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# MUSIC WEEK

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## Benjie exits as PRT revamps

IN A "streamlining" operation announced last week, Pye Records loses its chairman and board of directors, 50 employees and its West End headquarters.

But the company will continue functioning as a record company under its new name Precision Records and Tapes (PRT), based at its Mitcham plant and distribution site, and under the managing directorship of Derek Honey who now reports directly to the main board of ACC, its parent company.

Louis Benjamin steps down as chairman after 21 years with Pye Records. He continues as head of the Moss Empires theatre chain and will "assume other responsibilities in the group". Also quitting the PRT board are Jack Gill (ACC chairman), legal director Ellis Birk and Walter Woyda who continues as managing director of Precision Video Ltd. ACC's group financial controller Alan Cornish becomes a director of PRT.

The 50-odd redundancies are mainly in the distribution area, but include ten people at ACC House in Great Cumberland Place. The recording studio at ACC House remains and PRT's promotion staff will work from a West End office yet to be found.

## THE CHART

ONE OF the companies competing for the new contract for the BPI/Music Week/BBC chart — the market research organisation RSGB — has pulled out and at press time the magazine *Record Business* was reconsidering its position. The two other contenders, British Market Research Bureau and Gallup, will make their presentations next week. The enquiry into allegations of fraudulent falsification of the charts enters its fourth week this week.

## MCA joins the video disc market

By SIMON HILLS  
MCA RECORDS will be marketing video discs next May after MCA Universal and Paramount pledged support for Philips' VLP video disc system in Britain last week.

Included in the catalogue will be Grease, Saturday Night Fever, The Blues Brothers and the Abba Music Show — currently topping the video cassette charts through Intervention. Retail price is expected to be between £16 and £19.

The agreement was finalised between MCA's Discovision president in America Jim Fiedler, Paramount senior vice-president Mel Harris and Philips VLP chief Jimmy Dunkley. Discovision markets software for the VLP system in America where it carries the Magnavox brand name.

The discs will be sold through

## Utilise UK talent says Fine

IMPASSIONED AND hard-hitting speeches from David Fine and Ramon Lopez at the first PolyGram sales conference at Bournemouth last week, hammered home the group's intentions of pulling through the recession and emerging as "the number one company".

The addresses and product presentations were made under the now familiar cloud of recent

redundancies (see P4).

"Against the spectre of recession and unemployment, we have been guilty of accepting that our performance must of necessity follow the fortunes of our industry and of the economy," stated David Fine.

"Successful organisations manage to prosper no matter how adverse circumstances may be. We, in common with our competitors, have not supplied sufficient professionalism to the record industry.

"We have been guilty of blaming

others for our lack of achievement. We have often blamed our Group for failing to provide the repertoire we sorely need, whereas our destiny to a great extent is in our own hands."

Fine outlined the responsibilities of the re-formed PolyGram commercial division.

"Our duty is to ensure that the dealer feels he can relate to the PolyGram commercial division, which is undoubtedly the most powerful in the entire industry. But it must be seen to be highly effective.

"We want actions and not words. We want simplicity and not bureaucracy. We are restless in our energies. We are determined in our ambition and the executives of this group are committed to develop the



DAVID FINE

TO PAGE FOUR

## Overtime ban affects EMI distribution

EMI RECORDS and unions at the Hayes plant seem to be heading for a showdown over the company's plans to make 303 workers redundant in November.

Informal talks between management and unions, which have been going on since the redundancy plans were announced last month, appear to have been fruitless and last week confederated union convener John Murray told *Music Week* that all overtime was being banned in distribution, tape manufacturing and Music for Pleasure departments.

The ban, which will persist while the redundancy threat remains, follows the management's "refusal to call a halt to their requirements for excessive overtime working in many areas not directly affected by the proposed redundancies", says Murray.

Murray added the unions had been "absolutely shocked" by the announcement of the redundancies as it came shortly after five months of negotiations to draw up new working arrangements at Hayes, including a management guarantee

that there would be no redundancies.

"The news of the proposed sackings came when the ink had barely dried on that agreement," says Murray.

The unions also claim that the company has disregarded TUC guidelines on redundancies, the 1972 Code of Practice, and a house agreement covering selection, volunteers and compensation.

"We had hoped that the informal discussions would have led to agreement allowing for the introduction of work sharing schemes, transfer of labour, elimination of the necessity for some areas to be reliant on excessive overtime, and other arrangements which would have minimised the scale of the proposed redundancies," adds Murray.

A Thorn EMI spokesman told *MW*, at time of going to press, that the management did not wish to make any comment on the union statement, nor the position that negotiations have reached, until after the meetings they were to have with local and national union officials on Monday.

## Rumbelows expansion

AFTER HAVING drastically reduced its record and tape business in recent months, the Rumbelows chain is planning to expand it again — increasing its stock of titles about sixfold and almost doubling the number of branches selling records before Christmas.

Colin Livermore, Rumbelows' buyer for records, TV and video, told *MW* that the chain firmly shed all its excess and unmoveable record stock about a year ago. The number of branches carrying records dropped to under 60, selling only Top 50 LPs and singles, and TV albums.

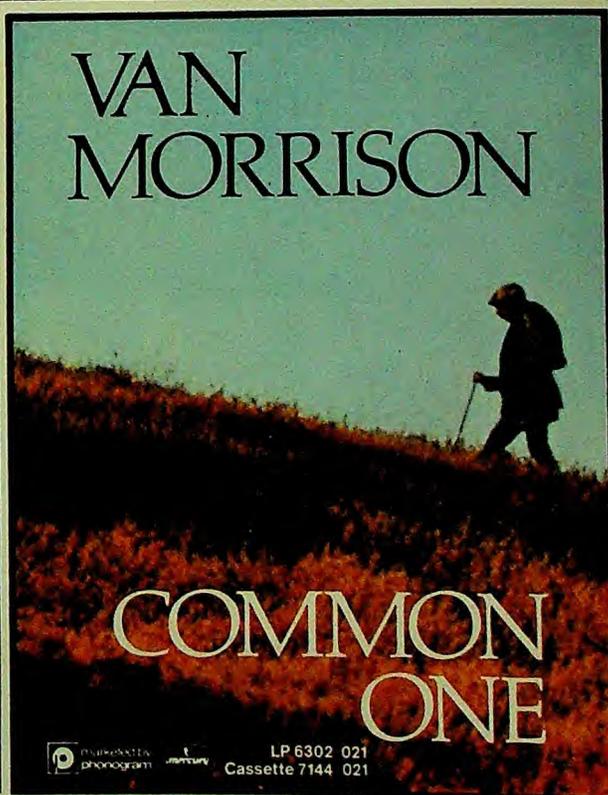
Livermore is now revitalising the recorded music side of this chain's business.

"I will be buying all the records, and the branches will order from us," he said. "I expect to increase the number of titles to about 250 or 300, in about 100 shops before Christmas; and if this proves to be a valuable part of our business, we could double that by this time next year."

To prove themselves a "valuable part of business" records will need to bring in a total of around £10 million a year out of Rumbelows' total of £150 million.

# VAN MORRISON

# COMMON ONE



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PHILIP HARRIS  
MORGAN GRAMPIAN

LP 6302 021  
Cassette 7144 021

NEWS

Moves..

**WINDSONG RECORD** Exports has moved to St Edmunds Church, Cornwall Road, Croydon, Surrey CR0 3RD. (Tel: 01-688 6836; telex 896218 Winds.).

**TOPIC RECORDS** moves on September 29 to 50 Stroud Green Road, London N4 3EF. (Tel: 01-263 6403). The company will be closed during the week September 22 to 26 while the move takes place.

**ST PIERRE** Publicity has moved to London House, 266 Fulham Road, London SW10 9EL (tel: 01-352 9350).

**BARRY McCLOUD** Enterprises has relocated to c/o Flat 1, 1-12 Nevern Mansions, 27a Nevern Square, London SW5. (Tel: 01-552 1471).

Rondor International presidency for Grace

**BOB GRACE** has been promoted to the post of president of Rondor Music International retaining his position as managing director of Rondor Music (London) and adding the new duties of heading A&M's publishing arm in the world outside North America.

Grace joined Rondor eight years ago as general manager of the London office after promotion service with Pye and publishing jobs with United Artists Music and Chrysalis Music, which he initiated. He became Rondor MD in 1977.

Simultaneously, **Lance Freed** has been named president of Almo/Irving Publishing in the US in charge of A&M's publishing activities in North America. He and Grace share jointly the responsibilities relinquished recently by Chuck Kaye when he left to join David Geffen's new organisation.

**CBS SONGS** International has appointed **James Ware** as managing director of April Music UK in



succession to Len Beadle. Ware moves from Virgin Records where he was director with responsibility for legal and business affairs of the Virgin Group... **Winston Lee** is giving up his independent promotion company to join A & A Record Marketing as head of promotion for the Ariola label.

**Jacque Cambria**, formerly with GTO Records, has joined VCL as exports coordinator... **Alison Wenham**, formerly UK sales rep for Parnote, to newly-created position of manager for advertising and promotion at Conifer, mainly responsible for classical product



A&M RECORDS chairman Jerry Moss (centre) congratulates his two publishing chiefs, Bob Grace (left) and Lance Freed, following their promotions in the Rondor and Almo/Irving organisations.

**Diana Graham**, formerly with GTO Records London and CBS International Paris, appointed international repertoire co-ordinator for Chappell International... **Denis Comper**, chairman of CA Audio Systems, manufacturers of the Cadac range of studio mixing consoles, and a director of Savile Guest, has joined Richard Swettenham Associates.

Harbor sets up video service

**HARBOR RECORDS** has set up a subsidiary company offering video and audio tape copying called HTS (Harbor Tape Services).

The video studio has six VHS, two Betamax and two U-Matic video tape recorders and two Sony Triniton monitors which are all interchangeable — and HTS can provide any copy from any master except Philips.

In the audio studio, it can copy from disc to cassette, cassette to cassette, disc to reel and any combinations. There are also facilities for equalising and editing tape so the customer will have an equalised master to go to cutting.

"Duplication is not a new service, but it is often underestimated," said John Schroeder of HTS. "It often isn't a proper service and we've tried to give it that image and offer a personal service that you don't often get today. We also offer a 24-hour turnaround."

