving our service," he said. "During the same time the record industry overall has remained complacent and shortsighted and some managements have been less than able to cope with the emerging problems."

Akhtar believes he now speaks from a position of strength with Record Merchandisers — "the most powerful and professional force within the record industry" — claiming more than 12 per cent of the total record market. Despite the absence of budget and classical material from the company's product range, he estimates that one

in every nine records sold in the UK is supplied by Record Merchandisers.

The company plans to increase gross sales by 15 per cent in the 1980/81 period and this will be achieved by expanding its range of customers and by moving into other product areas to reduce the company's dependence on recorded music.

After two years consolidation Akhtar said that Record Merchandisers was "now hungry" for more customers but stressed that deals would be limited to chains of stores in any area of retailing.

Of the company's plans for product diversification Akhtar said: "As well as the obvious areas of expansion such as pre-recorded video and blank video cassettes, we're also looking at accessories and, in fact, anything that would complement the normal record department."

S&P closes Eire office

From PAT PRETTY

DUBLIN: Solomon & Peres has closed its record distribution branch here after 57 years of trading.

Announcing the closure last Friday, S&P managing director Mervyn Solomon told *Music Week* that the closure was due to the changing distribution pattern of the international companies.

"I'm very sad to see it close, but S&P will continue to have a presence

in the Republic with our Radio and TV distribution side."

Solomon added that he will now be able to concentrate more on the development of the S&P labels, Emerald, Mint, Great Bands and Ripoff. S&P remains one of the biggest record distributors in Northern Ireland.

● WEA Ireland officially opened its Eire office last Friday, operating from the Dublin Industrial Estate, 130 Slaney Road, Dublin 11 (Tel: 309 069), with a staff of 10.

Big campaign for Exiled

AN EXTENSIVE marketing campaign surrounds the release of a new RCA concept album, *Exiled* (RCA PL 25297) conceived by songwriter Bob Mitchell and featuring in its artist line-up, Francis Rossi of Status Quo, Nazareth's Dan McCafferty, Colin Blunstone, the Seiko Brothers, Lesley Duncan and Terry Cassidy.

The album is released this Friday (8) and the promotion will centre around the theme, *Somewhere A Super-Nation Is Watching You*. There will be fly-posting, featuring the LP's motif, in London and other big cities; point-of-sale display packs for dealers, promotional tee-shirts and advertising.

The campaign is being run in conjunction with Panache Music, which has the publishing rights.

News in brief...

Tom Parkinson quits PRO

TOM PARKINSON, who has been running PolyGram Record Operations commercial division since January, has quit the position. A surprise announcement from Ramon Lopez, PRO managing director, last week said that Parkinson's resignation followed "the need to introduce some adjustments to the structure of PRO which will change the format of the recently created commercial division".

According to Lopez, further announcements concerning Parkinson's future plans and the appointment of a successor will be made "shortly", but there were unconfirmed reports that Clive Swan, until recently with EMI, would be joining PolyGram in a sales capacity.

Lopez's statement did not make it clear whether Parkinson would be leaving the company. Parkinson is currently in Majorca on holiday.

MU strike over

BBC MUSICIANS returned to work this week (Monday), after voting by nearly 5 to 1 to end their strike. As a result, the Proms concerts will start this Thursday at the Royal Albert Hall. BBC radio and television programmes, including Top Of The Pops will be back to normal by mid-week. John Morton, general secretary of the Musicians Union welcomed the ending of the dispute, but added that the strike ought never to have been necessary and hoped the BBC had learned enough from it "not to repeat the folly of putting forward proposals without consultation."

Airplay Action

TWO RECORDS were omitted from last week's Airplay Action guide: *Viola Wills' Up On The Roof* (Ariola/Hansa AHA 564), and *Sue Wilkinson's You Gotta Be A Hustler If You Wanna Get On* (Cheapskate CHEAP 002).

CHRYSALIS IS the latest company to reduce dealer margin from 33 1/3 per cent to 30 per cent. The change is effective from August 4, the same date that Chrysalis albums in the CDL range increase in RRP from £4.49 to £5.29. CHR new releases rise from £4.79 to £4.99. Back catalogue remains the same at £3.99 and there is no increase in singles prices.

BPI CHAIRMAN John Fruin has written an official letter of complaint to EMI regarding the *Bow Wow* single C30 C60 C90, the lyrics of which apparently encourage home-taping. The single is now also available on C10 cassette in a limited edition of 10,000 with a list price of £1.15.

Price cutting led to failure

PRICE CUTTING is blamed as a contributor to the downfall of retailers Pearsons Records of Bradford. The company, with shops in Bradford, Leeds, Barnsley and Halifax, has gone into liquidation with debts estimated at £537,117.

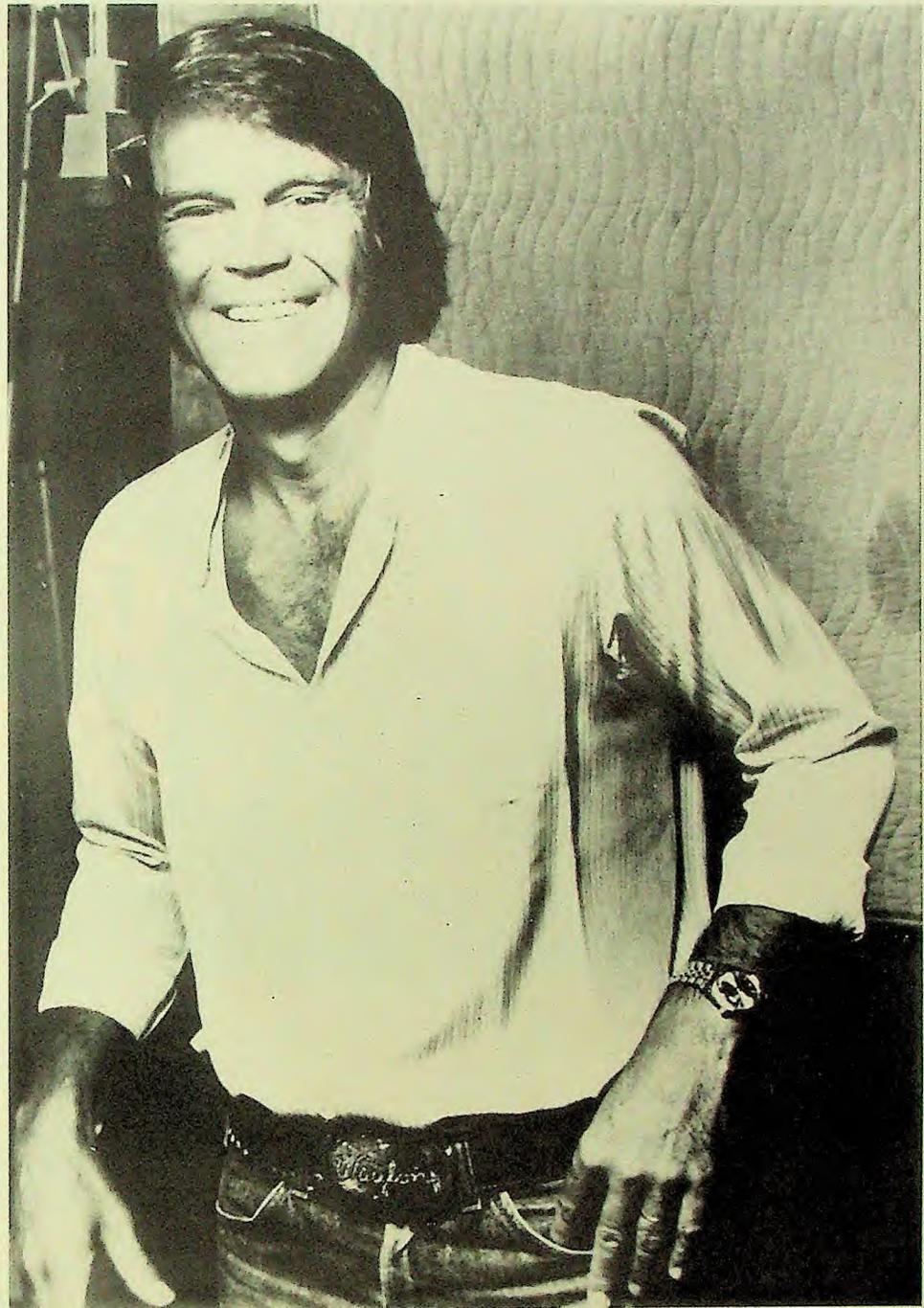
At a creditors' meeting in the Official Receiver's offices in Bradford, a rapid downturn in the trade in the past 16 months, price cutting, and loss of business last year with the Morrison chain of supermarkets (Pearson's supplied the Morrison Group on a wholesale basis) were all cited as reasons for the company's financial failure.

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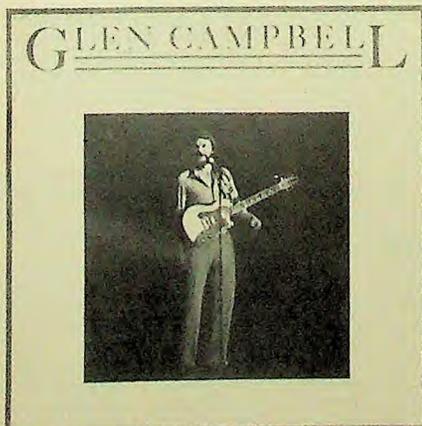
Glen Campbell

back to the UK

and the release of his new album
'Somethin' Bout You Baby I Like' featuring the
chart bound single with Rita Coolidge*

'Somethin' Bout You Baby I Like' CL 16151

* Rita Coolidge appears courtesy of A&M Records, Inc.



EST 12075



Plans for worldwide Sarawak LP scuttled

From TAN BOON PENG

KUALA LUMPUR: Ambitious plans for the release of EMI Singapore's leading artist Anita Sarawak's first international album worldwide have gone on the rocks.

The self-titled album, which was cut in Munich last October under the Capitol label, has yet to be released by any EMI office outside this region and chances of it happening now seem remote. The reasons given by EMI range from poor response to apprehension about releasing a singer as yet untested and a virtual unknown outside Asia.

A projected single to be culled from the LP has also been shelved and the album has only been released in Singapore, Malaysia, Hong Kong and the Philippines last February. It was produced by Matthias Thuro and Margit Geiger and Ilo Productions on 24-track at Bavaria Musik Studio for EMI

Singapore at a cost of \$100,000 (£42,194).

EMI Singapore, which intended the LP to mark its international debut, took generous space in the consumer press for advertising and spent a considerable sum on point-of-sale aids and posters and contests throughout its own area and Malaysia. Here it sold almost 5,500 units, one of the highest figures for an international label release and a rare achievement for a regional artist.

Twenty-seven-year-old Anita, whose present contract expires next year, has become reserved in saying whether she wishes to continue recording for the same label.

"I know that it's not easy to break into the international market," she said, "but it is just not a workable thing for me to be contracted to EMI Singapore and have my songs published by EMI Music Publishing in London."

She has been under an exclusive recording contract with EMI Singapore since she entered the

record business 12 years ago, and has recorded six English albums and one Malay and under a dozen EPs in Malay and English.

WEA HONG KONG is treading cautiously for the release of its first made-in-USA recording by a Hong Kong artist.

Petite Chinese singer Teresa Carpio, of Filipino descent, left EMI for WEA last year and confidently announced during a recent visit here that a new album had been promised.

However, Paul Ewing, WEA's south-east Asia director from Hong Kong, was quick to dispel any notions that there was any likelihood of such a record in the immediate future.

"We did indeed complete recording her single last May at our Burbank studios in California, but there is definitely no album for her just yet," said Ewing, who was on a working visit to Malaysia and Singapore last month.

The new single, which features

Street Angel and It Will Be All Right (both written specially), was produced by Carlo Nasi, who is currently working on Filipino folk singer Freddie Aguilar's first international recording for RCA.

Ewing said he expected the two Carpio songs to be released in a regional compilation album originating from WEA Hong Kong soon and it may be launched in Europe and elsewhere before the end of the year.

Anticipating better response from the home market, WEA has scheduled the 24-year-old singer to cut a Cantonese pop album, the first in her career. Established Hong Kong songwriters Samuel Hui (noted for his canto-rock pieces) and James Wong are expected to contribute material for this debut.

THE HIGH Court here has raised a fine of \$9,600 (£4,051) imposed by a magistrate's court for an offence under the Copyright Act to \$50,000 (£21,097) in an apparent response to the record industry clamour for

tougher penalties against tape pirates.

The deputy public prosecutor had earlier appealed sentence, and the appeal of the accused, businessman Tan Tang, against conviction was dismissed by Mr Justice Harun Hashim.

Tan was charged with having 2,412 infringing copies of musical works contained in cassettes and cartridges, copyright for which subsists in favour of EMI Malaysia. He was also charged with two other offences under the Copyright Act, but was acquitted on both by the magistrate's court.

Mah Weng Kwai, the deputy public prosecutor, had appealed against Tan's acquittal by the magistrate's court on a charge of having in his possession 31 cassette players capable of being used for the purposes of making infringing copies of copyright musical works belonging to EMI.

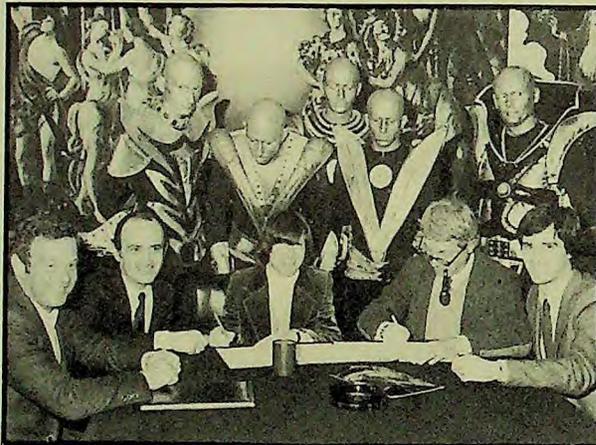
The High Court upheld the decision by the magistrate's court and ordered the goods to be returned.

Arcade hits

FRANKFURT: Arcade Records is currently celebrating a continuous run at the top of the German album chart which has lasted since the second week in April.

It began with Disco Power, a compilation of international hit couplings which retained the No. 1 spot for eight weeks. This was replaced by The Most Beautiful Melodies In The World by Anthony Ventura, obtained from RCA. Ventura is an MOR maestro rated by many in Germany as second only to James Last in this field.

The Ventura package was shifted from the top spot by a third Arcade album, 20 Greatest Hits by Hot Chocolate from EMI/RAK sources, on July 21.



MILAN: Not a signing of a surrender to the Martians, but a recording contract between Dischi-CGD and the Rockets, whose first release under the deal is an album called *Galaxy*. Seated, from left, are Dischi-CGD promotion manager Johnny Porta, general manager Sandro Delor, Rockets producer Claude Lemoine, CGD-Messaggerie Musicali managing director Franco Crepax, and Dischi-CGD international product manager Maurizio Cannici. The hairless gentlemen in the background are the Rockets.

French songwriters beat taxman

PARIS: French songwriters are hoping that for once the taxman is going to lose where their earnings are concerned.

An administrative court has ruled that songwriters employed by music publishers can claim 10 per cent unjustified expenses both on their salaries and on the performance royalties they receive.

Not surprisingly, the tax authorities disagree. They claim that

the 10 per cent allowance should be made only once. Otherwise they say songwriters will be enjoying a reduction for expenses that in all probability have nothing to do with songwriting.

So although they accept the idea of 10 per cent "unjustified" expenses, they are planning an appeal to the Council of State in the hope that it will overturn the previous decision, and rule that

salaries and royalties should be treated as one sum, with one allowance.

• FNAC, the most important French retail discount chain, is reflecting the build-up of video business nationally by turning over some of its domestic electrical goods departments to full-scale video hardware and software showcases.

The switch starts in one of its three main French stores, the extra space gained providing a display of at least 700 video cassettes, along with other video equipment. There is also to be an enlargement of the hi-fi department facilities.

FNAC is thus backing the belief that video has a tremendous future in France, and asserting that there is room for hi-fi growth, too. The move adds weight to the general belief here that it will not be too long before France pulls out of the recession in the home entertainment field.

New CNR MD

from SUE BAKER

AMSTERDAM: Kees Baas has been appointed managing director of CNR Records, following the departure of Ruud Wijnants to form TTR. Baas, 30, was previously head of A&R at EMI Holland, where he was responsible for building the local product division, signing both Rob de Nijs and Maywood, two of Holland's top acts.

Red Bus and TTR link up

LONDON: Red Bus Records (International) has concluded a swift deal with the newly formed TTR Records (*Music Week*, August 2) whereby the latter will release Red Bus product on the Red Bus label in Holland.

The first three singles to be released there under the pact are Go To The Police by Toys, The Russians Are Coming by The English Boys, and Rocking With The Boys by Geordie.

Red Bus director Eliot Cohen set the agreement with TTR joint chief Rolf Baierle, and told *MW* it is the first contract signed by the fledgling company, in which Baierle, formerly MD of Carrere Germany, is partnered by Ruud Wijnants, previously CNR Records MD, and Bart van der Laar, ex-MD of Carrere Holland.

Focus gets Aussie aid

SYDNEY: Once again the Australian Government has agreed to sponsor a Focus On Australia supplement in *Music Week* by subsidising advertisements taken by Australian music firms.

As in the case of its two predecessors, the Focus will present a comprehensive editorial picture of the current state of the Australian music industry, its trends, changes, future prospects and the opinions of its leading executives. The supplement will be published in the October 4 edition of *Music Week*.

