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# MUSIC WEEK

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ANNIVERSARY  
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1959

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## Fly the mag to Midem!

ANYONE PLANNING to attend next year's Midem should be making travel and hotel arrangements now. And in these cost-conscious times, it makes sense to look for the best deal.

With this in mind Music Week, in association with Exhibitex Travel, is putting together a special Midem package at prices which offer considerable savings compared with independent arrangements.

The Music Week chartered jet will leave Gatwick on January 22 and return on January 29. Hotels in Cannes are Gray D'Albion, Cannes Palace and Ruc, or the Westminster Concorde in Nice.

Sample prices per person (including return air fair, hotel room and continental breakfast, transfers, hotel taxes and service charges): Gray D'Albion (twin) £390; Cannes Palace (single) £360 or (twin) £300; Ruc (single) £316, (twin) £270; Westminster Concorde (single) £280, (twin) £240.

Alternatively, we are offering return air fare only at £130 (compared with normal scheduled economy class return fare of £244).

Prices do not include Midem registration which should be arranged independently.

Seats and hotel rooms will be allocated on a strictly first come, first served basis and reservations should be made in writing now to: Avril Barrow, Music Week, 40 Long Acre, London WC2. (Alternatively telephone Ms Barrow after Monday, September 1, on 01-836 1522).

## EMI sacks a further 300

ALMOST ONE-FIFTH of EMI's Uxbridge Road factory personnel are to lose their jobs. The company says it needs to make redundancies because it is "gearing itself to current levels of demand".

Altogether 303 jobs will be lost, including 232 skilled, semi-skilled and unskilled workers, 15 clerical and 56 management, supervisory and technical staff. Some of these are part-time staff.

The three unions representing the workers — AUEW, TGWU and EETPU — have indicated their "failure to agree" and the management has agreed to discussions through outside union officials.

Site secretary Philip Hunt explained: "Because we are a federated site we have to use external conference procedure, so discussions will take place between representatives of the Confederation of Shipbuilding and Engineering Unions and the London representative of the Engineering Employers Federation."

## Fruin invites BPI scrutiny

THE MUSIC industry was remarkably subdued last week as it considered World In Action's chart hyping allegations.

Far from being "shocked", as the national press claimed, many people in the industry seemed to be taking an apathetic view that, "we've heard it all before and it won't change a thing".

It was also suggested that World In Action devalued the impact of its evidence by naive misinterpretation of some quite innocent marketing methods, and by trying to imply that it was possible to "hype" records to No. 1.

But there is a strong body of opinion — including that of Music Week and its management — which believes that positive action must be taken to substantiate (or otherwise) the claims made in the programme

BPI chairman and WEA managing director, John Fruin, whose company was the target of most of World In Action's chart hyping allegations, has invited the BPI code of conduct committee to visit WEA and will make available to them, "all information on systems, promotion methods and sales statistics, and give them a free hand to spend as much time as they wish establishing the facts on how we sell records". He re-emphasised that his company policy has always been "totally opposed to the hyping of records by requesting that false sales information be recorded". And he declined to make any further comment on the programme until the committee of enquiry has met.

and for blame and punishment to be apportioned if appropriate.

Immediate action has been implemented by BPI director general John Deacon:

● A meeting of the chart code of conduct committee has been called for next Wednesday (September 3) to act as a committee of inquiry.

● A letter has gone to World In Action producer, Geoffrey Seed, requesting written evidence to substantiate the programme's allegations and asking for the names and addresses of all the interviewees

in the programme.

The code of conduct committee consists of a representative of the BPI, the GRRC, Music Week and BMRB. This committee is empowered to recommend to the BPI council suspension or expulsion from membership of the BPI, "or other action which is thought appropriate", if the committee feels that any company has breached any of the code's principles.

One of the code's clauses reads: "We will not knowingly influence BMRB chart places by any means

other than those that can be described as fair promotion methods and do not discredit the industry."

BMRB chart panel dealers sign a similar code in which they agree not to knowingly allow chart diaries to be falsified.

Although much of World In Action's allegations concerned WEA, other companies were mentioned in an alleged WEA competitors' activities report. This claimed that CBS "was giving away Earth, Wind And Fire albums for favours"; that United Artists was "giving dealers a list of product they would like helped into the chart"; Phonogram was "giving away Scotch and satin jackets for favours on Dusty Springfield, Judy Tzuke and Van Morrison singles"; that A&M was "giving away white wine for help on the Police album", and

TO PAGE 4



RCA HELD a select dinner party for American group Odyssey at The Gardens (formerly Regines) last week to present them with silver discs for their No. 1 single Use It Up, Wear It Out. L to R: Jack Craig (RCA managing director), Lillian Lopez (Odyssey), Enos Cooper (New Earth Management), Bill McEachen (Odyssey), Louise Lopez (Odyssey) and Mike Reed (Radio One and Unigate Dairies) who made the presentation on RCA's behalf.

## In-store music will be hit by PRS revision

By TERRI ANDERSON

PLAYING MUSIC in shops is going to cost record dealers more. The Performing Right Society's licence fee for live or recorded music played in shops and stores is being revised as from next week (September 6).

The PRS tariff allows for periodic changes in the basic rate charged, in accordance with the Retail Price Index. But because at times of high inflation this might mean several changes a year (with some retailers paying more than others because their licences fall due for renewal at different times) it has been decided to make arrangements for a single annual adjustment of the tariff rates.

Royalty rates for background and demonstration music (mechanical music only, by record player or TV) will rise to 24.2p per square metre of shop space per year. The current fee is set at 18.2p per square metre. The rate applies up to a maximum of 329 square metres. After that the rate is according to a scale which has the fees calculated on an annual lump sum basis. The minimum fee rises from £14 to £18.60 a year.

The rate for live music performed by staff or customers in a shop rises from £7 per year to £9.30.

The GRRC is urgently asking for dealers comments on these proposals.

## National ILR forecast

by DAVID DALTON

THERE WILL be a national commercial radio station before the end of the decade. That was the forecast made by John Thompson, director of radio at the IBA, at the Edinburgh International Radio Festival last week.

Pressed by Anthony Howard, editor of *The Listener*, and the festival chairman, during a seminar entitled *Are The Networks The Dinosaurs Of The Future?*, Thompson admitted: "The IBA

does covet the notion of some form of network broadcasting". Describing network radio as "the remaining bastion of the BBC's monopoly", he predicted that there would be a national commercial station, "In six, seven or eight years time."

The panellists for the seminar were Radio Clyde's managing director Jimmy Gordon and BBC Radio Three controller, Ian McIntyre.

● Further coverage of the festival in *MW's* Broadcasting page next week.



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## NEWS

# Double first for Double D

DOUBLE D label chief Dave Dee is claiming a double first with a marketing campaign for his label's first album the Dance Band's Fancy Footwork, released on September 19.

The LP will be the first to be featured on a promotional cassette which normally previews new singles and is sent to 200 DJs around the country. The album will take up the entire B side of the cassette and includes an interview with the band by presenter Tommy Vance.

It will also be the first time the promo cassette has been sent to selected record dealers throughout Britain.

"The album preview takes the form of a radio programme with tracks interspersed with interviews," says Dee. "The idea of sending it to dealers is an experiment and we are asking them to report back to us if they find it useful. I see it as another marketing outlet and if the feedback is favourable it is something I will consider doing again."

## B 52's back-up campaign

ISLAND WILL back up the B-52's second album Wild Planet with a marketing campaign that will include press advertisements, fly-posting and badges.

The album follows the band's current chart single Give Me Back My Man and packaging for the initial album orders will feature a polythene carrier bag showing the band's name and clock logo used on the album. Fly-posting begins next month with two types of circular posters. A tour is being planned for later this year.

## Poster support for Palmer LP

TWO THOUSAND posters are to be sent to record dealers to support the release of Robert Palmer's new album Clues released on Island this week.

Half of the posters will be dry-mounted and the album is also supported by consumer press advertisements. A second campaign is planned for October to coincide with Palmer's British tour.

## Lugtons deal

LUGTONS IS now distributing Invicta Tapes. The first release in the Look, Listen and Learn series is How To Pass Your Driving Test, comprising a 64 page illustrated book and a C60 cassette. RRP is £3.90.



POLYDOR IS putting a big marketing campaign behind The Shadows' first album on the label, Change Of Address (2442 179), which is released September 5, with national and provincial press advertising, flyposting in Birmingham, Leeds, Liverpool, Manchester and Cardiff and poster sites on London Underground stations. There will be over 500 window displays. The cassette (3184 147) is issued a week prior to the album.

GENESIS RELEASE a new single, Misunderstanding, from their platinum album Duke on the Charisma label, this Friday (29). It will be backed with the previously unreleased track, Evidence Of Autumn, and initial quantities of the single will be in full colour bags.

THE RECENTLY released album by heavy metal band Krokus, Metal Rendezvous (Ariola ARL 5056), is also available on cassette as from this week, but with the addition of two previously-unrecorded live tracks, Bedside Radio and Shy Kid, each recorded in Holland. Both tracks also feature on the B-side of the band's new single, Tokio Nights (ARO 241), which will be available as a 12-inch pressing in hari kari yellow.

ARISTA RELEASES Norman Connors' Take It To The Limit/Black Cow in both seven and 12-inch formats, the latter featuring the full-length version of the song (ARIST 12363). The single — Connors' first for the label — has been an import item for several weeks.

ARIOLA ARTIST Joan Jett releases a new single, Jezebel (ARO 242), available in a picture bag. It is taken from her recent album entitled Joan Jett.

NEW JENNY Darren single, Lover (DJM DJS 10949), will come in a picture bag and is taken from her new album to be released in September.

CO-INCIDING WITH their appearance at the Reading Festival last weekend, Polydor has released a five-track EP, by the Pat Travers Band, compiled from back catalogue albums and featuring the heavy metal side of Travers' style. The first 10,000 copies, featuring Snortin' Whiskey/Your Love Can't Be Right, on the A-side will be in a picture bag (dealer price £1) and there will also be a further 10,000 12-inch EPs (POSPX 164), dealer price £1.25.

POLYDOR IS to release 50 Instrumental Greats (PDX 1) which it claims is the first UK release featuring segued easy-listening music, featuring non-stop music from such names as Bert Kaempfert, Acker Bilk, Kai Warner and Bert Weedon.

The double album, which retails for the price of one, has been produced by Carlos Olms and David

# Tee-shirts offer on new Revillos album

AN UNUSUAL feature of the ad campaign for the new Revillos single on DinDisc is that it will feature a mail order offer for two colour Revillos T-shirts, and record dealers are also invited to stock the shirts to sell to the public.

The single, Hungry For Love, comes from the Revillos' first album on the label, Rev-Up, which will be released on September 12. Advertising takes in *Smash Hits*, *Sounds*, *Record Mirror*, *Melody Maker* and *NME*, and a UK tour plus in-store promotion has been lined up to coincide with the album. Dealers wishing to stock Revillos T-shirts should phone Nicky Davies on 01-221 7535.

Moore, using the "optotrick" system, in conjunction with Polydor's Tony Adler, responsible for MOR music.

SOUNDTRACK ALBUM for the new film Fame, which goes on general release in September, will be featured in TV advertising promoting the film in most areas of the country. Catalogue number of the LP is RSO 2479 253.

LATEST SINGLE by The Selecter, The Whisper/Train To Skaville (Chrysalis CHS 51), will also be available as a 12-inch version in a picture bag (CHS 1251), with a list price of £1.49. The new single from the Michael Schenker Group, Armed And Ready (CHS 2455), will be pressed in clear vinyl with a special bag and include a free embroidered patch.

DARTS REVIVE another Sixties song for their next single, Peaches And Cream (Magnet MAG 179), previously a hit for The Ikettes. It will be issued in a peach-coloured picture bag.

GUN RECORDS will be supporting the release of its single version of the Beatles' Got To Get You Into My Life by Charlie da Vinci with promotion by Winston Lee.

THE LATEST Virgin compilation of Immediate repertoire is entitled Immediate Blues and features artists

such as John Mayall, Eric Clapton, Jimmy Page and Jeff Beck. The album has a retail tag of £2.99 and is released on August 29.

TO COINCIDE with the start of the Peter Gabriel European tour, on which Zoom artists Simple Minds are playing support, the new Minds LP, Empires and Dance, is being rush released in Germany and France.

Arista has agreed to bring forward the UK release date to September 12, and the first 10,000 copies will be available at £3.99 or less (reverting after that to normal price of £5). Simple Minds UK tour will go ahead as planned, but warm-up dates will be re-arranged.

NEW SINGLE and LP releases from the DinDisc band The Revillos are planned for next month (entitled Hungry For Love and Rev Up respectively (see story above) and the band has replaced departing bass player William Mysterious with Vincent Spik.

The first 20,000 copies of the new Martha and the Muffins LP, Trance and Dance, will contain a free life EP recorded at concerts earlier this year, while the group's new single, Suburban Dream, is released on Friday (August 29). It has earned itself a place on what is probably the last Radio One playlist before the station adopts its new open programming policy.

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## New life for TSOP label

THE SOUND OF Philadelphia label, which during the early Seventies achieved success with artists such as People's Choice and Archie Bell and The Drells, is to be reactivated in September.

TSOP — part of Philadelphia International Records — will be distributed by CBS Records, through the Epic label, and the first release will be by the O'Jays who to date have nine gold and platinum discs. *Girl Don't Let It Get You Down* (PIR 8928) has already been picking up airplay.

Also scheduled for release is *McFadden & Whitehead's I Heard It In A Love Song* (PIR 8964).

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# HMV woos buyers with slashed prices + discounts

THE HMV shops chain is mounting a number of aggressive promotional campaigns this autumn aimed at attracting custom through price-cutting and discount offers.

Starting immediately is an Elvis Presley campaign spearheaded by a special offer which slashes £7 off the £34.95 RRP for the RCA limited edition, eight-record boxed set.

The discount on this set is part of the Presley campaign being run in all the chain's 36 stores nationwide — with special offers on nearly all the Presley catalogue, a free poster with every purchase, and window displays and national press advertising.

As the Presley special ends, September's offer in HMV shops is a "price drop" campaign, running through the

month, offering a range of contemporary product at prices between 99p and £3.99. This starts on September 12.

Through September and October the chain is also running a campaign linked with Wenslow shirts. Buyers of the shirts will receive a £1 voucher, exchangeable at all HMV stores and valid on a selection of 20 Chrysalis albums priced at £3.99 by artists including Blondie, Leo Sayer and Tull.

HMV's fourth current discount scheme is aimed at students starting a new autumn term. Available to all NUS members it entitles them, on production of a discount scheme card, to 10 per cent discount on all product which is not subject to any other special offer campaign.

## NMN's future in balance

THE FUTURE of the rock consumer paper *New Music News* — set up to fill the gap when *Melody Maker* and the *New Musical Express* were temporarily off the streets earlier this year — is in the balance.

Publication of the paper was suspended last week while the publishers Bunch Books tried to find another publisher to take the paper on.

"We are hoping the paper will not fold and we are all doing our best to find another publisher," said Bunch Books director Andrew Fisher. "We are looking to sell the title and for it to be re-launched."

Journalists on the paper will all have their terms of contract honoured, he added.

● THE COUNTRY music magazine *Country Music People* has announced a four per cent increase in circulation during the first half of 1980, bringing total monthly sales to 19,747 (ABC).

## MRS defends video rates

THE MECHANICAL Rights Society is urging its members to adhere to the rates set out in its controversial video rate card following criticisms from the newly-formed British Videogram Association and the BBC.

"MCPS and MRS have spent nearly two years talking in depth with videogram producers and have produced a rate card which is both well-researched and realistic," said MRS general administrator Robert Montgomery. "This rate card quite clearly indicates the price ranges which the MRS believes represent a fair value for copyright music in a videogram context."

The BBC has sent a letter to some publisher members of the MRS containing criticisms of its rate card and offering a direct deal of 0.8p per featured minute of music and 0.6p per background minute, according to Montgomery.

The BVA recently issued a 12-point critique of the MRS rate card along with its own proposals for rates ranging from 0.8p to 0.3p per minute of music. It also suggested that they should be calculated from

average audio disc prices rather than the RRP of a videogram.

MRS rates are considerably higher than those being suggested by the BVA and BBC.

## Stiff cuts dealer margin

STIFF RECORDS is to fall into line with its distributor CBS in reducing dealer margins on all product to 30 per cent from September 1.

The first new album to be affected by the lower margin will be *The Rumour's Purity Of Essence*, but as this is released on August 29, the old margin will be allowed on orders placed during August.

The new dealer prices (with retail prices in parentheses) are SEEZ (£4.99) (£3.03½), SEEZ (£3.99) (£2.43), BUY (£1.15) 70p, BUYIT (£1.70) (£1.03½), LAST (£1.40) 85p.

Stiff regrets eroding the dealer margin but states its intention to "promote every new release with added verve, bite and energy".

## MCA signs Quartz and Noakes

TWO NEW signings to MCA are heavy rock band Quartz and guitarist Rab Noakes. Birmingham-based Quartz, who play support on the Ian Gillan band tour next month, will have a first LP release on the label on September 19. Entitled *Stand Up And Fight*, it is preceded by a single — *Stoking Up The Fires Of Hell* c/w *Circles* — released on Friday (August 29). Noakes has done a deal with MCA Records worldwide through Artie Mogull Productions, and his first single, *I Can't Get Enough Of You*, is also released on Friday. It is taken from Noakes' debut LP for the label, which will be released in early October.

EDDIE FLOYD, notable Stax label artist of the Sixties, and composer of the soul classic *Knock On Wood*, among other hits, has signed a singles deal with I-Spy Records. First release is *The Beat Song* c/w *London* (SEE 9) — both penned by himself.

THE LATEST label to be licensed to Cherry Red is Pipe Records, set up by Morgan Fisher (ex Mott the Hoople), and on September 5 the first album, *Slow Music*, is released. It features Fisher providing electronic sounds and sax player Lol Coxhill.

WASTED TALENT — the agency set up by Bob Gold and Ian Fooks — has signed *The Pretenders* and *The Beat* to its roster. The company also has acts such as *The Clash*, *Ian Dury*, *Police*, *Talking Heads* and *Squeeze* on its books, and is based at Stiff's old offices at 28 Alexander Street, London W2.



POP RECORDS of Reading has signed a new distribution deal with Pinnacle Records. In addition to a single by El Seven, Pinnacle will also be dealing with future product on the label, including a compilation album featuring Reading's top groups, and a new single by the Shrinking Men.

FLAMINGO RECORDS is moving from EMI to RCA for marketing and distribution. First release under the new deal will be Summer Grooves by Mirage, out this week.

STIFF RECORDS has signed Texas band Joe King Carrasco and the Crowns with a single to be released shortly. Carrasco specialises in a mixture of southern rock and Spanish pop music and has a strong live reputation in Texas.

PUBLICITY FOR the new label from Chapman and Chinn, Dreamland Records, will be handled by Alan Edwards' Modern Publicity.

STAR MUSIC has signed its first artist, Ian Kenny. The band GBH go into the studio this month to record their first single *Eye To Eye*, on Star Records.



LEN BEADLE has resigned as managing director of April Music after three years, and will leave on October 3 to set up his own independent venture to be called Beadle Music-Ltd.

Beadle previously spent nine years with ATV Music, latterly as creative director, and was professional manager of Lawrence Wright Music until its acquisition by ATV Music. He was also founder-leader of the Raindrops vocal group.

"I plan to run Beadle Music as a complete publishing house, providing full creative and administrative facilities for writers," he said.

April Music professional manager Paul Bessell is also leaving the company, which he joined three years ago with Beadle from ATV Music.