HTS is also starting up a service to produce low-budget videos for new bands seeking a deal. The idea followed from Harbor trying a pilot for one of its own acts.

Trident launches label

**TRIDENT STUDIOS/Group** has announced the launch of its label which will run in addition to its existing interests, although the company says it intends to capitalise on its existing production and engineering talents.

The label Trident Records, will be headed by MD Peter Booth, with distribution through Stage One Records. And it will use its sister companies for mixing, marketing and promotional videos through Trillion.

First signings are Famous Names (formerly Writz) whose debut single for Trident, Holiday Romance, (TR001) is released this week. On the same date the label releases Lisa King's single, Can't Help Falling In Love (TR002).

A publishing company, Tridisc Music, has also been set up, and publishing will also go through

Carlin. Licensing deals are being organised for international releases.

More releases are planned for autumn with album releases scheduled for Christmas. A spokesman added that the label is currently looking for new acts and that the roster is intended to be "very varied". The records will be backed up by advertising and promotional campaigns as well as the videos.

**DIVERSION RECORDS** is a new label spawned by Dingles Records specifically for non-folk product. It will be distributed by Spartan and kicks off with the debut single by The Breathers, Living In The Age (DIV 111). Dingles continues as a folk label. Contact: Diversion Records, 322 Whitchurch Lane, Canon's Park, Edgware, Middx. (Tel: 01 952 3551).

Montreux award for Nimbus

By NICOLAS SOAMES

A **BRITISH** record company has walked off with one of the four awards Prix Mondiale du Disque de Montreux in the face of stiff competition from the major companies.

And a second British independent company was shortlisted from the initial list of 500 titles.

The award went to Nimbus Records for Satie's Socrate, sung by Huges Cuenod accompanied by Geoffrey Parsons (Nimbus 2104).

Other awards went more predictably to DG's version of Berg's Lulu, EMI's version of Shostakovich's Lady Macbeth, and Erato's version of Berlioz's La Grande Messe des Morts.

The other British company named was Lyrita, for the disc of Orchestral Works by Coates.

Four point plan for BVA

**FOLLOWING** THE British Video Association's controversial inaugural meeting, independent video producers and distributors held their own informal meeting last week — resulting in a "list of suggestions" to be taken to temporary chairman Maurice Oberstein, and an agreement on their own nominations for the 12-man council.

The list includes four main points:

- That there is a two week period after Vidcom for nominations to be handed in;
- That a list of all nominations should be circulated with brief biographies and a further two weeks should be set aside for this;
- That the membership fee — £500 in total — should be accepted with a down payment of £100, with the rest to follow, as smaller companies might have problems with cash flow

paying the larger amount; • They will ask for clarification of the voting procedure with the suggestion that each member has 12 votes.

EMI Video Programmes Video Production Division MD Donald Maclean, Intervention co-MD Mike Tenner and Bruce Higham of Captain Video should put the points to Oberstein this week.

It was agreed that the suggested nominees would represent a cross-section of all the video industry's facets including film, television, production and distribution as well as legal problems.

• Anyone still wishing to join the BVA or want to send in nominations should contact Garry Pownall at EMI Video Programmes. Tel: 01 437 8651.

WHERE'S THE BALL?



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Montreux award for Nimbus

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## PolyGram sales conference

THE FIRST sales conference bringing together Phonogram, Polydor and newly-acquired Decca Records under the umbrella of parent company PolyGram Record Operations was held in Bournemouth last week. Music Week news editor JIM EVANS was there and on this page (and P4) brings you all the conference news.

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# Quo, Straits and Lizzy LPs head Phonogram hopes

THREE OF Phonogram's most important releases of the year were announced at the PolyGram conference by senior product manager Alan Phillips — new albums from Status Quo, Dire Straits and Thin Lizzy.

The Lizzy campaign started on September 19 with the release of a new single, Killer On The Loose, backed with rock press ads. The album, Chinatown, is released on October 3 with extensive advertising and 500 window displays. It will also be featured (along with the new Quo and Straits albums) in the Woolworths Record department booklet which has a print run of 4,000,000.

Two weeks later comes Status Quo's new LP, Just Supposin'. A single, What You're Proposing, is released on October 3. Point of sale material for the Quo LP will be based on the rocket and diver designs incorporated in the album sleeve. Five hundred window displays are planned and press ads will include *Motorcycle News* as well as the music press. A joint advertisement with Our Price Records will appear in *Sounds* and

there will be flyposting in London, Manchester, Birmingham, Leeds and Liverpool.

On October 24, with a simultaneous release in all major territories, Phonogram UK issues the new album from Dire Straits. Entitled Making Movies, it was produced by Jimmy Iovene who has producer Bruce Springsteen; Tom Petty and Graham Parker.

BBC Television will be screening a 55-minute documentary on the band later this year, while one of the tracks from the LP will be featured in the film *Heavy Metal* which goes on general release soon. Press ads will include *Music Week*, *NME*, *MM*, *Time Out* and *The Guardian*. Again, 500 window displays are planned and the band plays a 20-date UK tour through September.

Other upcoming album releases from Phonogram include Chipmunk Punk — which has sold over 200,000 copies in the States, a new Peter Skellern album, Still Magic and the debut LP from The Teardrop Explodes entitled Kilimanjaro. On the De-Lite label there will be albums from Kool & The Gang and Coffee.

## Reflections aimed to top mid-price league

PRODUCT MANAGER Leon Campadelli said at the PolyGram conference that it is Phonogram's intention to make Reflections "the number one mid-price series, offering the record buyer the very best in artists, packaging and quality at a price they can afford".

Initial releases in the series include the first ever mid-price albums from Nana Mouskouri, Peters & Lee and Demis Roussos. A forthcoming Platters album, Encore of Golden Hits featuring all the group's UK and US hits, is planned.

Also on mid-price, though not in the Reflections series, is Living Legends, a heavy metal compilation featuring tracks from Status Quo, Thin Lizzy, Black Sabbath, Rush and Def Leppard. It was described by Campadelli as "the strongest heavy metal offering the market has seen this year — and at mid price".

## Rocket's autumn plans

ELTON JOHN will be touring the UK in the early part of next year to tie in with a new album release — four years on from the Wembley concert when he announced his retirement from live appearances.

In her presentation at the PolyGram conference, Rocket's head of A & R, Sally Atkins added: "With an eye to the Christmas market, we still consider 21 At 33 to be a current album and there are several projects lined up to promote the album, including national press coverage focusing on the American tour and a TV special on ITV."

And Atkins presented three new signings to Rocket: Belgian singer Jo Lemaire and her band Flouze; four-piece band Arrogant who debut with the single Ego; 3 Minutes who debut with the single Automatic Kids.

A new Lambrettas' single is planned for October 31 release and an album will follow in early 1981 to coincide with an extensive tour. A Judie Tzuke album, already half recorded, will be released in March or April next year.

## Wilkins' tip

ROY WILKINS, Phonogram's tape marketing manager, talked at the PolyGram conference of the growth of sales of blank tape over the years and what Phonogram could do as a company within the industry to make the pre-recorded cassette more attractive. As a possible sales boost, Wilkins suggested that cassettes could be released before the LP equivalent became available.

## Classic singles collection

CLASSIC CUTS — The Music That Time Forgot is the banner under which a collection of 15 singles are released by Phonogram on October 10. The singles (dealer price 70p) feature such artists as The Allisons, Susan Maughan, Roger Miller, Walker Bros., Dave Dee, Dozey, Beaky, Mick & Tich, Esther and Abi Ofarim, Dusty Springfield and The Shangri-Las.

Three thousand posters and stickers have been produced for dealers and 1,500 special albums with introduction to the tracks by Kenny Everett are available for in-store promotions. Advertising is expected to include the popular consumer press.



THE SMALL British label PRE Records has snapped up product from the San Francisco-based Ralph Records for release in the UK via Charisma which markets PRE. First release under the deal will be a six-track "single" by enigmatic band The Residents, called *The Residents Commercial Single (PRE 9)*, on October 3 followed by an album (PREX 2) on October 10. Apart from a single licensed through Virgin, The Residents' records have previously only been available here on import and the band members' identities are supposedly unknown — even to the label chief.

Another release from Ralph is a single by the band Tuxedo Moon, *Dark Companion* on October 17. Ralph's managing director Jay Crem flew to London to sign the deal and is pictured (second left) with Charisma MD Brian Gibbon (left), Richard Butchins (PRE Records), Mike Allen (Charisma A&R manager) and Mike Watts (Charisma marketing manager).

## Decca wants more pop

THE DECCA presentation to the PolyGram sales force was preceded by a policy statement from John Preston, the newly-appointed general manager of Decca's pop repertoire marketing department. He emphasised Decca's intention to enlarge the roster by signing "half a dozen more contemporary acts" following the success enjoyed by new signings Sploognessabounds and the Mo-dettes. Preston added that Decca looks forward to being "fully integrated into the PolyGram operation," and that it was "fiercely proud and aggressively confident about the future".

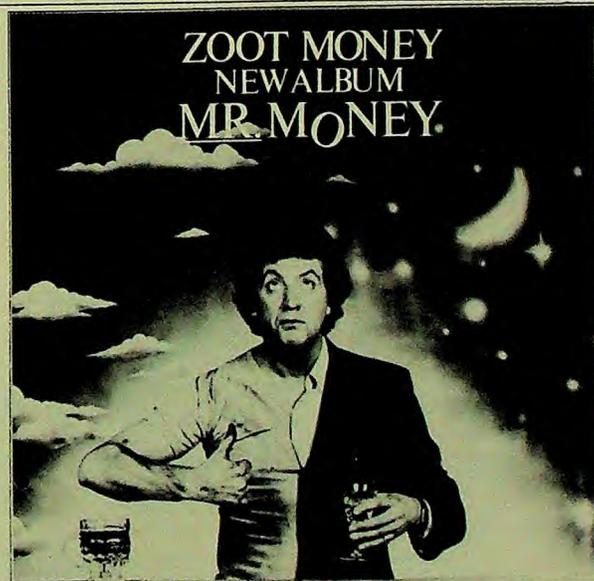
Decca's product manager Keith Bennett presented albums from the new mid-price T.A.B. series by such artists as the Rolling Stones, Tom Jones, Vera Lynn, Jacques Loussier and Benny Goodman. Further product in this series can be expected from Engelbert Humperdinck, Alan

Price, Charlie Kunz, Ten Years After and Marianne Faithfull.