For full details, contact Peter Conyngham, PO Box 80, Ashfield, NSW 2131 (Tel: (02) 798 5244).

Finnish retailers row over credit systems

HELSINKI: A major row has built up here between Radioliikkeiden Liitto, a retailer trade organisation, and the Musta Poerssi shop chain over alleged evasion of Finnish hire purchase sales regulations.

The rules require a minimum 20 per cent down payment, but it is claimed Musta Poerssi policy is to sell video recorders and television sets using credit accounts and a minimum \$25 (£10.54) down payment.

Radioliikkeiden takes the line that this kind of trading is both "impudent" and "insulting", and it has booked space in newspapers warning customers of the "hazards" of credit account, emphasising that it is a more expensive way of purchasing than the normal hire

purchase deal.

But the Musta Poerssi chain has advertised its "credit account and \$25 down" scheme most strikingly, and there is little the Board of Trade here can do.

The main difference between the two trading methods is that the credit account business puts the retailer into a poorer position in legal terms. Losses can be massive and only major retailers can afford to operate with this system.

This new marketing "twist" stems naturally from the increase in competition in the Finnish video field. The big trading success in recent months has been a small-screen colour television set range, and demand for video recorders is rising fast, too.

Norway's Talent in trouble

OSLO: The independent Norwegian record company Talent Produksjon is reported to be in deep financial trouble, with an immediate financial need of some \$200,000 (£84,388) and with CBS Norway involved in take-over negotiations.

Talent has an impressive track record. It was the first Norwegian independent, and the operation, with Arve Sigvaldsen as managing director, has built to a 30 per cent market share here since 1972.

It has concentrated on building local artists, and the roster takes in most of the Norwegian big sellers, including Inger Lise Rypdal, Unit Five, Septimus, Njaal Helle and Helge Borglund and Rita Engebregsten.

But its economic problems have grown substantially over the last six months. One reason was an unsuccessful Star Explosion promotion featuring many different artists and, additionally, rock singer Kristin Berglund's album, Long Distance Love, cost \$90,000 (£37,975) to produce, but has sold only 3,500 units.

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SHATTERED GLASS
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PHILLY CREAM
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7" CAB 504
12" CABL 504

B.T. EXPRESS
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(double 'A' side)
7" CAB 503 12" CABL 503

KELLY MARIE
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7" PLUS 1 12" PLUSL 1

BABY 'O'
IN THE FOREST
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Flashback Packs contain 30 EP's made up of 10 titles by 3 copies of each title. The EP's are also available as separate items.

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I think We're Alone Now FBEP 101

LEMON PIPERS

Green Tambourine/Blueberry Blue/Jelly Jungle/
Rice is Nice FBEP 102

GENO WASHINGTON AND THE RAM JAM BAND

Que Sera Sera/You Got Me Hummin'/
Hi Hi Hazel/Different Strokes FBEP 103

KINKS

Waterloo Sunset/A Well Respected Man/
David Watts/Stop Your Sobbin' FBEP 104

SEARCHERS

When You Walk in the Room/Take Me For What I'm Worth/
Don't Throw Your Love Away/Some Day We're Gonna Love Again FBEP 105

BUBBLE GUM BIGGIES

Simon Says-1910 Fruitgum Co./Yummy Yummy Yummy-Ohio Express/
I'm Gonna Make You Mine-Lou Christie/Quick Joey Small-
Kasnetz-Katz Singing Circus FBEP 106

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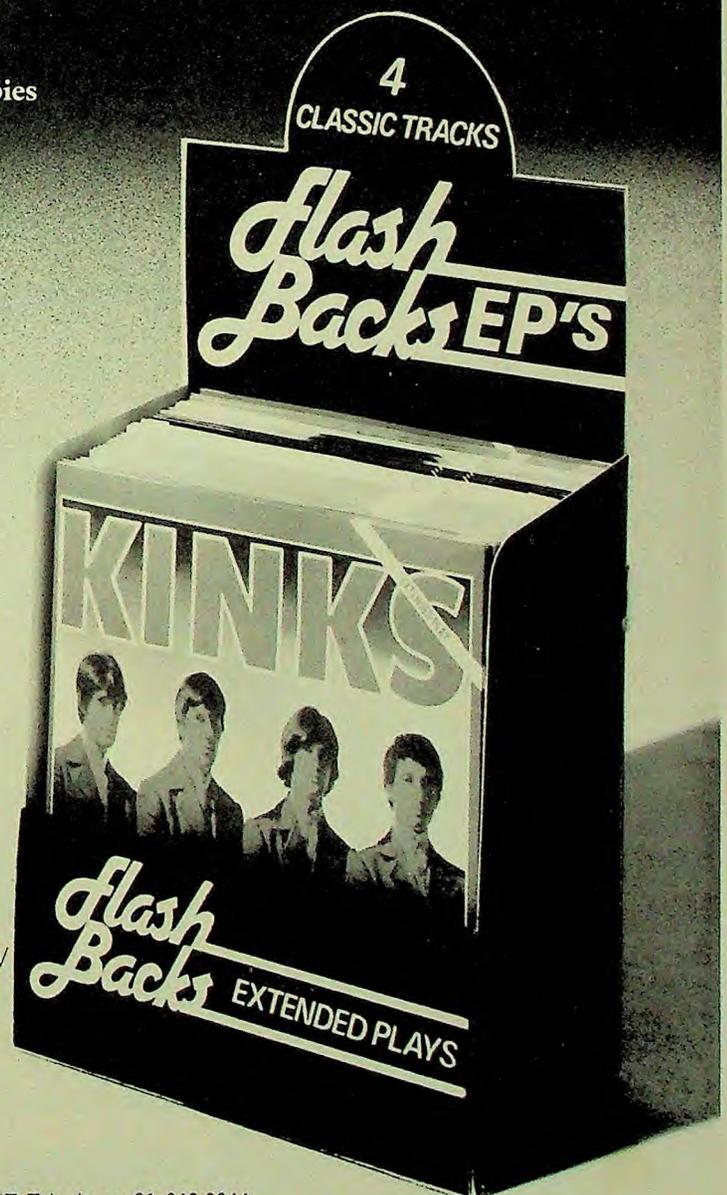
Catch the Wind/Universal Soldier/Turquoise
Colours FBEP 107

GLADYS KNIGHT AND THE PIPS

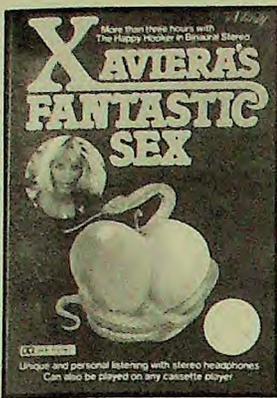
The Way We Were/Best Thing That Ever Happened/Midnight Train to Georgia/
Baby Don't Change Your Mind FBEP 108

SANDIE SHAW

Puppet on a String/Long Live Love/Girl Don't Come/
There's Always Something There to Remind Me FBEP 109



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AFTER LISTENING to this tape, says the publicity release from *Extasy* (the company releasing the triple cassette pack featuring self-appointed sex expert *Xaviera Hollander*) "a ride on a department store escalator is unlikely ever to be the same again, while plaster casts, feathers and pineapple daiquiris will be looked on in a totally new light". Dealers wanting to test the truth of this, or offer their customers the chance to do so, can contact *Extasy* for stock.

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.

Dealers cautious as CBS becomes latest to axe RRP

CBS HAS now become the third UK major manufacturer to abolish RRP, following closely on the actions of EMI and PolyGram. The change came into effect immediately on the announcement from the company last week.

According to CBS sales director John Mair: "It is probable that RRP has now lost its significance to the consumer. The practice of discounting has become widespread and is growing — to some extent the manufacturer's RRP may have encouraged this and while it is in the consumer's interest, and ours, to have a lively and competitive industry, there is also the view that RRP may excite the marketplace, resulting in overheated competitive practices."

CBS has prepared a catalogue price list which will be updated from time to time — it has been based on an independent survey of the average retailing selling prices of CBS labels in the market.

The company's action is similar to that of EMI which issued a "list price" in June, thus taking the company along the road towards abolishing RRP. PolyGram abolished RRP last month, after several weeks of speculation and the three main companies, Polydor, Phonogram and Decca, issued revised price lists. There were no

increases in dealer prices.

Although it was the first company formally to announce a firm intention to phase out RRP, WEA has not yet done so and at least one other major has decided to make the move but is waiting until the autumn in the hope that the difficulties the end of RRP is creating in the calculation of artist and mechanical royalties will be sorted out by then.

Since royalties are worked out on the recommended retail price the fact that there will apparently be no such thing is greatly concerning writers and publishers.

MRS advice

As matters stand at the moment, the MRS has advised its members to reply to any statutory notice of royalty payments from the record companies which have abolished RRP with a standard letter saying: "As copyright owners we do not accept that this statutory notice is issued as required by Section 8 of the 1956 Copyright Act" and asking for the company to state what its RRP on the records for which it is paying the royalty is. This in effect means that the MRS and its members are reserving their rights until the matter is settled officially by negotiation.

The point is apparently not just a matter of principle, because some of the "catalogue" and "ordinary list" prices — as they have been renamed

— are lower than ordinary RRP was, and so in some cases there has been an appreciable cut in the mechanical royalty payable.

From the dealers' point of view the general feeling is that "it's early days yet" to judge what effect the disappearing RRP is having on the trade.

At one end of the scale, the opinion of one very depressed indie retailer — who has just closed one of his three shops and anticipates leaving the trade altogether — was that RRP was hardly an issue to bother about in the face of the huge problem of selling records at any price — except the giveaway prices of a closing down sale.

The more optimistic attitude was illustrated by the remarks of Penelope Powell, from Stylus Four in Cheltenham. She pointed out that at the moment the new style invoices and delivery notes meant that pricing records for the shop after they came in was taking longer, but "we will all get used to the cost-price-only system soon".

Generally, indies were less than impressed with the effect the end of RRP on the product from the majors concerned has had on the discount announcements in the multiples. So far the "so much off" signs are still very much in evidence, everyone noted. As Mrs Powell put it: "We still have to keep an eye on what prices are being charged in other shops in the town as much, if not more than, ever before."

This week's choice cuts

WHOLESALE'S NEW release lists and news letters are always worth scanning carefully, and among the chattiest and most informative are those from Lugton's and Jazz Services Unlimited.

Offered this week by Lugton's are Impact LPs on special offer with a dealer price of 99p — artists including Sacha Distel, Nana Mouskouri, Demis Roussos, The Platters, Jerry Lee Lewis and Paul Anka. There is also an offer of K-tel compilations for £1.80 plus VAT (with full settlement discount); Elvis Presley soundtracks on RCA International carrying on RRP of £2.99 for both LPs and cassettes; and now ex-stock at Lugton's are the excellent Charly EPs featuring artists such as Lee Dorsey, Betty Harris, John Lee Hooker, The Dells, Gene Chandler, and Rosco Gordon.

In its blues and folk list, JSU is giving a well-deserved push to the new Nic Jones LP, Penguin Eggs, which is selling in extremely large numbers for a folk album (Topic). The Mingus in Europe album (Enja) is apparently doing the same sort of business on the jazz side. Currently on the list from the by now huge catalogue of Ellington material are Carnegie Hall Concerts albums — from 1944, 1946 and 1947 — on Prestige, and the RCA triple album set, The Age of Ellington.

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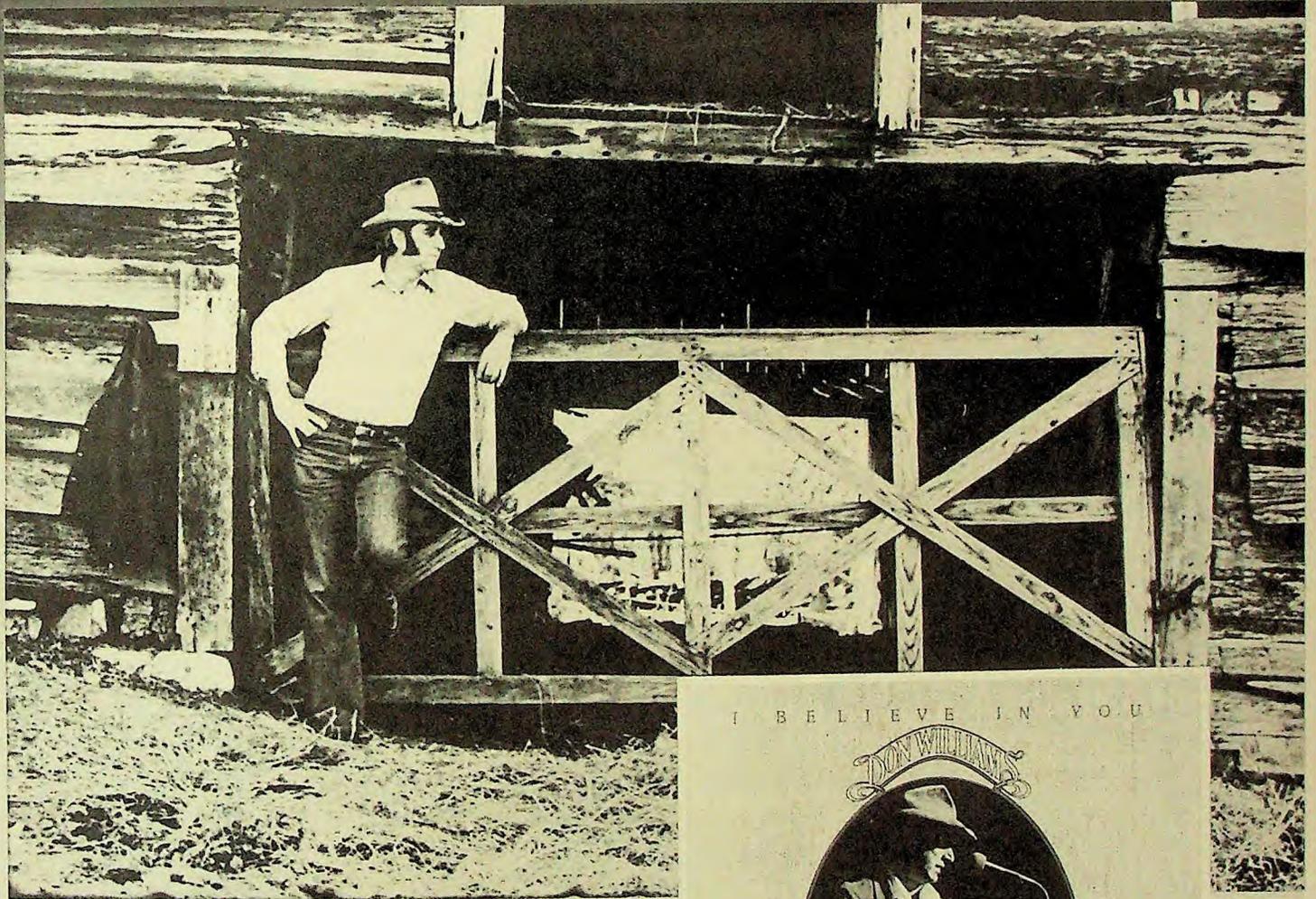
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ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
£ 1	3	2	WINNER TAKES IT ALL Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8835 (C)	£ 39	68	2	FREE ME Roger Daltrey (J. Wayne) Island	Polydor 2001 980 (F)
£ 2	3	4	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)	£ 40	70	2	YOU GOTTA BE A HUSTLER Sue Wilkinson (Trisha O'Keefe) Striped	Cheapskate CHEAP 2 (P)
3	1	8	USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R/L)	41	39	4	MY GUY/MY GIRL Amii Stewart/Johnny Bristol (B. Long/S. May) Jobete	Atlantic/Hansa K 11550 (W)
4	2	6	MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)	42	41	3	GIRL FRIEND Michael Jackson (G. Jones) McCartney/ATV	Epic EPC 8782 (C)
▲ 5	20	4	9 TO 5 Sheena Easton (Chril Neil) Pendulum/Chappell	EMI 5066 (E)	£ 43	50	2	BLACK NIGHT Deep Purple (Deep Purple) B. Feldman	Harvest HAR 5210 (E)
6	5	6	BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI	EMI 5085 (E)	£ 44	65	2	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)
▲ 7	18	5	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)	45	25	8	WATERFALLS Paul McCartney (Paul McCartney) McCartney/ATV	Parlophone R 6037 (E)
8	6	8	COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)	46	49	3	IN THE FOREST Baby O (Villafane) Carlin	Calibre CAB 505 (A)
▲ 9	30	2	OH YEAH Roxy Music (Roxy/Rhett Davies) E.G.	Polydor 2001 972 (F)	47	47	3	C30 C60 C90 Bow Wow Wow (McLaren) Copyright Control	EMI 5088 (E)
▲ 10	22	3	GIVE ME THE NIGHT George Benson (Q. Jones) Rod Songs	Warner Brothers LV 40 (W)	£ 48	63	2	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) EMI	CBS 8877 (C)
11	7	5	THERE THERE MY DEAR Dexy's Midnight Runners (A. Wingfield) EMI	Parlophone R 6038 (E)	£ 49	64	2	BACK TO FRONT Stiff Little Fingers (D. Bennett) Rigid Digits	Chrysalis CHS 2447 (F)
12	11	6	WEDNESDAY WEEK Undertones (R. Bechirian) Warner Brothers	Sire SIR 4042 (W)	50	45	3	SHINING STAR Manhattans (L. Grahame) Content (Leosongs)	CBS 8624 (C)
13	4	8	XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet	Jet 185 (C)	51	38	5	BRAZILIAN LOVE AFFAIR George Duke (G. Duke) EMI	Epic EPC 8751 (C)
£ 14	23	5	MARIANA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6617 (E)	52	46	3	FOR YOU FOR LOVE Average White Band (D. Foster) Island/Big Heart	RCA AWB 2 (R)
15	19	9	LIP UP FATTY Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)	53			PAINT IT BLACK Modettes (Roger Lomas) Essex	Deram DET 1 (F)
£ 16	24	4	FUNKIN' FOR JAMAICA Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)	£ 54	66	2	RACE WITH THE DEVIL Girlschool (Vic Maile) Poppun/Louvigny	Bronze BRO 100 (E)
17	8	9	JUMP TO THE BEAT Stacy Lattisaw (Narada Michael Walden) Warner Brothers	Atlantic K 11496 (W)	55	35	8	747 (STRANGERS IN THE NIGHT) Saxon (Saxon/P. Hinton) Carrere/Heath Levy	Carrere CAR 151 (W)
18	13	11	LET'S HANG ON Darts (Boyce/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (A)	£ 56	75	2	LAST NIGHT ANOTHER SOLDIER Angelic Upstarts (P. Wilson) Singatune	Zonophone Z 7 (E)
19	12	6	EMOTIONAL RESCUE Rolling Stones (C. Kinsey) EMI	Rolling Stones RSR 105 (E)	57	37	11	TO BE OR NOT TO BE B. A. Robertson (Britten) Myaxe	Asylum K 12449 (W)
20	10	7	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners (Zeger) Kags/Carlin	Atlantic K 11498 (W)	58	40	13	FUNKY TOWN Lipps Inc. (S. Greenberg) Intersong	Casablanca CAN 194 (A)
£ 21	27	4	ARE YOU GETTING ENOUGH . . . Hot Chocolate (M. Most) Chocolate/RAK	RAK 318 (E)	59	52	3	DOES IT FEEL GOOD/GIVE UP THE FUNK B.T. Express (M. Brown) ATV	Calibre CAB 503 (A)
22	16	7	LOVE WILL TEAR US APART Joy Division (M. Hannet) Fractured	Factory FAC 23 (P/R/T)	60	NEW		BANK ROBBER Clash (M. Dread) Nine Den	CBS 8323 (C)
23	17	7	A LOVERS HOLIDAY/GLOW OF LOVE Change (J. Patrus) Warner Brothers	WEA K 79141 (W)	61	NEW		YOU'VE BEEN GONE Crown Heights Affair (Bart Decoteaux) Planetary Nom	Mercury MER 28 (F)
£ 24	57	2	ALL OVER THE WORLD Electric Light Orchestra (J. Lynne) Jet	Jet 195 (C)	62	60	3	SWEET HEART CONTRACT Magazine (M. Hannet) Virgin	Virgin VS 388 (C)
£ 25	31	3	PRIVATE LIFE Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV	Island WIP 6629 (E)	63	44	14	CRYING Don McLean (L. Butler) Acuff Rose	EMI 5051 (E)
£ 26	56	2	TOM HARK Piranhas (P. Collins) Southern	Sire/Hansa SIR 4044 (C)	64	NEW		CAN'T STOP THE MUSIC Village People (J. Morali) Zomba	Mercury MER 16 (F)
27	19	9	THEME FROM THE INVADERS Yellow Magic Orchestra (H. Hosono) Rondor	A&M AMS 7502 (C)	65	NEW		BACK STROKIN' Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
28	21	9	ME MYSELF I Joan Armatrading (R. Gottehrer) Rondor	A&M AMS 7527 (C)	66	55	3	BUTCHER BABY Plasmatics (J. Miller) Street	Stiff BUY 76 (C)
£ 29	61	2	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One	Calibre 1 (A)	67	51	12	EVERYBODY'S GOT TO LEARN SOMETIME Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 115 (A)
30	28	7	DOES SHE HAVE A FRIEND Gene Chandler (C. Davis/G. Chandler) Sunbury	20th Century TC 2451 (R/L)	68	NEW		IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)
£ 31	33	5	SANCTUARY New Musik (T. Mansfield) April	GTO GT 275 (C)	69	67	2	DREAM SEQUENCE Pauline Murray & The Invisible Girls (Invisible Girls) Quarry	Elusive IVE 1 (F)
32	32	3	BURNIN' HOT Jermaine Jackson (Jackson/Hazel/Gordy) Jobete/Famous/Ensign	Motown TMG 1194 (E)	70	NEW		GIVE ME BACK MY MAN B52's (Davies/Blackwell) Island	Island WIP 6579 (E)
33	34	6	SLEEP WALK Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)	71	62	4	TAKE YOUR TIME (DO IT RIGHT) SOS Band (Sigidi) Copyright Control	Tabu TBU 8564 (C)
34	14	9	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN UB40 (Lamb/UB40) Graduate/New Claims/ATV/Interworld	Graduate GRAD8 (SP)	72	NEW		THEME FROM NEW YORK NEW YORK Frank Sinatra (Sonny Burke) United Artists	Reprise K 14502 (W)
35	36	4	BURNING CAR John Foxx (J. Foxx) Island	Metal Beat VS 360 (C)	73	54	7	WHOLE LOTTA ROSIE AC/DC (Vanda/Young) EMI	Atlantic HM 4 (W)
36	26	6	NEON KNIGHTS Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 3 (F)	74	NEW		MODERN GIRL Sheena Easton (C. Nell) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)
£ 37	48	2	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)	75	NEW		I'VE JUST BEGUN TO LOVE YOU Dynasty (L. Sylvers III/D. Gruffy) Chappell	Solar SO 10 (R)
38	29	5	MY GIRL Whispers (Griffy/Whispers) Jobete	Solar SO 8 (R)					