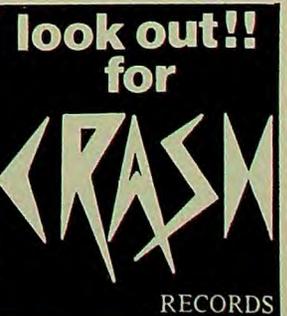
CBS has extended the responsibilities of senior director Tony Woolcott to include sales and marketing following the appointment of marketing director Peter Robinson to international director... Mark Rowles promoted to senior professional executive, Chappell Music... Alan Welsh promoted to sales manager of PRT, from field sales manager... Stephen Nobbs to Record Merchandisers' financial director... Carole Pini to Gem Records as marketing and production assistant... At Satril Records, Dave Wall appointed label manager with additional responsibilities for international; Tony Todd to head of A&R and promotion; Ilona Cowe to press officer and artist liaison; Paul Hodson to administration and studio manager.



AN EX-ROADSWEEPER no less, Katy Heath has signed with Automatic Records and releases her first single, *Why Don't We Go Dancing?* (K 17676) this week. Automatic managing director Nick Mobbs (above left) commented: "Katy's really taken us to the cleaners over this but I see the deal as a solid investment in street credibility." Also pictured are Heath's agent Alan Robinson, and Michael McDonagh, director of Regents Park Recording Company and producer of the single.

WATFORD-BASED band Sid Sideboard have signed to Red Bus Records (International), through a deal with Awardarm Limited. They are produced by Peter Collins and debut with a single, *Little Women* (RBUS 55) this week.

TABITHA MUSIC, the Devon-based recording studios and production company headed by Graham Sclater, has made three new signings, The Smith, a three-piece band also from Somerset, Well Endowed, a four-piece band from Torquay, and Alien, a Leicester-based heavy metal band.



# APRIL WINE

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## NEWS

### Deacon: 'Beware of overly cheap product'

BWARE OF artificially cheap product from unusual sources — that was the advice to retailers from BPI director-general John Deacon after last week's High Court appearance of 19 defendants accused of manufacturing, wholesaling or retailing alleged counterfeit cassettes.

Codenamed Operation Radar, the action was BPI's biggest anti-piracy swoop so far and involved nine teams of BPI solicitors and investigators acting on information from a "mole" within the industry — not named for fears for his safety.

The action was brought by K-tel on behalf of itself and other BPI member companies as the majority of the alleged counterfeits — more than 6,000 — were K-tel compilations which were being retailed for around £1.99.

The defendants were: George and Alice Eele of 8 Bridge End, London E17; P. G. Wood & Sons (Printers) Ltd., (in liquidation), of 28 Church Hill, Loughton, Essex; Maurice Prall of 755 Romford Road, Manor Park, London E12; Hilary Tew of 70 Hoe Street, Walthamstow, London E17; Jean Michelle Prall of 755 Romford Road, Manor Park, London E12; David Laren of 83 The Drive, Ilford, Essex; Colin Raymond Richardson of 15 Harlech Gardens, Heston, Middx; Steven Raymond Lambert of 48 Victoria Road, Walthamstow, E17; Jeffrey Collins of 25 Parkway, Burnt Oak, Edgware, Middlesex; Jarocloff Limited, whose registered office is situated at 1 Fern Court, Hendon

Lane, Finchley, London N3; Geoffrey Young of 1 Shrubbery Road, London N9; Geoff's Records of Aberdeen Parade, North Circular Road, London N9; Barry Paul of 67 Leather Lane, London EC1; Leather Lane Music Shop of 67 Leather Lane, London EC1; Simons Sales Stores Limited whose registered office is situated at 20 Ripple Road, Barking, Essex; Paul for Music Limited whose registered office is situated at 24 Cambridge Heath Road, London E1; Harvey Taub of 84 Church Street, London NW8 and Giljay Limited whose registered office is situated at 28 Bolton Street, London W1.

George Eele is alleged to have been involved with others in the manufacture of counterfeit cassettes; P. G. Wood & Sons allegedly printing inlay cards; and the remainder of the defendants are wholesalers or retailers.

Defence counsel said that P. G. Wood & Sons would be denying any involvement in a counterfeiting syndicate. Counsel for Paul for Music Ltd said his client was a small retailer who would have been "horrified" to have heard the allegations being made in court. It was the BPI's own case that the counterfeits were very good and "could deceive anybody".

The defendants agreed to give undertakings to the court not to make, sell or distribute any further alleged counterfeit recordings. The undertakings will remain in effect until full trial of K-tel's action for damages.

### RCA/PRT merger is off

THERE WILL be no joint company set up between RCA Records in the UK and PRT/Pye. Talks, which had begun in May, finally foundered last week, and third party labels were blamed.

The official press statement said the companies were unable to reach a satisfactory conclusion "because of the status of agreement with third parties", but Lord Grade, chairman of ACC of which PRT is a subsidiary, was more explicit when talking to the press. He suggested that three major labels represented by PRT actively opposed the merger.

Magnet Records' Michael Levy, who was to have headed the joint venture company, issued a statement which came too late to be printed in full, but he revealed that as far as he was concerned the deal had been agreed for the acquisition of Magnet Records and Music for "a substantial sum" and he was due to start work on September 1. The first he heard of the deal being off was through the press release.

### BPI invitation

"ticks are being given on the new Elkie Brooks single every time a Police single is sold".

World In Action stated that none of the artists concerned was aware of the alleged activities.

Last week *Music Week* spoke to the companies named.

CBS chairman Maurice Oberstein said: "I am not prepared to comment on the internal memo of another company."

An EMI/United Artists spokesman had no comment to make.

A&M's publicity director Mike Hales said: "The programme was a

naive distortion of the truth. As far as our gifts of white wine are concerned, we gave away about 100 bottles to the media and some dealers to celebrate the success of the Regatta de Blanc album after it was No. 1."

Phonogram managing director Ken Maliphant said: "Yes, we gave away some satin jackets — but not for 'favours'. This was to my mind a perfectly legitimate sales promotion activity."

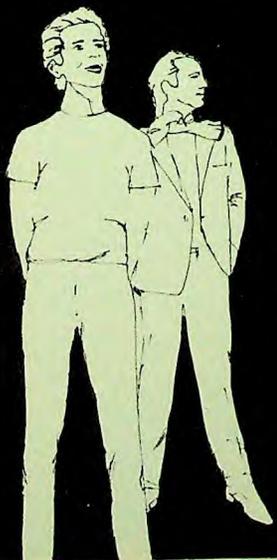
Lightning director Norman Mandell, whose WEA-licensed Gallery and Scope labels were claimed to have benefitted from hyping activities, said: "Our labels are licensed to WEA and we have no control over what WEA does. Anyway, we have been running down both labels and apart from the group *Shy*, to whom we are committed, there will be no more releases."

Wessex Music Ltd, managers and publishers of the band *Shy*, issued a statement pointing out that their single, *Girl*, claimed by World In Action to have been "hyped", had "received considerable airplay before it ever went into the charts". The company is concerned that the band's future and new single, *Be By My Side*, should not be damaged by being "piggies in the middle".

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# WHOSE PROBLEM am I?

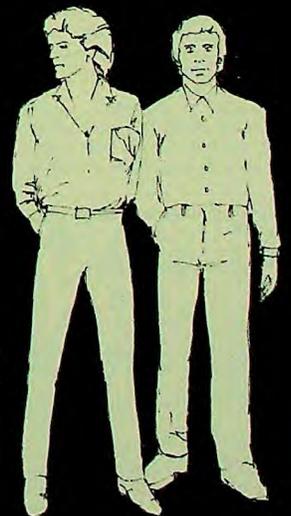


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## INTERNATIONAL

# Singapore plays host at autumn conferences

SINGAPORE: The third Asean and Pacific Regional Conference of International Federation of Phonogram and Videogram Producers (IFPI) and the Second Asian MUSIC Industry Association (AMIA) meeting will take place here on October 21 and 22.

More than 40 representatives from the record industry and IFPI in the US, UK, Japan, Hong Kong, Australia, New Zealand and Asia are expected to attend the two meetings.

The Singapore Phonogram Association (SPA), organiser of both events, has invited the Singapore Minister of Culture to open the IFPI conference as part of its efforts to secure stronger official recognition of its activities.

SPA chairman S.P. Sim, general manager of Cosdel (Singapore), told *Music Week* that tape piracy in the region and anti-piracy activities will top the agenda for both meetings.

"The Government is now paying greater attention to our piracy problem," he says. "We met officials recently to discuss ways of fighting the problem, and we emerged with the understanding that our work has been recognised by the authorities."

The IFPI conference, while focusing its attention on winning greater government co-operation and participation in stricter enforcement of existing copyright laws in the countries attending, is also expected to discuss the problem of Singapore being a notorious

export base for pirated merchandise.

"The pirates are not now selling as much on the home market here as they are doing abroad," says Sim.

He pinpointed the Middle East as the largest problem area where piracy is concerned, with nearly all the pirated merchandise being shipped in from Singapore. Next is Australia, where large quantities of pirate tapes originating in Singapore are known to find a ready market.

Tape piracy is a thriving enterprise in Singapore stunting the legitimate cassette market last year to only 1,500,000 sales worth \$5,500,000 (£1,100,000). Compared with this, the pirates are estimated to have sold over 7,700,000 cassettes worth more than \$23 million (£4,600,000) during the same period.

The AMIA meeting is expected to finalise details for the creation of a special fund to provide scholarships for deserving artists in music schools in the US, UK and Japan. Plans will also be made to host an annual music festival for both composers and artists starting next year, following a proposal adopted at the association's inaugural meeting in Kuala Lumpur last April.

The IFPI regional conference was last held in Manila on January 11, when some 30 delegates from 10 countries met to discuss ways and means of fighting piracy.

That conference saw the inauguration of the Asian and Pacific regional council of the IFPI which will give the Asian Pacific countries a say in the main board of the world body.

# Malaysians clamp down on pirates

From TAN BOON PENG  
KUALA LUMPUR: Large-Scale anti-piracy raids are being mounted almost weekly now by the police and the Malaysian Association of Phonogram Producers and Distributors (MAPPD) to check copyright infringement of both local and foreign musical recordings.

On July 12, police arrested three people, and seized over 7,000 cartridges and cassettes in raids on six targets owned by three companies. Also seized from one manufacturer were more than 1,000 counterfeit cassettes carrying the Sony, Hitachi, BASF and Life trademarks.

In another operation, police discovered stacks of inlay cards, 1,400 cartridge covers and pirated versions of Indonesian works. Three

tape reeling machines, high-speed duplicators, amplifiers and other equipment worth more than \$12,000 (£2,400) were also seized, together with an estimated \$45,000 (£9,000) worth of contraband.

On July 23, seven men were arrested and charged under the Copyright Act of 1969 for selling pirated tapes at pavement stalls along Kuala Lumpur's main shopping street. Two days later, nationwide enforcement raids were carried out on retailers suspected of dealing in pirated tapes and records in the major centres of Penang, Kuantan, and Ipoh as well as Kuala Lumpur. In these raids, specially assigned police teams picked up five men and seized large quantities of cartridges, cassettes and records.

Assistant Commissioner S. S. Gill, head of police headquarters commercial crime division, who is overseeing all anti-piracy operations, said the current increased drive against piracy is being concentrated on the copyright infringement of musical works by local artists.

He added that protection is also granted to foreign works, provided reproduction is made with the consent of the copyright owner within 30 days of its issue.

"There will be continuous concerted action to eradicate illegal reproductions," says Gill. "We will not allow the illegal trade of reproducing musical works and other items to flourish."



MUNICH: Two Tell Me On A Sunday stars met recently here when Marti Webb (seated, second from left) was in town to sing *Take That Look Off Your Face* in the TV Disco show. Gitte (seated right) will perform the same song in the same show on September 1 in its German version, *Freu Dich Bloss Nicht Zu Fruhe*, with German lyrics by Michael Kunze. Seen standing are a Global Music team comprising, from left, head of promotion Rudi M. Martini, TV promotion lady Doris Wagener, DJM catalogue manager Ellie Weinert, and Global president Peter Kirsten, who has produced the German version of the show entitled *Bleib Noch Bis Zum Sonntag*. Also present was Polydor UK's Adrian Rudge (seated left) and Don Black, who wrote the English lyrics to Andrew Lloyd Webber's music.

# US strike could drive producers to Europe

From MIKE REYNOLDS

LOS ANGELES: American film and TV producers are threatening striking members of the American Federation of Musicians that they will take their scoring needs to London, Germany or other places unless there is a quick settlement of the SAG/AFTRA/AFM stoppage.

Some 43 films are currently being completed under interim agreements with the SAG and AFTRA unions, and the next step following editing and dubbing will be scoring — all for films scheduled to be released during the last quarter of this year.

Among these projects are the Disney/Paramount collaboration on *Popeye*, for which Nilsson wrote 13 songs, and which is considering a move to either the UK or Canada, 20th Century's *Nine to Five*, starring Dolly Parton, Jane Fonda and Lily Tomlin, and Michael Cimino's *Heaven's Gate*.

To date, the British Musicians Union has stated that it sides with the US unions, but the producers of these films insist that the UK is a

prime alternative under consideration should the strike continue.

UNITED ARTISTS will undertake a simultaneous mail order and store campaign on behalf of its new Kenny Rogers Greatest Hits package.

The dual-thrust drive is believed to be a first in the US. The LP will be released in October through the stores, and the \$2 million (£847,458) TV mail order campaign will begin on November 15. UA officials were unaware of the precedent-breaking promotion, though Rogers' management claimed the company would be hiring numerous personnel to handle telephone and mail orders. The album will also include two new Rogers songs.

## News in brief...

### Swiss hits for Irish artist

ZUG: Irish-born rock musician/vocalist/writer Kevin Carlsen-Flynn is achieving success here with Swiss CBS band The Tickets, whose debut album has received critical acclaim.

The Tickets' music, all written by Carlsen-Flynn, mixes rock with reggae, ska and new wave. The band has been together for nine months, has toured Switzerland, France and Italy, and appeared at this year's International Montreux Festival. This month they were guest artists at a Police concert in Grenoble.

The band consists of Carlsen-Flynn on guitar and vocals, Algerian Hubret Heritier (bass), Steve Rappo (drums) and Dominique Torche (keyboards), both Swiss.

MOSCOW: Chrysalis Records' attempts to penetrate the Russian market bore fruit with the May release of the album Leo Sayer Singing.

Like most licensed product, the album attracted 100-yard queues outside record stores in Moscow and Leningrad, and sold out within a few days. It reached No. 4 in the chart run by Leningrad youth daily *Smena*, and figured in non-professional charts in many other cities.

The company's involvement here began five years ago with contacts initiated by international operations chief Des Brown, and finalised over years of negotiation. There is not much money to be made, since Melodiya's pressings rarely exceed 20,000-30,000 copies.

### WEA Ireland's official opening

From PAT PRETTY

DUBLIN: WEA Ireland has officially opened its office here, operating from the Dublin Industrial Estate, 130 Slaney Road, Dublin 11 (Tel: 0001 309 069).

General manager Clive Hudson heads WEA's first independent presence in Eire, with Brian Wynne as sales manager, Dennis O'Reilly and Larry Moran as sales reps, Chris Roach as promotion manager, Marie Brophy and Tim Hogarty on telephone sales, Peter Kenny as stock controller, and administration in charge of Philomena Mitten.

Hudson has signed several Irish acts, and the first to be released is a band called Scullion. Previously, WEA product was distributed here by Solomon & Peres.

## MUSIC WEEK

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ORDER FORM CHART

# TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	3	ASHES TO ASHES David Bowie (Bowie/Visconti) Bawley Brothers/Fleur	RCA BOW 6 (R)	39	NEW		I WANT TO BE STRAIGHT Ian Dury (Pals) Blackhill	Stiff BUY 90 (C)
£ 2	3	2	START Jam (Vic Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)	40	38	2	BIKO Peter Gabriel (Peter Gabriel) Peter Gabriel/Hit & Run	Charisma CB 370 (F)
3	4	7	TO 5 Sheena Easton (Chris Neil) Pendulum/Chappell	EMI 5066 (E)	41	22	9	BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI	EMI 5085 (E)
4	2	5	WINNER TAKES IT ALL Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8835 (C)	42	36	6	C30 C60 C90 Bow Wow Wow (McLaren) Copyright Control	EMI 5088 (E)
▲ 5	8	5	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One	Calibre 1 (A)	43	41	4	BACKSTROKIN' Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
£ 6	9	5	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)	£ 44	63	2	THE WHISPER Selector (Roger Lomas) RAK	Selector CHSS 1 (F)
7	5	7	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)	£ 45	68	2	UNLOCK THE FUNK Locksmith (Harvey Mason) Copyright Control	Arista ARIST 364 (F)
8	NEW		I DIE YOU DIE Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 46 (W)	46	16	8	THERE THERE MY DEAR Dexy's Midnight Runners (A. Wingfield) EMI	Parlophone R 6038 (E)
9	7	8	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)	47	35	11	XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne)-Jet	Jet 185 (C)
£ 10	13	5	SUNSHINE OF YOUR SMILE Mike Barry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)	£ 48	60	2	SARTORIAL ELOQUENCE Elton John (Clive Banks/Eton John) Big Pig/EMI	Rocket XPRES 41 (F)
11	6	5	OH YEAH Roxy Music (Roxy/Rhett Davies) E.G.	Polydor 2001 972 (F)	£ 49	57	2	UNITED Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8897 (C)
12	10	6	GIVE ME THE NIGHT George Benson (G. Jones) Rod Songs	Warner Brothers LV 40 (W)	50	NEW		I LOVE YOU ONE Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)
▲ 13	27	3	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)	£ 51	62	2	YEARS FROM NOW Dr. Hook (Ron Haffkin) Chrysalis	Capitol CL 16154 (E)
£ 14	20	3	DREAMIN' Cliff Richard (A. Tarney) ATV/Longmanor/Chrysalis	EMI 5095 (E)	£ 52	69	2	SOUND OF CONFUSION Secret Affair (Page/Cairns) Bryan Morrison	I-Spy SEE 8 (F)
15	11	5	ALL OVER THE WORLD Electric Light Orchestra (J. Lynne) Jet	Jet 195 (C)	£ 53	54	2	ANOTHER DAY ANOTHER GIRL Lambertas (Peter Collins) Rocket	Rocket XPRES 36 (F)
16	12	7	FUNKIN' FOR JAMAICA Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)	£ 54	55	2	EQUINOX V Shadows (Shadows) Black Neon	Polydor POSP 148 (F)
£ 17	21	4	CAN'T STOP THE MUSIC Village People (J. Morali) Zomba	Mercury MER 16 (F)	55	NEW		ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)
£ 18	25	4	MODERN GIRL Sheena Easton (C. Neil) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)	56	NEW		WEST ONE (SHINE ON ME) The Ruts (Ruts) Virgin	Virgin VS 370 (C)
£ 19	24	4	BANK ROBBER Clash (M. Drad) Nine Den	CBS 8323 (C)	57	44	4	YOU'VE BEEN GONE Crown Heights Affair (Bert Decoteaux) Planetary Nom	De-Lite MER 28 (F)
£ 20	30	4	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)	58	42	5	FREE ME Roger Daltrey (J. Wayne) Island	Polydor 2001 980 (F)
21	15	8	MARIANA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6617 (E)	£ 59	70	5	THEME FROM NEW YORK NEW YORK Frank Sinatra (Sonny Burke) United Artists	Reprise K 14502 (W)
▲ 22	32	3	MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)	60	49	5	RACE WITH THE DEVIL Girlschool (Vic Mallet) Poppun/Louvigny	Bronze BRO 100 (E)
23	14	9	MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)	61	66	9	NEON KNIGHTS Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 3 (F)
24	17	6	PRIVATE LIFE Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV	Island WIP 6629 (E)	62	51	4	I'VE JUST BEGUN TO LOVE YOU Dynasty (L. Sylvers III/D. Griffy) Chappell	Solar SO 10 (R)
£ 25	26	5	YOU GOTTA BE A HUSTLER Sue Wilkinson (Trisha O'Keefe) Striped	Cheapskate CHEAP 2 (R)	63	52	5	BLACK NIGHT Deep Purple (Deep Purple) B. Feldman	Harvest HAR 5210 (E)
26	19	12	LIP UP FATTY Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)	64	NEW		DANCIN' ON A WIRE Surface Noise (Chris Palmer) Janmer	Groove GP 102 (W)
▲ 27	37	3	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SD)	65	47	6	BURNIN' HOT Jermaine Jackson (Jackson/Hazel/Gordy) Jobeta/Famous/Chappell	Motown TMG 1194 (E)
£ 28	28	5	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)	66	NEW		IF IT'S ALL RIGHT WITH YOU BABY Korgis (Korgis) Heath/Warner Brothers	Rialto TREB 118 (A)
£ 29	31	9	SLEEP WALK Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)	67	NEW		DYNAMITE Stacy Lattisaw (Narada Michael Walden) Warner Brothers	Atlantic K 11554 (W)
£ 30	33	3	BEST FRIEND—STAND DOWN MARGARET The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)	68	46	14	LET'S HANG ON Darts (Boyce/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (A)
31	18	11	USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R/L)	69	NEW		TASTE OF BITTER LOVE Gladys Knight & The Pips (-) Warner Brothers	CBS 8890 (C)
£ 32	50	2	MAGIC Olivia Newton John (John Farrar) John Farrar Music	Jet 196 (C)	70	NEW		DON'T MAKE ME WAIT TOO LONG Roberta Flack (Flack/Mercury) Jobeta/Black Bull	Atlantic K 11555 (W)
£ 33	39	3	CIRCUS GAMES Skids (M. Glossop) Virgin/Arnakata/Warner Bros	Virgin VS 359 (C)	71	58	10	ÇUPIDI/I'VE LOVED YOU FOR A LONG TIME Detroit Spinners (Zager) Kags/Carlin	Atlantic K 11498 (W)
34	NEW		IT'S ONLY LOVE/BEYOND THE REEF Elvis Presley (-) Screen Gems/EMI	RCA 4 (R)	72	59	8	BURNING CAR John Foxx (J. Foxx) Island	Metal Beat VS 360 (C)
35	23	11	COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)	73	50	5	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) EMI	CBS 8877 (C)
36	29	7	ARE YOU GETTING ENOUGH... Hot Chocolate (M. Most) Chocolate/RAK	RAK 318 (E)	74	NEW		LOVE MEETING LOVE Level 42 (Sojka/Pike) ATV	Polydor POSP 170 (F)
£ 37	40	3	SUMMER FUN Barrucas (K. Laguna) EMI	Zonophone Z 5 (E)	75	34	9	WEDNESDAY WEEK Undertones (R. Bechirian) Warner Brothers	Sire SIR 4042 (W)
£ 38	43	3	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)	Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.				