Bennett also expressed high expectations for Christmas for the Worzel Gummidge Sings LP featuring Jon Pertwee as the "much-loved TV character". The album will co-incide with a new TV networked series and a full dealer display campaign will be mounted.

It was also revealed that, in addition to the new Moody Blues album which is currently nearing completion and the Justin Hayward solo LP which was recently in the charts, John Lodge has been working on a solo project and debuts with a single, *Street Cafe*.

Decca's presentation concluded with extracts from the new Mo-dettes LP, *The Story So Far*, to be released in November. The band will tour extensively in October and November.



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NEWS

# £2m TV budget for K-tel LPs

K-TEL HAS allocated a TV promotion budget of £2 million to boost its star-studded pre-Christmas collection of releases. Featured among the latter are Gladys Knight, Elton John, Elvis Presley, Jim Reeves, Charles Aznavour, Three Degrees and Cilla Black.

Also included is Masterworks, described as "An electronic adventure into the world of classics", comprising works by Grieg, Richard Strauss, Beethoven, Mozart, Ravel, Borodin, Bizet, Rimsky-Korsakov and Tchaikovsky played on synthesizers.

Producers Jeff Jarratt and Don Reedman, closely involved in K-tel's internationally successful Classic Rock series, also participated in the synthesizer playing, as did Francis Monkman of Sky, with support from his percussionist colleague Tristan Fry. The Royal Choral Society and St. Paul's Cathedral Choir are also heard in the album.

K-tel's Love album (NE 1092, £5.25), whose stars include Rod Stewart, Commodores, Judie Tzuke, Diana Ross, Johnny Mathis and Deniece Williams, Cliff Richard and Abba, was promoted in the Westward and Harlech TV areas from Monday this week, and rolls out nationally next month.

Mounting Excitement (NE 1091, £5.25), featuring Sheena Easton, Hot Chocolate, the

Gibson Brothers, Roxy Music and Darts among others and containing a leisure shirts offer and a trail bike prize competition organised in conjunction with the Kawasaki bike firm, went national this week.

Gladys Knight and the Pips went on screen with their Touch Of Love LP (NE 1090, £5.25) from Monday in Granada, Thames and ATV areas before a national roll-out. Cilla Black's Especially For You (ONE 1085, £4.99) began in the ATV region, and rolls out this week.

Gold by Three Degrees (NE 1089/Ariola 3DZ, £4.99) is currently being promoted in Granada territory, with a national roll-out next week, and Country Gentleman by Jim Reeves (NE 1088, £4.99) completes its Granada stint this week, followed by ATV next week, and a projected national roll-out in October.

The Very Best Of Elton John (NE 1094, £5.25) goes national from mid-October, and the Masterworks album (ONE 1093, £5.49) begins in Anglia on October 13 before a national roll-out.

Inspiration by Elvis Presley (NE 1101, £5.49) goes national from November 3, and His Greatest Love Songs by Charles Aznavour (NE 1078, £4.99) will be promoted in Thames, Southern and ATV areas from the same date.

## UK TV promotion for Irish folk LP

From PAT PRETTY

DUBLIN: Another Feast Of Irish Folk, PolyGram's hit album here this past summer, will be promoted in the UK with commercials in the Granada, Tyne Tees, Scottish and Ulster TV areas from Monday (22).

Compiled by PolyGram Ireland managing director John Woods from folk material from PolyGram and other company labels, the album's artists include The Dubliners, the Bothy Band, Jimmy Crowley, Christy Moore, De Danaan and the Wolfe Tones.

## MCPS blacks Jacksons Triumph import

THE JACKSONS' album Triumph (CBS) is the subject of an import ban by the Mechanical Copyright Society imposed at the request of Carlin Music.

## PolyGram sales conference news — from page three

# Big name line-up in strong campaigns from Polydor

THE JAM, Sham 69, Marti Webb, Rainbow and Mike Berry are just some of the artists who feature in Polydor's varied and strong autumn campaign.

Rainbow, who have re-signed to Polydor on a long-term basis, release the album Difficult to Cure in November. Former Rainbow drummer Cozy Powell has also signed to the label and an album is planned in the near future.

Also on the heavy metal front, Polydor is releasing the Monsters Of Rock LP recorded live at the recent Castle Donington festival, produced by Roger Glover and featuring Rainbow, Scorpions, Saxon, April Wine, Touch and Riot.

A new Jam album, Sound Affects, will coincide with the band's upcoming tour, while a Sham 69 compilation album is also scheduled. Guitarist Albert Lee has signed to the label and has a debut solo album out shortly.

A new Marti Webb project album, I Won't Change

Places, will coincide with a TV special. Her last album, Tell Me On A Sunday, is approaching platinum status. Mike Berry's album, Sunshine Of Your Smile is released in November.

The Passions, previously with Fiction Records, have now signed direct to Polydor and a single is released next month. From EG, there will be the debut album from Killing Joke.

In the Double Back series, featured artists include Eric Clapton, Barclay James Harvest, King Crimson and Millie Jackson.

Looking towards the children's market, Polydor is to market and sell Snoopy Records, both in single and cassette forms. Joint promotions with the Daily Mail and the Observer — newspapers that run the cartoon series — are being discussed. And shortly to be released is Captain Beaky Volume II featuring Noel Edmonds and Penelope Keith.

## Jobs lost in restructuring

"IN THE last few days we have completed the new structure of the commercial division of PolyGram Record Operations," stated Ramon Lopez in his welcoming letter to delegates at the PolyGram Bournemouth conference.

"This structure now encompasses all direct selling activities in the UK. In arriving at the new structure a number of selling activities have been consolidated which, regrettably, has led to a reduction of personnel."

Redundancies, which came as a surprise to the majority of the delegates, affect the sales team and include: Vic Dawes, Gary Howells, Mike Thomas, Tom Johnson, George Wishart, Jack Finlay, Fred Haggart, George Page and Barry Halse.

Lopez added: "It is essential that we do not allow unhappy events — sometimes unavoidable in the conduct of any business — to cloud our vision of the future and compromise the attainment of our objectives."

In his opening address, recently appointed commercial director Clive Swan, in announcing changes in the sales operation, stated: "Inevitably some people have left PolyGram's

employment. These changes have been carried out humanely and before rumours could circulate. The terms are the best ever. These things are never painless and such decisions are never made overnight."

Toos Tookarz and Barry Griffiths remain managers of import and export respectively. National accounts and national sales manager is Martin Adams.

"Display continues to be led by the very effective Barry Barnes," continued Swan, "and will become ever more closely allied with direct sales of records."

"Catalogue sales, a new position, will be headed by Ralph Smedley. A major part of our strategy is to develop our catalogue sales both in classical and popular music."

## Dr Hook sign up

DR HOOK has signed to Mercury for the world, and Phonogram will be rush-releasing a new album here in November along with a single. Also signed to Phonogram are Tom Robinson's Sector 27, and their first single for the label will be out next month. The long-awaited new Steve Miller album will be released in November.

## Baird: "TV market growing"

"THE TELEVISION market is a growth market," stated Brian Baird as he introduced PolyGram's future TV advertised albums. "I estimate that between now and December there will be some 46 albums advertised on television."

Stressing that their campaigns would be on a regular basis and not "just one or two a year", Baird added that he had a number of "blockbusters" lined up for November featuring the Rolling Stones and Slade.

September TV albums are I Am Woman, Feast Of Irish Folk and Country Round-Up. October sees the release of The Hollies Sing Buddy Holly which will also be backed with a radio ad campaign. Also next month comes It Ain't Me Babe, a 16-track compilation of well known artists singing Bob Dylan songs, including The Byrds, Joan Baez, Brian Ferry and Johnny Cash.

Other TV product outlined by Baird: The Hitmakers, featuring Rod Stewart, Peter Gabriel, Elton John and Jean Michel Jarre, and a James Last album, Classics For Dreaming.

## David Fine

FROM PAGE ONE

efficiency, credibility, the image of a true music group."

Fine also spoke on the need for creativity.

"This is not a small country," he stated. "Why are we forever looking at the United States? There are 55 million people in Britain. It's a springboard to Europe. Why can't we achieve greatness in our own right? Why must we seek product and inspiration elsewhere? Let us take advantage of the creativity that has always been present in this country."

"So our message is positive. It is with certainty that I stand before you today with commitment and conviction that the PolyGram group

will be without fear or favour the giant of the British record industry."

Closing the two day conference, Ramon Lopez stressed that the conference's theme of Number One was not "a trick to boost your morale. It is a firm objective and we are fully committed."

Having said that PolyGram was committed to a multi-label approach, thus ensuring the continuation of Polydor, Phonogram and Decca as separate labels and as separate profit-centres, Lopez concluded: "The ingredients are there. We have to fire the gun and aim it well, working all together as a team."

## Charisma

FILM SOUNDTRACK albums are one of the main features of RSO's autumn schedule. Promotion continues on Fame, now showing across the country and further singles are to be taken from it. The double-album soundtrack from Times Square includes tracks from The Pretenders, Joe Jackson, Talking Heads, Roxy Music, XTC and Gary Numan. The Robert Stigwood produced movie, distributed for the first time through EMI Films, premieres in London in December.

A new Eric Clapton studio album is scheduled for the New Year, while The Bee Gees are currently in the studio working on their next and The Best Of Andy Gibb will be out before Christmas.

On Dreamland — which goes through RSO — a new Suzi Quatro album, Rock Hard, is scheduled for UK releases in mid-October. The title track has just been put out as a single.

A Pauline Murray (ex-Penetration) album is released in mid-October to coincide with the Girls Night Out Tour with John Cooper Clarke.

## RSO

HEADING CHARISMA'S autumn schedule is the new Monty Python LP, the Contractual Obligation Album (CAS 1152), released on October 3. A single, I Like Chinese, is released on September 26. An extensive ad campaign will include TV advertising, national and specialist newspaper ads and British Rail and London Transport posters.