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Tom Hark (Bopape/Good)	26
Use It Up & Wear It Out (Linzer/Brown)	3
Upside Down (Rodgers/Edwards)	2
Waterfalls (Paul McCartney)	45
Wednesday Week (John O'Neill)	12
Whole Lotta Rosie (Young/Scott)	73
You Gotta Be A Hustler (S. Wilkinson)	40
You've Been Gone (B. Reid/R. Reid/W. Anderson)	61
Winner Takes It All (Andersson/Ulvaeus)	1
Xanadu (J. Lynne)	13

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

IAN DURY AND THE BLOCKHEADS
i want to be straight



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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK

DREAMIN' — Cliff Richard

DAVID HAMILTON'S ALBUM OF THE WEEK

GIRLS ON THE BEACH — Beach Boys Capitol CL 1037 (E)

CAPITAL: PEOPLE'S CHOICE

DON'T MAKE ME WAIT TOO LONG — Roberta Flack

CLYDE: CURRENT CHOICE

SOUND OF CONFUSION — Secret Affair

DOWNTOWN: MUSIC MOVER

THE SOUND OF CONFUSION — Secret Affair

FORTH: STATION HIT

THE TASTE OF BITTER LOVE — Gladys Knight

LUXEMBOURG: POWERPLAY

LEVEL 42

BBC SCOTLAND: SINGLE OF THE WEEK

ALL OVER THE WORLD — ELO

PENNINE: PENNINE PIC

MANX ALBUM OF THE WEEK

ROLLER JUBILEE — Al Di Meola

AIRPLAY ACTION

Listings exclude last week's Top 40

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BEACON	BIRBA	BREKSTER	CAPITAL	CITY	CYDE	DOWNTOWN	FORTH	HALL LAM	LUXEMBOURG	MANX	METRO	ORRELL	PENNINE	PICCADILLY	RYMOUTH	SHANSEA	TEES	TRENT	TAMES	VALLEY	VARIOUS	
ADAMS, GAYLE Stretchin' Out CBS 8791 (C)																											
AXTON, HOYT Hotel Ritz Young Blood YB 92 (F)																											
ANY TROUBLE Second Choice Staff BUY 79 (C)																											
ALPERT, HERB Beyond A&M AMS 7541 (C)																											
AITKEN, LAUREL Big Fat Man I-Spy SEE 7 (F)																											
AVERAGE WHITE BAND For You For Love RCA AWB 2 (R)																											
ALIBI Friends Magnet MAG 173 (A)																											
B52's Give Me Back My Man Island WIP 8579 (E)																											
BARRACUDAS Summer Fun Zonophone 25 (E)																											
BEACH BOYS Santa Anna Winds Caribou CRB 8633 (C)																											
BLUES BROTHERS Gimme Some Lovin Atlantic K 15499 (W)																											
BISHOP/ELLIMAN Your Precious Love WB K 17668 (W)																											
BROOKS, ELKIE Paint Your Pretty Picture A&M AMS 7547 (C)																											
BODYSNATCHERS Easy Life 2 Tone CHSTT 12 (F)																											
BABY O In The Forest Calibre CAB 505 (A)																											
BOW WOW WOW C30 C60 C90 EMI 5088 (E)																											
BOWIE, DAVID Ashes To Ashes RCA BOW 6 (R)																											
BUNK DOGGER Young Blood RCA PB 5269 (R)																											
BERRY, MIKE Sunshine Of Your Smile Polydor 2059 261 (F)																											
BT EXPRESS Give Up The Funk Calibre																											
COMMODORES Old Fashioned Love Motown TMG 1193 (E)																											
CHRISTINA Baby You Can Drive My Car Island WIP 6616 (E)																											
CHEAP TRICK Everything Works . . . Epic EPC 8755 (C)																											
CAMPBELL/COOLIDGE Somethin' . . . Capitol C 16151 (E)																											
CITIZENS Satisfy The Citizens Cavalcade 1 (P)																											
CHARLES, RAY I Can See Clearly Now London HL 10554 (F)																											
CARMEN, ERIC It Hurts Too Much Arista ARIST 351 (F)																											
CRUSADERS Soul Shadows MCA 630 (C)																											
CROSS, CHRISTOPHER Say You'll Be Mine WB K 17659 (W)																											
CROWN HEIGHTS AFFAIR You've Been Gone Mercury MER 28 (F)																											
CASH, ROSEANNE Take Me Ariola ARO 239 (A)																											
DUPREE, ROBBIE Hot Rod Elektra/Asylum K 12472 (W)																											
DOOLEYS Body Language GTO GT 276 (C)																											
DALTREY, ROGER Free Me Polydor 2001 980 (F)																											
DICKSON, BARBARA It's Really You Epic EPC 8838 (C)																											
DI MEOLA, AL Roller Jubilee CBS 8863 (C)																											
DR. HOOK Year From Now Capitol CL 16154 (E)																											
EAT AT JOE'S Watch Out Brothers Gold Liner GO 1 (SP)																											
ELO Over The World Jet 195 (C)																											
FINGERPRINTZ Bullet Proof Heart Virgin VS 358 (C)																											
FAIRWEATHER LOWE, ANDY Let Ya Beedle . . . WB K 17643 (W)																											
FLACK, ROBERTA Don't Make Me Wait . . . Atlantic K 11555 (W)																											
G FORCE You Jet 194 (C)																											
G, JOHNNY Blue Suede Shoes Beggars Banquet BEG 44 (W)																											
GIRLS Clap Clap Aura AUS 118 (SP)																											
GOMEZ, RAY Summer In The City CBS 8659 (C)																											
GIRLSCHOOL Race With The Devil Bronze BRO 100 (E)																											
HALL, LANI I Don't Want You To Go A&M AMS 7534 (C)																											

AIRPLAY ACTION

Listings exclude last week's Top 40

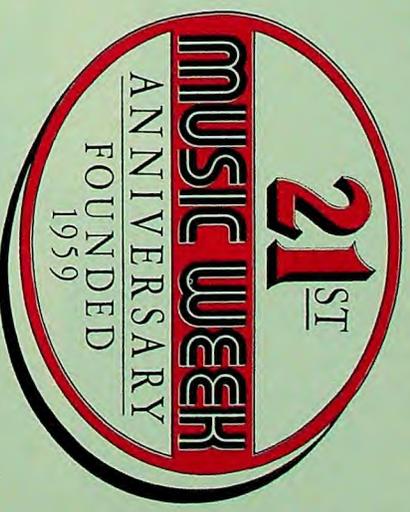
	RAIDING ONE	RAIDING TWO	BBC SCOTLAND	BBC WALES	BBC USTER	BRNBI	BEACON	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNING	PICCADILLY	TEES	SWANSEA	SOUND	PLYMOUTH	SOUND	TRENT	THAMES	VALLEY	VICTORY	NEW RELEASES	
HANDY, JOHN Hard Work MCA MCAT626 (C)																														
INNER CIRCLE New Age Music Island WIP 6537 (E)																														
JARREAU, AL Never Givin' Up Warner Brothers K 17650T (W)																														
JOEL, BILLY It's Still Rock 'n' Roll CBS 87533 (C)																														
JACKSON, MICHAEL Girlfriend Epic EPC 8782 (C)																														
JOHN, ELTON Sartorial Eloquence Rocket XPRES 41 (F)																														
KELLY MARIE Feels I'm In Love Calibre PLUS 1 (A)																														
KING, CAROLE One Fine Day Capitol CL 16152 (E)																														
KORGIS If It's Alright . . . Rialto TREB 118 (A)																														
KINKS David Watts Arista ARIST 360 (F)																														
KISHMAN, TONY Staying With It RCA PB 5270 (R)																														
KNIGHT, GLADYS/PIPS Taste Of Bitter Love CBS 8890 (C)																														
LEWIE, JONA Big Shot Momentarily Stiff BUY 85 (C)																														
LAMBRETTAS Another Day Rocket XPRES 36 (F)																														
LINDI I Believe Her RAK 319 (E)																														
LUCAS, CARRIE Keep Smiling Solar SO 9 (R)																														
LIPPS INC. Rock It Casablanca CAN 172 (A)																														
MARDONES, BENNY Into The Night																														
MAGAZINE Sweet Heart Contract Virgin VS 368 (C)																														
MANHATTANS Shining Star CBS 8624 (C)																														
MILLER, FRANKIE Why Don't You . . . Chrysalis CHS 2448 (F)																														
MODETTES Paint It Black Deram DETR 1 (F)																														
McLEAN, DON Since I Don't Have You EMI 5094 (E)																														
McCARTNEY, LINDA Seaside Woman																														
MERTON PARKAS Put Me In . . . Beggars Banquet BEG 43 (W)																														
NICK STRAKER BAND A Walk In The Park CBS 8525 (C)																														
ORBISON/HARRIS That Lovin' Feeling Warner Bros. K 17649 (W)																														
OVERLOAD Into Overload MCA 618 (C)																														
O'CONNOR, HAZEL Eighth Day A&M AMS 7553 (C)																														
POINTER SISTERS He's So Shy Planet K 12470 (W)																														
PETTY, TOM/HEARTBREAKERS Don't Do Me . . . MCA 596 (C)																														
PARKER, CECIL Really Really Love You EMI 5086 (E)																														
PIRANHAS Tom Hark Sire/Hansa SIR 4044 (W)																														
PURE PRAIRIE LEAGUE Let Me Love You Casablanca CAN 201 (A)																														
PROFESSIONALS Just Another Dream Virgin VS 353 (C)																														
PLAYER It's For You Casablanca CAN 202 (A)																														
PUBLIC SKOOL Baby Come Back Logo GO 388 (C)																														
PRETTY THINGS I'm Calling Warner Brothers K 17670 (W)																														
Q TIPS Tracks Of My Tears Chrysalis CHS 2420 (F)																														
RACEY Rest Of My Life RAK 317 (F)																														
ROUSSOS, DEMIS Sorry Mercury MER 25 (F)																														
RUTHERFORD, MIKE Time And Time Again Charisma CB 364 (F)																														
RUMOUR My Little Red Book Stiff BUY 81 (E)																														
SHADOWS Equinoxe Polydor POSP 148 (F)																														
SCAGGS, BOZ Jo Jo CBS 8740 (C)																														
SILICONE TEENS Just Like Eddie Mute 008 (SP)																														
S.O.S. BAND Take Your Time Tabu TBU 8564 (C)																														
SKA-DOWS Apache Cheapskate CHEAP 1 (R)																														
SINATRA, FRANK New York New York Reprise K 14502 (K)																														
SPLIT ENZ I Got You A&M AMS 7546 (C)																														
SHAKIN' STEVENS Marie Marie Epic EPC 8725 (C)																														
SISTER SLEDGE Let's Go On Vacation Atlantic K 11548 (W)																														
STIFF LITTLE FINGERS Back To Front Chrysalis CHS 2447 (F)																														
STRAKER, PETER Late Night Taxi Dancer Rocket XPRES 35 (F)																														
SALFORD JETS She's Gonna Break Your Heart RCA PB 5271 (R)																														
SECRET AFFAIR Sound Of Confusion I-Spy SEE 8 (F)																														
SIMON, PAUL Late In The Evening Warner Brothers K 17666 (W)																														
SEDAKA, NEIL/DARA Should've Never . . . Polydor POSP 153 (F)																														
TASTE OF HONEY Rescue Me Capitol CL 16156 (E)																														
VALLI, FRANKIE Where Did We Go Wrong MCA 624 (C)																														
VANDIKE, GREG Marie Celeste Korova KOW 7 (W)																														
WALDON, NARADA MICHAEL I Don't . . . Atlantic K 11549 (W)																														
WILKINSON, SUE You Gotta Be A Hustler . . . Cheapskate 002 (R)																														

GLASS HOUSES

MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



ULTRAVIOXX
NEW ALBUM VIENNA
CHRISALIS
CHR 1296



TOP 75 ALBUMS

Week-ending August 9, 1980

NEW = NEW ENTRY
PL = PLATINUM LP (300,000 units as of Jan 79)
G = GOLD LP (100,000 units as of Jan 79)
S = SILVER LP (60,000 units as of Jan 79)
-1 = RE-ENTRY