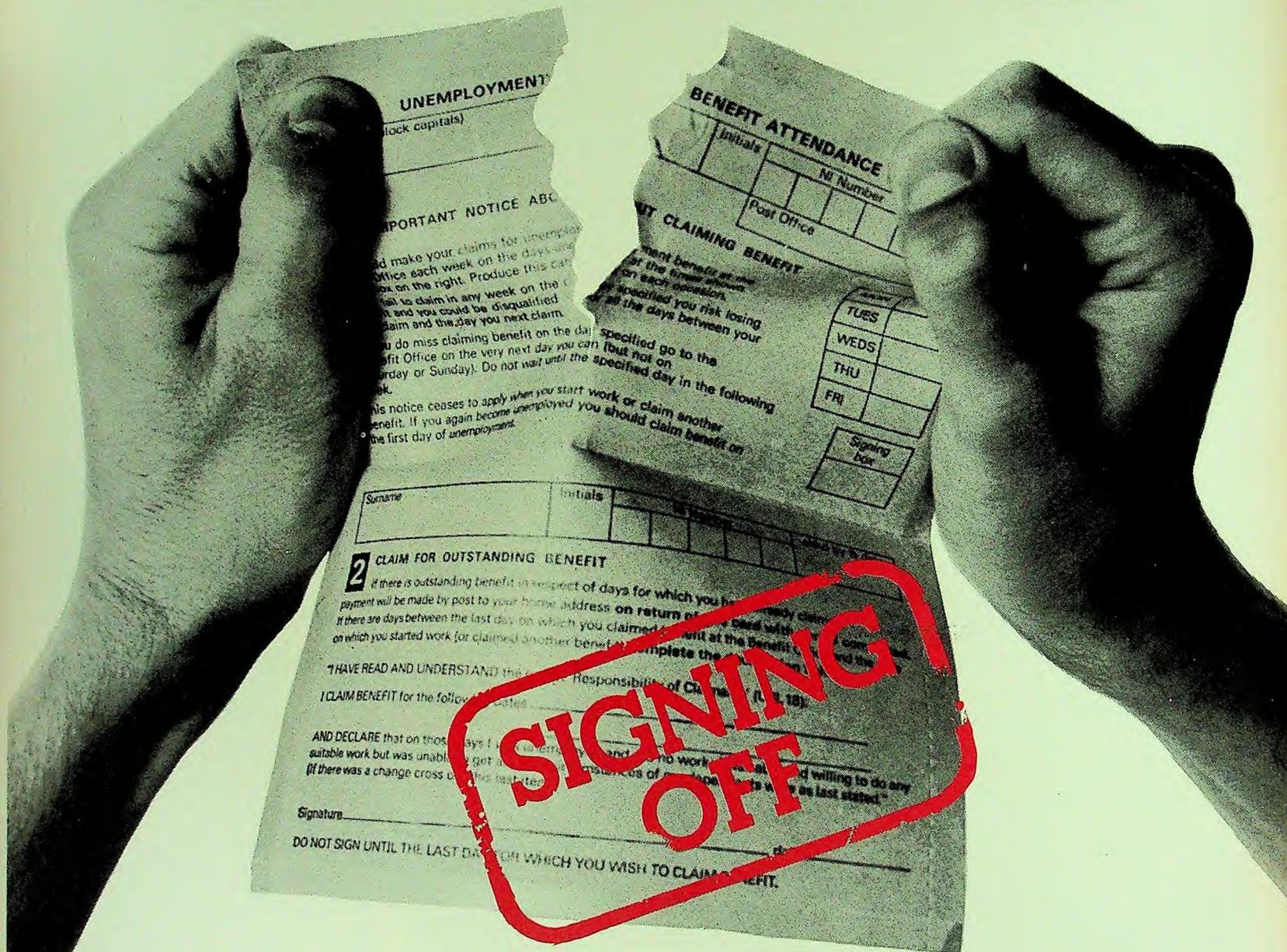
**A-Z (TOP WRITERS)**

All Over The World (J. Lynne)	15
Another Day Another Girl (Bird)	53
Are You Getting Enough (L. Brown)	36
Ashes to Ashes (Bowie)	1
A Walk In The Park (N. Bailey)	28
Babooshka (Kate Bush)	41
Bank Robber (Strunmar/Jones)	19
Best Friend—Stand Down Margaret (Beat)	30
Biko (Peter Gabriel)	40
Black Night (Blackmore/Gillan) Glover/Lord/Paice)	63
Burning Car (J. Foxx)	29
Burnin' Hot (Jackson/Molinary/Foelbar)	65
C30 C60 C90 (McLaren/Barber/Ashtman/Gorman)	42
Can't Stop The Music (J. Morali/D. Bello/P. Hurst/B. Whitehead)	17
Circus Games (Skids)	33
Could You Be Loved (B. Marley)	35
Cupid I've Loved You For A Long Time (Cooke/Zagar)	71
Dancin' On A Wire (Farrar)	64
Don't Make Me Wait Too Long (Stevie Wonder)	70
Dreamin' (Tarney/Sayer)	14
Dynamite (Walden/Hull)	67
Eight Day (O'Connor)	13
Equinox V (J. M. Jarr)	54
Feels I'm In Love (R. Dorset)	5
Free Me (Russ Ballard)	58
Funkin' For Jamaica (T. Browne/T. Smith)	16
Give Me The Night (R. Tomparton)	12
I Die You Die (Numan)	8
If It's All Right With You Baby (J. Warren)	66
I Got You (N. Finn)	38
It's Only Love (James/Tyrell)	34
I Owe You One (Gallos/Sylvers)	50
It's Still Rock And Roll To Me (B. Joel)	20
I've Just Begun To Love You (W. Shelby/R. Smith)	62
I Want To Be Straight (Dury/Gallagher)	39
Kings Of The Wild Frontier (Adam Ant/Pirroni)	73
Let's Hang On (Crews/Linzer/Randell)	68
Lip Up Fatty (Bad Manners)	28
Love Meeting Love (King/Gould)	74
Magic (John Farrar)	32
Mariana (Vangarde/Francfort/Byl)	21
Marie Marie (D. Abin)	22
Modern Girl (Bugatti/Musker)	18
More Than I Can Say (Curtis/Allison)	23
Neon Lights (Butter/Dio)	61
Oh Yeah (Ferry)	3
Oh Yeah (Ferry)	3
One Day I'll Fly Away (Sample/Jennings)	55
Oops Upside Your Head (L. Simmonds/R. Wilson)	9
Paranoid (Jorma/Ward/Butler/Osborne)	27
Private Life (C. Hynde)	24
Race With The Devil (A. Gurvitz)	60
Sartorial Eloquence (John/Robinson)	48
Sleep Walk (Currie/Cross/Cann/Ure)	29
Sound of Confusion (D. Cairns)	62
Start (Paul Waller)	2
Summer Fun (R. Wills)	37
Back Strokin' (J. Flippin/B. Curtis)	43
Sunshine Of Your Smile (Cooke/Ray)	10
Taste Of Bitter Love (Ashford/Simpsons)	69
Theme From New York New York (F. Ebbs/S. Kandar)	59
There There My Dear (Rowland/Archer)	46
The Whisper (N. Davies)	4
Tom Hark (Bopaepa/Good)	6
United (Tipton/Halford/Downing)	49
Unlock The Funk (Locksmith/Woods)	45
Use It Up & Wear It Out (Linzer/Brown)	31
Upside Down (Rodgers/Edwards)	7
Wednesday Week (John O'Neill)	75
West One (Shine On Me) (Ruta)	66
Years From Now (R. Cooke/P. Cochrane)	51
You Gotta Be A Hustler (S. Wilkinson)	25
You've Been Gone (B. Reid/R. Reid/W. Anderson)	57
Winner Takes It All (Andersson/Ulvaeus)	4
Xanadu (J. Lynne)	47

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CLYDE: CURRENT CHOICE  
GOTTA PULL MYSELF TOGETHER — Nolans  
DOWNTOWN: MUSIC MOVER  
ALL THE WAY FROM AMERICA — Joan Armatrading  
FORTH: STATION HIT  
PEACHES — Darts  
LUXEMBOURG: POWERPLAY  
SHINE ON — Ltd.  
BBC SCOTLAND: SINGLE OF THE WEEK  
ON THE RUN — Fin Kalvik  
PENNINE: PENNINE PIC  
LOOKING FOR A WAY OUT — Odyssey  
MANX ALBUM OF THE WEEK  
SOMETHING 'BOUT YOU BABY — Glen Campbell

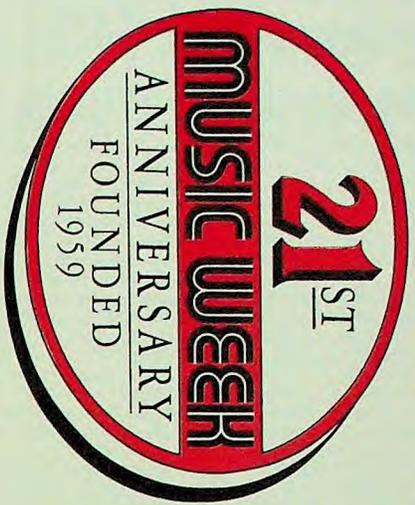
# AIRPLAY ACTION

Listings exclude last week's Top 40

ARTIST	RAIDOONE	RADOTWO	BBC SCOTLAND	BBC WALES	BBC ULSTER	BEACON	BRAMB	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORMFELL	PENNINE	PROCRADILLY	PLYMOUTH	SMARSEA	TRENT	THAMES	VALLEY	FACTORY	
<b>AFTER THE FIRE</b> Love Will Always Make You Cry Epic EPC 8942(C)																										
<b>APRIL WINE</b> Ladies Man Capitol CL 16164 (E)																										
<b>ARMATRADING, JOAN</b> All The Way From . . . A&M AMS 7552 (C)																										
<b>AT'S</b> Come 'Ere Rialto TREB 120 (A)																										
<b>ASHFORD/SIMPSON</b> Love Don't Make . . . Warner Bros. K17679 (W)																										
<b>BOSS</b> When The Chips Are Down RAK 320 (E)																										
<b>BUNK DOGGER</b> Young Blood RCA PB 5269 (R)																										
<b>BROKEN HOME</b> No Chance WEA K 18289 (W)																										
<b>CHICAGO</b> Song For You CBS 8921 (C)																										
<b>CLARKE, STANLEY</b> You, Me, Together Epic EPC 8945 (C)																										
<b>CLOUT</b> Portable Radio EMI 5099 (E)																										
<b>CRAWFORD, RANDY</b> One Day Warner Brothers K 17680 (W)																										
<b>CROWN HEIGHTS AFFAIR</b> You've Been Gone De-Lite MER 28 (F)																										
<b>CRUSADERS</b> Soul Shadows MCA 630 (C)																										
<b>CHOCOLATE MILK</b> I'm Your Radio RCA PB 2030 (R)																										
<b>DARTS</b> Peaches Magnet MAG 179 (A)																										
<b>DETROIT SPINNERS</b> Split Decision Atlantic K 11558 (W)																										
<b>DA BIZ</b> On The Beach Small Operations SO 002																										
<b>DE SARIO, TERRI/KC</b> Dancin' In The Street Casablanca CAN 203 (A)																										
<b>DI MEOLA, AL</b> Roller Jubilee CBS 8863 (C)																										
<b>DICKSON, BARBARA</b> It's Really You Epic EPC 8838 (C)																										
<b>DOOLEYS</b> Body Language GTO GT 276 (C)																										
<b>DR. HOOK</b> Years From Now Capitol CL 16154 (E)																										
<b>DUPREE, ROBBIE</b> Hot Rod Elektra/Asylum K 12472 (W)																										
<b>DURY, IAN</b> I Want To Be Straight Stiff BUY 90 (C)																										
<b>DUMMIES</b> Didn't You Cheapskate CHEAP 3 (R)																										
<b>EAT AT JOE'S</b> Watch Out Brothers Gold Liner GO 1 (SP)																										
<b>FATBACK</b> Backstrokin' Spring POSP 149 (F)																										
<b>FINGERPRINTZ</b> Bullet Proof Heart Virgin VS 358 (C)																										
<b>FLACK, ROBERTA</b> Don't Make Me Wait . . . Atlantic K 11555 (W)																										
<b>FLATBACKERS</b> Pumping Iron Red Shadow REDS 005 (A)																										
<b>GIRLSCHOOL</b> Race With The Devil Bronze BRO 100 (E)																										
<b>GINGER</b> Blind Date Eagle ERS 001 (P)																										
<b>HALL/OATES</b> You've Lost That Loving Feeling RCA																										
<b>HAYWARD, JUSTIN</b> Nearer To You Decca F 13895 (F)																										
<b>HENDY</b> All For The Sake Of Rock Bronze BRO 101 (E)																										
<b>HIATT, JOHN</b> I Spy For The FBI MCA 625 (C)																										
<b>JAMES, RICK</b> Big Time Motown TMG 1198 (E)																										
<b>JACKSON, MILLIE</b> This Is It Spring POSP 159 (F)																										
<b>JIMMY T AND RICHARD D</b> Close Laser LAS 33 (W)																										
<b>JOHN, ELTON</b> Sartorial Eloquence Rocket XPRES 41 (F)																										
<b>JUDAS PRIEST</b> United CBS 8897 (C)																										
<b>JUNIORS</b> Do You Love Me Charisma CB 372 (F)																										
<b>KENNEDY, GRACE</b> If I'm Wrong About You DJM DJS 10952 (C)																										
<b>KISHMAN, TONY</b> Staying With It RCA PB 5270 (R)																										
<b>KNIGHT, GLADYS/PIPS</b> Taste Of Bitter Love CBS 8890 (C)																										
<b>KORGIS</b> If It's Alright . . . Rialto TREB 118 (A)																										
<b>KNOBLOCK, FRED</b> Why Not Me Scotti K 11556 (W)																										



# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK

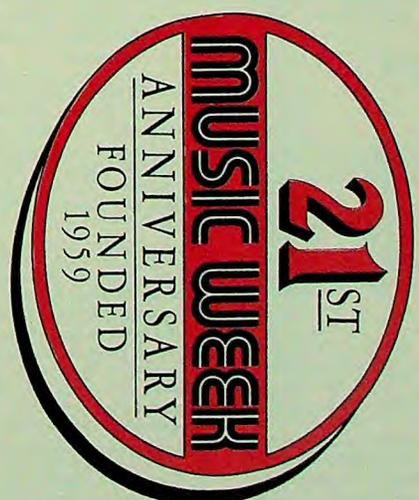


**NINE BELOW ZERO**

**THE NEW ALBUM**  
RECORDED LIVE AT THE MARQUEE

**£3.99**  
OR LESS

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# TOP 75 ALBUMS

Week-ending August 30, 1980

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

1	FLESH AND BLOOD	•	Polydor POLH 002	26	CLOSER		Factory FACT 25
2	<b>NEW</b> DRAMA		Atlantic K 50736	27	GLASS HOUSES	•	CBS 86108
3	BACK IN BLACK		Atlantic K 50735	28	MCCARTNEY II	•	Parlophone PCTC 258
4	GIVE ME THE NIGHT		Warner Brothers K 56823	29	CANT STOP THE MUSIC		Mercury 6399 051
5	XANADU	•	Jet JETLX 526	30	LIVE 1979		Bronze BRON 527
6	GLORY ROAD		Virgin V 2171	31	I AM WOMAN		Polystar WOMTV 1
7	KALEIDOSCOPE		Polydor 2442 177	32	<b>NEW</b> WILD CAT		MCA MCF 3075
8	ME MYSELF I	•	A&M AMLH 64809	33	ANOTHER STRING OF HOT HITS		EMI EMC 3339
9	DEEPEST PURPLE	•	Harvest EMTV 25	34	OUTLANDOS D'AMOUR	•	A&M AMLH 68502
10	OFF THE WALL	•	Epic EPC 83468	35	WHEELS OF STEEL		Carrere CAL 115
11	SKY 2	•	Ariola ADSKY 2	36	DUKE	•	Charisma CBR 101
12	BREAKING GLASS		A&M AMLH 64820	37	HIGHWAY TO HELL	□	Atlantic K 50628
13	I JUST CAN'T STOP IT	•	BEAT 001	38	THE MAGIC OF BONEY M	•	Atlantic/Hansa BMTV 1
14	DIANA		Motown STMA 8033	39	GREATEST HITS VOL. 2		Epic EPC 10017
15	LIVING IN A FANTASY		Cheremite CMI 1207	40	MAGIC REGGAE	•	K.Tel. MF 107A
				50	GREATEST HITS	•	Whitfield RRTV 1
				52	<b>NEW</b> ON THE RIVERA		Island ILPS 9620
				53	PARADISE HAWAIIAN STYLE		RCA INTS 5037
				54	THE WALL		Harvest SHDW 411
				55	<b>NEW</b> TRUE COLOURS		A&M AMLH 64822
				56	THE BEST FROM 150 GOLD		Polydor 2681 211
				57	READY & WILLING	□	United Artists UAG 30302
				58	SOMETIMES YOU WIN	•	Capitol EST 12018
				59	DEMOLITION		Bronze BRON 525
				60	TWELVE GOLD BARS	•	Vertigo QUOTV 1
				61	HANG TOGETHER		RCA PL 13526
				62	<b>NEW</b> ONE-TRICK PONY		Warner Brothers K 56846
				63	NOW WE MAY BEGIN		Warner Brothers K 56791
				64	HEAVEN & HELL		Vertigo 9102 752
				65	ALL FOR YOU		CBS 86115

## RETAILING

Edited by  
TERRI ANDERSON

## PRS raises fee: GRRRC probes dealers' views

DEALERS WHO already have PRS licences to play music in their shops (or who intend to apply for them) should note that the fee is going up, as detailed in this week's News pages. The GRRRC will be discussing the matter and wants retailers' opinions.