Following an agreement between Charisma Records, Monty Python Film Productions Ltd. and Brent Walker, Monty Python And The Holy Grail is to be made available as a video film. Full details will be announced shortly. Charisma plans to re-promote the soundtrack album to coincide with the video release.

Also upcoming from Charisma is the album Lark Rise To Candleford (CDS 4020), based on Flora Thompson's vivid account of English rural life, it features the Albion Band, Martin Carthy, Shirley Collins, Brian Protheroe and members of the National Theatre. Full campaign details will be announced before the release date on November 14.

Charisma will also be repromoting the Vivian Stanshall album, Sir Henry At Rawlinson End (CAS 1139), to coincide with the release of the film of the same title. Meanwhile, a new Stanshall single, Terry Keeps His Clips On, has just been released.

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DERBY
- 26th GUILDHALL  
PORTSMOUTH
- 27th RAINBOW  
LONDON
- 28th ODEON  
HAMMERSMITH
- 30th GAUMONT  
SOUTHAMPTON
- OCTOBER
- 1st COLSTON HALL  
BRISTOL
- 2nd NEW CORNISH RIVIERA  
ST. AUSTELL
- 3rd ODEON  
BIRMINGHAM
- 5th ST. GEORGES  
BRADFORD
- 6th APOLLO  
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**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
1	NEW		<b>DON'T STAND SO CLOSE TO ME</b> Police (Nigel Gray/Police) Virgin	A&M AMS 7564 (C)
2	2	5	<b>ONE DAY I'LL FLY AWAY</b> Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)
3	4	3	<b>MASTERBLASTER (JAMMIN')</b> Stevie Wonder (Stevie Wonder) Jobeta/Black Bull	Motown TMG 1204 (E)
4	1	9	<b>FEELS LIKE I'M IN LOVE</b> Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareem	Calibre 1 (A)
5	21	3	<b>BAGGY TROUSERS</b> Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)
6	3	5	<b>IT'S ONLY LOVE</b> Elvis Presley (-) Screen Gems EMI	RCA 4 (R)
7	10	4	<b>ANOTHER ONE BITES THE DUST</b> Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)
8	28	3	<b>D.I.S.C.O.</b> Ottowan (D. Vanguarde) Heath Levy	Carrere CAR 161 (W)
9	8	8	<b>MODERN GIRL</b> Sheena Easton (C. Neill) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)
10	6	7	<b>EIGHTH DAY</b> Hazel O'Connor (T. Visconti) Albiort	A&M AMS 7553 (C)
11	5	6	<b>START</b> Jam (Vic Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)
12	9	7	<b>DREAMIN'</b> Cliff Richard (A. Tarney) ATV/Longmanor/Chrysalis	EMI 5095 (E)
13	36	2	<b>MY OLD PIANO</b> Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)
14	15	8	<b>IT'S STILL ROCK &amp; ROLL TO ME</b> Billy Joel (P. Ramone) April	CBS 8753 (C)
15	7	7	<b>ASHES TO ASHES</b> David Bowie (Bowie/Visconti) Bawley Brothers/Fleur	RCA BOW 6 (R)
16	23	5	<b>I OWE YOU ONE</b> Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)
17	11	11	<b>9 TO 5</b> Sheena Easton (Chris Neill) Pendulum/Chappell	EMI 5066 (E)
18	12	9	<b>SUNSHINE OF YOUR SMILE</b> Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)
19	14	7	<b>PARANOID</b> Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SD)
20	20	9	<b>A WALK IN THE PARK</b> Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)
21	19	7	<b>MARIE MARIE</b> Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)
22	25	7	<b>I GOT YOU</b> Spot Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)
23	13	8	<b>CAN'T STOP THE MUSIC</b> Village People (J. Moralli) Zomba	Mercury MER 16 (F)
24	27	4	<b>SEARCHING</b> Change (J. Patrus) Warner Brothers	WEA K 79156 (W)
25	35	3	<b>THREE LITTLE BIRDS</b> Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)
26	16	8	<b>BANK ROBBER</b> Clash (M. Dread) Nine Den	CBS 8323 (C)
27	26	4	<b>TWO LITTLE BOYS/HORSE</b> Splojgenessabounds (M. Robinson) Feldman/EMI/Aviation	Deram ROLF 1 (F)
28	22	5	<b>I WANT TO BE STRAIGHT</b> Ian Dury (Pats) Blackhill	Stiff BUY 90 (C)
29	34	3	<b>IF YOU'RE LOOKIN' FOR A WAY OUT</b> Odyssey (S. Linzer) Chappell	RCA 5 (R)
30	24	7	<b>BEST FRIEND - STAND DOWN MARGARET</b> The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)
31	50	2	<b>STEREOTYPES/INTERNATIONAL JET SET</b> Specials (David Jordan/Jerry Dammers) Plangent Visions	2Tone CHSTT 13 (F)
32	17	9	<b>TOM HARK</b> Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)
33	32	5	<b>GENERALS - MAJORS - DON'T LOSE YOUR TEMPER</b> XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)
34	18	6	<b>I DIE YOU DIE</b> Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 46 (W)
35	52	2	<b>AMIGO</b> Black Slate (Black Slate) Wise Owl	Ensign ENY 42 (F)
36	31	12	<b>OOPS UPSIDE YOUR HEAD</b> Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)
37	NEW		<b>KILLER ON THE LOOSE</b> Thin Lizzy (Thin Lizzy/Kit Woolven) Chappell/PUK	Vertigo LIZZY 7 (F)
38	39	3	<b>YOU SHOOK ME ALL NIGHT LONG</b> AC/DC (Robert 'Mutt' Lange) Zomba	Atlantic W&A 1600 (W)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	29	6	<b>UNITED</b> Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8897 (C)
40	43	3	<b>GOTTA PULL MYSELF TOGETHER</b> Nolans (Ben Findon) Black Sheep	Epic EPC 8878 (C)
41	30	9	<b>WINNER TAKES IT ALL</b> Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8835 (C)
42	42	3	<b>MISUNDERSTANDING</b> Genesis (D. Hentschell/Genesis) Effect Sound/Hit & Run	Charisma CB 369 (F)
43	71	2	<b>YOU'RE LYING</b> Linx (B. Carter/P. Martin/D. Grant) Solid/Aves	Chrysalis CHS 2461 (F)
44	45	4	<b>JOHNNY &amp; MARY</b> Robert Palmer (Palmer) Bungalow/Island	Island WIP 6638 (E)
45	37	5	<b>TASTE OF BITTER LOVE</b> Gladys Knight & The Pips (-) Warner Brothers	CBS 8890 (C)
46	62	2	<b>BE THANKFUL FOR WHAT YOU'VE GOT</b> (F. Fioravanti/L. DeLise/P. Rakes) Intersong	William DeVaughan EMI 5101 (E)
47	33	11	<b>UPSIDE DOWN</b> Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)
48	41	4	<b>BIG TIME</b> Rick James (R. James) ATV	Motown TMG 1198 (E)
49	49	3	<b>CRAZY TRAIN</b> Ozzy Osbourne's Blizzard Of Oz (Osbourne/Rhoads/Kerslake) Essex/Aviation	Jet 197 (C)
50	44	5	<b>DON'T MAKE ME WAIT TOO LONG</b> Roberta Flack (Flack/Mercury) Jobeta/Black Bull	Atlantic K 11555 (W)
51	60	6	<b>MAGIC</b> Olivia Newton John (John Farrar) John Farrar Music	Jet 196 (C)
52	40	7	<b>CIRCUS GAMES</b> Skids (M. Glossop) Virgin/Arnakata/Warner Bros	Virgin VS 359 (C)
53	46	4	<b>BODY LANGUAGE</b> Dooleys (B. Findon) Blacksheep	GTO GT 276 (C)
54	47	6	<b>YEARS FROM NOW</b> Dr. Hook (Ron Haffkine) Chrysalis	Capitol CL 16154 (E)
55	65	2	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b> Hall & Oates (Hall/Oates) Screen Gems/EMI	RCA 1 (R)
56	38	10	<b>GIVE ME THE NIGHT</b> George Benson (Q. Jones) Rod Songs	Warner Brothers LV 40 (W)
57	73	2	<b>I'M THE LEADER OF THE GANG (EP)</b> Gary Glitter (Mike Leander) Leeds	GTO GT 282 (C)
58	NEW		<b>SPECIAL BREW</b> Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)
59	53	3	<b>ARMED &amp; READY</b> Michael Schenker Group (R. Glover) Schenker Songs/Chrysalis	Chrysalis CHS 2455 (F)
60	NEW		<b>WHEN YOU ASK ABOUT LOVE</b> Matchbox (Peter Acuff) Acuff Rose	Magnet MAG 191 (A)
61	NEW		<b>WHAT'S IN A KISS</b> Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)
62	NEW		<b>WHY DO LOVERS BREAK EACH OTHER'S HEARTS</b> Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)
63	69	2	<b>YOUR EARS SHOULD BE BURNING NOW</b> Marti Webb (Tony Macaulay) DJM/T. Mac	Polydor POSP 166 (F)
64	58	4	<b>LATE IN THE EVENING</b> Paul Simon (Simon/Ramone) Paul Simon/BMI	Warner Brothers K 17666 (W)
65	57	8	<b>BACKSTROKIN'</b> Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
65	NEW		<b>WHEN I DREAM</b> Tear Drop Explodes (M. Howlett) Zoo/Warner Brothers	Mercury TEAR 1 (F)
67	55	4	<b>THE QUARTER MOON</b> VIP's (M. Leander) Louvigny	Gem GEMS 39 (R)
68	NEW		<b>PARTY LIGHTS</b> Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)
69	NEW		<b>THE WANDERER</b> Donna Summer (G. Moroder/P. Bellotte) GMPC/Sweet Summer Night	Warner Brothers/Geffen K 79180 (W)
70	51	11	<b>FUNKIN' FOR JAMAICA</b> Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)
71	54	6	<b>UNLOCK THE FUNK</b> Locksmith (Harvey Masson) Zomba	Arista ARIST 364 (F)
72	NEW		<b>LET'S GO</b> Vardis (N. Raymonde) Catapult	Logo VAR 1 (C)
73	NEW		<b>LA DI DA</b> Sad Cafe (E. Stewart) St. Annes	RCA SAD 5 (R)
74	NEW		<b>CASANOVA</b> Coffee (C. Johnson/R. Williams) Planetary Nom	Mercury MER 38 (F)
75	NEW		<b>ALL OUT OF LOVE</b> Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)