1	NEW BACK IN BLACK AC/DC	Atlantic K 50735
2	1 DEEPEST PURPLE Deep Purple	Harvest EMTV 25
3	2 XANADU Original Soundtrack	Jet JETLX 526
4	4 FLESH AND BLOOD Roxy Music	Polydor POLH 002
5	3 EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUN 39111
6	8 SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners	Parlophone PCS 7213
7	7 GIVE ME THE NIGHT George Benson	Warner Brothers K 56823
8	6 CLOSER Joy Division	Factory FACT 25
9	9 OFF THE WALL Michael Jackson	Epic EPC 83468
10	11 SKY 2 Sly	Ariola ADSKY 2
11	5 THE GAME Queen	EMA 795
12	10 UPRISING Bob Marley	Island ILPS 9596
13	13 MCGARTNEY II Paul McCartney	Parlophone PCTC 258
14	26 DIANA Diana Ross	Motown STMA 8033
15	LIVE 1979	
26	25 WHEELS OF STEEL Saxon	Carrere CAL 115
27	29 DO A RUNNER Athletic Spizz 80	A&M AMLE 68514
28	21 I JUST CAN'T STOP IT The Beat	BEAT 001
29	48 ONE STEP BEYOND Madness	Siff SEEZ 17
30	61 PARALLEL LINES Blondie	Chrysalis CDL 1192
31	35 ROMANTIC GUITAR Paul Brett	K-Tel ONE 1079
32	17 CROCODILES Echo And The Bunnymen	Karova KODE 1
33	39 IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
34	53 TWELVE GOLD BARS Status Duo	Vertigo QUOTV 1
35	23 CULTOSAURUS ERECTUS Blue Oyster Cult	CBS 86120
36	65 THE WALL Pink Floyd	Harvest SHDW 411
37	47 ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2
38	22 BLACK SABBATH LIVE AT LAST Black Sabbath	Nems BS 001
39	55 WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100
40	RHAPSODY AND BLISS	
51	60 SHINE Average White Band	RCA XL 13123
52	42 GREATEST HITS Rose Royce	Whitfield RRTV 1
53	66 THE 20TH ANNIVERSARY ALBUM Varnus	Motown TMSF 6010
54	34 HEAD ON Samson	Gam GEMLP 108
55	52 THE PHOTOS The Photos	Epic PHOTO 5
56	54 DEMOLITION Gishschool	Bronze BRON 525
57	28 READY & WILLING Whitesnake	United Artists UAG 30302
58	33 BRAZILIAN LOVE AFFAIR George Duke	Epic EPC 84311
59	63 FROM A-B New Musik	GTO GTLP 041
60	58 RUMOURS Fleetwood Mac	Warner Brothers K 56344
61	43 HIGHWAY TO HELL AC/DC	Atlantic K 50628
62	62 CHAIN LIGHTNING Don McLean	EMI INS 3025
63	45 HEART TO HEART - 20 HOT HITS Ray Charles	London RAY TV 1
64	64 THEMES FOR DREAMS Pierre Belmonde	K-Tel ONE 1077
65	GLASS HOUSES	

Black Sabbath

single

PARANOID



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Catalogue No. BSS 101

BROADCASTING

Edited
by
DAVID DALTON

One: playlist axed, harder music edge

THE FEATURED Forty is to be scrapped in the September shake-up at Radio One forecast in *Music Week* (July 26).

The so-called Page One playlist — The ultimate aim of every radio plugger since its inception eight years ago — is to go, along with the Additional list and DJ Records Of The Week, and individual producers will have less constraint when programming their own shows.

Originally intended "purely as a production tool", says Radio One controller Derek Chinnery, the playlist has come to be regarded "as if it were some restrictive practice imposed on producers and DJs".

Chinnery continues: "It is much misunderstood and has quite incorrectly given rise to criticism of limiting the range of output. Although it is being dropped, disc jockeys and producers will still work together to prepare their programmes but will now be encouraged to be even more creative and adventurous in their choice of the new material without singling out any particular record for special exposure."

"It is not going to change the style of our output radically and we will still play the hit sounds."

Chinnery also confirms that while doing away with the playlist system, the sales chart will continue to play an important role in deciding what is played.

"The chart is still a very good indication of what is popular," he says. "The Top 40 show still has the biggest audience of the week and people seem to love the horse race

element of it."

During the daytime Radio One will broadcast the best records from the chart but will "harden up" in the late afternoon when the target audience is younger and continue this policy through to the Mike Read show.

From September 1 Dave Lee Travis (producer: Dave Atkey) returns to the Breakfast Show after his summer break and taking over at 9.30am Simon Bates (Malcolm Brown) presents the first of two Golden Hour slots. Andy Peebles (Paul Williams) starts at a new time of 10.30am, followed by 15 minutes of Newsbeat at 12.30pm.

Paul Burnett's (Chris Lycett) lunchtime show moves to the later time of 12.45pm and is followed at 2.30pm by Simon Bates' (Malcolm Brown) second Golden Hour. Peter Powell (Dave Tate) now has a regular daily show, filling the afternoon slot from 3.30pm to 6.30pm vacated by Kid Jensen.

Mike Hawkes is the new producer of Mike Read's regular Monday to Thursday 7.30pm to 10pm show, while John Peel continues in his late night slot.

On his arrival from Capital Radio in September Adrian Love will present a new Sunday afternoon magazine/phone in show, as well as the established Talkabout and Roundtable programmes, and he will co-host Mailbag with Anne Nightingale.

As forecast news will play a more prominent role in Radio One's output as it introduces its own news service.

Capital ads top cost effectiveness league

SIGNIFICANT VARIATIONS in ad air time rates per thousand listeners charged by radio stations are revealed in the first edition of the *Radio Advertisers' Guide*, announced in *Music Week* (June 7).

The guide, published on August 5 by Hamilton House of Staverton, Devon, at £25, uses the latest JICRAR audience figures to provide a detailed analysis of the cost of radio time buying and breaks down the cost per thousand listeners for ads booked on the 19 long-established ILR stations plus Manx Radio and Radio Luxembourg.

The general message of the guide is that record company marketing managers and other media buyers need to shop around for best buys rather than buy airtime arbitrarily.

An indication of the variation in prices is provided by comparing the cost effectiveness of reaching men aged 15 to 34. While Capital is charging £1.27 per thousand, Plymouth Sound is charging an effective rate of £12 per thousand for this category.

Among the best buys highlighted in the guide, Capital is shown to offer the most cost effective way of reaching the general audience, the lowest rate for reaching men and women aged under 35 — just beating Radio Luxembourg into second place — and the best rate for reaching middle class listeners.

Outside London, Liverpool's Radio City scores well, offering the most cost effective way of advertising to working class listeners and heads four categories in the provincial best buy list including lowest priced daytime package, lowest all men rate and lowest all women rate.

Of the smaller stations Manx is the best buy for advertising aimed at the housewife and the older woman, while Bradford's Pennine Radio has the lowest rate for reaching housewives with children. Beacon shares with LBC the top spot for reaching men aged 35 plus, while in the south Victory offers the best rate of any provincial station for reaching middle class adults.

The guide also gives details of staffing and programming on all the commercial stations.

BRYAN MORRISON MUSIC PUBLISHING

MUSIC WEEK

MUSIC WEEK SURVEY PUBLISHING

TOP PUBLISHERS

- INDIVIDUAL
1. SUNBURY
 2. EMI
 3. WARNER BROTHERS
 4. **AND SON/BRYAN MORRISON**
 5. HEATH LEVY
 6. APRIL
 7. RONDOR
 8. PLANGENT VISIONS
 9. DINSONG/VIRGIN
 10. BLACKSHEEP

CORPORATE

1. CHAPPELL
2. EMI
3. ATV
4. WARNER BROTHERS
5. SUNBURY
6. APRIL
7. CHAPLIN
8. VIRGIN
9. HEATH LEVY
10. **AND SON/BRYAN MORRISON**

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MUSIC WEEK

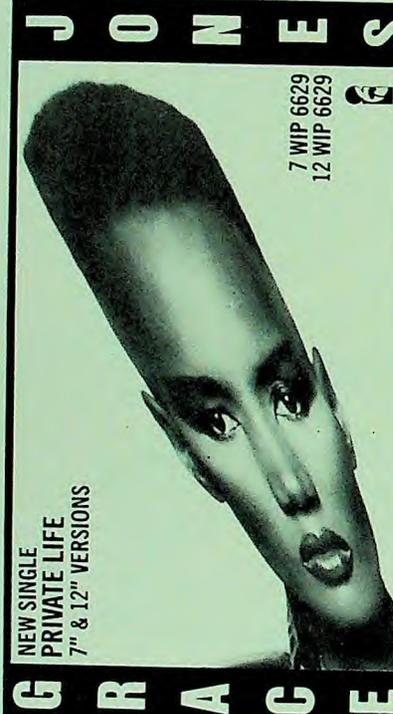


ROGER DALTRIEY
NEW SINGLE
FREE ME
2001 980

TAKEN FROM
THE NEW ALBUM
McVICAR

Order from: Polygram Services Ltd., 01-590 5044

G R A C E



NEW SINGLE
PRIVATE LIFE
7" & 12" VERSIONS

7 WIP 6629
12 WIP 6629

J O N E S

MUSIC WEEK

SPLIT ENZ
new single
"I GOT YOU"

on A&M Records
In Fuji Colour Bag.
AMS7546.



TOP 75 SINGLES

1	9	WINNER TAKES IT ALL	Abba	Epic EPC 8835
2	3	UPSIDE DOWN	Diana Ross	Motown TMG 1195
3	1	USE IT UP AND WEAR IT OUT	Odyssey	RCA PC 1962
4	2	MORE THAN I CAN SAY	Leo Sayer	Chrysalis CHS 2442
5	20	9 TO 5	Sheena Easton	EMI 5066
6	5	BABOOSHKA	Kate Bush	EMI 5085
7	18	OOPS UPSIDE YOUR HEAD	Gap Band	Mercury MER 22
8	6	COULD YOU BE LOVED	Bob Marley & The Wailers	Island WIP 6610
9	30	OH YEAH	Roxy Music	Polydor 2001 972
10	22	GIVE ME THE NIGHT	George Benson	Warner Brothers LV 40
11	7	THERE THERE MY DEAR	Dexy's Midnight Runners	Parlophone RB038
12	11	WEDNESDAY WEEK	Undertones	Sire SIR 4042
13	4	XANADU	Olivia Newton John/Electric Light Orchestra	Jet 185
14	23	MARIANA	Gibson Brothers	Island WIP 6617
15	15	LIP UP FATTY		

26	56	TOM HARK	Piranhas	Sire/Hansa SIR 4044
27	19	THEME FROM THE INVADERS	Yellow Magic Orchestra	A&M AMS 7502
28	21	ME MYSELF I	Joan Armatrading	A&M AMS 7527
29	61	FEELS LIKE I'M IN LOVE	Kelly Marie	Calibre 1
30	28	DOES SHE HAVE A FRIEND	Gene Chandler	20th Century TC 2451
31	33	SANCTUARY	New Musik	GTO GT 275
32	32	BURNIN' HOT	Jermaine Jackson	Motown TMG 1194
33	34	SLEEP WALK	Ultravox	Chrysalis CHS 2441
34	14	MY WAY OF THINKING/I THINK IT'S GOING TO RAIN	UB40	Graduate GRAB 8
35	36	BURNING CAR	John Fox	Metal Beat VS 360
36	26	NEON KNIGHTS	Black Sabbath	Vertigo SAB 3
37	48	SUNSHINE OF YOUR SMILE	Mike Berry	Polydor 2059 261
38	29	MY GIRL	Whispers	Solar SO 8
39	68	FREE ME	Roger Daltrey	Polydor 2001 980
40	70	YOU GOTTA BE A HUSTLER		

51	38	BRAZILIAN LOVE AFFAIR	George Duke	Epic EPC 8751
52	46	FOR YOU FOR LOVE	Average White Band	RCA AWB 2
53	43	PAINT IT BLACK	Modettes	Deram DET 1
54	66	RACE WITH THE DEVIL	Girlschool	Bronze BRO 100
55	35	747 (STRANGERS IN THE NIGHT)	Saxon	Carrere CAR 151
56	75	LAST NIGHT ANOTHER SOLDIER	Angellic Upstarts	Zonophone Z 7
57	37	TO BE OR NOT TO BE	B. A. Robertson	Asylum K 12449
58	40	FUNKY TOWN	Lipps Inc.	Casablanca CAN 194
59	52	DOES IT FEEL GOOD/GIVE UP THE FUNK	B.T. Express	Calibre CAB 503
60	NEW	BANK ROBBER	Clash	CBS 8323
61	NEW	YOU'VE BEEN GONE	Crown Heights Affair	Mercury MER 28
62	60	SWEET HEART CONTRACT	Magazine	Virgin VS 368
63	44	CRYING	Don McLean	EMI 5051
64	NEW	CAN'T STOP THE MUSIC	Village People	Mercury MER 16
65	75	BACK STROKIN'		

Week-ending August 9, 1980

◆ MILLION (PLATINUM)

● ½ MILLION (GOLD)

◐ ¼ MILLION (SILVER)

15	LIP UP FATTY Bad Manners	Magnet MAG 175	70	YOU GOTTA BE A HUSTLER Sue Wilkinson	Cheapskate CHEAP 2	65	NEW BACK STROKIN' Fatback	Spring POSP 149
24	FUNKIN' FOR JAMAICA Tom Browne	Arista ARIST 357	41	MY GUY/MY GIRL Amii Stewart/Johnny Bristol	Atlantic/Hansa K 11550	66	BUTCHER BABY Plasmatics	Stiff BUY 76
8	JUMP TO THE BEAT Stacy Lattisaw	Atlantic K 11496	42	GIRL FRIEND Michael Jackson	Epic EPC 8782	67	EVERYBODY'S GOT TO LEARN SOMETIME Korgis	Rialto TREC 115
13	LET'S HANG ON Darts	Magnet MAG 174	43	BLACK NIGHT Deep Purple	Harvest HAR 5210	68	IT'S STILL ROCK & ROLL TO ME Billy Joel	CBS 8753
12	EMOTIONAL RESCUE Rolling Stones	Rolling Stones RSR 105	44	A WALK IN THE PARK Nick Straker Band	CBS 8525	69	DREAM SEQUENCE Pauline Murray & The Invisible Girls	Elusive IVE 1
10	CUPID/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners	Atlantic K 11498	45	WATERFALLS Paul McCartney	Parlophone R 6037	70	GIVE ME BACK MY MAN BSZ'S	Island WIP 6579
27	ARE YOU GETTING ENOUGH ... Hot Chocolate	RAK 318	46	IN THE FOREST Baby D	Calibre CAB 505	71	TAKE YOUR TIME (DO IT RIGHT) SOS Band	Tabu TBU 8564
16	LOVE WILL TEAR US APART Joy Division	Factory FAC 23	47	C30 C60 C90 Bow Wow Wow	EMI 5088	72	THEME FROM NEW YORK NEW YORK Frank Sinatra	Reprise K 14502
17	A LOVERS HOLIDAY/GLOW OF LOVE Change	WEA K 79141	48	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 8877	73	WHOLE LOTTA ROSIE AC/DC	Atlantic HM 4
57	ALL OVER THE WORLD Electric Light Orchestra	Jet 195	49	BACK TO FRONT Stiff Little Fingers	Chrysalis CHS 2447	74	MODERN GIRL Sheena Easton	EMI 5042
31	PRIVATE LIFE Grace Jones	Island WIP 6629	50	SHINING STAR Manhattans	CBS 8624	75	I'VE JUST BEGUN TO LOVE YOU Dynasty	Solar SD 10

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

Their new single

Dr. Hook

Years From Now

"...And I'll hold you years from now And I'll want you years from now As I love you tonight..."

CL16154

In special colour bag.



OVERLOAD

INTO OVERLOAD

mca 618

MCA RECORDS
1 Great Fallow Street, London W1, 3 W. Distributed by CBS (962785)

PURE PRAIRIE LEAGUE

NEWSINGLE

'LET ME LOVE YOU TONIGHT'

CAN 201

ANDY PEEBLES RECORD OF THE WEEK
GETTING STRONG NATIONAL AIRPLAY




8753

BILLY JOEL

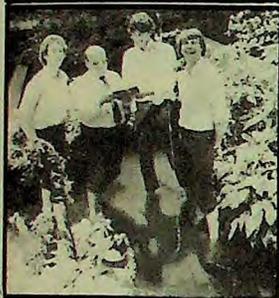
CHART SINGLE

'IT'S STILL ROCK & ROLL TO ME'

TALENT

Edited
by
CHRIS WHITEJohnstone
debut out
on Ariola

ARIOLA HAS released its first single by Davey Johnstone, ex-member of Elton John's band and who has played on sessions for Alice Cooper, Eric Carmen, Meat Loaf and Kiki Dee among others. Entitled *Love Is A Crazy Feeling* (ARO 237), it is written and produced by Johnstone. Also new from the company is France Joli's *Feel Like Dancing*, taken from her second album, *Tonight* (ARL 5060), currently on release. Joli's last single was the disco hit, *Come To Me*, released at the end of last year.



EMI RECORDS chose one of the hottest days of the year to sign what the company has described as 'the hottest act around', *The Speedos*. Perhaps somewhat surprisingly, the rock band have actually been signed by the MOR division, and debut with the single, *Killer On The Dance Floor* (EMI 5096). Pictured getting drenched are: Danny Mankowitz (manager), Vic Lanza (general manager, MOR division), Penfold and Peter Hunsley (general manager, marketing and repertoire).