Other news from the MTA this month includes details of the forthcoming Training Centre activities. The publishers all agree that sales of sheet music in this country are little short of booming, so the one-day seminars on October 22 and November 12 on Profit from Printed Music are well timed. They will be held at Chappell & Co, 60/70 Roden Street, Ilford, Essex.

On September 9, at the White Hall Hotel, Bloomsbury Square, London WC1, there will be a seminar specifically for record retailers

entitled Improve Your Sales Technique. Topics to be examined include Buying for Profit, Stock Control and Merchandising and Display. Details of the courses and application information can be obtained from the MTA at 5 Denmark Street, London WC2.

A longer course, Management for Busy Retailers, which is not aimed just at record dealers, is being run by the College for the Distributive Trades, in Leicester Square, London on October 14, 15 and 16 — and information on that can be obtained from the course organiser, Norman Richmond.

● Following the resignation of the MTA's training adviser, Chris Penman has been appointed to the post. He has made a particular study of salesmanship and sales technique in music retailing.

## News in brief...

metal motif. There are also children's designs which glitter and a new Glitter Spectra alphabet which of course does the same.

Also new to the range is an Imagine badge machine, with which customers can make their own badges, from printed paper, on the spot. Copies of the catalogue supplement can be obtained from Kathryn Jowett, Imagine, Broomhills, Braintree, Essex.

THE NATIONAL Association of Record Merchandisers "Give the Gift of Music" campaign in the US is snowballing, and has obviously been taken up enthusiastically by the US retail and wholesale record trade as a way of promoting recorded music to the public in these depressed times.

And it has now been announced that "TV will be a key component in a public relations drive" on behalf of the campaign, as well as the drive to get the idea across in shop windows and other media. Meanwhile there are many voices in the UK trade and industry which are raised in support of the NARM scheme, and are asking why the British record industry does not follow suit.

DUE TO "fantastic public demand", Ariola announces, it will be making the Krokus heavy metal album Metal Rendezvous available on cassette. As a bonus this will have two previously unrecorded live tracks — Bedside Radio and Shy Kids. Release date for the tape is Friday (August 29).

THE FRANKENSTEIN'S Aunt cassettes — the children's story read by Valentine Dyll, published simultaneously in book form by Hodder and Stoughton (MW August 23), and produced by Ivan Berg Associates, are distributed by Spartan.

JAZZ SERVICES Unlimited has a new rep who will not be entirely unknown to jazz and folk lovers in Yorkshire. He is Rod Marshall, who was the landlord of the Anchor Inn, Brighouse, where he ran what in JSU's (and a lot of other people's) opinion was "one of the most successful jazz clubs and the most successful folk club in Britain".

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.

## BROADCASTING

Edited by  
DAVID DALTON

## Birth of a radio station

HOW DO you go about setting up a local commercial radio station?

Only the very naive would imagine that there is little more to it than assembling a group of disc jockeys in a studio, yet few could envisage the complex process potential broadcasting consortia have to go through to end up on air.

Better qualified than most to explain the problems and predict the pitfalls is JOHN BRADFORD, managing director of new Coventry ILR station Mercia Sound and formerly MD of Radio Tees and chairman of the AIRC.

In a series of articles, based on a talk given to the Local Radio Association, he will in the next few weeks outline the process of setting up a new ILR station, using Coventry as a case history.

"First, we need a group of people who really want to establish a radio station, believe in it with some passion and are prepared to make sacrifices to achieve it, after a couple of meetings, everybody finds that they actually get on with each other, then considerable progress has been made and the group can start to talk about themselves as a consortium.

"That's one of the buzz words of setting up a radio station. Spot the consortium or finding the person

who is in two consortia, seems to prove the most attractive form of copy to some of the journalists covering the great franchise stakes.

"Now we're respectable and can call ourselves a consortium, we need a chairman and some money. Now, if you happen to have a spare university vice-chancellor with a rather larger than life personality, you have got quite a good candidate as chairman. If he also has a distinguished legal and commercial record, then you have an almost ideal candidate.

## Finance

"Next to the money. There are clearly some very rich people who could provide all the money, but it would be nice to give everyone the chance to be involved. As well as that, we don't want any of the fat cats dominating our new radio station and so I think we should create a maximum shareholding limit of 10 per cent of equity.

"How much money are we going to need? Well, they tell me that the new radio station in Coventry had a capital of some £600,000 and that this was supplemented by £150,000 of leasing facilities and an overdraft facility of £150,000. Now clearly whatever clever formula our financial advisers establish for the structure of our capital it is going to

cost around £1,000,000 to set up a medium sized local radio station today. Furthermore, since we are seeking to set up a local radio station, we should try and ensure that the maximum possible amount of the capital is raised from our area.

"Now is the moment when the next character appears in our saga: The Independent Broadcasting Authority publishes a document requiring us to provide full details, ages, home telephone numbers of the directors. And it wants full details of the capital structure, studio layout, technical equipment and, most importantly, programme plans.

"Thirty copies of our application document are required by 11.00a.m. on 27th March, so clearly there is no time to be lost.

"Once the documents are delivered to the Independent Broadcasting Authority the veil of secrecy is drawn. It is not for me to hypothesise as to what goes on in those closed offices late into the night. As for myself, I think now is the moment to follow up some of those home telephone numbers that were required from members of the consortium".

NEXT WEEK: dealing with the IBA.

## PUBLISHING

Edited by  
NIGEL HUNTER

## Music Deals

NEW YORK: Chairman Music has acquired CAM-USA's stock interest and the worldwide rights of Camerica Music and Camex Music.

Included in the properties of Camerica and Camex are an extensive catalogue of 7,000 motion picture scores, among them several Academy Award winners, and a considerable number of American and international contemporary copyrights.

Chairman is a corporation controlled by Victor Benedetto, who will head the Camerica operations, including the newly formed Camerica Records and Camerica Records International, Camerica Print, Camerica Productions, Camerica Book Publishing, Camerica Synchronisation Library, and Camerica Film and Video Productions.

Camerica Film is currently in negotiation for the production of two movies budgeted at \$10 million (£4,201,681) each.

THE HIT success of Feels Like I'm In Love by Kelly Marie has sparked off a series of international catalogue deals for Red Bus Music.

Links have been set with Sugar Music for Italy, Ardmore & Beechwood for Belgium, Ediciones Boccaccio for Spain (a K-tel associate), Valentim de Carvalho for Portugal, Castle Music for Australia and New Zealand, Sonet for Scandinavia, EMI Music Publishing for Holland and South Africa, Pacific Music for Japan, and SMCL Productions for Canada.

The catalogues involved include hits by Mungo Jerry, Jesse Green, Joe Dolan and Donny and Marie Osmond.

## A tightening of belts against recession

MUSIC PUBLISHING companies are not immune to the current economic recession affecting other sectors of the UK music industry.

Payments made by the Mechanical Copyright Protection Society for the quarter ending last March are understood to have shown a decline in the case of many members, and the June distribution is expected to reflect the same situation.

Peter Phillips, managing director of ATV Music, acknowledges the stringent times, but is optimistic about the situation improving. He admitted that ATV Music's mechanical income had dropped slightly, but was unwilling to disclose actual figures.

"There is no cause for concern," he stresses. "There have not been any redundancies at ATV Music, and I don't envisage any. Copyrights go round the world on an international basis, and can do very well elsewhere even though the UK market may be soft at present. It's a swings and roundabouts situation, and there is no panic. We just watch our overheads."

Music publishers have been trimming their staffs in recent months, mostly by not replacing people who retire or move elsewhere, although EMI Music Publishing has made some redundancies and United Artists Music has been reduced to a holding operation at present.

The larger houses with standard catalogues should survive the recession without much difficulty, but the recent House of Lords ruling in the reversionary rights case will affect their income in the future as well as creating a mammoth royalty accounting task.

One welcome consequence of the tight economic times is the fact that most publishing companies are now being very selective in the contracts they offer and stipulating a more realistic split with writers and bands.

Others are diversifying their interests like Neon Music with its Sound and Motion plan offering airtime on buses.

Two publishing companies are contemplating launching their own labels as a means of generating extra revenue and processing material they consider commercial but record companies don't. The newly-formed Aves Music (Music Week, August 23) is an example of a publishing house with a record outlet facility from its inception.

Unhappily there are some other publishing companies facing closure, and a notable casualty in recent weeks was Fuse Music with a deficit of £230,000.

Sunbury Music, one of the smaller outfits here and top individual publisher in the April-June Music Week market survey, has been enjoying a good chart run, and is meeting its budget targets, according to Sunbury UK chief John Merritt.

Others are less fortunate, as one publisher explains:

"Operating a small company, I have a cash flow problem, and without regular chart placings I might as well close up shop. The major record companies got too fat and lazy and out of touch with today's market. It's all been left to the small backroom labels to discover new, saleable bands. The majors deserve all the problems they've got."

## Euro-writer

OWING TO a severe Micks-up on my part, writes Nigel Hunter, Liam Hurley was erroneously credited with writing this year's Eurovision winning song, What's Another Year, in the Castlebar finalist story (Music Week, August 16). The actual writer of the winner was Shay Healy, of course, and my apologies and best wishes to both. Pass the porter.

## Pop imports list near completion

AS CONIFER settles itself into larger wholesale premises MD John Deacon reports that the separate pop imports catalogue is nearing completion. It will give dealers a chance to order titles which are not in stock, but can be obtained, as well as those which are on the shelves. Among his best sellers at the moment — apart from the Beatles Rarities album from Pathe Marconi, France (MW 23 August) are 20 Golden Hits (another Beatles compilation from Pathe, 2C 070-0750) and an album-with-booklet set from RCA, France, called Marilyn and featuring the voice of La Monroe (T901).

Conifer's first release on its own label is a twin cassette pack, with accompanying book, of The 40 Hadith, the sayings of Mohammed, in English (read by Duncan Carse) and Arabic — which Deacon points out is "a significant release for Moslems whose first language is not Arabic".

## Beatles LP abandoned

TALKING OF Beatles rarities, a UK-manufactured LP of such was in an advanced stage of planning before the last upheavals at EMI. It was to have included material licensed from the BBC of the lovable Mop Tops' early sessions recorded for the Beeb's TV pop shows.

## Temporary tattoos

TATTOOS WITHOUT tears are promised by a company offering a merchandise idea which fits into the badge, belt, T-shirt, poster paraphernalia bracket. The small Tatucci packs contain sheets of small transfer designs which can be placed wherever the carefree young buyer wishes to put them, and — more important — can be removed, when he or she no longer wants a cherry on the end of the nose or a Disney character on each hand, with a piece of sticky tape. Tatucci is at Swan Works, Fishers Lane, London W4.

MUCH FURTHER up-market, but in the same merchandise area, is Imagine Transfers, which has always provided lively additions to the front of T-shirts. The company's summer supplement to its catalogue features 22 new designs, including motorcycles and cars and a heavy

Edited by  
NICOLAS SOAMES

## CLASSICAL

# Conifer wins Erato imports deal

ERATO, the top French national label which, until recently, was imported by RCA, has signed a new contract with Conifer Records, the import label run by John Deacon.

Coming just months after the signing of EMI Imports to Conifer, this makes John Deacon's company a very significant force in the import business.

"It is a most important development in our expansion and towards our objective of providing both dealer and consumer with a high quality, sometimes specialised, product from Europe," says Deacon.

## Surprise move

The Erato move, which comes as something of a surprise, was the direct result of aggressive presentation of ideas by Deacon, who already plans to substantially increase the numbers of titles imported into this country — RCA imported only about two-fifths of the Erato stock.

RCA relied very much on the names from the Erato catalogue which were known over here, particularly John Eliot Gardiner's prizewinning records, and those by Claude Scimone's I Solisti Veneti and Corboz, but left the more obscure areas of French repertoire and artists untouched.

But Deacon's success, in the very short time that Conifer Records has been going, has been based on the belief that there is a real demand for rare material. "The more unusual the record, the more I am

interested," Deacon remarks, though he added that he was naturally pleased to be looking after records by artists such as Gardiner.

"I feel that the British record companies have, on the whole, been far too conservative in the repertoire they choose to record, and I think they are becoming even more conservative — which in my view is exactly the wrong way to be going when the industry is in the position it is in at the moment.

"I am far more interested in Handel's Allegro ed il Pensero and Cavalli's Ercole Amante, which will be among the Erato October releases, for instance, than in another performance of the Messiah, and I think the public is too."

Deacon was attracted to the Erato label because it is the leading French national label, and in the 27 years since it was founded by Philippe Loury, has maintained a good reputation.

"The artistic integrity of the company has been its strength, an integrity that is reflected throughout the product, right down to the sleeve notes," says Deacon, who plans to release music by Charpentier, Spohr, Jolivet and Messiaen and other French composers who are either not well represented or, in some cases, not represented at all in the Gramophone catalogue.

Despite the numerous signs of contradiction in the record industry, Conifer Records — which Deacon admits nearly went under when CRD's distribution network collapsed — is expanding and the company is shortly to double the size

of its offices in Horton Road, West Drayton.

This year has been one of continuous expansion, starting with a deal handing over responsibility for EMI Imports to Conifer. There is a certain irony in this, for it was Deacon himself, in conjunction with the late Douglas Littaur, who started the EMI Imports Division in 1960.

Even with EMI Imports, Erato, the high quality label Astre (which specialises in authentic performances of 16th to 18th century music, played by musicians such as Jordi Savall, Hopkinson Smith and Tom Koopman), and Arion, Deacon is still thinking of further expansion.

In fact, he anticipates the announcement of another signing within the next few months.

## Reviews

**The Sleeping Beauty, Tchaikovsky, BBC Symphony Orchestra, Gennadi Rozhdestvensky, BBC Artium, BBC 3001.**

The importance of this release is, of course, that it is the first complete and unabridged version of the ballet music to be made — the performance is from the Russian State Music Score. It has been welcomed by critics and should be of interest to a wide range of record buyers. But it is also worth noting that it demonstrates how much Rozhdestvensky has revitalised the BBC SO — the playing is lively and persuasive. Extra sales should accrue from the attention given to the BBC SO during this, its 50th anniversary year.

Edited by  
SUE FRANCIS  
Tel: 01-439 9756

## TIP SHEET

# Newly-free Pendulum looking out for talent

PENDULUM MUSIC has severed its ties with Jim Beach's management, video and music book publishing company and with Chappell Music, who until late handled its publishing catalogue. The company is now "totally independent and looking for great songs, writers and producers".

Johnny Stirling, Stuart Newton and Jenny Parrish who run this aggressive, small company say: "We represent writers and producers rather than bands and artists and we actually put together projects. We don't think the time is right for music companies to put money into things other than related to their artists. What we've become is a management company with firm publishing roots.

"When signing people, we follow our nose rather than fashion and we'll stick with people we believe

in," comments Stirling. And following further on the management side of the company, he explains they will place a writer either directly with Pendulum or in certain cases do a sub-publishing deal if they feel a major is right to give their artists the most help in furthering their careers.

They have no plans at the moment for a catalogue deal in America or elsewhere for that matter. "If you do a catalogue deal with a major publishing house, they are usually keen on one or two artists and the others are left unpromoted and unexploited," says Parrish. Production is another area they are open minded on.

Contact Johnny Stirling, Pendulum Music, 11 Cross Keys Close, London W1. (01)486 0596/9721.

## Songs by Sting up for grabs

STING OF THE Police has been in the studio recently and put down some very strong single tracks which are going to be made available to top recording artists.

Diane Wray, professional manager for Dinsong explains: "There are six excellent songs available for covers, all previously unrecorded."

Anyone wishing to hear these songs should contact Diane Wray at 'Dinsong, 61-63 Portobello Road, London W11. (01)221 7535.

## Hit band seek label deals

CRAZY CAVAN and the Rhythm Rockers' new rockabilly LP, *Still Crazy*, has just gone gold in Finland on Polarvox Records and they are keen to exploit this success with label deals elsewhere in Europe and America.

The band is particularly looking for company interest in Germany, Holland, Belgium and naturally Britain and America.

For a copy of this rousing album and more information contact Paul Barrett, Crazy Cavan and the Rhythm Rockers, 51 Queens Road, Penarth, South Glam., South Wales. 0222-70427.

Edited by  
CHRIS WHITE

## TALENT

# Nilsson bounces back with a Phonogram LP

AFTER TEN years and 18 albums with RCA, Harry Nilsson has returned with a new album for Phonogram, *Flash Harry* (Mercury 6302 022), following a two year respite from recording. It marks the return to the more simple style of his earliest albums, *Pandemonium*, *Shadow Show* and *Aerial Ballet*, and could be one of his biggest-selling LPs in years.

The LP is an interesting blend — the title track is sung not by Nilsson but Monty Python's Eric Idle, who wrote the song, and Charlie Dore. Idle also wrote *Bright Side Of Life* (from the Python film, *Life Of Brian*). Two of the songs have been co-penned by Nilsson with former Beatles — *Old Dirt Road* with John Lennon, and *How Long Can Disco Go On* with Ringo Starr. The late Lowell George of Little Feat was one of the collaborators on *Cheek To Cheek*.

Several years ago, Nilsson said that he would make 21 albums and then stop recording. *Flash Harry* is his 19th and he remains adamant that there are only two to go.

"In fact it was my wife Una who reminded me that I still had three albums to make," he comments. "Because of various commitments I had a two year lay-off from recording, and then I split with RCA which cost me something like one million dollars.

"After a decade with the same record company, it was a case of 'what to do, and with whom'. The problem was that I wasn't a new recording artist and companies often don't want to know. There were talks with Warner Brothers and I

actually started making an LP for Liberty-United with producer Steve Cropper, but that didn't work out and there was a mutual parting of the ways between company and artist."

Nilsson signed with Phonogram UK on the advice of his good friend, publisher Terry Oates. "He told me that the people in the London office were very keen and really trying, so I had a four and a half hour meeting with some of them at their offices in Park Street.

"The ideas were just flowing backwards and forwards between us, and I decided to sign with the company. Unfortunately it was then quite a while before we could get the album recorded because producer Steve Cropper had a lot of other obligations and I was working on the music for the new film, *Popeye*."

Nilsson intends to phase out recording in favour of concentrating on plays, films and novels. Nine years ago he wrote the script for the music for *The Point*, an animated TV film narrated by Dustin Hoffman, and two years ago a stage version played at London's famous Mermaid Theatre. Almost a decade later, the music is finally set for a Broadway run.

Before then however, he has another musical, *Zapata*, opening in New York on September 17. One of the songs, *A Wedding*, has already been a European hit for Demis Roussos. Nilsson has also started work on a musical adaptation of the *Blondie* comic strip, and is producing Frank Stallone, brother of Sylvester: "He's going to be a great recording artist, I look on him as my protege," says Nilsson.