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 WRITERS**

All Out Of Love (Russell/Davis)	75
Amigo (Black Slate)	36
Another One Bites The Dust (J. Deacon)	15
Armed & Ready (Schenker/Barden)	59
Ashes To Ashes (Bowie)	20
A Walk In The Park (N. Bailey)	16
Back Strokin' (J. Flippin/B. Curtis)	65
Baggy Trousers (G. McPherson/C. Foreman/M. Barson)	5
Bank Robber (Strummer/Jones)	26
Be Thankful For What You've Got (DeVaughan)	46
Best Friend - Stand Down (Margaret (Beat))	30
Big Time (Burgess)	48
Body Language (Callaway/Davenport)	48
Body Language (Findon/Myers/Puzey)	53
Can't Stop The Music (J. Morali/H. Belolo/P. Hur/B. Whitehead)	23
Casanova (Arrested/Middlebrook)	74
Circus Games (Skids)	52
Crazy Train (Osbourne/Rhoads/Daisley)	49
Don't Make Me Wait Too Long (Stevie Wonder)	50
Don't Stand So Close (Sting)	1
D.I.S.C.O. (D. Vanguard/S. Kluger)	8
Dreamin' (Tarney/Sayer)	12
Eight Day (O'Connor)	10
Feels Like I'm In Love (R. Dorset)	4
Funkin' For Jamaica (T. Browne/T. Smith)	70
Generals - Majors - Don't Lose Your Temper (C. Moulding)	33
Give Me The Night (R. Temperton)	56
Gotta Pull Myself Together (Findon/Myers/Puzey)	40
I Die You Die (Numan)	34
If You're Looking For A Way Out (Linzer/Kotkov)	29
I Got You (N. Finn)	22
International Set (Dammers)	31
I'm The Leader Of The Gang (EP) (Glitter/Leander)	57
It's Only Love (James/Tyrell)	6
I Owe You One (Gallo/Sylvers)	16
It's Still Rock And Roll To Me (B. Joel)	14
I Want To Be Straight (Dury/Gallagher)	28
Johnny & Mary (Robert Palmer)	44
Killer On The Loose (Lynott)	37
La Di Da (Young/Simpson)	73
Late In The Evening (Paul Simon)	64
Let's Go (Zodiack)	72
Magic (John Farrar)	51
Marie Marie (D. Alvin)	21
Masterblaster (Jammin') (Stevie Wonder)	3
Misunderstanding (Collins)	42
Modern Girl (Bugatt/Musker)	9
My Old Piano (Edwards/Rodgers)	13
9 To 5 (F. Palmer)	17
One Day I'll Fly Away (Samuel/Jennings)	2
Oops Upside Your Head (R. Simmons/R. Wilson/C. Wilson/H. Taylor)	36
Paranoid (Iorn/Ward/Butler/Osborne)	19
Party Lights (Wilson/Simons/Wilson/Taylor)	68
Searching (M. Malavasi/P. Slade)	24
Special Brew (Bad Manners)	58
Start (Paul Weller)	11
Sunshine Of Your Smile (Cooke/Ray)	18
Taste Of Bitter Love (Ashford/Simpson)	45
The Quarter Moon (Dmochowski/Morley/Price/Shurey)	67
The Wanderer (Moroder)	69
Tom Hark (Bonaepal/Good)	32
Three Little Birds (Bob Marley)	25
Two Little Boys (Madden/Morse/Max/Winston)	27
United (Tipton/Halford/Downing)	39
Unlock The Funk (Locksmith/Woods)	71
Upside Down (Rogers/Edwards)	47
Years From Now (R. Cook/P. Cochrane)	54
You've Lost That Lovin' Feelin' (Mann/Wall/Spector)	55
Your Ears Should Be Burning Now (Black/Macaulay)	63
You're Lying (Grant/Martin)	43
You Shook Me All Night Long (Young/Young/Johnson)	38
When You Ask About Love (Curtis/Allison)	60
What's In A Kiss (O'Sullivan)	61
Why Do Lovers Break Each Other's Hearts (Specto/Greenwich/Powers)	62
When I Dream (Copol Dwyer/Finkler)	65
Winner Takes It All (Andersson/Ulvaeus)	41



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4 26 The Equators	14 LEICESTER UNIVERSITY	
5 27 Dirty Looks	15 LEICESTER UNIVERSITY	
6 28 Joe King Carrasco	16 LEICESTER UNIVERSITY	
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9-LONDON LYCEUM  
10-KENT UNIVERSITY CANTERBURY  
11-AYLESBURY FRIARS

# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK

**MY OLD PIANO** — Diana Ross

DAVID HAMILTON'S ALBUM OF THE WEEK

**THE VERY BEST OF DON McLEAN**  
(United Artists UAG 30314)

CAPITAL: PEOPLE'S CHOICE  
**PARTY LIGHTS** — Gap Band

CLYDE: CURRENT CHOICE  
**LET ME TALK** — Earth Wind & Fire

DOWNTOWN: MUSIC MOVER

FORTH: STATION HIT  
**RUN TO ME** — Smokie

LUXEMBOURG: POWERPLAY  
**WOMAN IN LOVE** — Barbra Streisand

BBC SCOTLAND: SINGLE OF THE WEEK  
**MY OLD PIANO** — Diana Ross

PENNINE: PENNINE PIC  
LIES — Manfred Mann's Earth Band  
MANX ALBUM OF THE WEEK  
**THE VERY BEST OF DON McLEAN**  
(United Artists UAG 30314)

# AIRPLAY ACTION

Listings exclude last week's Top 40

	RADIO 1	BBC SCOTLAND	BBC WALES	BBC WALTERS	BEACON	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HILLMAN	LUXEMBOURG	MANX	METRO	ORNETT	PENNINE	PICCADILLY	SMANSEA	SOUND	SOUND	TRENT	THAMES	VALLEY	VICTORY	
<b>AFTER THE FIRE</b> Love Will Always . . . Epic EPC 8942 (C)																									
<b>AIR SUPPLY</b> All Out Of Love Arista ARIST 362 (F)																									
<b>ALPERT, HERB</b> Red Hot A&M AMS 7557 (C)																									
<b>ARMATRADING, JOAN</b> All The Way From . . . A&M AMS 7552 (C)																									
<b>ASHFORD/SIMPSON</b> Love Don't Make . . . WBK 17679 (W)																									
<b>BAD MANNERS</b> Special Brew Magnet MAG 180 (A)																									
<b>BENSON, GEORGE</b> Love X Love Warner Brothers K17699 (W)																									
<b>BOONE, DEBBY</b> Free To Be . . . Warner Brothers K 17682 (W)																									
<b>BLACK SLATE</b> Amigo Ensign ENY 42 (F)																									
<b>BROTHERS JOHNSON</b> Treasure A&M AMS 7561 (C)																									
<b>BENATAR, PAT</b> Hit Me . . . CHS 2452 (F)																									
<b>BLUES BAND</b> Find Yourself Another Fool BOOT 3 (F)																									
<b>CARTER/EDMUNDS</b> Baby Ride Easy F-Beat XX8 (W)																									
<b>CHALLENGER, JACKIE</b> Back On My Feet Again WEA K 18330 (W)																									
<b>CHARLES, TINA</b> Turn Back . . . Polydor POSP 162 (F)																									
<b>CHOCOLATE MILK</b> I'm Your Radio RCA PB 2030 (R)																									
<b>CLIFFORD, LINDA</b> Red Light RSO 64 (F)																									
<b>CLOUT</b> Portable Radio EMI 5099 (E)																									
<b>CAMPBELL, SHARON</b> You Pick Me Up RCA 6 (R)																									
<b>CARTER, LYNDA</b> The Last Song Motown TMG 1207 (E)																									
<b>CROSS, CHRIS</b> Sailing Warner Brothers K17695 (W)																									
<b>DALTREY, ROGER</b> Without Your Love Polydor POSP 181 (F)																									
<b>DARTS</b> Peaches Magnet MAG 179 (A)																									
<b>DELIVERANCE</b> Leaving L.A. Epic EPC 8904 (C)																									
<b>DE VAUGHN, WILLIAM</b> Be Thankful . . . EMI 5101 (E)																									
<b>DETROIT SPINNERS</b> Split Decision Atlantic K 11558 (W)																									
<b>DICKSON, BARBARA</b> It's Really You Epic EPC 8838 (C)																									
<b>DIRT BAND</b> Make A Little Magic United Artists UP 631 (E)																									
<b>DOOLEYS</b> Body Language GTO GT 276 (C)																									
<b>DR. HOOK</b> Years From Now Capitol CL 16154 (E)																									
<b>DR. FEELGOOD</b> No No Yakamo UA BP366 (E)																									
<b>DUMMIES</b> Didn't You Cheapskate CHEAP 3 (R)																									
<b>DEE ANNE</b> Private number WEA K18328 (W)																									
<b>DELLS</b> I Touched A Dream TC 2463 (R)																									
<b>EARTH WIND &amp; FIRE</b> Let Me Talk CBS 8982 (C)																									
<b>EXPRESSOS</b> By Tonight WEA K 18336 (W)																									
<b>FLACK, ROBERTA</b> Don't Make Me Wait . . . Atlantic K 11555 (W)																									
<b>FORBERT, STEVE</b> Get Well Soon Epic EPC 8995 (C)																									
<b>FREELANCER</b> All The Time In The World RCA PB 5277 (R)																									
<b>FLOYD, EDDIE</b> The Beat Song I-Spy SEE 9 (F)																									
<b>GALLAGHER AND LYLE</b> On The Breadline Mercury MER 33 (F)																									
<b>GENESIS</b> Misunderstanding Charisma CB 369 (F)																									
<b>GIBSON BROTHERS</b> Metropolis Island WIP 6640 (E)																									
<b>GINGER</b> Blind Date Eagle ERS 001 (P)																									
<b>GLITTER, GARY</b> Gary Glitter EP GTO GT 282 (C)																									
<b>GRAHAM, LARRY</b> One In A Million You W.B. K 17685 (W)																									
<b>GAP BAND</b> Party Lights Mercury MER 37 (F)																									
<b>HALL/OATES</b> You've Lost That Loving Feeling RCA 1 (R)																									