Hot Rock: Pioneering
the rockabilly revival

DAVID HARRIS has always been an avid collector of rock and roll and rockabilly records. And this consuming passion for the music of the Fifties eventually drove him to become personally involved in the rock and roll music scene, and today he runs from his home in Newport, Shropshire, one of the UK's leading rockabilly labels, Hot Rock Records.

Hot Rock Records, based at 35 Pen-y-Bryn Way, Newport (0952 810870), was set up by Harris last year, three years after he formed *Rollin' Rock*, a company which marketed and promoted American rockabilly artists here in the UK. During that time Harris successfully brought across the Atlantic names like Mac Curtis — and probably did more for the cause of rockabilly music in Britain than just about anybody else.

Interest in Fifties' music has been rapidly increasing — particularly among young people who weren't even born when the music first made its impression on teenagers.

Last October Harris recorded an EP with Mac Curtis in Texas, using local session musicians, and *Hot Rock Boogie* (EP HR 001) was well-received on the rock and roll scene. Hot Rock's second offering was *Punk Bashin' Boogie*, a novelty single by Sibley's Dixie Phoenix.

Since then Harris has also recorded veteran US rockabilly artist Freddy Cannon, and a single, *Hey Punk Rocker*, was released recently and picked up Radio One airplay. Harris has also signed rising

Midlands band *Rhythm Hawks* and their first single is *Zodiac/Don't Look That Way*.

Harris is quick to point out that Hot Rock Records is not strictly a rockabilly label. "We want to sign British acts who are different and exciting, but we are certainly going to be selective in our approach. I heard the *Rhythm Hawks* several times live and was very impressed with them — they said that they were going into the studios with the Sutherland Brothers producing, and I was interested in signing them up."

He adds: "So far as US acts are concerned, I am interested in rock and roll and rockabilly acts who are still working now. I'm not looking for old catalogue. For instance, Freddy Cannon approached me and asked if I would be interested in releasing a single by him. He is still very much a viable artist, working extensively both in the studios and on the live scene."

The record company operation is deliberately kept tight-knit. Harris usually visits London a couple of times a week, and he says that there are no disadvantages to being based in Shropshire. "In fact it is quite convenient," he points out. "London is less than an hour and a half away, Birmingham is about 30 minutes away and we're also near Manchester."

Hot Rock plans to release another six to 10 singles by the end of the year and there will also be a couple of albums, including one by the *Rhythm Hawks*. Harris also continues to promote rockabilly gigs and he is hopeful that Mac Curtis will come over before the end of the year.



TO MARK sales of the *Barbara Dickson* Album, the artist in question was recently presented with a gold disc by Muff Winwood, CBS UK A&R director (right). Also pictured at the presentation are Bernard Theobald, Dickson's manager, and John Mair, CBS sales director. The singer is playing selected live dates this month and will follow with a nationwide tour in November.



AFTER SEVENTEEN years, during which he has become far better known to a rising generation of housewives as a radio presenter than a recording artist, Jimmy Young has been back in the studio making an album. His first LP since 1963 is for PRT (formerly Pye) and he is pictured above — second from left — with impresario Derek Boulton, producer Terry Brown, and PRT general manager Trevor Eyles. The 20-track album will be released in the autumn.

PUBLISHING

Edited
by
NIGEL HUNTERDadswell spells out
his MPA ambitions

THE TRANSITION from the inflation-proofed, index-linked realms of the Civil Service to the somewhat exposed secretary's chair of the Music Publishers Association is a radical one, and it's only now, four months after making the move, that Peter Dadswell is beginning to feel at home in the MPA's new offices high above Kingsway.

He was a civil servant for 10 years before joining the MPA, working mostly on Ministry of Defence contracts, and before that spent six years with the Vickers engineering group. The music industry had long figured at the top of his list of ambitions, however.

"I had been trying for nearly seven years to get into the music business," Dadswell recalls. "I've always been interested in music, and I kept asking publishers and record companies for a job."

His musical interest extends to playing an instrument, and although he rates himself as "a bad amateur musician", he's still good enough to play trombone regularly with a Salvation Army band. He applied for the MPA post after seeing it advertised in *Music Week*.

"I didn't think I had a hope in the world of getting it," Dadswell confesses. "It's still a bit strange, but at least I don't seem to be going from one crisis to the next like the early days."

"The publishers are very friendly, honest, good businessmen and easy to get on with. They also work exceptionally hard, and it shook me rigid when I joined to find out just how hard."

Membership of the MPA is now nearing the 230 mark, and Dadswell hopes to keep the number growing. He's also keen to improve the association's links with its counterparts in other countries to increase co-operation on mutual problems and difficulties.

"There are things we could probably do better," he admits. "Members are a bit slow to react, and we're not sure they all read the *MPA News*, but there again they all seem to be so busy all the time."

The major triumph during Dadswell's first four months in the job has been the court decision on the photo-copying of music against the Wolverhampton District Council (*MW* July 19). The case and its reporting in the press has produced a flood of letters and enquiries at the MPA offices from schools, choirs, music teachers and advisers and town clerks anxious to clarify the situation with regard to their own activities and avoid infringement of copyright.

"We're hoping sheet music sales might increase as a result of the Wolverhampton judgement," says Dadswell. "The latest figures aren't quite as good as had been hoped, but they are showing a marginal increase."

TIP SHEET

Edited
by
SUE FRANCISPromotion package
from MusicDeals

MUSICDEALS is a recording agency specialising in bands/artists looking for deals.

The objectives of this new organisation, says its three directors, fall somewhere between a management, agency and production company. MusicDeal's founders Pete Smith (hit songwriter/producer for Magnet), Fraser MacIntosh (publisher and general manager, Magnet Music) and Andy King (promotion man extraordinaire and founder of own label, Heavy Metal Records), represent themselves as having the welfare of the band, as opposed to the record companies, paramount in their negotiations.

"We've lived with bands, have been in them ourselves, and feel we understand their needs," says King.

The package they are offering is nine months exclusive representation during which they will take the artist into the studio for a demo/master. "These days you need a good recording to get a deal," says Smith. Photos, gig information and so on will be part of a kit to attract record companies. "Then it will be up to the band to select the one they want," says MacIntosh.

MusicDeals gets its reward from a low royalty percentage which it negotiates with the record company

at the time of the artists' deal. This payment, however, runs for only two years (or 20 recordings) from the time of the signing.

"When this period is up, the record company must then negotiate these spare points with the artists," King explains.

Two years is really a short time for the actual breaking of an artist and MusicDeals seeing some return and MacIntosh comments: "That is part of what we believe is necessary in not exploiting the artist. We'll just have to be in there seeing that there are releases and that these are promoted to their fullest. It is our impetus for working harder."

MusicDeals prefers to act for artists who can perform live but will consider each on their merits. Already signed is a band, *The Repeaters*, now in the studio, and Matt Irvine. MusicDeals Music is their publishing company which, when applicable, will service their new artists. The three directors' activities will overlap and include, besides hustling for the best possible deals, production, marketing, publishing and promotion through the period that the artist is signed with them.

Contact MusicDeals at 85 Charlotte Street, London W1. (01) 636 7542.

Thunderclap seeks
recording deal

PIANIST MORGAN (Thunderclap) Jones wants to back up scheduled appearances on TV with a new recording contract.

His music could be best described as contemporary rock and roll, and he first recorded for Oriole Records in 1956 followed by LP releases on Ember and President in the Sixties.

Since 1979, when he appeared in a concert at the London Palladium with such names as Muhammad Ali, Tom O'Connor, Frankie Vaughan, The Wurzels, etc., Morgan has been writing songs and working in clubs in the West End. A natural for promotion, Thames TV has given him two spots on the *Thames At Six* programme, and he has since appeared with Ali on four shows.

Contact Morgan (Thunderclap) Jones, 27 Denmark Street, London WC2H 8NJ. (01) 836 1186.

Creole searching
for stars of future

DAVE BUCKLEY, Creole's recent A&R addition from Record Merchandisers, is looking for artists to build on the Creole label.

Contact Dave Buckley, Creole Records, 91-93 High Street, Harlesden, London NW10. (01) 965 9223.

Contact SUE FRANCIS
on
01-439 9756

From Cuba To The Riviera

Gibson Brothers

"On The Riviera" is the follow up Gibson Brothers album to their highly successful debut album Cuba, which contained the hit singles, Que Sera Mi Vida, Ooh! What A Life and Cuba.

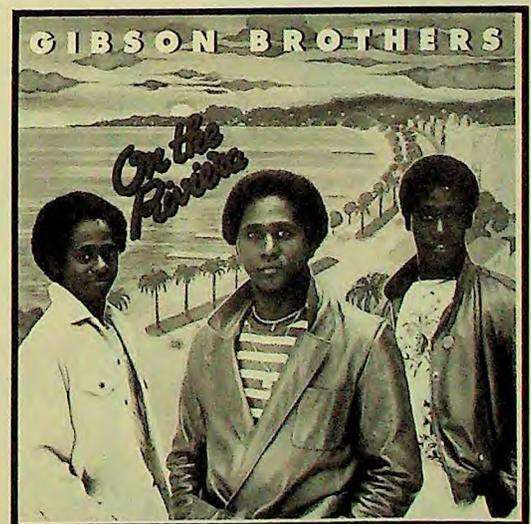
"On The Riviera" includes the current top 20 single, Mariana and there will be a great demand for the album.

The campaign will include full pages in New Musical Express and Record Mirror plus an in-store video, full colour in-store poster, logo boards, window streamers and a nationwide club promotion with Pernod.

Gibson Brothers
On The Riviera
Cat. No. ILPS 9620



Order from your EMI Representative



YOUNG BLOOD RECORDS

WELCOMES

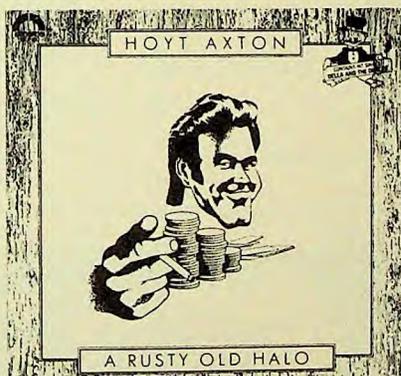
HOYT AXTON and his mother MAE AXTON & HIS BAND TO ENGLAND



Appearing at
The Venue, London — August 9•
Portsmouth Country Music Festival — August 10.

OUT NOW

Hoyt's latest LP
'A RUSTY OLD HALO'
(YBLP 800)
also available on cassette
(YBC 800)



includes hit single
'DELLA AND THE DEALER'
(YB 82)
and his latest single
'EVANGELINA'/'HOTEL RITZ'
(YB 92)

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PYTHON LEE JACKSON featuring ROD STEWART

EP 'IN A BROKEN DREAM' (YBEP 89)

c/w 'THE BLUES' & 'CLOUD NINE' (previously unreleased tracks)
also LIMITED EDITION 12" single 'IN A BROKEN DREAM' (YB 1289)
c/w 'THE BLUES'

DISTRIBUTION: POLYGRAM

01-590 6044

RELEASES

Compiled by
DIANE WARD
and **JANET YEO**

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Dreamland DLSP 3 (F)
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Somebody Needs, KEVIN KEEGAN,
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Edited
by
TONY JASPER

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PETER GABRIEL
Biko (Charisma CB 370, PolyGram)
ELTON JOHN
SARTORIAL Eloquence (Rocket
XPRES 41, PolyGram)
FATBACK
Strokin' (Spring POSPX 149 -
12", PolyGram)

OTHERS
PRETTY THINGS
I'm Calling (Warner K17670,
WEA). Right channel opening
before switching across into
engaging riff run, effective later
vocal chorus, vocals plus
atmosphere current alternative style,
not R&B of Sixties outfit. Pic bag.
SHAKATAK
Steppin' (Polydor POSPX 163,
PolyGram) Disco smoother with
jazz feel, melodic plus atmospheric,
riding high disco circles. Stock.
DON DRUMMOND JNR & THE
SKA STARS

The Clash And Specials Go To Jail
(Rush NIBZ 001, Indie). Ska with
humour with protest as title
suggests. Four-track 12" goodie.
SMALL CHANGE
Amongst The Roses (Scope SC 14,
WEA). Strident Smokie sounding
lead vocals, shrill persistent
commercial pop chorus hit home.
INNER CIRCLE
New Age Music (Island WIP 6537,
EMI). Two minor hits in 1970
basically reggae outfit turn up
valves, pump out precision cut, fine
drum powered mix of sounds, fiery
guitar break, riddling disco
presence lurks, riff with vocal pop
backups. Impressive.
CLIFF BENNETT
Drive My Car (Korova KOW 8,
WEA). It's 14 years since re-make
Got To Get You Into My Life (6,
1966); Another L&M outing superb
hard hitting throbbing affair. Great
song. Programme. Push sales.

THE DANCE
Dance For Your Dinner (GO GO
RD03, Rough Trade). Compelling
early sax treated sound with

alternative vocals over cross-over
disco beat with latter more
pronounced on B-side where She
Likes To Beat has immediate
commercial feel. 12" cover bag.
GIRL
Love Is A Game (Jet 191, CBS).
White vinyl, further excellent HM
cut from cosmetic glamour boys
with fine lead vocal balance against
basic bass ridden powering backing,
back-ups extra punch.
THE THE
Black And White (4AD AD 10,
Indie). Rough, ready alternative
sound, harsh vocals, stereo effects
particularly flip Controversial
Subject where synthesizer colouring,
insistent beat scores over AA cut.
No chance of cross-over but
attention indie world.
PRELUDE
Trick Of The Light (EMI 5090,
EMI). Former Pye, After The
Goldrush hit-makers (21, 1974),
recent EMI hit, Platinum Blonde
(45, seven weeks). Sounding more
like Middle Of The Road every day.
Uptempo, good chorus, no early
TOTP before chart entry like last.
ANGEL CITY
Am I Ever Gonna See Your Face
Again (Epic EPC 8792, CBS).
Heavy outfit much touted with
Status Quo boogie outing but
nowhere near as good, attractive
thanks to back-up chorus.
PAUL SIMON
Late In The Evening (Warner K
17666, WEA). First since CBS days,
brass driven, cheerful toe-tapper,
grows on hearing but no block-
buster debut.
FERN KINNEY
Movie Show (Warner K 79148,
WEA). Searching for hit with
reasonable sweet sounding disco
flourish which might have had more
demanding beat.
PZAZZ
Sky Train (Magenta MAG 001,
Pinnacle). Infectious sax ridden
disco geared instrumental which
goes on for too long, losing impetus
with no real late flourish.

NEWS

New labels...

MAP RECORDS debuts with a single by Northampton band, The Army, entitled Shuffle Shuffle (MAP 1). MAP — short for Magnum Promotions — was started up last year as an independent promotion company by Lou Goodrich (ex-Pye and Record Sales), Mike Tobin (Ex-Virgin and RCA) and Roger Upright (ex-Transatlantic Records and previously EMI singles sales and regional promotions manager), to do regional promotion for small independent labels as well as the bigger companies.

All MAP product will be published by ATV Music and issued through Chips Records, although the label will have its own identity and logo.

CONTACT: Goodrich, Tobin or Upright, c/o Horizon Studios, Warwick Road, Coventry (0203-21212). Distribution, PRT Records.

STORMBRINGER RECORDS releases its first single, Everybody Loves Joey by David Linden, featuring the St. Anne's Secondary School Choir. Catalogue number: ST 001. Distribution is by Wynd-Up Records.

CONTACT: Joseph Tawil, Stormbringer Records, 160 Manchester Road, Wilmslow, Cheshire (0625 23881).

TRIDENT RECORDING Studios is launching its own record label, Trident Records, and the first release will be a single by Lisa King, a new version of the old Presley hit, Can't Help Falling In Love With You (Trident 002), produced by Bill Lovelady of Reggae For It Now fame. Distribution has yet to be fixed.

CONTACT: Peter Booth, Trident Studios, 17 St. Anne's Court, W.1. (734-9901).

FRAGMENT RECORDS has its first release, Beat The Light (FESA 001) by Ken Thomas, released through Pinnacle. Loosely described as "techno-rock", including noises like the whirr of helicopter blades and locomotives against insistent rhythms, the LP is produced by Richard Painter. Further releases are planned from the label.

CONTACT: Fragment Records, 18 Ash Grove, Yiewsley, West Drayton, Middlesex.

YOB RECORDS has been formed by East London bands Positive Signals and The Strand and both bands feature on a double A side EP (YOB 001) via the independent distributors. New singles from both bands will follow.

CONTACT: YOB Productions Ltd, 15 Hackworth Point, 4 Rainhill Way, Bow, London E3. Tel: 01 981 4825.

40s RECORDS is the name of a new label set up by Cubwood Records specifically for MOR acts in the north of England. First release will be New Orleans by The Maxwells, due in November. The company is run by Dennis McGinlay Gwyn Jones and Ian K. Foster.

CONTACT: 40s Records, 12 Eldon Street North, Barnsley, South Yorkshire S71 1LG. Tel: 0226 41847 and 0709 863658.

MEDIA RECORDS based in Wolverhampton debuts with singles by Diamond Head (Sweet And Innocent, SCREEN 1) and Life (Too Late, SCREEN 2), both in picture bags and both taken for albums due in September.

CONTACT: Media Records, 5a Waterloo Terrace, Newhampton Road East, Wolverhampton. Tel: 0902 23231.