SINGER-SONGWRITER Michael St. Clair, pictured above, who makes his debut at Castlebar in October singing his own song, *Couldn't Say I Was With A Lady*, is seeking a recording deal with an established label which believes in MOR.

St. Clair is a prolific songwriter with a catalogue of over 100 songs, most of which are free for publishing. He has written two Eurovision entries, *Bye Bye I Love You*, for Ireen Sheer, Luxembourg, 1974, and *The Old Street Musician* for Ben Cramer, Holland, 1973. He's also had songs covered by *The Rockin' Berries* and has had several successful releases in France with Shuki and Aviva.

St. Clair is also looking for a manager with strong personality and drive to help establish him as a "major" artist. "I believe the time is ripe for the return of songs which are not only easy to listen to, but have strong lyrical content, songs still to be remembered many years from now," says St. Clair. "I need someone to help me expose what many people consider to be a goldmine of such songs, someone strong enough to help me dig out the gold!" To help assess this find, *TipSheet* heard four excellently produced and orchestrated masters, including the *Castlebar* entry, all of which are available for a listen from: Michael St. Clair, '68 Langham Gardens, Ealing, London W13. (01) 998 3950.



BIRMINGHAM HEAVY rock band Quartz have signed a long-term deal with MCA Records and their first single, *Stoking Up The Fires Of Hell*, will be released on September 5, followed by an album, *Stand Up And Fight*, on September 19. At the same time the band will be supporting Gillan on a nationwide tour. The new album was produced by Derek Lawrence who has previously done albums with *Deep Purple* and *Wishbone Ash*. Quartz's recent singles have been released on their own label through Reddington's *Rare Records* in Birmingham. Left to right, back row: Danny Reddington of Reddington's *Rare Records*, manager David Bainbridge, Taffy Taylor and Derek Arnold of Quartz, Stuart Watson, MCA general manager marketing; front row, Roy Featherstone, president MCA international records operation, and Mick Hopkins and Malcolm Cope of Quartz.

THE PHOTOS, who have already played 55 live dates this year, have another short notice series of gigs lined up before setting off for Europe and the US for lengthy autumn tours. The UK dates start this Friday (29) and include towns not visited on the last tour; the gigs will be the band's last until November or December. A new single is being recorded in September.

JET BAND *Girl* are to be support band on the Kiss tour which includes two dates at Wembley Arena (September 8 and 9). The group, who recently returned from a European tour with Ted Nugent, have a new single on release, *Love Is A Game*.

## News in brief...

DARRYL READ, who played the role of Keith Richard in the West End musical *Let The Good Stones Roll*, has signed a deal with Stan Blackman's *Monarch Records*. His first single, *Living On Borrowed Time/West End Girl*, is released on September 19. Read, who has been gigging with various bands over the past four years, was involved with *Third World War* during the early days of new wave.

THE SENSATIONAL FOLLOW-UP TO 'FUNKY TOWN'

## LOPPS

NEW SINGLE

### 'ROCK IT'

Playlisted on Radio 1

CAN 172



THE SHADOWS

## EQUINOXE (PART V)

POSP 148



## A TASTE OF HONEY

### 'RESCUE ME' NEW SINGLE

12CL16156

A 3 tracker including the original American promotional version of 'Boogie Oogie Oogie' never previously available in this country



# TOP 75 SINGLES

Week-ending August 30, 1980

- ⊕ MILLION (PLATINUM)
- ½ MILLION (GOLD)
- ¼ MILLION (SILVER)

Rank	Artist	Title	Label	Chart History	Notes
1	David Bowie	ASHES TO ASHES	RCA BOW 6		
2	Jam	START	Polydor 2059 266		
3	Sheena Easton	9 TO 5	EMI 5066		
4	Abba	WINNER TAKES IT ALL	Epic EPC 8835		
5	Kelly Marie	FEELS LIKE I'M IN LOVE	Calibre 1		
6	Piranhas	TOM HARK	Sire/Hansa SIR 4044		
7	Diana Ross	UPSIDE DOWN	Motown TMG 1195		
8	Gary Numan	I DIE YOU DIE	Beggars Banquet BEG 46		
9	Gap Band	OOPS UPSIDE YOUR HEAD	Mercury MER 22		
10	Mike Berry	SUNSHINE OF YOUR SMILE	Polydor 2059 261		
11	Roxy Music	OH YEAH	Polydor 2001 972		
12	George Benson	GIVE ME THE NIGHT	Warner Brothers LV 40		
13	Hazel O'Connor	EIGHTH DAY	A&M AMS 7553		
14	Ciff Richard	DREAMIN'	EMI 5095		
15	Electric Light Orchestra	ALL OVER THE WORLD			
16	Janet Jackson	CONTROL	A&M AMS 7546		
17	Ultravox	SLEEP WALK	Chrysalis CHS 2441		
18	Odyssey	USE IT UP AND WEAR IT OUT	RCA PC 1962		
19	Bad Manners	LIP UP FATTY	Magnet MAG 175		
20	Black Sabbath	PARANOID	Nems BSS 101		
21	Nick Straker Band	A WALK IN THE PARK	CBS 8525		
22	The Beat	BEST FRIEND - STAND DOWN MARGARET	Go Feet FEET 3		
23	Olivia Newton-John	MAGIC	Jet 196		
24	Skids	CIRCUS GAMES	Virgin VS 359		
25	Elvis Presley	IT'S ONLY LOVE BEYOND THE REEF	RCA 4		
26	Black Sabbath	EQUINOXE V	Rocket XPRES 36		
27	Black Sabbath	RACE WITH THE DEVIL	Bronze BRO 100		
28	Black Sabbath	NEON KNIGHTS	Vertigo SAB 3		
29	Hot Chocolate	ARE YOU GETTING ENOUGH...	RAK 318		
30	Split Enz	I GOT YOU	Zonophone Z 5		
31	Jan Dury	I WANT TO BE STRAIGHT	Stiff BUY 90		
32	Olivia Newton-John	MAGIC	Jet 196		
33	Skids	CIRCUS GAMES	Virgin VS 359		
34	Elvis Presley	IT'S ONLY LOVE BEYOND THE REEF	RCA 4		
35	Bob Marley & The Wailers	COULD YOU BE LOVED	Island WIP 6610		
36	Hot Chocolate	ARE YOU GETTING ENOUGH...	RAK 318		
37	Barracudas	SUMMER FUN	Zonophone Z 5		
38	Split Enz	I GOT YOU	A&M AMS 7546		
39	Jan Dury	I WANT TO BE STRAIGHT	Stiff BUY 90		
40	Rector Gabriel	BIKO	Charisma CB 370		
41	Dr. Hook	YEARS FROM NOW	Capitol CL 16154		
42	Roger Daltrey	FREE ME	Polydor 2001 980		
43	Frank Sinatra	THEME FROM NEW YORK NEW YORK	Reprise K-14502		
44	Crown Heights Affair	YOU'VE BEEN GONE	De-Lite MER 28		
45	Randy Crawford	ONE DAY I'LL FLY AWAY	Warner Brothers K 17680		
46	The Rutles	WEST ONE (SHINE ON ME)	Virgin VS 370		
47	Roger Daltrey	FREE ME	Polydor 2001 980		
48	Frank Sinatra	THEME FROM NEW YORK NEW YORK	Reprise K-14502		
49	Girlschool	RACE WITH THE DEVIL	Bronze BRO 100		
50	Black Sabbath	NEON KNIGHTS	Vertigo SAB 3		
51	Dynasty	I'VE JUST BEGUN TO LOVE YOU	Solar SO 10		
52	Deep Purple	BLACK NIGHT	Harvest HAR 5210		
53	Deep Purple	DANCIN' ON A WIRE	Groove GP 102		
54	Deep Purple	BURNIN' HOT	Motown TMG 1194		
55	Secret Affair	SOUND OF CONFUSION	I-Spy SEE 8		
56	Lambretta	ANOTHER DAY ANOTHER GIRL	Rocket XPRES 36		
57	Shadows	EQUINOXE V	Polydor POSP 148		

15	11	Electric Light Orchestra	Jet 195
16	12	FUNKIN' FOR JAMAICA Tom Browne	Arista ARIST 357
17	21	CAN'T STOP THE MUSIC Village People	Mercury MER 16
18	25	MODERN GIRL Sheena Easton	EMI 5042
19	24	BANK ROBBER Clash	CBS 8323
20	30	IT'S STILL ROCK & ROLL TO ME Billy Joel	CBS 8753
21	15	MARIANA Gibson Brothers	Island WIP 6617
22	32	MARIE MARIE Shakin' Stevens	Epic EPC 8725
23	14	MORE THAN I CAN SAY Leo Sayer	Chrysalis CHS 2442
24	17	PRIVATE LIFE Grace Jones	Island WIP 6629
25	26	YOU GOTTA BE A HUSTLER Sue Wilkinson	Cheapskate CHEAP 2
38		Peter Gabriel	Charisma CB 370
40		BABOOSHKA Kate Bush	EMI 5085
41	22	C30 C60 C90 Bow Wow Wow	EMI 5088
42	36	BACKSTROKIN' Fatback	Spring POSP 149
43	41	THE WHISPER Selector	Selector CHSS 1
44	63	UNLOCK THE FUNK Locksmith	Arista ARIST 364
45	68	THERE THERE MY DEAR Dexy's Midnight Runners	Parlophone R6038
46	16	XANADU Olivia Newton John/Electric Light Orchestra	Jet 185
47	35	SARTORIAL ELOQUENCE Elton John	Rocket XPRES 41
48	60	UNITED Judas Priest	CBS 8897
49	57	I OWE YOU ONE Shalamar	Solar SO 11

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

**MANTOVANI**  
The Catfish  
A LIMITED EDITION OF 20,000 AT 50p LIST PRICE

**JENNY HOLM**  
THE NEW JENNY HOLM  
THE NEW SINGLE 'I LOYER' (DUB 10549)  
TAKEN FROM THE FORTHCOMING ALBUM 'PENNY DARRIN' (A 1000)

**THE KORGIS**  
SMASH NEW SINGLE  
'If It's Alright With You Baby'  
Featured on Radio 1. Available in picture bag  
TAKEN FROM THE CHART ALBUM  
**DUMB WAITERS**  
A RIALTO RECORD TREB 118

**BILLY JOEL**  
CHART SINGLE  
**'IT'S STILL ROCK & ROLL TO ME'**  
from the album **GLASS HOUSES**

CBS 8753

# VIDEO

## ON CAMERA

A MONTHLY guide to the promotional films being shot featuring the production company, artist, title, and facilities house if used.

**KEEFCO:** Yes; Into The Len and Tempus Fugit in America. Bow Wow Wow; C30, C60, C90 Go at Trillion. Barclay James Harvest In Concert at the Berlin Wall.

**MIKE MANSFIELD:** Joan Armatrading; Away To America. Hot Chocolate; No Doubt About It at Ewart, Grace Jones; Private Lives, plus the pilot for his new show.

**MGM:** Ultravox; Passing Strangers on location. The Jam; Start at Townhouse Studios. (David Mallett) David Bowie;

Ashes to Ashes on location and at Ewart. Plus an insert for The Skids' Circus Games.

**MILLANEY GRANT:** Stiff Little Fingers; Gotta Getaway live on location. XTC, Towers Of London on location. Ultravox; Vienna and Sleepwalk on location. Kelly Marie; Feel Like I'm In Love on location. Sheena Easton; Nine To Five on location. Cliff Richard; Dreaming at Ewart.

**JON ROSEMAN:** Joe Gibbs and the Professionals; Just Another Dream. Gerrard L'Norman; La Clairière de L'Enfance and Frederic Et L'Ovni. Plus the French group Telephone and Italian artist Ellie Thorp.

**ZOETROPE:** Gary Numan; We Are Glass at Shepperton. Nine Below Zero live at the Marquee.

# Intervision starts exchange club

INTERVISION VIDEO has introduced a video club for the rental of its titles which will reduce prices while allowing the dealer to recoup his investment more easily.

Membership is £25 and the dealer will take £20 for each member, which will speed up the return of the £20 deposit he pays on each cassette, according to Intervision co-MD Mike Tenner. Rental charge will be £4.95 for three days and £5.95 for a week. The dealer will get a mark up of 33 1/3 per cent if he takes 50 titles and 40 per cent if he takes 100 or more titles.

The company will also provide point of sale material, membership cards and a documentation form to run the club free of charge. Instead of leaving a deposit, the customer will leave his card as a security for the cassette's return.

"We established the video club because our dealers pay us a stock bond of £20 for each rented cassette which they get back if it's returned in reasonable condition — or exchange it for a new cassette. If he takes 50 then there is £1,000 tied up there and he has to rent a lot of cassettes

before he can make a profit," Tenner explains.

"So we decided to give him a way of getting that money back quickly — what we are doing is giving dealers a chance to run their own video club. The £5 we keep will be used for group advertising which could well include a list of dealers involved. We are hoping to get more people back into their stores and renting our cassettes.

But Tenner doubts that the scheme will have any effect in combating other video exchange clubs which buy up cassettes and offer them for rental. He said that the company may decide to go over to rental only — the one method of combating the loss of business.

• Meanwhile, Intervision has introduced a new display stand for its catalogue which exhibits a total of 80 titles. Interested dealers should contact Ghislaine Metals.

The company is also offering a free window/in-store display service to all its dealers. Those interested should contact Philip Demonti at In-store Promotions on 01 727 1453.

# VCL: last major to offer rental option

VCL WILL offer dealer the chance of renting its catalogue to customers next month — making it the last major pre-recorded video software company to offer rental as well as sales, and confirming current opinion that rental increases turnover of stock and brings in extra profits.

Under the scheme, all paper work has been eliminated with the dealer paying £1,000 a year for the right to rent VCL product. He then takes all the rental payments, and is free to sell the programme at any time. Cassettes will be ordered in the normal way.

The suggested rental prices for a three day loan are £3.90 for a 30 minute cassette, £4.90 for 60 minutes and £5.90 for 90 minutes. Every dealer who enrolls in the scheme will be supplied with point of sale material including window stickers, colour brochures and advertising support.

The fact that Magnetic Video, Intervision and Rank are all renting product, gives some indication of the companies' keenness for dealers to have a fast turnover of stock.

"Even if there is a cassette that has only been rented once the dealer can then sell it at a reduced price and still make money," VCL marketing director Steve Webber explains. "Like any business, there must be a way of turning over stock, and the rental should do that.

"The dealer keeps all the money and he has paid simply for the rental option in quarterly installments. Once he's got the cassettes he can choose whether to rent them, sell them or sell them second hand at a later stage."

Meanwhile, VCL is expected to release 30 new titles next month, of which 10 will be music programmes. Among the titles will be Tom Jones and 10cc.

# News in brief...

THE HIGHLY successful Video Tradex International, a major UK event showcasing the latest equipment, takes place at the Wembley Conference Centre in London this year — and Nord Media is organising two conferences for the event.

The first is on information storage and retrieval and will discuss the uses and capabilities of video tape and disc, while the second concerns video assisted instruction where speakers will concentrate on video usage for education and institutions.

THE VIDEO, audio and television fair Entertainment '81, is scheduled to take place at Birmingham's National Exhibition Centre, from May 10 to May 17 next year with the first three days set aside for trade business only. It was decided by the exhibitors to use this system rather than the original plan of using half days free for the trade.

• Further information: Brintex Ltd., 178-202 Great Portland Street, London W1N 6NH. Tel: 01 637 2400.

DES GOOD, formerly EMITEL MD has been appointed MD of Picture Palace Productions. He takes up his post on September 1, and will still be involved with Thorn EMI following the joint venture formed between the two companies in May.

THE FACILITIES house Molinair has introduced a new system for transferring AV slide presentations to video.

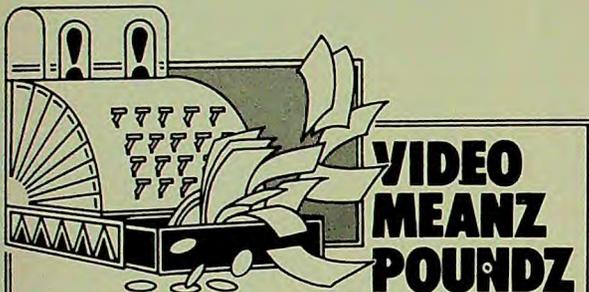
Using Electrosonic, AVL and Spindler & Sauppe systems, the company's original two projector set-up has been re-designed to use up to six projectors. Molinair claims that slide changes can now be made as fast as three a second.

The system uses a full broadcast quality camera with either one or two-inch videotape as a master recording.

MIKE MANSFIELD has completed his new pop show for world syndication — a 60-minute special including Hot Chocolate, Average White Band, Peter Straker, Catherine Howe, Sweet and Grace Jones and hosted by Kenny Everett and ex-Miss World Mary Stavin.

But no details of any British company taking either this programme or Mansfield's proposed series have been announced.

Mansfield has also completed an interview with Elton John for an American television series Roots Of Rock And Roll — which took place at John's home in Windsor and Heathrow Airport.



Stock video tapes in your shop and watch your sales rocket!!!

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48 HR DELIVERY

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We've over 400 titles for your customers to rent or buy, in our Video Library.

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Fill in the coupon and find out how to get your share of the lucrative movie business.



I would like to make big profits from small screen movies, please tell me how:-  
Intervision Video Ltd., 102 Holland Park Avenue, London W11 4UA. Tel: 01-727 1453 (4 lines)

Name \_\_\_\_\_ Position \_\_\_\_\_  
Company \_\_\_\_\_  
Address \_\_\_\_\_  
Telephone: \_\_\_\_\_

# Mountain issues music series and cuts prices

A MUSIC video series of three cassettes has been released by Mountain Video — a subsidiary of Mountain Films — while the company has also reduced the prices of all its titles.

Entitled Music Unlimited, the video cassettes are 24-minutes long and include T Rex, The Beach Boys, Gilbert O'Sullivan, Lulu, Kris Kristofferson, Slade, Elkie Brooks, Sweet, Dawn, Brotherhood Of Man and Mungo Jerry. Each will retail at £19.95.

The reduction in prices follows Mountain's investment in its own duplicating plant and the company says that the move was made to stimulate the pre-recorded video market.

Series 1 cassettes (up to 60 minutes) are now £26.95 instead of £29.95 while Series 2 programmes (up to 120 minutes) have a bigger reduction from £39.95 to £29.95. Series 3 is set at £19.95 for a maximum of 30 minutes' playing time.

# Multi Broadcast promo

THE VIDEO hardware rental company Multi Broadcast is currently undertaking a joint promotion in record stores with

the in-store promotion company Captain Video.

Part of the Thorn EMI group, Multi Broadcast sees the promotion important not only for helping record sales, but for demonstrating pre-recorded video cassettes. Under the package dealers are being offered 22-inch monitors and a VHS machine.

And Bruce Higham of Captain Video claims that as a result of the promotion he is now putting his tape into 400 stores from next month — an increase of 180 over his current 220.

"The aim is not only to increase the effectiveness of marketing records through in-store video, but also to prepare record stores for the expected boom in the sales of pre-recorded video cassettes."

# New faces

RADIO RENTALS Contracts, Thorn Television's specialist rental business company, is undertaking a number of personnel changes.

They include Tony Scott to marketing manager, Des Crowden to sales manager for TV and video products, Paddy Roache to Viewdata manager and Soon Liao to marketing support executive. Duncan Smith and Mike Burtenshaw have joined RRC as Viewdata sales executives while Roy Phippen becomes assistant commercial manager. RRC general manager Simon Bee said: "The new appointments are a reflection of our confidence in the future of the business rental market."