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



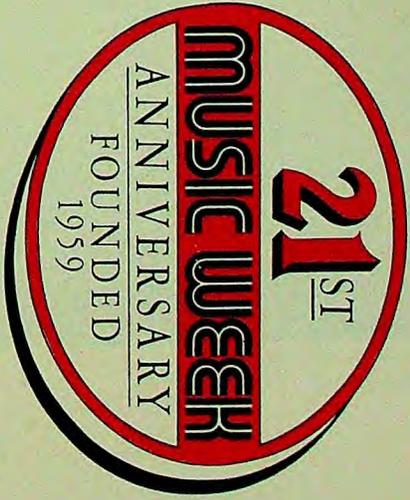
# MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



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AT THEIR BEST — LIVE



# TOP 75 ALBUMS

Week-ending September 27, 1980

**NEW** = NEW ENTRY  
 PLATINUM LP = 300,000 units as of Jan. '79  
 GOLD LP = 100,000 units as of Jan. '79  
 SILVER LP = 60,000 units as of Jan. '79  
 RE-ENTRY

<b>1</b>	<b>NEW</b> SCAREY MONSTERS & SUPER CREEPS David Bowie	RCA BOWLP 2	<b>26</b>	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302
<b>2</b>	NEVER FOREVER Kate Bush	EMI EMA 794	<b>27</b>	ME MYSELF I Joan Armatrading	ABM AMLH 64809
<b>3</b>	SIGNING OFF UB 40	Graduate GRADLP 2	<b>28</b>	XANADU Original Soundtrack	Jet JETLX 526
<b>4</b>	<b>NEW</b> MOUNTING EXCITEMENT Various	K-Tel NE 1091	<b>29</b>	BAT OUT OF HELL Meat Loaf	Epic Cleveland International EPC 82419
<b>5</b>	TELEKON Gary Numan	Beggars Banquet BEGA 19	<b>30</b>	CHANGE OF ADDRESS Shadows	Polydor 2442 179
<b>6</b>	MANILLOW MAGIC Barry Manilow	Arista ARTV 2	<b>31</b>	GLUES Robert Palmer	Island ILPS 9595
<b>7</b>	<b>NEW</b> THE VERY BEST OF DON MCLEAN Don McLean	United Artists UAC 30314	<b>32</b>	OFF THE WALL Michael Jackson	Epic EPC 83488
<b>8</b>	<b>NEW</b> CRASH COURSE UK Subs	Gem GEMLP 111	<b>33</b>	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red BRED 10
<b>9</b>	<b>NEW</b> THE ABSOLUTE GAME Slits	Virgin V 2174	<b>34</b>	DUKE Genesis	Charisma CHR 101
<b>10</b>	I'M NO HERO Giff Richard	EMI EMA 796	<b>35</b>	ONE-TRICK PONY Paul Simon	Warner Brothers K 56846
<b>11</b>	FLESH AND BLOOD Roxy Music	Polydor POLH 002	<b>36</b>	GLASS HOUSES Billy Joel	CBS 86108
<b>12</b>	HANX Siff Little Fingers	Chrysalis CHR 1300	<b>37</b>	REGGATTA DE BLANC Police	A&M AMLH 64792
<b>13</b>	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234	<b>38</b>	DEEPEST PURPLE Deep Purple	Harvest EMTV 25
<b>14</b>	NOW WE MAY BEGIN Randy Crawford	Warner Brothers K 56791	<b>39</b>	GLORY ROAD Gillan	Virgin V 2171
<b>40</b>	SKY 2		<b>41</b>	MCVICAR	
<b>42</b>			<b>43</b>		
<b>44</b>			<b>45</b>		
<b>46</b>			<b>47</b>		
<b>48</b>			<b>49</b>		
<b>50</b>			<b>51</b>	RUMOURS Fleetwood Mac	Warner Brothers K 56344
<b>52</b>			<b>52</b>	ONE STEP BEYOND Madness	Siff SEZ 17
<b>53</b>			<b>53</b>	CAN'T STOP THE MUSIC Soundtrack	Mercury 6399 051
<b>53</b>			<b>53</b>	THE COMMON ONE Van Morrison	Mercury 6302 021
<b>55</b>			<b>55</b>	I BELIEVE IN YOU Don Williams	MCA MCF 3077
<b>56</b>			<b>56</b>	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532
<b>57</b>			<b>57</b>	EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUN 39111
<b>58</b>			<b>58</b>	PARAMOID Black Sabbath	Nems NEL 6003
<b>59</b>			<b>59</b>	WILD PLANET B-52's	Island ILPS 9622
<b>60</b>			<b>60</b>	PETER GABRIEL Peter Gabriel	Charisma CDS 4019
<b>61</b>			<b>61</b>	OUTLANDOS D'AMOUR Police	A&M AMLH 68502
<b>62</b>			<b>62</b>	COUNTRY GENTLEMAN Jim Reeves	K-Tel NE 1088
<b>63</b>			<b>63</b>	VIENNA Ultravox	Chrysalis CHR 1296
<b>64</b>			<b>64</b>	LIVING IN A FANTASY Leo Sayer	Chrysalis CDL 1297
<b>65</b>			<b>65</b>	THE MAGIC OF BONEY M	

## TIP SHEET

Edited  
by  
SUE FRANCISFisher is fishing  
for artists

IN HIS capacity as general manager of its music division, Bob Fisher is looking to add more artists to the BBJ group of labels.

In addition to Peach River, the company also has the Left Luggage label, specifically designed to handle 'one-off' product and having already opened negotiations with several American and European labels, Fisher is keen to hear as much UK product as possible.

"As a newly-formed company, I do not want us to miss anything that could be interesting," he says. "My ears are open and listening to material is what I'm here for. Too many executives in the industry have become cynical about demos and about catching live gigs. We won't inherit that syndrome."

"I don't want to be specific about

styles even at this stage — we are open to consider anything. I still have a strong commitment to black-oriented product and dance music area so I intend to pursue that field particularly with American and European independents."

The structure of BBJ International is such that the company will also be representing artists contracted to other labels and are active in negotiating licensing deals for artists and labels with other companies.

Fisher hopes that the joint BBJ/Campbell Connelly publishing company, BBJ-Connelly, will be run not solely as an outlet for the parent advertising agency's jingles and BBJ label artists but also as a company active in all the areas of publishing.

CONTACT: Bob Fisher or Dee Hobden, BBJ International, 10-12 Carlisle Street, London W1. (01)734 4000.



BARBARA SEXTON

Sexton is  
seeking  
songs

"Barbara Sexton is looking for amazing songs to record for release on one of two major labels that have offered deals."

Until now she's been keeping herself quite busy appearing in such as Jesus Christ Superstar, Tony Hatch's Rock Nativity and doing vocal back-ups on numerous tours with major artists.

But she tells Tipsheet, she's now involved in a band project that has film as well as record deals under way.

Her voice she describes as "black", and says she sings in a Joplin/Tina Turner style with a three octave range, and wants to find some songs "like Dan Hill's Sometimes When We Touch or Stay With Me Baby".

Contact her producer, Trevor Jones, K.O. Productions (01) 629 0392.

Witchcraft want a  
manager with vision

WITCHCRAFT IS a band looking for a manager or as their mentor, Mike Oberman says, "someone with the vision who can see the talent and potential and together with the band, record company, publisher, agency and myself can work as a team to ensure success."

The band has been working since April but it is not your usual 'throw everything in the back of the van' group. Their sizeable equipment, four man crew, sound engineer, quality P.A., etc. rules out the tightly-packed London pub circuit.

They have available a fine demo cassette, recorded we are told, in a garden shed with the summer house as a control room and with no overdubs. Their market might eventually be America, Japan and Germany as they make a big sound a la Genesis, Yes and Floyd.

"I believe they have the potential of a 'ten year band'," says

Oberman, "especially as groups like Floyd and Genesis will probably stop gigging soon and there is room for fresh blood to replace them."

CONTACT: Mike Oberman, The Point, 9 Eccleston Street, Victoria, London, SW1 (01) 730 8391.

## Random girl plea

DAVE FERGUSON (keyboards) and Pete Phipps (drums) are reforming their band, Random Hold, and are looking for a girl vocalist.

Having recently added a new bassist and guitarist to the line up, they are anxious to begin intensive rehearsals on new material.

CONTACT: Hit & Run Music, 55-59 Shaftesbury Avenue, London W1 or contact Chris Warren on (01) 439 8451.

## Heavy metal chance

HEAVY METAL Records, the Birmingham independent label, is looking for strong 'A' side hit masters.

Explains Paul Birch: "In particular we are looking for very fast and very heavy rock, along the lines of Motorhead with the emphasis on a hit song."

They are also interested to hear from foreign labels and publishers who are interested in their The Handsome Beasts whose first release All Riot Now, on Heavy Metal Records has been in and out of the charts for the past three months, having reached No.1 in Sounds' Xheavy metal listings.

"Get in touch with us both on enquiries on the Beasts and with the view to place masters for UK release," says Birch.

CONTACT: Paul Birch, Heavy Metal Records, 165 Wolverhampton Road, Sedgley, Dudley. (09073) 2211/3356.

## 'Christmas hit' available

ALAN JACKSON of Al-Tone Music Associates, feels he's got a single that has the appeal and potential of a Christmas success and would like to hear from interested labels.

The Dolly Parton song, Me & Little Andy, has been recorded by Samantha, the nine-year old daughter of his partner Tony Hayes. In the rough mix Tipsheet heard, Samantha's little-girl voice has charm and the song has been given a Christmas flavour complete with sleigh bells.

CONTACT: Alan Jackson, Al-Tone Music Associates, 5 Coventry Close, Hawthorn Park, Strood, Kent. (0634) 723217.



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The Eddystone Seascape - Song of the Mewstone  
Hornpipe, The Barbican - The Hoe on a Summer Night - March.  
Plymouth Sound - Reprise The Eddystone seascape

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THE BOURNEMOUTH SYMPHONY ORCHESTRA

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THE GIRL WITH MISTY EYES · AULD LANG SYNE

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The colour and turbulence of the sea and the nautical atmosphere of the great port of Plymouth are excitingly created in Ron Goodwin's new DRAKE 400 - an orchestral suite specially commissioned by Plymouth City Council to commemorate the 400th Anniversary of Sir Francis Drake's circumnavigation of the Globe in 1580, and sponsored by Plymouth Sound Radio Station.