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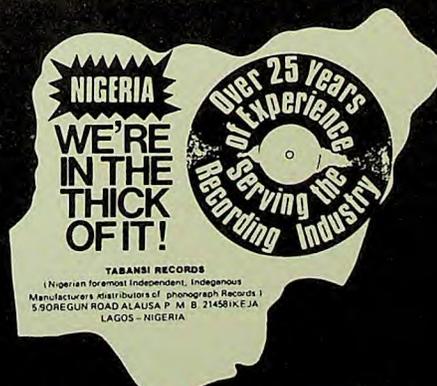
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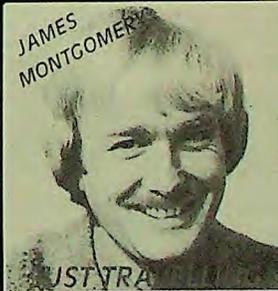
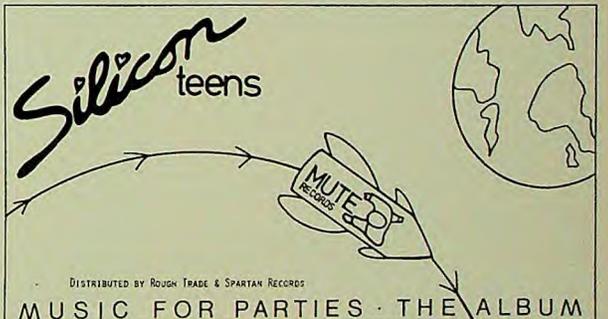
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CHART FOR WEEK-ENDING AUGUST 9

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TOP 75 ALBUMS

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 * PLATINUM LP (300,000 units as of Jan '79)
 ● GOLD LP (100,000 units as of Jan '79)
 □ SILVER LP (80,000 units as of Jan '79)
 - - - RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1			BACK IN BLACK AC/DC	Atlantic K 50735 (W) C: 450735
2	1	4	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25
3	2	4	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526
4	11	1	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
5	3	6	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111
6	8	3	SEARCHING FOR THE YOUNG SOUL REBELS Daxy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)
7	7	3	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
8	6	3	CLOSER Joy Division (Martin Hannett)	Factory FACT 25 (P/RT)
9	39	1	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
10	11	15	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
11	6	5	THE GAME Queen (Queen)	EMA 796 C: TC EMA 796 (E)
12	10	7	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596
13	13	11	McCARTNEY II Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258
14	28	8	DIANA Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033
15			LIVE 1979 Hawkwind	Bronze BRON 527 (E)
16	30	43	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792
17	16	3	ANOTHER STRING OF HOT HITS Shadows	EMI EMC 3339 (E) C: TC-ENC 3339
18	19	13	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074
19	18	13	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2
20	14	4	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296
21	12	12	ME MYSELF I Joan Armatrading (Richard Gottreher)	A&M AMLH 64809 (C) C: CAM-64809
22	15	10	PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015
23	24	8	KING OF THE ROAD Boxcar Willie	Warwick WW 5084 (M) C: WW 45084
24	27	19	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101
25	32	74	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
26	26	18	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
27	29	3	DO A RUNNER Athletico Spizz 80 (Dave Woods/Athletico Spizz 80)	A&M AMLE 68514 (C)
28	21	11	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001
29	48	40	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
30	61	2	PARALLEL LINES Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
31	35	4	ROMANTIC GUITAR Paul Brett (Jeff Jarrett)	K-Tel ONE 1079 (K) C: OCE 2079
32	17	3	CROCODILES Echo And The Bunnymen	Korova KODE 1 (W)
33	39	7	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4-50532
34	53	21	TWELVE GOLD BARS Status Quo (Williams/Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
35	23	4	CULTOSAURUS ERECTUS Blue Oyster Cult (Martin Birch)	CBS 86120 (C) C: 4086120
36	65	3	THE WALL Pink Floyd	Harvest SHDW 411 (E)
37	47	24	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: DIDC 2
38	22	6	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nems BS 001 (SO/L) C: -

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
39	56	18	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
40	40	4	RHAPSODY AND BLUES Crusaders (Crusaders)	MCA MCG 4010 (C) CMCGC 4010
41	36	18	THE MAGIC OF BONEY M Boney M (Frank Farian)	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1
42	-	1	NIGHTFLIGHT Justin Hayward	Decca TXF 138 (F) C: KTXC 138
43	46	7	SAVED Bob Dylan (Jerry Wexler/Barry Beckett)	CBS 86113 (C) C: 40-86113
44	51	6	BEAT BOYS IN THE JET AGE Lambertas	Rocket TRAIN 10 (F) C: SHUNT 10
45	38	4	THERE AND BACK Jeff Back (Jeff Back/Ken Scott)	Epic EPC 83288 (C) C: 40-83288
46	37	69	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
47	20	5	ALL FOR YOU Johnny Mathis (Jack Gold)	CBS 86115 C: 40-86115 (C)
48	41	9	HOT WAX Various	K-Tel NE 1082 (K) C: CE 2082
49	31	16	HEAVEN & HELL Black Sabbath (Martin Birch)	Vertigo 9102 752 (F) C: 7231 402
50	-	1	SKY Sky	Ariola ARHL 5022 (A) C: ZCARH 5022
51	60	11	SHINE Average White Band (David Foster/Average White Band)	RCA XL 13123 (R) C: XK 13123
52	42	24	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
53	66	2	THE 20TH ANNIVERSARY ALBUM Various	Motown TMSP 6010 (E) C: TC-TMSP 6010
54	34	3	HEAD ON Samson (Samson)	Gem GEMPL 108 (R) C: GEMK 108
55	52	8	THE PHOTOS The Photos (Roger Bechirian)	Epic PHOTO 5 (C) C: 40-PHOTO 5
56	54	6	DEMOLITION Girlschool (Vic Maile)	Bronze BRON 525 (E) C: TC-BRON 525
57	28	10	READY & WILLING Whitesnake (Martin Birch)	United Artists UAG 30302 (E) C: TCK 30302
58	33	3	BRAZILIAN LOVE AFFAIR George Duke (George Duke)	Epic EPC 84311 (C)
59	63	2	FROM A-B New Musik	GTO GTLP 041 (C) C: GTMC 041
60	58	7	RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
61	43	4	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628
62	62	9	CHAIN LIGHTNING Don McLean	EMI INS 3025 (E) C: TC INS 3025
63	45	4	HEART TO HEART - 20 HOT HITS Ray Charles	London RAY TV 1 (F) C: RAY MC 1
64	64	10	THEMES FOR DREAMS Pierre Belmonde (Jeff Jarratt)	K-Tel ONE 1077 (K) C: OCE 2077
65	70	2	GLASS HOUSES Billy Joel	CBS 86108 (C)
66	57	10	GREAT ROCK & ROLL SWINDLE Original Soundtrack	Virgin V2168 (C)
67	50	11	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway (Ralph Mace)	RCA RL 25296 C: RK 25296
68	49	30	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3
69	67	40	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001
70			BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820
71			COMPASS KUMPAS Dalek I	Back Door Open 1 (F)
72	56	10	THE UP ESCALATOR Graham Parker & The Rumour (Jimmy Lovine)	Stiff SEEZ 23 (C) C: ZSEEZ 23
73	-	1	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
74	44	5	HOLD OUT Jackson Browne (Jackson Browne/Greg Ladanyi)	Asylum K 52226 C: K4 52226 (W)
75	-	1	DUMB WAITERS Korgis Rialto	TENOR 104 (A) C: ZCTEN 104

Artists

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 BLUE OYSTER CULT 35
 BONEY M 41
 BOXCAR WILLIE 23
 BRETT, Paul 31
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 CHARLES, Ray 43
 CRUSADERS 40
 DALEK I 71
 DEEP PURPLE 2
 DEXY'S MIDNIGHT RUNNERS 6
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 Lugtons, D - Arcade, B - Ronco,
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EMG folds as merger fails

A CHAPTER in London's recording history has come to an end following the closure and move into voluntary liquidation of EMG Handmade Gramophones Ltd, Soho Square.

The firm became one of the most respected specialist classical shops through the strong personal direction of John Jobe and influential *EMG Monthly Newsletter*, which, this year, celebrated its golden jubilee.

At its height of influence, the *Newsletter* was being mailed to 10,000 subscribers who took its advice because the reviews were known to be uncompromisingly honest. Both the *Newsletter* and the retail shop were run with a dedication and set of principles almost unknown today.

All the new records were reviewed by a panel of advisers and then finally vetted by Jobe, and if he did not approve of a disc, then it simply would not be stocked by the shop.

However the company could not withstand the competition from the large mail order firms and other shops offering substantial discounts.

At one point it looked as if EMG would be saved, with a merger with Alan Goulden's Music Discount Centre group. EMG's creditors met and approved the MDC offer and the shop was to be called Direction EMG. But the following day Goulden withdrew the offer, and Jobe went into voluntary liquidation.

Decca arrival explains his change of direction

THE RECENT appointment of Paul Myers as Decca's manager, symphonic productions, was a significant development in the company's new role as part of the PolyGram group.

In fact, discussions between Ray Minshull, Decca's classical director, and Myers, who for 18 years worked for CBS's classical department in various capacities, had started before the PolyGram move.

It had been evident for some time that a new broom was needed within Decca, and although Myers says he is not making any immediate, sweeping changes, he is obviously going to function very much as a catalyst.

Certainly, he is an immensely energetic man. He joined CBS in 1962 as a record producer and gradually acquired more and more duties, becoming responsible for the company's classical marketing operating in Europe, and finally heading the CBS international classical department in London and then New York.

It was this multi-faceted background, as producer (making 400 records with all CBS top artists), administrator, director and marketing man, that attracted Decca.

Myers looked after George Szell for seven years, made Pinchas Zukerman's first record, supported the careers of John Williams and Murray Perahia in a very creative

way and also worked frequently with Boulez. It's worth noting too that it was Myers who persuaded an initially reluctant CBS to invest in Walter Carlos and Switched-On Bach.

The fact that he survived 18 years of CBS to end up as vice president of

Myers: making records is about taking risks

A & R international says much for his abilities, both creative and defensive over the boardroom table.

Myers explains his change of companies after nearly two decades not so much in terms of wanting to leave CBS, but in wanting to join Decca.

"CBS had set certain levels of classical involvement which were inevitable in a company which was 94 per cent pop, whereas Decca has obviously got a much greater overall commitment to classical work," he says.

One senses too that he became tired of having to think of artistic and financial success in the short term; Decca thinking, he felt, did consider success over three, five or even 10 years.

"I have always admired Decca as one of the very great companies," he adds.

Myers professes his approach to be naturally harmonious with Decca's. He sees his task as three-fold. First of all he mentions looking after Decca's artists, and recording works that they feel are best suited to them; second, to marshal the expansion of digital recordings vis à vis the symphonic repertoire, and third to broaden the recorded repertoire.

Decca's great strength, he points out, has been in the way it is slow to sign artists, but having done so places a complete faith in their work, even if it appears to develop slowly. Ashkenazy, Solti, Mehta are all musicians whose international recording careers were carefully nurtured by Decca and ultimately justified the company's investment.

This is something Myers aims to continue, and looks to the Italian conductor Riccardo Chailly as one musical figure who is rapidly achieving prominence.

The emphasis on artist rather than repertoire is justified, he remarks, because the record-buying public is always searching for its "favourite performances. That is as true now as it was in the Thirties and the days when I bought my first Toscanini records," he says.

But making records is also about taking gambles. Although his time with CBS was obviously not short on risks, Myers appears to be attracted to Decca's kind of risks — Solti's Ring, the War Requiem, the complete Haydn Symphonies.



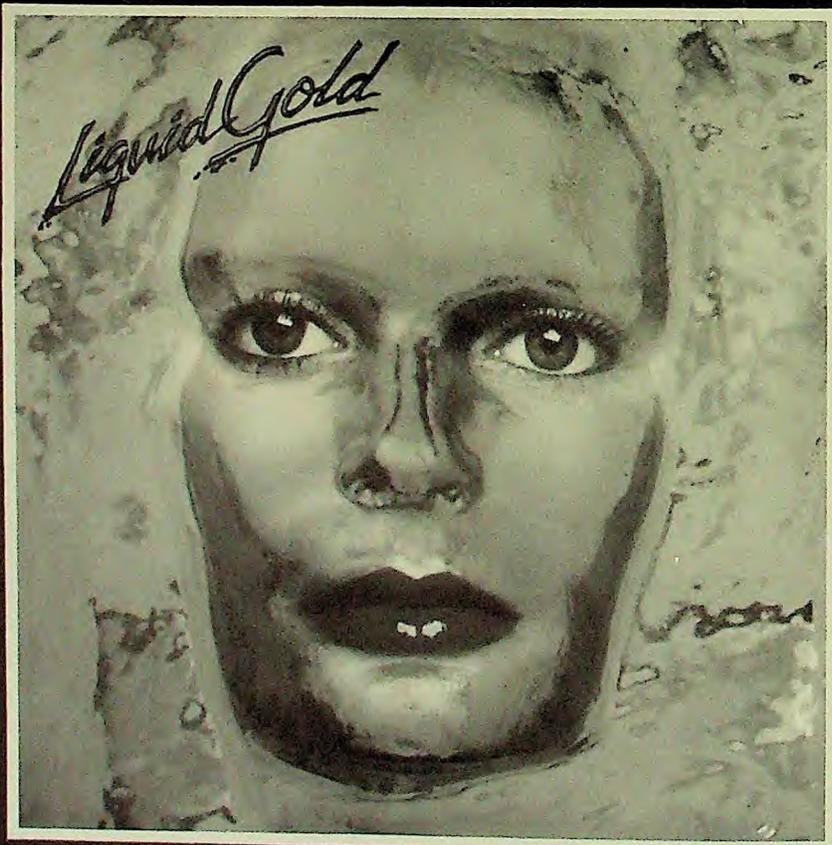
Zimerman signs long term deal with Polydor

POLISH PIANIST Krystian Zimerman (above), has signed a new long-term exclusive contract with Polydor International while recording works by Szymanowski, Brahms and Franck with the Polish violinist Kaja Danczowska.

Zimerman, who won the prestigious Chopin competition five years ago, made his first studio solo recording for DG in 1977 and followed it with two concerto discs — Chopin's Piano Concerto No 1 released last year, and No 2 to be released this autumn.

The contract will include the completion of Brahms' early solo piano pieces, Chopin's Sonatas, Liszt's Piano Concertos and more works by Szymanowski.

Zimerman's latest release is the recording of Brahms' Sonatas No 1 & 2 (DG 2531 125), released in June.



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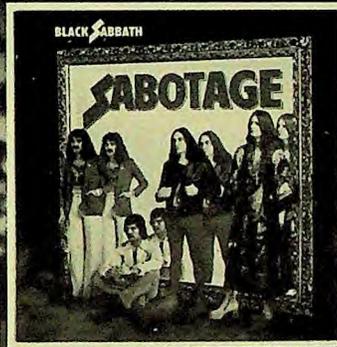
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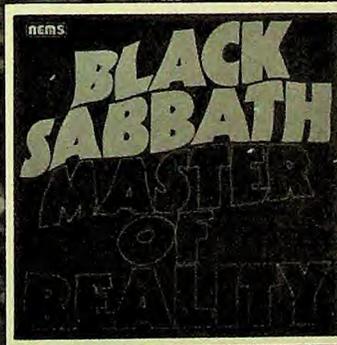
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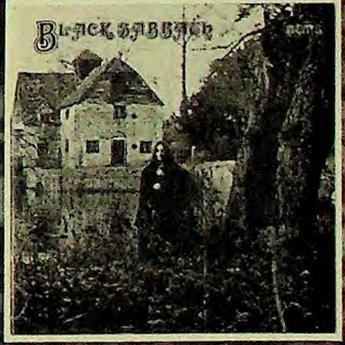
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ALBUM REVIEWS



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Durham Town. Polydor Special Price series 2384 113.

SHAKIN' STEVENS
Polydor Special Price series 2384 114. Producers: Mike Shaw and John Fenton.

Whittaker's knack of picking irresistibly catchy songs on which to use his strong, melodious voice has repeatedly brought him success and a collection of such numbers — Durham Town, Petite Fleur, Sunrise Sunset, Dirty Old Town, San Miguel, Good Morning Starshine — such as this should have a strong appeal.

Stevens is certainly one of the best exponents of rock and roll around, and has never had the huge commercial success he deserves. He has always complemented his own talent by using fine backing musicians, and on this 1978 album he has several members of Sounds Incorporated with him, as well as Ace Skudder on piano. Worth stocking.

OST
Fame. RSO Deluxe 2479 253. It's a delightful movie, with a very strong chance of box office success — which will obviously help LP sales — but it is much stronger visually than musically. However, the standout numbers in the picture, particularly Fame, Hot Lunch Jam and I Sing The Body Electric, should sell the album to anyone who hears them a few times.

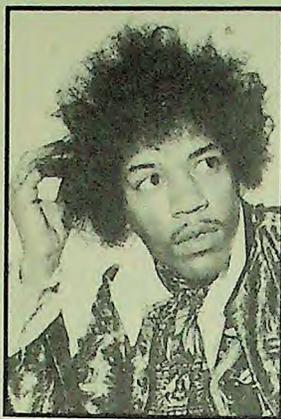
DESMOND DEKKER
Black And Dekker. Stiff SEEZ 26. Producers: Lol Geller, Syd Bucknor and artist. A welcome return to recording by one of the biggest stars of the first reggae boom with a mixture of fresh recordings of his hits like 007, Israelites and It Mek, plus more recent material. A classy album and not just the resurrection of a faded star and though the new versions don't quite have the magic of those Pyramid label hits of the Sixties, this should sell well, backed by a limited low RRP offer and a competition organised by Our Price.