# The limiting factors

WHILE HARDWARE men are patting themselves on the back for reaching a two per cent penetration of video recorders to colour TV sets in Europe, PolyGram Video Division president Willem Zalsman considers it too small a market on which to launch the specialised titles in demand from home video users.

Sales, he says, will simply be too low to justify production costs — especially with four incompatible systems on the market.

The specialised product that software producers (and especially the music industry) are eagerly awaiting will not come until the penetration of players grows.

Zalsman explains: "The degree by which one can aim at small special segments of the market is governed by the penetration percentage of equipment in that particular segment. As long as this is as low as 2 per cent, to aim at such small segments is like selling books on very specialised subjects in a country in which 98 per cent of the people cannot read. Specialisation of programming will grow with the penetration of players."

different configurations. This means extra costs, extra stock risks and, consequently, a higher price.

"As for the disc, the fact that there can be at least three different systems seems to pose some problems, which are not wholly solved by the general benefits of competition. It is indeed desirable that the competition between systems will not take too long, because to have to divide an already limited market into three parts will be costly for all parties."

## PolyGram Video Division president WILLEM ZALSMAN discusses some of the thorniest issues facing the video world with SUE BAKER

Obviously, the consumer will make the final choice, but so far as the video disc equipment is concerned Zalsman feels that the laser-based system will be very difficult to beat with capacities in the industrial and educational fields, which have not yet been exploited in depth.

But Zalsman adds: "Next to quality and apart from price, the

computed over the price of a video product, the value of which is usually governed for a far greater part by the visual aspect, is completely unrealistic."

This situation could well lead to producers using only copyright-free music. And the higher the cost of rights, the higher the break-even point, and the further away the time when the production of programmes for home video per se can be undertaken.

Zalsman concludes: "It would

therefore be more beneficial if composers, performers and marketing companies would together conceive a realistic basis of co-operation in order to avoid unnatural and prohibitive barriers. This will speed up the process of reaching the stage in which all parties, jointly, can start building the real and ultimate home video catalogue."



VIDEO PRODUCERS claimed a victory at the British Videogram Association inaugural meeting when it was decided that all 12 council members should be elected rather than existing members automatically retaining their positions.

The BVA has been temporarily chaired by CBS Records chairman Maurice Oberstein, who is flanked in this picture by Pye/PRT deputy MD Walter Woyda, who has set up the company's video operation, and EMI director Guy Marriot.

Also on the platform were BPI director general John Deacon and PolyGram legal specialist Michael Kuhn. It was initially proposed that the five should stay in office for three years.

With the constitution sorted out, both record companies and video producers are optimistic about the BVA's future. Bruce Higham of Captain Video said that after the vociferous debate he felt all interests were fairly represented.

## VIDEO TAPE TOP 10

- 1 ABBA MUSIC SHOW NO. 1, Intervention.
- 2 BONEY M IN CONCERT, TCR/Videoring.
- 3 BLONDIE EAT TO THE BEAT, Brent Walker/Chrysalis.
- 4 POWER OF FOOTBALL, Carnaby Video.
- 5 THE BITCH, Joan Collins and Kenneth Haigh, director: Gerry O'Hara, IPC Video.
- 6 ELECTRIC BLUE 2, featuring Marilyn Chambers, World Of Video 2,000.
- 7 ELVIS TWO HOUR SPECTACULAR, World Of Video 2,000.
- 8 EL CID, Charlton Heston and Sophia Loren, director: Anthony Mann, Intervention.
- 9 DISCO DYNAMITE, featuring Boney M. Hokushin.
- 10 TINA TURNER LIVE AT THE APOLLO, VCL.

Courtesy of the HMV Shop, Oxford Street, London.



## Zalsman: 'The demands of music copyright owners and musicians' unions are excessive'

But he does not feel that the choice between video cassette and video disc will limit this growth.

"There is room for both the video cassette system and the video disc system, since both have their own functions, which differ considerably.

"A video cassette system is primarily geared for making recordings from TV and it is primarily this capacity that makes the consumer buy this equipment. The availability of lighter and less expensive colour cameras may well lead to steady growth in making one's own recordings. There is also the opportunity to buy pre-recorded product.

"The disc only offers play-back facilities. However, it is much less expensive than the equivalent cassette, it offers more features, and its video as well as its audio performance, at least of the system we know, is outstanding.

"These completely different aspects seem to indicate clearly that they hardly overlap. It seems more than likely that pre-recorded cassettes, the price of which has come down considerably over the years, are here to stay, even though they might cost about twice as much as the disc with the same programme.

"The fact that there are three or four different, incompatible video cassette systems is in many respects a hampering factor, particularly when it comes to the exploitation of pre-recorded cassettes, which have to be made and distributed in as many

quantities and quality of programmes per system will be governing factors in what is supposed to be the coming video battle."

It seems that time and the consumer will between them solve these problems, but there is one factor which is threatening to hamper all the systems in respect of pre-recorded software — the ubiquitous rights problem.

"The present demands of music copyright owners and musicians' unions are excessive and in many cases prohibitive," says Zalsman. "It is obvious that those who have created the programmes and those who have performed in them should have a fair share of the additional turnover to be derived from home video, but the total of percentages demanded by the various parties concerned must not exceed what can be realistically laid out.

"It seems to me that rights owners firstly have to judge if exploitation of their productions in video form will be to their benefit, and lead to additional income. If it is felt for some reason that home video would lead to decreasing opportunities for exploitation, I think the rights owners would be correct in asking even prohibitive percentages. However, if it is generally felt that home video means additional income through additional exploitation, then it is a matter of establishing fair and realistic compensation for all parties concerned.

"In this respect, 10 per cent of retail for music copyrights only,

# HOW TO MAKE MONEY, MONEY, MONEY, FROM STOCKING THE ABBA VIDEO MOVIE.

Now a great Abba music show, featuring them performing seven of their greatest hits, is being distributed in the UK by Intervention, and you can sell this video show to your customers for £39.95, including VAT.

Whether you're a retailer, wholesaler or a distributor, you're already set up to handle video films and with very little extra effort, there's a lot of money to be made. So why limit yourself to the profit made from selling records and audio cassettes.

Apart from the Abba movie, Intervention has a marvellous selection of all types of music shows, ranging from rock, rhythm and blues to country, soul and jazz, all featuring big name singers and bands.

As a bonus, if you become a Video Club dealer, you can rent most of our films to your customers and pocket a healthy percentage. After all, people who like music also like action adventure, feature movies, westerns, comedy, epics, horror and science fiction films. We have them all in our library of over 400 films, from very adult movies to kiddies cartoons.

To find out how to make money, money, money, return the coupon and we'll put you in the picture straight away.



- I would like to stock the Abba Music Show One.  
 I would also like to be a Video Club dealer.  
 Could you let me have further details.

Tick where applicable.

Name.....

Position.....

Company.....

Address.....

..... Tel No.....

Intervention Video Limited, 102 Holland Park Avenue, London W11 4UA. Tel: 01-727 1453 (4 lines).

MW 30/B

**The fact that there are three or four incompatible systems . . . means extra costs . . . extra stock risks**

16	11	UPRISING	Bob Marley	Island ILPS 9596	41	31	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic K 50532	66	67	ROMANTIC GUITAR	Paul Brett	K-Tel ONE 1079
17	12	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones CUN 39111	42	37	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOW 100	67	42	CROCODILES	Echo And The Bunnymen	Korova KODE 1
18	8	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners	Parlophone PCS 7213	43	55	PRETENDERS	Pretenders	Real RAL 3	68	NEW	WARM LEATHERETTE	Grace Jones	Island ILPS 9592
19	13	MANILLOW MAGIC	Barry Manilow	Arista ARTV 2	44	33	ONE STEP BEYOND	Madness	Siff SEEZ 17	69	61	HEAD ON	Samson	Gem GEMLP 108
20	22	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419	45	39	BLACK SABBATH LIVE AT LAST	Black Sabbath	Nems BS 001	70	71	G.I. BLUES	Soundtrack	RCA SF 5078
21	56	ELVIS ARON PRESLEY	Elvis Presley	RCA ELVIS 25	46	72	MCVICAR	Roger Daltrey	Polydor POLD 5034	71	NEW	UNKNOWN PLEASURES	Joy Division	Factory FACT 10
22	18	THE GAME	Queen	EMA 795	47	52	RUMOURS	Fleetwood Mac	Warner Brothers K 56344	72	49	CULTOSAURUS ERECTUS	Blue Oyster Cult	CBS 86120
23	20	VIENNA	Ultravox	Chrysalis CHR 1296	48	41	SKA 'N' B	Bad Manners	Magnet MAG 5033	73	34	LIQUID GOLD	Liquid Gold	Polo POLP 101
24	21	REGATTA DE BLANC	Police	ABM AMLH 64792	49	46	PARALLEL LINES	Blondie	Chrysalis CDL 1192	74	64	SPECIALS	Specials	2 Tone CDL TT 5001
25	27	PETER GABRIEL	Peter Gabriel	Charisma CDS 4019	50	NEW	Q-TIPS	Q-Tips	Chrysalis CHR 1255	75	65	21 AT 33	Eton John	Rocket HISPD 126

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# RECORD MIRROR

**BRITAIN'S ONLY COLOUR  
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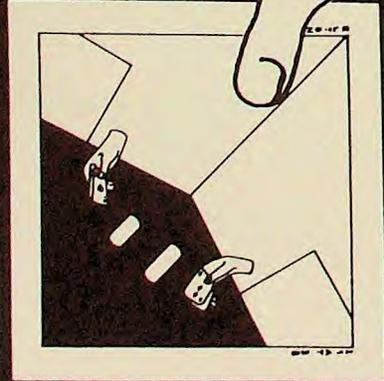
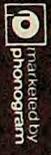


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# RELEASES

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A-PRTP/ve, C-CBS, W-WEA, E-EMI, F-PolyGram, H-H.R. Taylor, L-Lugtons, R-RCA, S-Selacta, X-Clyde Factors, Z-Enterprise, CR-Creole, P-Pinnacle, RT-Rough Trade, SH-Shannon, Q-Charmdale, G-Lighting, SP-Spartan, FP-Faulty Products.

## A B

- ALL OUT OF LOVE, Old Habits Die Hard, AIR SUPPLY. Arista ARIST 362 (F)
- ALL THE BORN LOSERS, I Love The Sound (Of My Own Voice), GODS TOYS. Badge BAD 4 (P)
- ALL THE TIME IN THE WORLD, Running, FREELANCER. RCA PB 5277 (R)
- ARE EVERYTHING, Girl From The Chain Store, BUZZCOCKS. United Artists BP 365 (E)
- ATTITUDE DANCING, Long Weekend, GAFFA. Gaffa 'N'. Product ZZZZ S002 (P)
- BOY MEETS GIRL, I Can Detect You For A Hundred Thousand Miles, BARRY CHRISTIAN. GTO GT 280 (C)
- BRING ME THE NEWS BOYS, Alternative, NEWS BOYS. Epic EPC 8793 (C)

## C D

- CALL ME, Just What You Got, THE LOOKALIKES. Riva RIVA 24 (W)
- CELEBRATION, Moving On, OSIBISA. Calibre CAB 104 (A)
- COME OUT FIGHTING, I Can Hear Love, GARTH HEWITT. Precision PAR 108 (A)
- DANCE WITH ME, Fairweather Friend, PHIL BEER. Avada AVS 101 (P)
- DISAPPEARING, Torture Myself, SINCEROS. Epic EPC 8943 (C)
- DON'T PRETEND, Searching, JONATHAN MARS. Atlantic K 11557 (W)
- DRIVE ME WILD, Late Late Show, NEW ADVENTURES. Polydor POSP 169 (F)
- DRUG TRAIN, Love Me/I Can't Hardly Stand It, THE CRAMPS. Illegal ILF 0021 (FP/A)

## E F G H

- ESPECIALLY WHEN YOU'RE YOUNG, Old Fashioned Christmas, HARRY H. CORBETT (GRUNDY). Symbol S001 (SP)
- FLOWERS ON YOUR BIRTHDAY, She's The One, JAMES BROTHERS. Precision PAR 107 (A)
- GIVE A LITTLE MORE, Give A Little More, GEORGIE FAME. Piccadilly 12P 194 (A)
- HEARTS OF STONE, You Know I Love You, GAFFA. Gaffa 'N' Product ZZZZ S001 (P)
- HE'S GONE, Here's My Love, SYREETA. Motown TMG 1200 (E)
- HURT, Lift Off, THE UPSET. Upset UPSET 1 (F)

## I J

- I BELIEVE IN YOU/BREAK COMMUNICATIONS, All The Day & All Of The Night/They Think I Don't See Them, REPUTATIONS. Blue Print BLUX 1001 (A)
- I CAN'T GET ENOUGH OF YOU, Come Back Home, RAB NOAKES. MCA 641 (C)
- IF YOU'RE LOOKING FOR A WAY OUT, Never Had It At All, ODYSSEY. RCA 5/RCA12-5 (R)

- I JUST WANNA DANCE WITH YOU, Get Ready Get Down/Gonna Lift You Up, STAR POINT. Casablanca CANL 205 (A)
- I JUST WANNA DANCE WITH YOU, Get Ready Get Down, STAR POINT. Casablanca CAN 205 (A)
- I LIKE BEER, The Movies, MAX BYGRAVES/ACKER BILK. Piccadilly 7P 198 (A)
- I'LL GET EVEN WITH YOU, Blinded By Science, FOREIGNER. Atlantic K 11602 (W)
- I'M A BELIEVER, The Sweet In The Leyden Jar, GREG BRIGHT. Rat Race RAT 5 (P)
- I STILL REMEMBER IT, Bad Timing, HITMEN. Pronto 3 (C)
- JEZEBEL, Bad Reputation, JOAN JETT. Ariola ARO 242 (C)
- JUST ONE LOOK, Night Moves, CHRIS COOL. RCA PB 5278 (R)

## L

- LET'S FACE THE MUSIC & DANCE, Can't Resist, SLOW TWITCH FIBRES. Rialto TREB 121 (A)
- LIAR, Wild Woman, DEMON. Clay 4 (P/Fresh)
- LITTLE WOMEN, Beefburger Rock, SID SIDEBORD. Red Bus RBUS 55 (A)
- LIVING ON THE BREAD LINE, Take The Money & Run, GALLAGHER & LYLE. Mercury MER 33 (F)
- LOOK UP AT THE SKY, Best Interest At Heart, KIM LESLEY. Piccadilly 7P 197 (A)
- LORD ROCKINGHAM'S REVENGE EP: M A N I F E S T O / A U T O D E S T R U C T I O N / M A N I F E S T O, Girl From Dixie/Saturday Morning Movies/Sally, THE SHROUD/BOBBY SAFFRON & THE POSTAL BARGAINS. Testament TEST 1 (P)
- LOVELY I LONELY ME, Got A New Toy, JOHN HOWARD. CBS 8902 (C)

## M N

- MAKE IT FEEL GOOD, Forever, ALFONZO SURRETT. MCA MCAT 637 (C)
- MANTOVANI, Away, SWINGING CATS. Chrysalis CHSTT 14 (F)
- MAN WITH A MOTIVE, Your Side My Side, GAFFA Gaffa 'N'. Product ZZZZ S003 (P)
- MIDNIGHT CHASER, Suffragettes, WHITE SPIRIT. MCA 638 (C)
- MISUNDERSTANDING, Evidence Of Autumn, GENESIS. Charisma CB 368 (F)
- MONDO SINISTRO, Merlin's Time, AL STEWART. RCA PB 5280/RCA 2 (R)
- MONEY, Thank That Woman, RAGE. Carrere CAR 159 (W)
- MOVIE STARS, Cuthbert's Birthday Treat, CAIRO. Absurd ASK 15 (P/RT)
- MOVING ON, Celebration, OSIBISA. Calibre CAB 104 (A)
- NEARER TO YOU, It's Not On, JUSTIN HAYWARD. Decca F 13895 (F)
- NO ESCAPE, Decide, CHELSEA. Step Forward SF 16 (FP/A)

NO NIGHT SO LONG, Reaching For The Sky, DIONNE WARWICK. Arista ARIST 356 (F)

## O P R

- ONCE IN A WHILE, T. B. A. LEO SAYER. Chrysalis CHS 2460 (F)
- ON MY HONOR, Bad Girls, DONNA SUMMER. Casablanca CAN 155 (A)
- ON THE RUN, Wake Up To Love, FIN KALVIN. Epic EPC 8839 (C)
- PAPER MONEY, (Fallen By The) Straight & Narrow, STUDIO BAND. Chopper CHOP 103 (R)
- PEACE IN OUR SPACE (SUE'S SONG), The Marathon Runner, JEZZ WOODROFFE. Graduate GRAD 9 (SP/Graduate)
- PORTABLE RADIO, Gonna Get It To You, CLOUT. EMI 5099 (E)
- RADIO TOKYO, Turn Out The Light, EL SEVEN. Pop Rec's POP 001 (P)
- RED HOT, Interlude, HERB ALPERT. A&M AMS 757 (C)
- ROCK NIGHT, Wicked Women, SCARAB. Inferno HEADBANGER 1 (P)
- RUNNING BACK, Satin Angel, EDDIE MONEY. CBS 8924 (C)

## S T U W Y

- SEARCHING, Angel In Your Pocket, CHANGE. WEA K 79156 (W)
- SMOKIN' EP, MORNING SKY/FEELING LAZY, Worksong/Same Old Man, ARIZONA SMOKE REVIEW. Avada AVEP 108 (P)
- SOME LIKE IT HOT, Some Don't, BET LYNCH'S LEGS. Absurd ASK 11 (P/RT)
- SOMEONE TONIGHT, Drive Away, U.S. SCOOTERS. EMI America EA 115 (E)
- SONG FOR YOU, I'd Rather Be Rich, CHICAGO. CBS 8921 (C)
- STOP THAT BOY, Heart Of Stone, WIDE BOYS. Big Bear BB 30 (P)
- SUGAR FROSTED LOVE, Sugar Frosted Love, FLAKES. Calibre CAB 506/CABL 506 (A)
- THE PRETTY ONES, Auto theft, GUIDED MUSCLE. Rocket XPRES 38 (F)
- THE PYRAMID SONG, I'm A Lover Not A Fighter, J.C. CUNNINGHAM. Scotti K 11559 (W)
- THREE STRINGS/I'VE GOT YOU, Barefooting, THE DANCE BAND. D Dee 5 (F)
- THE ZOO, Holiday, SCORPIONS. Harvest HAR 5212 (E)
- TOM HARK, Ry Ry, ELIAS & HIS ZAG ZAG JIVE FLUTES. Old Gold OG 9048 (G/SP)
- TOY TOWN, Recollections, JON HART. WEA K 18317 (W)
- TURN BACK THE HANDS OF TIME, Night Follows Day, TINA CHARLES. Polydor POSP 162 (F)
- TWO LITTLE BOYS/HORSE, Sox/Butterfly, SPLOGGENESS-ABOUTS. Deram ROLF 1 (F)
- U.F.O., Astronauts Journey, THE QUADS. Big Bear BB 29 (P)
- WE ARE UNITED, Jenny, BROOKS. Polydor POSP 167 (F)
- WE'RE GOING OUT TONIGHT, Sparkle, CAMEO. Casablanca CAN 204 (A)
- WHAT HIT ME, Sometimes, RICH GYPSY. Splash SP 016 (A)
- WHOSE PROBLEM, Cry Baby, MOTELS. Capitol CL 16167 (E)
- WHOSE WORLD IS THIS, Photo Synthesis, WALKIE TALKIES. Rialto TREB 119 (A)
- YOU CAN'T KEEP A GOOD CURRY DOWN, Indian Tea, BRUCE KATO. Alien 15 (P)
- YOU'LL ACCOMPANY ME, Betty Lou's Getting Out Tonight, BOG SEGER. Capitol CL 16163 (E)
- YOU'RE O.K., Disco, OTTOWAN. Carrere CAR 161 (W)

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Hank Thompson ..... GT0060  
BEST OF THE BEST  
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## SELECT SINGLES

Edited by  
TONY JASPER

**CHART CERTS:**  
**THE SELECTER**  
The Whisper (Chrysalis CHS S1, PolyGram).  
**BUZZCOCKS**  
Are Everything (United Artists UA BP 365, EMI)  
**GLADYS KNIGHT**  
Taste Of Bitter Love (CBS 13 8890, CBS)  
**SPLOGGENESSABOUTS**  
Two Little Boys (Deram ROLF 1, PolyGram)  
**ELVIS PRESLEY**  
It's Only Love (RCA 4, RCA)  
**BOB MARLEY AND THE WAILERS**  
Three Little Birds (Island WIP 6641, EMI)  
**RUTS**  
West One (Shine On Me) (Virgin VS 370, Virgin)  
**NOLANS**  
Gotta Pull Myself Together (Epic EPC 8878, CBS)  
**OTHERS:**  
**YELLOW MAGIC**  
Behind The Mask (A&M AMS 7559, CBS). Yellow vinyl necessary sales impetus to struggling follow-up to surprising hit Theme From The Invaders (17).