Ron Goodwin, a native of Plymouth, will conduct the Bournemouth Symphony Orchestra in the first concert performance of his Suite on September 24th, as part of this Summer's "Drake 400" festivities in Plymouth.

The album also includes an attractive programme of Ron Goodwin film scores and arrangements. Hear the Bournemouth Symphony Orchestra in this spectacular Digital adventure!

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Edited  
by  
CHRIS WHITE

TALENT

# New look Noone bounces back with The Tremblers

A FORMER Sixties pop star has returned to the recording scene with a new image, a new name — his own actually — and a new record company.

Peter Noone, as Herman of Herman's Hermits, first sprang to fame in 1964 with I'm Into Something Good and during the next eight years the group sold more than 50 million records worldwide — now he returns with his new band, The Tremblers, who record for Johnston Records, licensed to CBS Records.

Noone left the Hermits in 1972 and briefly pursued a solo career. Then he left England to live in the South of France and virtually retired from the music scene.

"Basically I quit because I didn't want to become an end-of-the-pier performer," he admits. "The fact that I was Herman of Herman's Hermits went against me for a long time even though we did sell so many records. People would just never forget who I was — it became a real liability being known as Herman."

Instead, Noone started songwriting and had some of his efforts covered by names like Deneice Williams and Debbie Boone, before making the decision to go and live in Los Angeles. While there he began to do some recording work again and played a couple of tracks to Bruce Johnston, the ex-Beach Boy, who was an old friend from the Sixties. "He liked what I



THE TREMBLERS: with Peter Noone in the centre.

was doing and encouraged me to continue. Bruce took the tape to CBS and they were very keen.

"In fact they put me into the studio and told me to just carry on — their attitude was great because there was no interference at all in what I was trying to do. They didn't send spies to the studio to make sure that what I was doing was right. They believed that I would deliver the goods, and that is what happened."

Noone was joined by various musicians with impressive pedigrees. They included Gregg Inhoffer who played on Dylan's Blood On The Tracks, drummer Robin Williams,

guitarist Geo Conner, and Randy Rice on bass.

Among the other names to appear on the LP, Twice Nightly (Epic EPC 84448), were Nigel Olsson, Davey Johnstone and Dave Clarke, and Tom Petty's Heartbreakers' members Mike Campbell and Stan Lynch.

Noone describes the band's style as being rock and roll, and says that there are both UK and American influences on the LP. "I have kept up very much with the pop trends."

He is about to start an 82-date tour of clubs in the Boston area of the US but is hoping to return to the UK and Europe in the New Year.

## News in brief...

### Manilow plays UK

BARRY Manilow returns to the UK in November to play three live dates at Wembley Arena and two at Bingley Hall, Stafford, his first appearances here for two years. Wembley dates are November 27, 28 and 29, while the Stafford concerts will be on December 1 and 2. Promoters are Kennedy Street Enterprises.

CANADIAN HEAVY rock band Triumph start their first British tour in November. To date, they have released three albums on RCA — Rock And Roll Machine, Just A Game and Progressions Of Power. The band comprises Mike Levine on bass, Rick Emett guitar and Gil Moore drums.

BEN E. KING and Clem Curtis & The Foundations are among the names who will be appearing at an evening of nostalgic soul presented at Lewisham Concert Hall this Sunday (28).

THE ROSSINGTON Collins Band, which contains the surviving members of Lynyrd Skynyrd, is set to tour the UK during October. The band was formed by Skynyrd guitarists Gary Rossington and Allen Collins and also features survivors Leon Wilkeson and Billy Powell, with new members Barry Harwood, Derek Hess and Dale Krantz. Their debut album on MCA Records is Anytime, Anyplace.

AFTER MONTHS searching for the right musicians, Nickey Barclay (ex-Fanny) has finally completed her band AFM and they make their debut at Bisleys, White Lion, Putney, this Friday (26). The band features the dual keyboards of Barclay and Lou Martin (ex-Chuck Berry and Rory Gallagher), blues guitarist Jimmy Roche, (ex-Colosseum and others), and bassist Pete Bingham (Ex-Bullseye). They hope to start recording later this year.

SOUTH LONDON venue The Tramshed in New Woolwich Road, is apparently having trouble with the local council who, it seems, would rather use the site for something other than a rock venue. Recent gigs there have included appearances by Splodgenessabounds, Nine Below Zero and Tour De Force.

FIRST SIGNING to a new label, Copasetic Records, are Nightdoctor, a reggae/dance music band who have been doing well on the clubs circuit for the past year. Copasetic is at 9 Macklin Street, London WC2. (Tel: 01 405 7753).

SURREY SOUND Records has signed Bangor-based band Fay Ray in the face of competition from Virgin, 101 and Hot Mix.

The Television Set Comes Alive!

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# MUSIC WEEK MUSIC WEEK MUSIC WEEK

## APRIL WINE

THEIR NEW 4 TRACK 12" SINGLE

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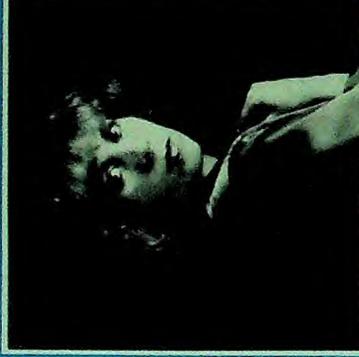
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YOUR EARS SHOULD  
BE BURNING NOW

POSP 166



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# TOP 75 SINGLES

1	NEW	DON'T STAND SO CLOSE TO ME	Police	○	A&M AMS 7564
2		ONE DAY I'LL FLY AWAY	Randy Crawford	○	Warner Brothers K 17680
3		MASTERBLASTER (JAMMIN')	Stevie Wonder		Motown TMG 1204
4		FEELS LIKE I'M IN LOVE	Kelly Marie	○	Calibre 1
5		BAGGY TROUSERS	Madness		Stiff BUY 84
6		IT'S ONLY LOVE	Elvis Presley	○	RCA 4
7		ANOTHER ONE BITES THE DUST	Queen		EMI 5102
8		D.I.S.C.O.	Ottawan		Carrere CAR 161
9		MODERN GIRL	Sheena Easton		EMI 5042
10		EIGHTH DAY	Hazel O'Connor	○	A&M AMS 7553
11		START	Jam	○	Polydor 2059 266
12		DREAMIN'	Cliff Richard		EMI 5095
13		MY OLD PIANO	Diana Ross		Motown TMG 1202
14		IT'S STILL ROCK & ROLL TO ME	Billy Joel		CBS 8753
15		ASHES TO ASHES			

26		BANK ROBBER	Clash		CBS 8323
27		TWO LITTLE BOYS/HORSE	Sploognessabouts		Deram ROLF 1
28		I WANT TO BE STRAIGHT	Ian Dury		Stiff BUY 90
29		IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey		RCA 5
30		BEST FRIEND—STAND DOWN MARGARET	The Beat		Go Feet FEET 3
31		STEREOTYPES/INTERNATIONAL JET SET	Specials		2Tone CHSTT 13
32		TOM HARK	Piranhas	○	Sire/Hansa SIR 4044
33		GENERALS—MAJORS—DON'T LOSE YOUR TEMPER	XTC		Virgin VS 365
34		I DIE YOU DIE	Gary Numan		Beggars Banquet BEG 46
35		AMIGO	Black Slate		Ensign ENY 42
36		OOPS UPSIDE YOUR HEAD	Gap Band		Mercury MER 22
37	NEW	KILLER ON THE LOOSE	Thin Lizzy		Vertigo LIZZY 7
38		YOU SHOOK ME ALL NIGHT LONG	AC/DC		Atlantic K 11600
39		UNITED	Judas Priest		CBS 8897
40		GOTTA PULL MYSELF TOGETHER			

51		MAGIC	Olivia Newton-John		Jet 196
52		CIRCUS GAMES	Skids		Virgin VS 359
53		BODY LANGUAGE	Dooleys		GTO GT 276
54		YEARS FROM NOW	Dr. Hook		Capitol CL 16154
55		YOU'VE LOST THAT LOVIN' FEELIN'	Hall & Oates		RCA 1
56		GIVE ME THE NIGHT	George Benson		Warner Brothers LV 40
57		I'M THE LEADER OF THE GANG (EP)	Gary Glitter		GTO GT 282
58	NEW	SPECIAL BREW	Bad Manners		Magnet MAG 180
59		ARMED & READY	Michael Schenker Group		Chrysalis CHS 2455
60	NEW	WHEN YOU ASK ABOUT LOVE	Matchbox		Magnet MAG 191
61	NEW	WHAT'S IN A KISS	Gilbert O'Sullivan		CBS 8929
62	NEW	WHY DO LOVERS BREAK EACH OTHER'S HEARTS	Showaddywaddy		Arista ARIST 359
63		YOUR EARS SHOULD BE BURNING NOW	Marti Webb		Polydor POSP 166
64		LATE IN THE EVENING	Paul Simon		Warner Brothers K 17666
65		BACKSTROKIN'			