DEL SHANNON
The Del Shannon Hit Parade. London HA-R 8545. Compiled by Bill Williams and Garry Wallington, this 20 track LP includes such greats as Runaway, Keep Searchin', Little Town Flirt and Hats Off To Larry. His unique vocal style which hit the charts so consistently in the early Sixties sounds as fresh as ever, if a little twee on one or two of the more sugary numbers. Some legal hiccoughs have threatened to delay its release but the right promotion could make it a heavy seller.

BILLY SQUIER
The Tale Of The Tape. Capitol ST-12062. Producers: Artist and Eddy Offord. Another powerful rock offering from a label which has acquired a much harder edge of late and although the artist avoids the tag "heavy", that will be the appeal of this debut album in this country. A UK tour would boost his standing no end but rely on HM fans to pick up on this anyway.

STEVE GIBBONS
The Very Best Of Steve Gibbons. Polydor 2384 110. Producers: Kenny Laguna and Tony Visconti. Success has unfortunately eluded this R&B based singer and this album probably won't change anything. But will no doubt be a useful buy for those who hear a track or two and want some product. Includes his own compositions, like the typical Johnny Cool and Tulane from Chuck Berry along with Dylan's Watching The River Flow.

PIERRE MOERLEN'S GONG
Live. Arista. 202 205. Producers: artist and Nick Bradford. Collection of Gong standards including Downwind, Mandrake and Cross-currents, recorded in Paris and London's Venue.



JIMI HENDRIX
Stone Free. Polydor POLS 1023 2343114. Producers: Various. Part of Polydor's special price series this compilation features an excellent selection of past material. Notable cuts include the soul-based Stone Free, Angel, Are You Experienced, Red House and All Along The Watchtower. Really a best of Hendrix, but might not fare too well against the numerous collections available.

SKAFISH
Illegal ILP 007. Producer: Skafish. Most people will have heard of the American eccentric by now, even if it was just the audience assault on him with beer cans at the Police gig at Milton Keynes. But his quirky pop will probably pick up a fair few admirers on the way, especially those with hang ups about their looks and girls. Tracks like Romantic Lessons, No Liberation Here and the old single Disgracing The Family Name says it all.

VARIOUS ARTISTS
Lovers and Rockers. RDM 3001. Producers: Various. Strong compilation of reggae songs sung by a glittering cast including Matumbi (playing their recent hit single Point of View), Peter Tosh, Burning Spear, Dennis Brown, Errol Dunkley, Dandy Livingstone and Blackbeard (Dennis Bovell).

BILLY ECKSTINE & SARAH VAUGHAN
Passing Strangers. Mercury 6463 041. Superb song stylings from two experts of the art who combine well in these duets, plus Eckstine solos on All Of My Life and The Girl That I Marry. All the songs apart from the beautiful title track are from the pen of that grand old man of classic pop music, Irving Berlin, and standouts are Alexander's Ragtime Band, Cheek To Cheek and Easter Parade. Deserves a chart place and, at the very least, prominent display to your customers.

VARIOUS ARTISTS
Sharp Cuts. Planet Records K52222. Producers: Various. Collection of work by up and coming US bands. Though the image and music of the groups may be a little passé by UK standards (punk circa '76), some of the tracks are surprisingly good — certainly much better than the cover artwork suggests anyway.

VINI REILLY
The Return Of The Durutti Column. Factory FACT 14. Producer: Martin Hannett. An interesting release featuring guitar by Reilly mixed with various electronic music and effects by Hannett, sounding as if it fits into Eno's musak ideas. But it is not too avant garde to appeal to the average listener wanting relaxing, almost soporific sounds. Should sell well over the indie counters.

In the great circulation race

With NME plodding along, and one time champ Melody Maker running out of steam, you'd be wise to take a closer look at the two weekly music papers more and more **record buyers** are turning to.

Latest annual figures* show **Sounds** circulation up by 34.9% and **Record Mirror** up by 26%. Impressive figures to say the least.

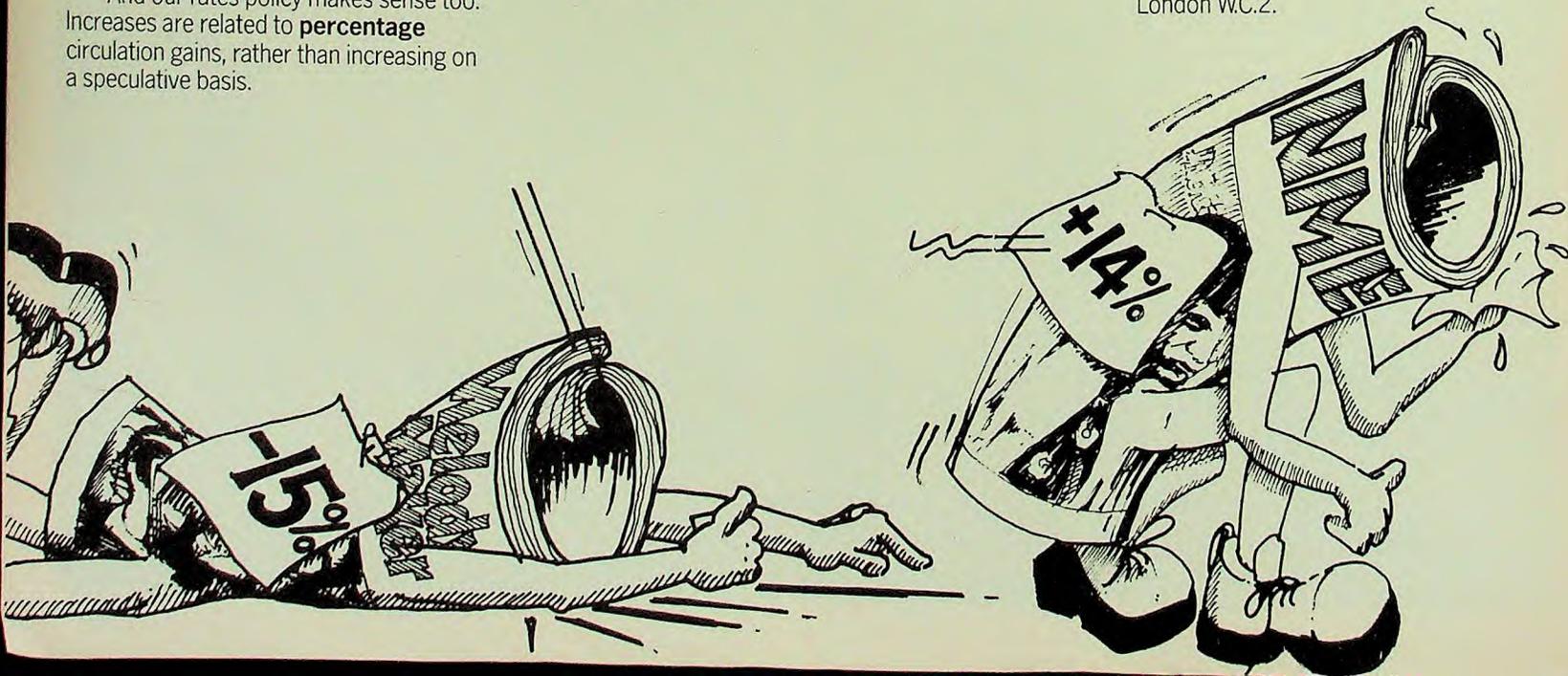
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Call Carole Read at Record Mirror.
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ALBUM REVIEWS

VARIOUS

The Legend. ATRA LP 1003. Producer: Leonard Chin. Compilation featuring one side of Augustus Pablo with a rather disappointing selection that is more than made up for by the excellent flip, featuring I Roy, Freddy McKay's excellent I'm A Free Man and a previously unrecorded Max Romeo number Crime Does Not Pay. Distribution is through Rough Trade, but the album may be recognised from its release a few years ago.

RICHARD TEE

Natural Ingredients. CBS 84194. Producer: Bob James. The new jazz mafia, including Steve Gadd, Eric Gale, Tom Scott, Ralph MacDonald, Hugh McCracken and Randy Brecker, help keyboard player Tee through a mixture of jazz and funk on his second solo LP. With Stanley Clarke and George Duke in the charts, this album could break.

SONJA KRISTINA

Chopper. CHOP E 5. Producer:

Nigel Gray. Anyone who remembers — and there must be plenty who do — the lead vocal sound of Curved Air will realise that the lady has made no dramatic changes of style in her solo (and often follow?) years. A likeable LP, but hard to see it pushing her in the wake of Elkie Brooks or Joan Armatrading.

THE RIVITS

Multiply. Island ILPS 9617. Producers: Jess Roden and Peter Wood. The Jess Roden Band the Sutherland Brothers & Quiver were

excellent musical outfits, and this teaming of Roden and Wood is another worthwhile step in the creative careers of both men. On first hearing it lacks the enjoyable punch of the best that both have proved they can do in their different ways in the past, but it grows on you. Well worth a try.

DUFFO

The Disappearing Boy. PVK 2. Producer: Peter Vernon-Kell. An eccentric character, to say the least, but as a singer this London based Australian is now aiming at a broader audience under the direction of label boss Vernon-Kell. He even turns in a couple of tuneful ballads among more up tempo rock and guesting by Peter Green and Jimmy Pursey could add to the appeal.

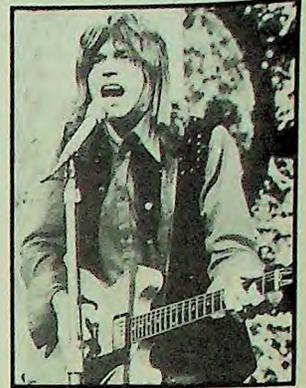
GEORGE JONES AND JOHNNY PAYCHECK

Double Trouble. Epic. EPC 84458. Producer: Billy Sherrill. Self indulgent collection of fun standards that pays off. Tracks include Along Came Jones, Proud Mary, Smack Dab In The Middle, Maybellene, Roll Over Beethoven, Kansas City and Tutti Frutti.

MANTOVANI

A Lifetime Of Music 1905-1980. Decca DPA 3089/90.

Film Favourites. Decca DKL 105 1/2. Two double albums containing the quintessence of the famous maestro's style, first demonstrated with the help of orchestrator Ronald Binge in Charmaine, which opens the Lifetime collection. It's a timeless formula, too, and there should be considerable sales mileage in these albums and other reissue compilations from his extensive Decca repertoire.



DAVE EDMUNDS & LOVE SCULPTURE

Singles A's & B's. Harvest SHSM 2032. Compiled by Colin Miles. Some superb memories from Edmunds background, including the singles I Hear You Knocking and Sabre Dance, sounding much more dated than the former. A good buy for those who can't get the originals — which are all worth having.

CLIVE LANGER & THE BOXES

Splash. F-Beat XXLP 2. Producers: Langer, Winstanley, Bassman and Costello. Another artist from the Deaf School camp and, although the bands probably doubt it, there does seem to be a Liverpool 'sound' emerging, even though the bands are diverse in style. Langer has always had a knack for putting interesting arrangements to songs, but on this album his voice lacks the bite to carry it off. Strong cuts include the single It's All Over Now — a staccato re-working of the Bobby Womack classic and the Elvis Costello-produced Ain't Gonna Kiss You.

JAZZ

by Patrick Sullivan

STEPHANE GRAPPELLI & JOE PASS & NEILS HEMMING ORSTED PEDERSON

Pablo Live 2308 220. Producer: Norman Granz.

After Stephane's latest rather watery outing with Yehudi Menuhin, this set, recorded at Copenhagen's Tivoli Gardens, is as good as a tonic. Pass and Pederson fully deserve their equal billing providing much more than simple support and the result is electrifying! For my money this is the best yet in Granz's 'Live' series and must be a winner. Superb in every way possible.

THE CRUSADERS

Rhapsody and Blues. MCA MCG 4010. Producers: The Artists.

A beautifully conceived set by one of the best selling groups around. Call it funk if you like but like Weather Report, the Crusaders are a class band who have discovered the secret of popular appeal without degrading their talents. Soul Shadows, with a

good vocal by Bill Withers, is out as a single and looks set to do well, which is no more than it and the album deserves. A musicianly set which can't fail.

AL GREY & TONY COE

Getting It Altogether. Pizza Express 5504. Producer: Peter Boizot.

Recorded 'live' at the Dean Street Pizza Express last year, this is a satisfying set of class material by ex-Basie trombone man Grey and U.K. reed master, Coe. Sound quality is good and some of the playing, especially by Coe, is of a very high order indeed. Distribution is by Chris Wellard, Cadillac, Lugtons and H. R. Taylor.

LENA HORNE & GABOR SZABO

Lena & Gabor. Rhapsody RHAP 1. Producer: Norman Schwartz.

Miss Horne has long been a member of that select group of vocalists which includes the likes of Tony Bennett, Sarah Vaughan, Ella Fitzgerald, Mel Torme and a

certain Frank Sinatra. Good tunes with at least reasonable lyrics and a distinctive style are their trademarks and this set, recorded eleven years ago, finds the lady in good voice, handling some classy material in her own inimitable fashion. The guitar of Szabo provides a neat setting as do the arrangements by Gary McFarland. Legrand's Watch What Happens is a knockout and the price, £3.50, should make this attractive to your impoverished middle-aged clientele.

KAI WINDING & CURTIS FULLER

Giant Bones '80. Sonet SNTF 834. Producer: Ruse Offerman.

The tandem trombone format popularised by Winding and J. J. Johnson back in the Fifties was revived at the 1979 North Sea Jazz Festival and still sounds fresh. Fuller, of course, is well known for his solid, reliable playing and although Winding's 'name' is not what it was, a little 'in-store' playing of this set could reap dividends.

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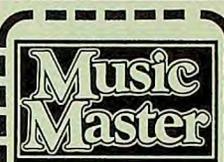
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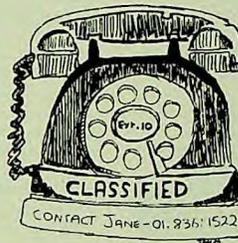
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Hits the whole world over

WHEN DID you get your last hit in Yugoslavia? How are your records selling in the Philippines? What was your turnover in Venezuela during the last three months? Is your licensee in Brazil trying to build your artists, or just using your tracks on compilation albums to obtain turnover for himself?

You don't know? Well, you're now a member of one of the biggest clubs in the record business. If you spent a fraction of the time you spend bemoaning the sad state of the market on knowing and working all overseas markets, your bottom line would look a lot better.

For some inexplicable reason, UK-based companies worry about sales in the US, Japan and possibly Germany, but seldom give a thought to New Zealand, Spain or Norway. Yet at MCA we have recently had a 50,000-selling double album in New Zealand, a 200,000 Neil Diamond album in Spain, and a 12,000-selling album by Lobo in Norway. And I know a lot of companies which would be delighted with these sales in the UK.

For years, an international department was regarded as a luxury by UK record companies, a sort of extension of the UK PR department which could offer a few crumbs of hope with which to pacify managers and artists.

More often than not, the job of working product in international markets was given to someone with little or no knowledge of marketing and certainly none of what happens outside the UK. This has fortunately now changed, and companies are realising that maybe money can be made overseas. How many of them realise that international departments are the most cost effective in the company?

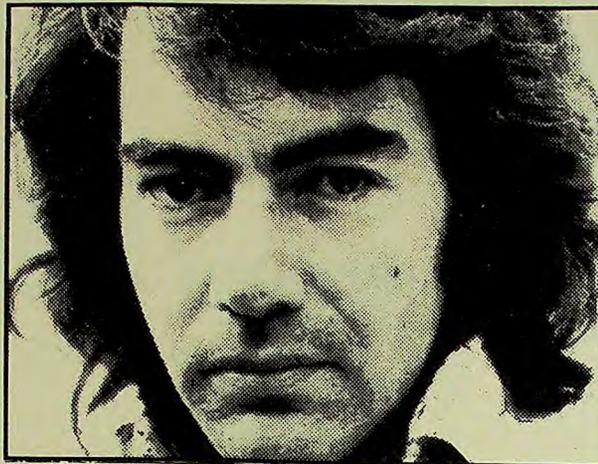
Knowledge

Overseas markets rarely pick up automatically on product unless it comes from a big act. Success comes from hard work and knowledge, and yet how much help do you give your

international department? Does it have to beg for information, marketing aids, and the freedom of movement of artists which will allow them to undertake TV in Germany, Italy and Holland? Do you give maximum assistance to ensure simultaneous releases in Europe, Japan and Australia?

Simultaneous releases are not just a matter of stopping a few imports. Often they can mean the difference which persuades your licensee to do a proper marketing job building your acts. They are never happy at spending money to promote a record for the importers, and consequently licensee, artist and record company all suffer.

Videos are a very important marketing aid in many overseas territories, but due to rapidly escalating production costs, companies are becoming less inclined to make them because of



NEIL DIAMOND: Big seller for MCA in Spain.

JOHN WILKES is international manager at MCA Records, and in this feature on the international record scene and its possibilities, urges the UK record companies to wake up to the potentialities of the world market.

their limited scope in the UK.

But are you aware that some TV programmes/stations are willing to sell clips for around £1,000? Obviously, these videos are not as good as specially made promotion films, but they are a lot better than nothing. This also applies to US TV shows where, although sometimes more difficult to obtain, it is possible to acquire the rights to use extracts for promotional use on TV.

For US artists, it is just as important to open up overseas markets for, although that country once commanded over 50 per cent of the world record market, its share is now down to around 36 per cent. Due to records in US selling for half the price of those in many other countries, in real terms that market is about 20 per cent.

It is possible to break the world up into four areas in which to aim for maximum sales.

● The US. If an act breaks in the US, there is a good chance that the act will break in most markets.

● The UK. The UK's influence is still second to the US, and the majority of acts which break big here will break in most countries outside the US and Japan.