**WASTED YOUTH**  
I'll Remember You (Bridge House BHS 10, Indie). Second 45 from East London band. Full vocalising sound with Only Ones lead vocalist Peter Perrett producing, surely too on back-ups; grows on repeated play, deserves major attention with very commercial instrumental breaks, plus super ending which might have been longer. Pic bag.

**CHELSEA**  
No Escape (Faulty SF 16, Faulty). Hard rasping, aggressive vocals, back-ups with title line, drum work constantly urging, guitar flourishes right channel. But why don't they write more commercial lyrics on the line with what has on last releases been chart touring sound?

**MARTI WEBB**  
Your Ears Should Be Burning Now (Polydor POSP 16, PolyGram). Girl with Top Three hit, Take That Look Off Your Face, but failed twice over to make more than minor impression with good title cut of Tell Me On A Sunday. This brand new recording, combines talents of Andrew Lloyd-Webber and Tony Macaulay. Class MOR, perhaps too good, lacks down-market earthy appeal even with powerful soaring chorus.

**THE TREMBLERS**  
Steady Eddy (Epic EPC 8930, CBS). Bruce Johnston produced, Peter Noone penned, seems demo of pop hit ingredients for enquirers into success, sounds old-time rock 'n' roll given Eighties feel. Every chance, airplay considerable.

**BOSS**  
When The Chips Are Down (RAK 320, EMI). Answer to UB40 from famed hit stable, reeks with appeal verse plus chorus. Hit feel.

**AFTER THE FIRE**  
Love Will Always Make You Cry (Epic EPC 8942, CBS). Mix of previous charting One Rule For You and Laser Love, attractive in familiarity, late key change helps to lessen fusion, as do several chorus lines.

**POLLY BROWN**  
Bewitched (Witch POL 1, Pinnacle). Artist who should be in dizzy heights of stardom launches own label, past associations Pickettywitch, Sweet Dreams which had hits in Seventies, plus solo Up, In A Puff Of Smoke (43, 1974). Disco version of Forties

classic, some instrumentation plus whispered back-ups remind of Imperials, sax break might have been warmer, late vocal flourish with artist intensity slightly wasted unless 12" envisaged, yet rich in feel even if slightly predictable. Pic bag.

**STANLEY CLARKE**  
You/Me Together (Epic EPC 8945, CBS). Quick follow-up to We Supply (reviewed: July 26), further cut off Rocks, Pebbles And Sand LP (JE 36506), no credit to Marcy Levy on disc, her gorgeous expressive vocals blend well on slow cut with Clarke; Feldman, Corea among instrumentation.

**POINTER SISTERS**  
He's So Shy (Planet K12470, WEA). Perry production gives Doobies, Omartian, Tubes off-beat feel for slow pick-up number which possesses early Sixties high-school infectious chorus. Group hits: Everybody A Star (61, 1979) same year Fire (34).

**DENNY LAINE**  
Go Now (Scratch HS 408, Pye). Previously a hit for Laine and the Moody Blues (1, 1964). Now the back-up arrangement has changed, piano, lengthening of lines, girls on back-ups. PR: Nick Massey (01 734 0542).

**THE DISCOUNTS**  
Selling Records (Original ABO 1, Indie). Half-spoken, amusing lyric with title telling full theme. Good up-tempo rhythm with early sax giving way to drums for major push until late squawk amid much fuller sound. Amusing lyric bag which doesn't give artist name check.

**GILBERT O'SULLIVAN**  
What's In A Kiss? (CBS 8929, CBS). No surprise return on new label with instantly recognisable tune, vocals.

**JUNIOR CAMPBELL**  
Collection (Gale MS01, Indie). Six cut, £1.49, attractively packaged deal from talented songwriter, ex-Marmalade. Last solo hit Sweet Illusion (15, 1973).

**MUNGO JERRY**  
Mungo's Summer Fun Package (Scratch HS 406, Pye). 4-track EP tailored for beach bars, clubs with lively professional Dorset approach. Sing-a-long choruses with piano naturally prominent.

**JEZZ WOODROFFE**  
Peace In Our Space (Graduate GRAD 9, Graduate/Spartan). Synthesiser solemnity. Prefer other cut. The Marathon Runner, with chirpy expressive feel for song dedicated to athletes affected by governmental Moscow Olympics policies.

**VARIOUS ARTISTS**  
The Original Mixed-Up Kid (Fried Egg EGG009, Indie). Indie with character. Like bass guitar work, some cute musical lines, surprising no real instrumentation break other than brief comings and goings between late repetitive use of title line. Orange bag, group head-shoulder shots on back.

**KROKUS**  
Tokyo Nights-(Ariola ARO 241, Pye). Another Japanese title, off good-selling Metal Rendez-Vous (ARL 5056), struggles as singles release, somewhat ponderous.

**RAVEN**  
Don't Need Your Money (Neat 06, Indie). Driving riff relentless, not too sure of vocal alignment with backing, competent without charisma. Pic bag.

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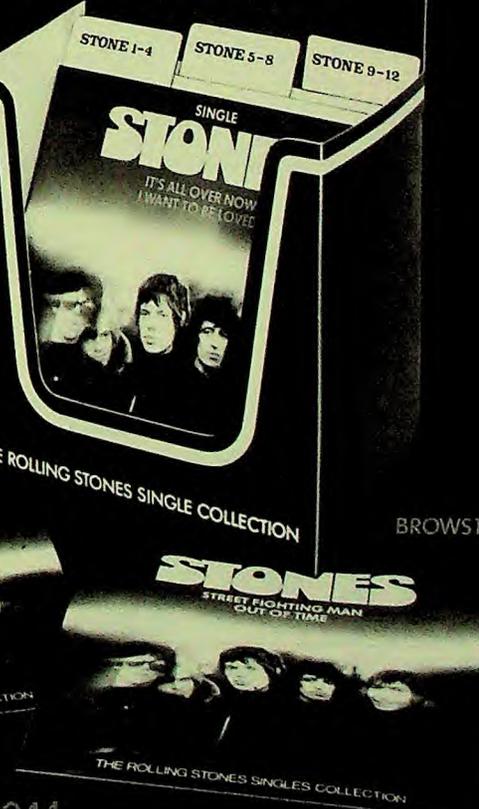
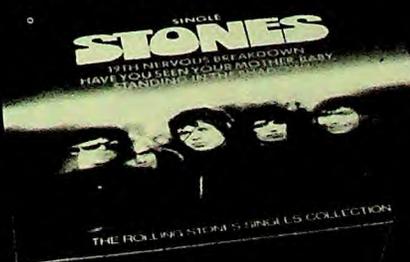
# STONES

THE ROLLING STONES SINGLES COLLECTION

- STONE 1  
COME ON  
I WANNA BE YOUR MAN
- STONE 2  
IT'S ALL OVER NOW  
I WANT TO BE LOVED
- STONE 3  
(I CAN'T GET NO) SATISFACTION  
LITTLE BY LITTLE
- STONE 4  
NOT FADE AWAY  
LITTLE RED ROOSTER
- STONE 5  
THE LAST TIME  
PAINT IT BLACK
- STONE 6  
GET OFF OF MY CLOUD  
PLAY WITH FIRE
- STONE 7  
JUMPIN' JACK FLASH  
AS TEARS GO BY
- STONE 8  
19TH NERVOUS BREAKDOWN  
HAVE YOU SEEN YOUR MOTHER, BABY, STANDING IN THE SHADOW?
- STONE 9  
LET'S SPEND THE NIGHT TOGETHER  
YOU CAN'T ALWAYS GET WHAT YOU WANT
- STONE 10  
HONKY TONK WOMEN  
RUBY TUESDAY
- STONE 11  
STREET FIGHTING MAN  
OUT OF TIME
- STONE 12  
SYMPATHY FOR THE DEVIL  
GIMME SHELTER

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# TOP 75 ALBUMS

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 ● GOLD LP  
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 □ SILVER LP  
 (60,000 units as of Jan '79)  
 - 1 - RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	14	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	39	32	3	GREATEST HITS VOL. 2 Abba (Ulvaeus/Andersson)	Epic EPC 10017 (C) C: 40-10017
2	2	1	DRAMA Yes	Atlantic K 50736 (W) C: K4 50736	40	35	16	MAGIC REGGAE Various	K-Tel NE 1074 (K) C: CE 2074
3	2	4	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	41	31	10	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4-50532
4	4	6	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	42	37	21	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
5	7	7	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	43	55	33	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3
6	3	3	GLORY ROAD Gillan	Virgin V 2171 (C) C: TCY 2171	44	33	43	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
7	5	3	KALEIDOSCOPE Siouxsie & The Banshees	Polydor 2442 177 (F) C: 3184 146	45	39	9	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nema BS 001 (SO) C: -
8	16	15	ME MYSELF I Joan Armatrading (Richard Gottreher)	A&M AMLH 64809 (C) C: CAM-64809	46	72	2	McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: -
9	6	7	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMT 25	47	52	10	RUMOURS Fleetwood Mac (Caillet/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
10	9	42	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	48	41	3	SKA 'N' B Bad Manners (Roger Lomas)	Magnet MAG 5033 (A) C: ZCMAG 5033
11	10	18	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	49	46	5	PARALLEL LINES Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
12	19	4	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820	50	50	27	Q-TIPS Q-Tips	Chrysalis CHR 1255 (F) C: -
13	23	14	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	50	50	27	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
14	14	11	DIANA Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033	52	52	1	ON THE RIVIERA Gibson Brothers	Island ILPS 9620 (E) C: ZCI 9620
15	51	2	LIVING IN A FANTASY Leo Sayer	Chrysalis CDL 1297 (F) C: ZCDL 1297	53	57	2	PARADISE HAWAIIAN STYLE Elvis Presley	RCA INTS 5037 (R) C: INTK 5037
16	11	10	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596	54	43	6	THE WALL Pink Floyd	Harvest SHDW 411 (E)
17	12	9	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111	55	55	1	TRUE COLOURS Split Enz	A&M AMLH 64822 (C) C: -
18	8	6	SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)	56	59	2	THE BEST FROM 150 GOLD James Last	Polydor 2681 211 (F) C: 3571 210
19	13	16	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	57	36	13	READY & WILLING Whitesnake (Martin Birch)	United Artists UAG 30302 (E) C: TCK 30302
20	22	77	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	58	60	4	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
21	56	2	ELVIS ARON PRESLEY Elvis Presley	RCA ELVIS 25 (R) C: ELVIS K25	59	45	9	DEMOLITION Girlschool (Vic Maile)	Bronze BRON 525 (E) C: TC-BRON 525
22	18	8	THE GAME Queen (Queen)	EMI EMA 795 C: TC EMA 795 (E)	60	40	24	TWELVE GOLD BARS Status Quo (Williams/Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
23	20	7	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	61	38	3	HANG TOGETHER Odyssey	RCA PL 13526 (R) C: PK 13526
24	21	46	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	62	62	1	ONE-TRICK PONY Paul Simon	Warner Brothers K 56846 (W) C: K4-56846
25	27	13	PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015	63	69	2	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791 (W) C: K4 56791
26	15	6	CLOSER Joy Division (Martin Hannett)	Factory FACT 25 (P/RT) C: -	64	70	19	HEAVEN & HELL Black Sabbath (Martin Birch)	Vertigo 9102 752 (F) C: 7231 402
27	53	5	GLASS HOUSES Billy Joel	CBS 86108 (C) C: -	65	63	2	ALL FOR YOU Johnny Mathis	CBS 86115 (C) C: 40-86115
28	17	14	McCARTNEY II Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258	66	67	7	ROMANTIC GUITAR Paul Brett (Jeff Jarrett)	K-Tel ONE 1079 (K) C: OCE 2079
29	26	3	CAN'T STOP THE MUSIC Soundtrack	Mercury 6399 051 (F) C: 7199 051	67	42	6	CROCODILES Echo And The Bunnymen	Korova KODE 1 (W) C: -
30	28	4	LIVE 1979 Hawkwind	Bronze BRON 627 (E) C: -	68	68	1	WARM LEATHERETTE Grace Jones	Island ILPS 9592 (E) C: ZCI 9592
31	31	1	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WOMMC 1	69	61	6	HEAD ON Samson (Samson)	Gem GEMPL 108 (R) C: GEMK 108
32	32	1	WILD CAT Tygers Of Pan Tang	MCA MCF 3075 (C) C: -	70	71	2	G.I. BLUES Soundtrack	RCA SF 5078 (R) C: -
33	30	6	ANOTHER STRING OF HOT HITS Shadows	EMI EMC 3339 (E) C: TC ENC 3339	71	71	1	UNKNOWN PLEASURES Joy Division	Factory FACT 10 (P/RT) C: -
34	29	72	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	72	49	7	CULTOSAURUS ERECTUS Blue Oyster Cult (Martin Birch)	CBS 86120 (C) C: 4086120
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37	48	7	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628	75	65	3	21 AT 33 Elton John	Rocket HISPDP 126 (F) C: REWIND 126
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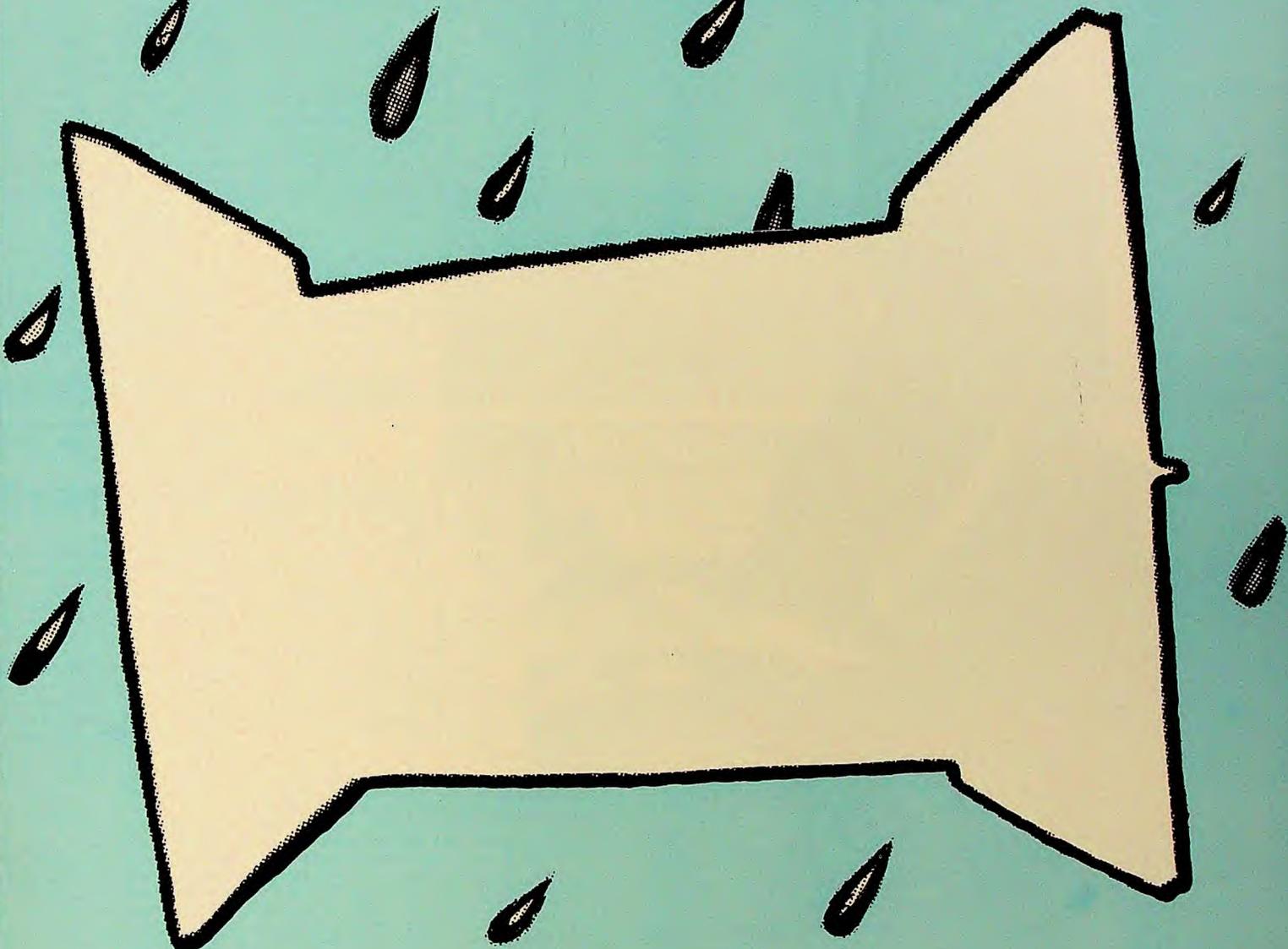
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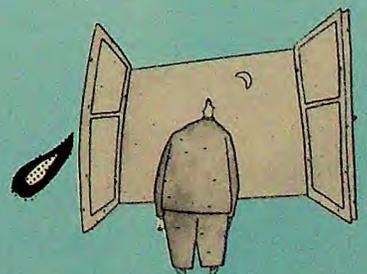


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## ALBUM REVIEWS

**MIKEY DREAD**  
World War III. Dread at the Controls. TNT 1. An acknowledged master of his craft Dread has made what's best described as an LP of serious reggae — but within its market it will be highly commercial.

**SPLITZENZ**  
True Colours. A&M AMLH 64822. Producer: David Tickle. Nice pop sound which is currently climbing the singles chart with I Got You. That and other tracks of very much the same overall flavour make for a very saleable LP.

**PAUL SIMON**  
One Track Pony. Warner Bros. K56846. The film is at long last threatening to reach the UK public, but this stands up even just as a solo LP with the man's vocal tones as mellifluous as ever and his compositions for the film are — like almost everything else he has ever written — good songs.

**LINCOLN THOMPSON AND THE RASSES**  
Natural Wild. Ballistic UAG 30309. Producers: Artist and Joe Jackson. Quality reggae from an artist whose reputation has been established by the Rasses concept. Joe Jackson's direction on several tracks should help broaden the appeal.

**NINE BELOW ZERO**  
Live At The Marquee. A&M AMLE 68515. Producer: Mickey Modern and Nine Below Zero. The unusual step of making a band's debut album a live one has paid off here, with Nine Below Zero's superb performance captured well by Modern. Only two originals are included—Swing Job and Straighten Her Out, along with fine covers of I Can't Help Myself, Woolly Bully, Watch Yourself and Ridin' On The L&N featuring distinctive harp by Mark Feltham. The real challenge now is for the group to cut in the studio as well as they do live.

**PRETTY THINGS**  
Cross Talk Warner Bros. K56842. Producers: Jon Astley, Phil Chapman and Sunmoon. New LP from the splendidly misnamed band which reformed early this year and signed directly to Warners in the US. It's the strong melodic but generally unsubtle R&R with which the band's always been associated, and stands a very good chance. Side one noticeably better than side two.

**VARIOUS ARTISTS**  
Sounds of Summer Pye Flashbacks FBL 1003. Just what it says it is — the sound of summers past, with tracks from the Lovin' Spoonful, Lemon Pipers, Ivy League, Tommy James, the Kinks, Donovan, the inevitable Mungo Jerry, and others. Very pleasant, but since all the tracks have already been re-released as singles, it's difficult to guess at sales.

**BILLIE HOLIDAY**  
At Storyville. Black Lion BLM 51007. Acknowledged as an almost overpowering influence on so many singers and musicians who followed her, this lady is deservedly a legend, and any compilation of her recordings is welcome. Tracks include I Love You, Porgy; Them There Eyes, You Go To My Head, Miss Brown To You and Ain't Nobody's Business, all taken from performances between 1951 and 1953. Should be in every jazz browser.

**DIRTY LOOKS**  
Dirty Looks. Stiff SEEZ 22. Producer: Tim Friese-Greene. Could be the most exciting new band since Any Trouble, but this American signing will need the impetus of a forthcoming tour as their first two singles for the label (included on the album) got nowhere. Energetic new wave style veering promisingly towards heavy metal occasionally as on the excellent Drop That Tan. In search of an audience but the initial £3.99 retail tag could help.

**ERIC CARMEN**  
Tonight You're Mine. Arista SPART 1134. Producer: Harry Maslin. Never been a strong chart contender since his early solo hits All By Myself and Never Gonna Fall In Love Again. His songs are full of energy and feeling, if lyrically a little obvious, but lack a really distinctive quality to give this a strong chance in the UK, though a single It Hurts Too Much has been gaining useful airplay.

**THE V.T.'s**  
Criminal Records. STEAL 1. Producers: Larry Carlton and the V.T.'s. The label's own description of the music is "sleek" and it will do pretty well. Despite the pedigrees of the three musicians (John McBurnie, Andy Dalby and Phil Curtis) and the famous guitarist who produced it, the album pleases mildly rather than enthusing greatly. Time, airplay, word of mouth, promotion — all would help.

**CHRIS DE BURGH**  
Eastern Wind. A&M AMLH 64815. Producer: David Anderle. Vast wells of affection and admiration for de Burgh exist in the hearts and memories of many thousands, but even they might have to admit that this is a rather boring LP. Nice, but rather boring. Will obviously sell (and probably pick up airplay) to some extent on the strength of the name, and of course plenty of people will think it's excellent. Worth stocking.

**RAL DONNER**  
1935-1977. I've Been Away For Awhile Now... Piccadilly Records ND135. Producer: Mike Joseph. Double LP tribute to Elvis. It should be noted that while all the old classics are here they're not sung by Elvis and some are not performed in their entirety. Does feature The Jordanaires and Scotty Moore though. Elvis fanatics only.

**BRIAN BRAIN**  
Unexpected Noises. Secret Records BRAIN 1A. Producer: Artist. On first hearing could be renamed Annoying Noises, but after a few plays the quirky electronic background and vaguely menacing vocals do begin to grow on you. All instruments and vocals are by Brain (alias Martin Atkins, ex-PIL drummer). Contains both his singles They've Got Me In The Bottle and Another Million Miles, the latter of which should have been a hit. Play it in the shop and see how browsers react!

**GROUNDHOGS**  
Split. Liberty-United LBR 1017. Producer: Tony McPhee. Re-release of Groundhogs' most popular album, re-packaged under Liberty's Rock File series. Might pick up on heavy metal resurgence but most fans will have the album. Includes Cherry Red.

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# Hee Bee Gee Bees

HEE BEE GEE BEES: 'Meaningless Songs' (Original) The reason I like this, and don't forget you're talking to someone who loved Saturday Night Fever, is that the Hee Bee Gee Bees have captured the Bee Gees sound so convincingly that I doubt if you'd realise what was going on if it was on in the background while you were painting the missus or ironing the dog or whatever. In true tortured testicle style the Gibb Brothers, Dobbin, Garry and Norris, squeak: 'I can't think of anything I want to do or say! So I'll have to do what I did yesterday', which was 'Sing you meaningless songs! In very high voices with a thousand violins. . . Meaningless songs in very high voices! And (massive scream) — whatever that means'. Coupled to lines like 'the world is very very big' this makes for a perfect piss-take of 99% of all soul records, black, white or Australian.  
SOUNDS August 23, 1980

HEE BEE GEE BEES: 'Meaningless Songs' (Original Records). A truly inspired and grotesquely vicious dissection of the techniques and devices of the brothers Gibb who sing those "meaningless songs in very high voices". The performance by Dobbin, Gary and Norris would bring a smirk to Robert Stigwood. This, like their targets, is a mini-masterpiece and totally worthless.  
Record Mirror, August 23, 1980

## Meaningless Songs

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## American Commentary



### Summertime and living ain't easy . . . Boardwalk to CBS . . . RCA into black music

NEW YORK: The summer vacation season seems to have closed down the American music business almost to the same extent as the August coast-bound exodus affects Paris.

Nobody has a secretary anymore, but nobody answers their own phone, either. On the other hand, everyone's got an A&R department, but nobody's signing any acts, despite protestations to the contrary.

One A&R man I know is spending his time in the studio (at least it's air-conditioned), lest anyone realizes that the job for which he was hired doesn't exist anymore. Another insists that the criteria for signings haven't changed, "except that we're looking for something to pay off easier and quicker than long term".

The musical highlights of the New York summer are Roy Orbison, Fats Domino and Jerry Lee Lewis — the first two unsigned, the latter unsupported by his label — and not one of them in any way a nostalgia act.

New wave is dead, notwithstanding the vested interest claims of a handful of managers and booking agents.

NEIL BOGART'S Boardwalk label will be manufactured and distributed by CBS in the US and Canada, with worldwide deals to be announced, it was revealed jointly by Bogart and various CBS officials.

In addition, the two companies have established a joint venture for special projects that will not be limited to music. For instance, they will produce video material for cassette and disc configurations through CBS Video Enterprises, headed by Cy Leslie.

Initial product for the label is expected to be the Popeye soundtrack, starring Robin Williams and Shelley Duvall, and featuring an original score by Harry Nilsson. The anticipated release date is October 1, with the company expecting to complete work on the disc in the UK because of the continuing American Federation of Musicians strike here.

CBS and Boardwalk have previously been (and are presently) working together on the soundtrack of Caddyshack, a film produced by Boardwalk's film division, headed by Jon Peters and Peter Guber, and released by Columbia.

### By IRA MAYER

NARM WILL give its Give The Gift Of Music campaign to the non-record buying audience via television, as well as print ads, stressing affordability, sharing and communication, according to trade group executive VP Joe Cohen. As reported previously, anticipated outlay for the campaign is \$10 million (£4,237,288).

The trade group will also invite proponents of various counterfeit detection systems to its October meetings in an effort to encourage industry-wide adoption of one method (or group of methods), and to lobby for inclusion of dealers in the counterfeit screening process.

Dealers currently complain that they should not be held liable for counterfeits if they do not know how to detect them or what to look for. So far, manufacturers have been very secretive about the systems they are using, and there is still a lot of scepticism to the effect that some of the alleged systems exist as scare tactics only.

RCA HAS set up an autonomous black music department, headed by VP Ray Harris. He will report direct to the VP of RCA USA, which should prove interesting in the immediate future, given that the position has been vacant since Bob Fead's departure, and is being held open for Jack Craigo.

The formation of the department, however, comes at a time when other companies have dismantled the separate black music divisions which they created a few years ago.

DAVID GEFFEN and Chuck Kaye, latterly president of Almo/Irving (the A&M publishing arm), will inaugurate Geffen/Kaye Music as the publishing wing of Geffen's new Warner-distributed label beginning September 1.

They are on the look-out for existing available catalogues as well as new and established writers.

RON GOLDSTEIN, a 15-year veteran of the music industry, has been named as vice-president/managing director of Island Records' US and Canada operations, in succession to Marshal Blonstein who quit last week (MW August 23).

Goldstein most recently served as general manager for the progressive music division of Warner Brothers and, apart from a two-year stint running Chrysalis Records here, has been with Warners since 1969 — useful experience as he will be working with licensors Warners and WEA distribution.

SHORTS: The decline in popularity of eight-track tapes continues, with most observers predicting the demise of the configuration once the Detroit car manufacturers make the switch to cassette . . . Sire consolidating its business and accounting functions with Warner and giving up its headquarters in New York, with 10 redundancies expected before October 1 . . . Dusty Springfield gave her first performance in the US for eight years as invited guest to open for Peter Allen at the Greek Theatre in Los Angeles . . . there's a "Deep Purple" touring the West Coast, with ads warning prospective concert goers that this is not the Purple of yore . . . Blackfoot likely to tour the UK in the autumn.

# OPINION

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

## Spoilers could upset musicians

REGARDING ALL those scientists beavering away on a "spoiler" signal to make it impossible to tape

### Fewer faulties from indies?

AS A businessman recently retired from running my own small record company-cum-record shop, I agree wholeheartedly with Ms J. Simmons (MW August 9) about bad pressings.

When I used to place pressing orders with the major pressing plants I always accepted the fact that 10 per cent would be faulty.

Maybe the majors should go to some of the new small, independent plants which have opened up and, I gather, are manufacturing records with less than half a per cent returned faulty.

ERIC THRESHER, Ruby Records, Lea Bridge Road, London E 10.

from records, as a musician may I just point out the following:

There's not a guitarist in the country who hasn't at some time or other taped his mainman's licks and played them back, maybe at a slower speed, in order to work them out for himself. Beyond any doubt, the same goes for drummers, bassists, clarinet players and practitioners of the nose flute.

That's the way we learn if you want to learn a little Beck, Blackmore or Hendrix you whack it down on cassette and play it back over and over, phrase by phrase until you've got it right.

Then you can absorb their styles into your own, thus you yourself grow in stature as a musician, perhaps to the point where you'll be one of the lucky ones being chased by the men with the cheque books.

If the record companies make it impossible to tape from records you're going to destroy the means by which the musicians, who are currently shifting units, come into being.

In fact, if you wipe out home taping in the hope of saving the music industry you will be doing the exact opposite — you will destroy the industry at source.

BILL KRUSE, Pemberton Road, East Molesey, Surrey.

• An interesting argument, but why not buy pre-recorded cassettes? The quality will be better than your home-taped version; most cassettes are now virtually the same price as albums; and nearly all albums by major artists are also available on tape. Also, when you so make it as a successful recording artist, how will you feel about being deprived of a substantial amount of your royalties by people who haven't bought your albums but steal them by taping from friends' copies or ones borrowed from the library or off the radio? — Ed.

## Jackie: lending a hand to local bands

Your reader Mr. George Kwiatkiewicz (MW July 26) appears to have misunderstood the comments made about programming and playlists etc. in the recent article published by Music Week on Radio Jackie.

Every radio station needs an identity and if it is to be effective, a sense of direction. Programmes must be planned and some kind of music policy has to be agreed. Radio Jackie has aligned itself to the local community it serves and our programmes try to reflect that wherever possible.

Listeners to Radio Jackie (it broadcasts to South West London each Sunday) will know how different our playlist is from other music radio stations.

First, Radio Jackie's music is as local as we can make it: on average four out of the 14 tracks played each hour between 8am and 4pm are by local South London bands who, in our opinion, merit radio exposure. What track each presenter chooses to play is entirely up to him — we have between 10 and 12 tapes and new records for him to select from.

In South London there are many talented groups who badly need exposure. We recently asked bands to send us records or tapes so we could promote them on Radio Jackie. We followed this up by doing interviews and turning over special air-time-features to one or two of the

better bands. The result of this has enabled us to sign up two local groups, The Optics and Static, who are making their first record.

The rest of each hour is given to playing new and old top 40 singles against a background of local commentary, information, charity appeals, job spots, local news, entertainment guides, chemist rotas and interviews with local people. From 4pm to 6pm we play one hour of jazz followed by an hour of soul music again with information being given out though focusing on gigs, bands, new venues etc. applicable to both forms of music.

Radio Jackie is only on air 10 hours each week. Obviously, if we were on air seven days a week, 24 hours a day our programme would have to encompass a much wider range of local tastes and we would therefore have to re-think our programming.

We appreciate your reader lives in Wembley and therefore possibly has not heard Radio Jackie, but perhaps if he or any other reader would like more background of the sort of things we are doing now — and plan to do if our licence petition is successful, we would be very pleased to send him our new book. The address to write to is Radio Jackie, West Molesey, Surrey.

KEVIN STEWART, Radio Jackie 227, West Molesey, Surrey.

## PERFORMANCE

### Chevy

THIS NEW Midlands band scored a bit of a triumph at their first gig south of Coventry, managing to win an encore supporting the mighty Ian Gillan at Aylesbury Friars Club.

The band seemed a little uncertain at first, but managed to get over it with the popular Skybird — a favourite among the HM punters, obviously. However, it was their debut single on the newly-formed Avatar Records, Too Much Loving, that really turned it for them — with lead singer Martin Cure giving the spark of promise that they could do something.

The band has a lot of work to do on the road to get the confidence and technique for success, which might be helped by Andy Chapman's easy guitar style. And they need to get out some of the well-worn styles forged by their predecessors, which although they may be a guarantee of success now, probably won't in a year or two.

Chevy have potential and talent — and their upcoming tour with Avatar stablemate Alvin Lee should get the word around enough to notch up a few record sales, too.

### Denny Laine

DENNY LAINE's gig at London's Marquee last Monday was a combination of the new, the not-so-

new and the old — and as a rock performer he proved that the "old hands" can still teach the newcomers a trick or two.

Currently combining his activities with Wings — they're starting work on a new album in the next couple of weeks — with solo work for Scratch Records, Laine's performance held few surprises, but was 60 minutes of good pop/rock entertainment.

Not surprising either, with a line up of musicians which featured Andy Richards of the Strawbs on keyboards, Mike Piggott, Gordon Sellar of Beggar's Opera on bass, Wings drummer Steve Holly, and Jo Jo Laine — herself embarking on a solo singing career — helping out with the vocals.

The music included tracks from Laine's upcoming Scratch album, some Wings material, and two of his own classic songs, Go Now and Say You Don't Mind.

CHRIS WHITE

### Stray Cats

THE STORY of the Stray Cats is the stuff of which pop legends are made — three young unknown New York musicians walk into a well-known pop publicist's office, and within a matter of weeks they're playing top London rock venues and attracting the interest of just about every important record company.

Publicist Keith Altham's hunch that the Stray Cats could be one of the new pop names of the Eighties

may well pay off. The band's gig at The Venue last Wednesday, was an impressive performance.

The Stray Cats — Slim Jim on drums, Lee Rocker double bass, and Brian Seter, lead guitar and vocals — play rockabilly pop music in an infectious driving manner, combining oldies like You Can't Hurry Love with their own material penned by Seter.

Interest in the band seems to be phenomenal and judging by the number of A&R men catching their gigs, a record contract must be imminent.

CHRIS WHITE

### Ultravox

THE NECKERCHIEF and baggy trousers brigade were out in force to jam pack London's Lyceum for Ultravox who came onstage to tumultuous applause from their fashion conscious followers.

From the opening Passing Strangers onwards the band's act relied heavily on their latest chart LP, Vienna (Chrysalis). At times Midge Ure's voice didn't seem strong enough against the background, but for the most part it worked.

Judging by the reception Ultravox got at this gig, their present popularity and LP sales are assured, but their music is faddy and not particularly innovative so they'd do well to make hay while the sun shines.

DANNY VAN EMDEN

# DOOLEY

IT SEEMS extraordinary that after more than three months' negotiations the RCA/PRT merger plans should fall down because of third party labels — but at least both companies can get on with doing their own things, although PRT staff couldn't have been too cheered by Lord Grade's reported comment in the Daily Telegraph that "he was resigned to gramophone records not making much money" . . . Wasn't Ken East's warning to Colin Burn not to appear in the World In Action programme more to do with revealing details of Motown's contract (as he did on Newsnight) than any alleged hyping activities? . . . Symbolically coincidental, WEA's PR brochure last week carried the bold front page message: "Yes — Drama" . . . Mick Jagger, Keith Richard and Charlie Watts among those at the Venue for Stray Cats last week . . . CBS's Maurice Oberstein, David Betteridge, Peter Robinson and Muff Winwood at a company international convention in Miami this week hoping to sell UK roster acts including Shakin' Stevens who will be performing for the delegates at the Fontainebleau Hotel.

FORMER ROLLING Stones manager, and founder of the Immediate label, Andrew Loog Oldham, has produced North Ireland band the Moondogs' single Whose Gonna Tell Mary for their new label, Real Records . . . Interesting compilation album coming from the Pipe label, called Miniatures, with 51 tracks and featuring Quentin Crisp, The Residents and Neil Innes among others . . . Showing practical good sense, Original Records joined the BPI last week, "because we realised that otherwise we wouldn't be able to get a silver disc", said the label's Don Mousseau . . . Laurie Small, once co-manager of Camel, is now managing the affairs of Peter Bardens and can be contacted on 01-960 5577 . . . Nice to hear an optimistic voice — Carlin's Mike Collier claims business is getting better and airplay easier . . . Live-wire promotion girl Annie Benson appointed PR manager of The Venue . . . RCA press officer Richard Routledge mugged by skinheads at The Lyceum, but they went away when he gave them £5.

SURREY SOUND Studios launched its new record label with a canal cruise which was enjoyable for everyone except Dave Dee who lost his solid gold bracelet overboard — prospective treasure hunters should contact him for exact location . . . Peter Sarstedt returns to recording with English Girls for the Songwriters Workshop label, described as the sequel to the eleven year old hit Where Do You Go To My Lovely . . . With all the news of sackings and redundancies its nice to acknowledge Southern Music's general professional manager Marjorie Murray's 25th anniversary with the company . . . They don't get an award for it, but Martin-Coulter's Bill Martin claims they haven't been out of the charts since March 1979, what with hits by Van Morrison, B.A. Robertson, Cliff Richard, Sky, and, more recently, Rod Stewart's If Loving You Is Wrong . . . PRS Year Book now published and copies available from Lesley Bray at PRS . . . Discussing what sort of feathered friend should be used in the logo of new indie dealers' BIRD company, plain-speaking Jack Ainley must have had his tongue firmly in his cheek when he suggested a dove would be more suitable than a hawk.

## New Release Harry H. Corbett

of

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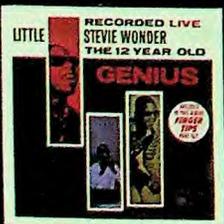
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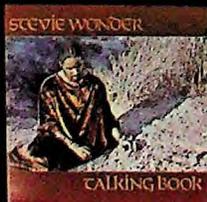
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THE 12 YEAR OLD GENIUS  
STMR 9003



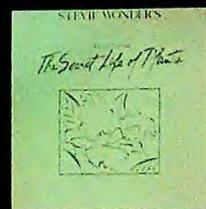
TALKING BOOK  
STMA 8007



FULLFILLINGNESS' FIRST FINALE  
STMA 8019



SONGS IN THE KEY OF LIFE  
TMSP 6002



JOURNEY THROUGH  
THE SECRET LIFE OF PLANTS  
TMSP 6009



INNERVISIONS  
STMA 8011