● Germany. The only other country to influence other markets. If handled correctly, an international record big in Germany should break in most European markets outside the UK.

● Rest of the world. Outside of the three territories above, it is a matter of working individual countries. Spain can influence South America outside of Brazil, and a hit in Holland can sometimes be picked up by Germany and then onwards. Also East Europe is a vast, generally untapped market, but one which needs a specialist approach, and cannot be worked like other territories.

Apart from those four areas, it is important to remember that all countries should be worked. To write that a few thousand sales in Argentina, El Salvador and Finland all add up and can make the difference between a profitable deal or not, may seem obvious, but we are so intent on going for the big ones all the time and making a 1000 per cent profit that we forget that 100 per cent profit should still be a target.

A problem we do have in the UK in relation to international exploitation is that creatively we are far more imaginative than any other country. Musically we rarely sit still for five minutes, and because of this and because the UK market is a very fast one, it is often difficult to persuade our overseas associates that what is happening in Britain will happen in their markets too.

To us, the punk/new wave boom was around for a while, but, apart from a few exceptions, it didn't happen anywhere else, partly because it didn't have time to happen. Even now, our heavy metal revival is being regarded by many territories with a certain amount of

suspicion. It is often more advantageous not to use the UK description of a trend, and in this particular case overseas territories are more receptive to heavy metal being called simply rock music.

Another point to appreciate is that there is much more competition in other markets. This is because whereas in the UK, radio stations are reluctant to play anything but English language records, most other countries will release records in any language and give them equal exposure.

Without wishing to go into the pros and cons of the Musicians Union policy in the UK, its rules relating to TV are not applicable to TV performances outside the UK. Therefore it is much easier to obtain TV exposure for artists in Holland, Germany, France and Italy and elsewhere, thereby obtaining greater sales than would otherwise be possible.

Most of these foreign TV shows are also mimed, which usually results in a more accurate representation of the record. An additional advantage is that costs are kept down as the full line-up is not always necessary, and certainly all the equipment is not needed.

So how do you take advantage of this vast overseas market? For a start, stop being parochial by just thinking UK. Right through every company from A&R to marketing, and promotion, we must learn more about what is happening around the world.

Rather than trying to force our ideas on overseas markets, we must encourage them to give advice, even possibly to get their opinions on potential signings. Let them decide which single is right for them; they are far more likely to work a single hard if they have chosen it rather than had it forced upon them.

Joint campaign

Once a release has been decided, work on a joint campaign. Often far more can be done when combining

the marketing monies of a number of territories, and ensure that your associates have the material they need to break the act/record.

Give your European companies a definite time span which the artist has set aside for overseas promotion, and insist on local promotion, remembering we're all lazy. The manager, artist, executive, or plugger who pushes the hardest is the one who will get his product worked on, if for no other reason than to get him off the other person's back.

Find out who is playing your records and the names of the producers, the production assistant of any TV show you do, and write a short note of thanks.

Know your company personnel, meet them and ask their opinions. Get them thinking of your product so that it is uppermost in their minds when an opportunity for a sale or promotion arises.

Don't forget the obvious (which is surprisingly often overlooked) in terms of ensuring that biographies and pictures are sent to Japan (where press exposure, especially colour pics, constitute one of the most important promotion areas) and other countries. Do all you can to arrange phone interviews with radio stations, especially in Australia and South Africa, and even on occasions with Japan, the US and Canada.

Videos are expensive but so important, notably in Australia (vital), Japan, Holland, Brazil and Italy. As mentioned earlier, if the price is too prohibitive for your budget, try to persuade the producer of any TV show your artist does to use the clip on TV in other countries. There will be a fee involved, of course, but this is usually quite reasonable.

Marketing aids are always a great help, and anything you can utilise from the home operation will be welcomed in other countries. Tours need very careful planning, and can often do more in building an act on a long-term basis than getting a particular single away.

Our friends at K-tel and Arcade can be of mutual benefit. Both these companies are constantly on the look-out for good ideas and tracks, and can use a single which has sold well on a compilation album which can take your artist into hitherto untapped homes.

As good as these two companies are in this very competitive field, I would suggest that you don't wait for them to contact you, but rather you put sensible ideas, projects or tracks to them.

International departments throughout the UK record industry know the points which have been made here, but it is not for them that this has been written. The intention of this article is to bring more awareness to the woolly-minded executives who still believe that the world revolves around the UK (nine per cent of the world record market), and, despite the fact that the industry is suffering the worst recession ever, would rather cry into their vodkas and tonics than do anything to expand their declining market. To these people I say involve your international staff completely in your plans, and don't forget that outside the US/UK they have more than 50 per cent of the world record market in which to make you a hell of a lot of money.



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Never forget that outside the US/UK you have more than 50 per cent of the world record market in which to make a hell of a lot of money

OPINION

WRITE TO: OPINION, MUSIC WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

Reversionary rights: set to give old songs a lift

MR RON WHITE commenting on the House Of Lords decision on the reversionary rights (*Music Week*, August 2) fears that transfer of these copyrights from their original copyright owners would result in the death of the song in cases where lyrics and melodies are held by separate publishers.

The present day charts refute this theory. Many of today's hits are actually split copyrights and are positive proof that this is not what will kill these songs. But what does kill the songs is the inaction and failure to promote and exploit, especially those vulnerable standards, many of which are part of the history of popular music and which are today rarely if ever heard

any more.

We do not take the view that any of the legal actions can or will hurt the commercial or artistic value of these songs. On the contrary, we believe that those publishers who receive the reversionary rights, having only a limited period before final expiration of the copyright, will work on these great tunes to introduce them to a generation who are not as familiar as they could be and to whom these songs will be fresh and new. Indeed, we believe that as a result of the House Of Lords decision these songs will have a renaissance on the singles and albums charts.

PAUL RICH, vice president, Carlin Music, New Burlington Street, London W1.

Nothing new in sleeve ads

THERE IS nothing new under the sun — or in marketing. Your front page article (July 26) contained a claim by Young Blood Records that they are the first company to use record sleeves to advertise non-record products.

In 1965 EMI Records used its singles sleeves to advertise a range of Morphy-Richards household products, including hair dryers, toasters and spinners. A further series of advertisements was devoted to cosmetics. Altogether over 100 million singles bags were distributed.

RON WHITE, EMI Music Publishing, London WC2.

● Thanks, also, to Stuart Scully of Hyde, Manchester, for writing to point out that Aristoc stockings were advertised on the back of a picture sleeve for Garry Mills' 1960 hit *Top Teen Baby* on the Top Rank label; and to Wynd-Up area manager Dennis Hartley who sent original copies of the Morphy-Richards sleeve and another for Miner's *Stick Make-up* on a Parlophone sleeve

The politics of survival

I HATE to have to join the "cynical" bandwagon, but with reference to your comments below Martin Lewis' letter (*Music Week*, July 19), I do feel it was you who in fact introduced the "Westminster variety" of politics into the question by referring to Lord George Brown as a "socialist Peer".

If that supposedly implies that men of such political beliefs are incongruous to our own interests, then the disastrous decline of the record industry during the last year in particular can hardly enhance that belief.

Pressing problem

IS ANYBODY else having problems with WEA product? I haven't had one decent copy of the new George Benson album. They jump all the way through.

I thought it was our stylus at first but having replaced it three times it plays everything else fine, except WEA product. On Saturday I had to refund all day long on WEA faults which put my takings down considerably.

Come on WEA — I'm sure you can do better than that. Your product is good, but your pressing definitely needs looking into.

J. SIMMONS, manageress, A. W. Pounds Ltd, High Street, Ponders End, Enfield.

Yes, I would acknowledge that there are many other adverse factors contributing to the demise of the industry. But heaven help us, this Government's inept handling of the economy can hardly be helping our cause.

With crippling bank interest rates, high inflation precipitated by the disastrous effect of the VAT increase to 15 per cent, coupled with record post-war unemployment figures, it is hardly surprising that many customers complain they just cannot afford to buy luxury items like records any more.

I wonder how many independents like myself will survive by the time the next general election comes along if this Government continues to pursue policies against our own interest?

K. W. DARLINGTON, K-Records & Tapes, Mill Street, Tonyrefail, Mid Glamorgan.

New Labels
Directory
See P. 25

Ira Mayer is on holiday.
American Commentary will be back next week.

PERFORMANCE

Rockatta de Bowl

THERE IS still a strange indefinable attraction to open-air rock festivals and the audience estimated at 35,000 must have been wondering just what had induced them to endure thunder, lightning and torrential rain at the first event to be held at the Milton Keynes Bowl.

American band Skafish played a tedious, if bizarre, set based on their Illegal Records album, but they should be congratulated for their courage in the face of an unwarranted barrage of beer cans.

A&M's Squeeze showed that two years hard work has paid off. They were an absolute powerhouse of energy, getting in return a great reception for their chart hits and newer songs.

UB40, who have had recent spectacular success for Graduate, sharply contrasted with Squeeze, their politically-motivated lyrics introducing a serious note — a brilliant set and one of the highlights of the day.

The Police played an excellent set with lead singer Sting in good humour and good voice. Outstanding among the new songs

were Driven To Tears and Don't Stand Too Close To Me — destined to become classics in the steps of Roxanne and Can't Stand Losing You for A&M.

HELENA MARTIN

Any Trouble

WITH AN album recently released by Stiff Records, and a publishing deal with Marksmen Music, part of the Mark McCormack IMG group, plus a recent nomination by *Melody Maker* as the best new band of 1980, Any Trouble could well be on the road to success.

Certainly the band have been playing plenty of gigs around town recently, pulling in the punters, and their gig at West London's Nashville produced plenty of atmosphere.

The band write most of their own material which is commercial pop combined with some good strong lyrics. Occasionally there is more than a hint of Elvis Costello in the lead singer's vocals, but there is sufficient originality here to ensure the band a following of its own. Numbers included the current single, Second Choice, Foolish Pride and Nice Girls, all taken from their LP, Any Trouble.

CHRIS WHITE

Sinceros

THE SINCEROS promised much with their Sound Of Sunbathing album on Epic, but have had only brief flirtations with the singles chart to show for it.

So it is good to report that they have maintained their progress, producing an excellent set at the Marquee last week, with another album to follow in the autumn. Their bouncy pop sound, with the occasional hard edge, is difficult to categorise and this might prove their greatest stumbling block, taking into account all the fans who love to label their artists.

At times they seemed like a new wave Archies, though this group definitely exists with a slick professional stage presence. Visual and vocal star is guitarist Mark Kjeldsen, though most of the virtuosity in their tight instrumental sound is provided by jangling keyboards.

Their next single showcased here and released in a few weeks time was the slow, beaty Disappearing, but I feel they would do better to stick with up tempo numbers like the excellent World's Apart in order to achieve single success.

DAVID DALTON

DOOLEY

PROVING THAT you have to run fast to keep ahead in the record business these days, John Fruin celebrated his 50th birthday and 25th wedding anniversary last week by running a full Olympic marathon distance of just over 26 miles through Buckinghamshire lanes and his timekeeper (on a bicycle) reports that he clocked in at 3 hours 47 minutes — only two minutes slower than former world class athlete Chris Brasher achieved in the NY veterans' marathon earlier this year . . . How's this for a bargain offer? — Order the *Catalogue Of Printed Music In The British Library* (1 million entries spanning five centuries from Petrucci in 1503 to Abba in 1980) now, and save £1,000 on the November publication price of £5,250 . . . Department of Trade has suggested to the BPI that it should have a code of conduct similar to the advertising standards body to control album sleeve copy following a recent sleeve which allegedly encouraged drug-taking . . . Could the long delay in ILR companies reacting to Performing Right Tribunal result indicate a split in their ranks, with smaller stations wanting to accept the benefits conferred on them and save further legal costs, while larger stations prefer to continue the fight and appeal?

THE CHARACTER managing the band in Can't Stop The Music is named Ron White, and is described in the movie as "the best-dressed man in the music business" . . . Meanwhile, the real Ron White at EMI Publishing has employed piano-playing Bob Clifford as a song plugger "because the old time pluggers were the backbone of the publishing industry, and we feel it is about time we got back to our roots" . . . K-tel putting together an Elton John TV album for October compiled from DJM and Rocket tracks . . . Jubilant David Croker says he signed Piranha's hit Tom Hark within half an hour of starting his new job as Hansa UK chief . . . Rapidly landing on his feet, axed EMI man Brian Berg appointed senior client services director at The Hutton Company ad agency which handles the Tellydisc operation . . . Riviera label started by Tony Cox and Ron McCreight has changed its name to Big Fish Records . . . At Record Merchandiser's annual conference Fred Howard named area sales manager of the year and Bryn Gilmore representative of the year.

EMI TO re-issue Peter Sellers/Sophia Loren classic single Goodness Gracious Me; and Red Lightning Records, which coincidentally decided to issue The Method's version of Pink Panther Theme in the week the actor died, is to donate a percentage of royalties to British Heart Foundation . . . According to ad agency man David Hutton, quoted in *Campaign*: "A lot of (record) companies used to be really unprofessional; most of them couldn't market their way out of a wet paper bag, but that is changing fast" . . . Fast expanding Our Price Records chain buying another four shops shortly, converting Harlequin Shops at the rate of one a week, and planning to launch its own label . . . Sad to report the closure of McGlennons, publishers of *Record Song Book*, after 92 years in business, due to "music publishers asking unrealistic prices for songs".

A String of Hits

"LET'S HANG ON"
DARTS MAGNET MAG 174

"THE PRECIOUS MOMENTS"
(Warsaw Concerto)
MATT MONRO EMI 5087

"SUNSHINE OF YOUR SMILE"
MIKE BERRY POLYDOR 2059 261

"I'LL SHOW THEM TONIGHT"
CHEAP THRILLS PRECISION PAR 106

"FINAL PIECE"
JEFF BECK EPIC S EPC 8806

"APACHE"
SKADOWS CHEAPSKATE CHEAP 1

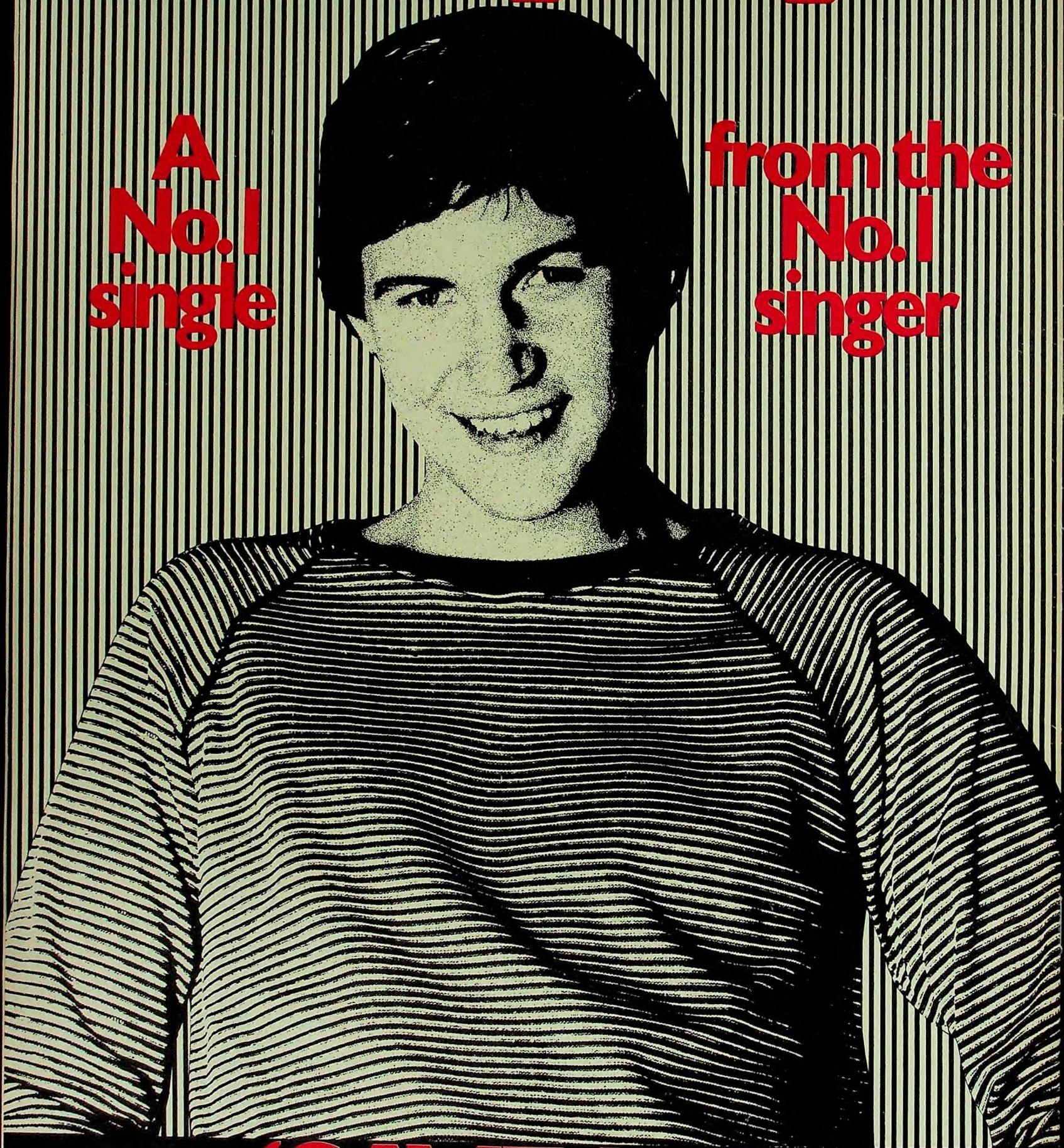


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