Week-ending September 27, 1980

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

# MUSIC WEEK

VIDEOMEDIA

## INTERVISION ELECTRIFY THE UNITED KINGDOM WITH 20 TOP UNITED ARTISTS MOVIES.

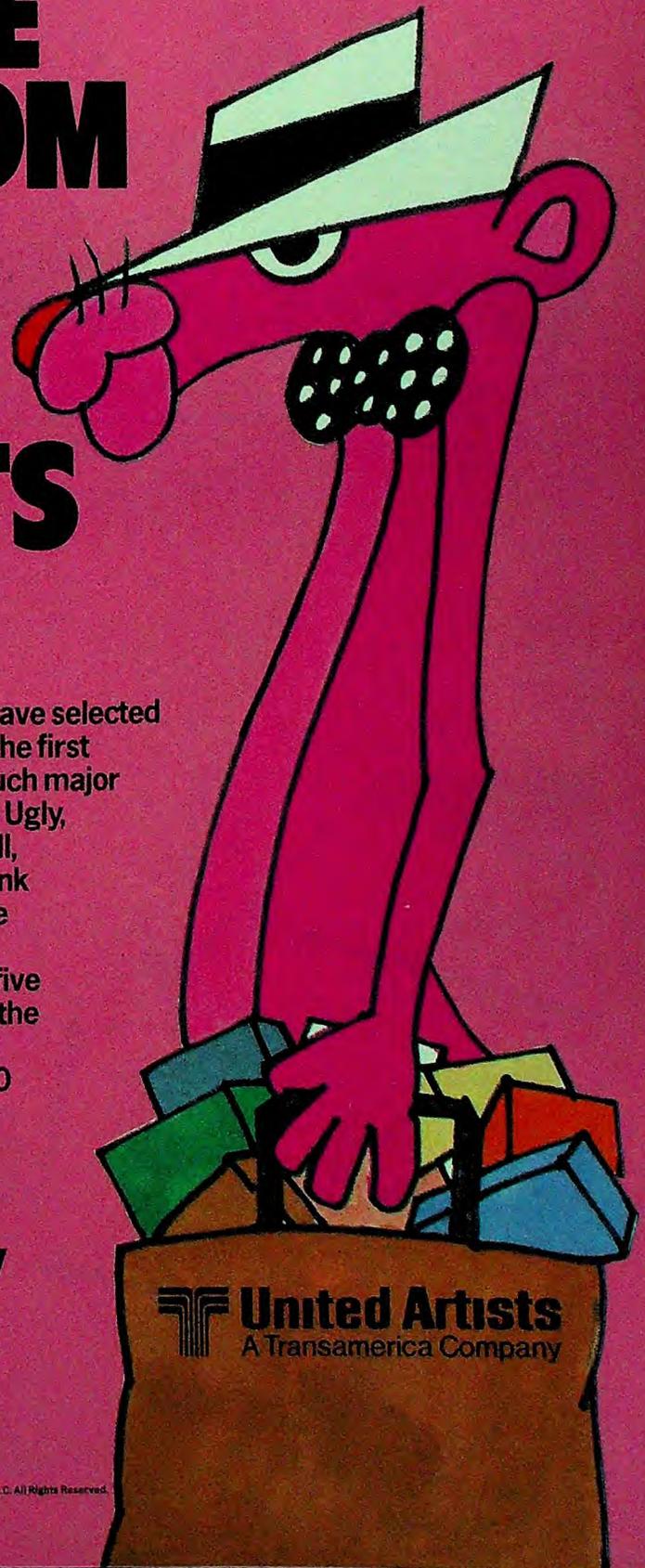
Intervision are proud to announce that United Artists have selected them to distribute 20 of their biggest box office hits in the U.K. It's the first foreign video cassette deal made by United Artists and includes such major films as Annie Hall, Last Tango In Paris, The Good The Bad And The Ugly, West Side Story, Rocky and Rocky II, Fiddler On The Roof, Rollerball, Coming Home, Casablanca, A Bridge Too Far, Hair and two great Pink Panther films, The Pink Panther Strikes Again and Revenge Of The Pink Panther.

The films are going out on rental through Intervision's five hundred dealer network in the U.K. They're the biggest thing to hit the British Video scene and keeps Intervision No. 1 in Europe.

For the full story contact Mike Tenner at the Vid Com 80 Exhibition, stand number A127.

 **Intervision**  
*Take away  
Movies on Video.*

 **United Artists**  
A Transamerica Company



# VIDCOM SPECIAL

## Thorn rentals launches magazine

A NEW video magazine is being launched this December through a company formed by Thorn Television Rentals', Video At Home, to be produced by Bonnie Molnar and Peter Nolan of Catalyst Video.

The magazine, as yet untitled, will be initially distributed through Thorn Television Rental stores (Radio Rentals, DER and Multi Broadcast), but will also be sold to other video hard and software outlets.

The first issue will be issued free through Thorn shops as a promotional tool and as a pilot for the magazine.

It will take in advertising as would a normal magazine and retail for a little more than the cost of a normal VHS cassette. The buyer will then have the option of re-ordering over it once he has viewed the magazine covering general interest topics.

Published quarterly, it is the first of eight titles planned by Catalyst, although they will not all necessarily be distributed by Thorn.

"The magazine aims to be visually stimulating and will feature a lot of animation and things like music



Bonnie Molnar and Peter Nolan.

separately to EMI Video Programmes and will be a Thorn Television Rentals company.

"The company will deal with all software, initially for our existing stores," said Moss, "but we hope to expand beyond that at a later date. At the moment I am getting a catalogue together for our 1,200 shops which serve 80,000 video recorder subscribers.

"We are aiming to set up a video club, which will give all the usual video club services and we have to provide the market with a very high standard of software at attractive prices.

"We want the magazine to be a very high creative product and to give video users something that they could not normally see on television. There will be a chance for people to win prizes with every issue, with a big competition at the end of the year which will give the audience a carrot and us some feedback on how it is doing.

"I am very keen on the idea of sponsored material. And our chances of getting advertising are high, because we have such a captive audience, which is very attractive to advertisers as there will be a guarantee that they'll be looked at."

promotional films which often only get broadcast once," said Molnar. "It will basically carry 12 items varying in length, but averaging five minutes."

Other items will include a day in the life of, similar to the Sunday Times Magazine feature, and

Catalyst will employ professional broadcasters to do the linking.

Video At Home is a new company set up by the Thorn EMI group and will be headed by television personality Don Moss, although he will continue with his broadcasting work. The company will operate

to 35 per cent.

"The way that it is going to be handled by WEA is the same way as records," said Grimes. "There is nothing to stop us operating within the normal ways of record distribution, we are a home software company and video is home software.

"Statistics seem to have proved that about two per cent of the population have video at home, so in order to get that video population the Daily Mirror is not the place to market it, and we are looking to get right to the dealer. Our objective is to establish our presence in as many high street outlets as possible."

WEA's video launch — which comprises titles from parent Warner Brother's films, plus the *Beggars Banquet* Gary Numan cassette —

will be backed up with streamers, posters and hanging show cards. Grimes said that circular display racks will not be introduced until more titles become available.

But he added that if a dealer wishes to get into video, then there is enough promotional material for him to do it. WEA expects to be selling the catalogue to 500 dealers by the end of this year, although many will not be record dealers but established video dealers.

"I think we take the view that we're pretty good at selling software already, and we will use that as part of our dealer campaign," continued Grimes. "The more we see this as a viable market, then the more exciting it will become. I think it is a very important move for WEA."

### On camera

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

**KEEFCO:** Gilbert O'Sullivan: What's In A Kiss at Ewart. Lisa King; Fools Rush In at Trillion. Famous Names; Holiday Romance at Trillion. Al Stewart; live at LA.

**LIMELIGHT VIDEO:** Hollywood Brats; Little 'Ole Wine Drinker Me at Dingwalls. Lipservice; Good Night Irene on location.

**MIKE MANSFIELD:** currently working in America.

**MGM:** Gibson Brothers; Metropolis on location. Thin Lizzy; Kitty On The Loose and Chinatown on location.

**ROCK FLIX:** Stevie Wonder; Masterblaster live at Wembley.

## WEA launches High Street campaign

WEA'S MOVE into home video (*MW* Sept 13) makes it the first record company to exclusively offer video-operating in the same way as it licenses Asylum or Atlantic product, according to video products manager Geoff Grimes.

He added that WEA is essentially a home entertainment company and that video is another aspect of it, rather than being the saviour of the record industry.

Grimes also revealed that WEA will be adding to the 14-title catalogue at the end of this year and that more music product is likely to be released.

Dealers will be offered a basic 25 per cent mark up on the WCL product which retails at up to £39.95, but with stock and quick cash payment discounts can make up

## VCL set to release more music tapes

VCL IS releasing another batch of music video titles in November following its successful range launched earlier this year.

The titles include acts like 10cc, Status Quo, Sad Cafe, Tom Jones and Roger Daltrey and will be launched at Vidcom. Contracts have been signed for all the acts and the company has only to sort out packaging and promotion before the titles are released.

### Moves..

**IN-STORE** video promotion company Videad is to move to 12 Star Street, London W2. Tel: 01 723 5515.

**MGM,** THE company run by producer Lexi Godfrey and directors Russell Mulcahy and David Mallett, is moving to 6 D'Arblay Street, London W1. Tel: 01-439 7681/2/3.

**CATALYST VIDEO,** which will launch its first video magazine this year, opens up new premises at 32 Shelton Street, Covent Garden, London WC2. Tel: 01 379 7771.

### Video tapes Top Ten

- 1 ABBA MUSIC SHOW NO. 1, Abba, *Intervision*.
- 2 EAT TO THE BEAT, Blondie, *Chrysalis/Brent Walker*.
- 3 ELECTRIC BLUE 003, featuring Britt Ekland, *World Of Video 2000*.
- 4 MIRAGE, magazine, *Eve Electric*.
- 5 GIANTS OF BRAZIL, featuring Pele, *VCL*.
- 6 PLANET OF THE APES, Charlton Heston and Roddy McDowell, director: Franklyn J. Schnaffner, *Magnetic video*.
- 7 ROOM AT THE TOP, Lawrence Harvey, director: Jack Cardiff, *Magnetic Video*.
- 8 BONEY M MUSIC SHOW, Boney M, *TCR*.
- 9 ADVENTURES OF POPEYE, cartoon, *Mountain Video*.
- 10 39 STEPS, Robert Powell and David Warner, director: Don Sharpe, *Rank*.

Chart courtesy of the HMV shop, Oxford St.

### News in brief...

**PRODUCTION COMPANY** Millany Grant has taken on ex 10cc members Lol Creme and Kevin Godley as directors for its rock promotional films and commercials, although they will still remain freelance.

"We are going to represent them to do promos which for us is very important because we think they are talented guys," said Millaney Grant's Scott Millaney. "This gives us more scope to do promotional films on a larger scale and gives us a strong creative base to develop."

A NEW range of cassette boxes has been launched by the Danish video distributors Irish Lydband and software company Videoring in Germany that are suitable for all formats. They will be distributed in Britain by Easiband, headed by Don Morgan. The companies hope that the boxes will lead to the standardisation of all cassette boxes and inlay cards.

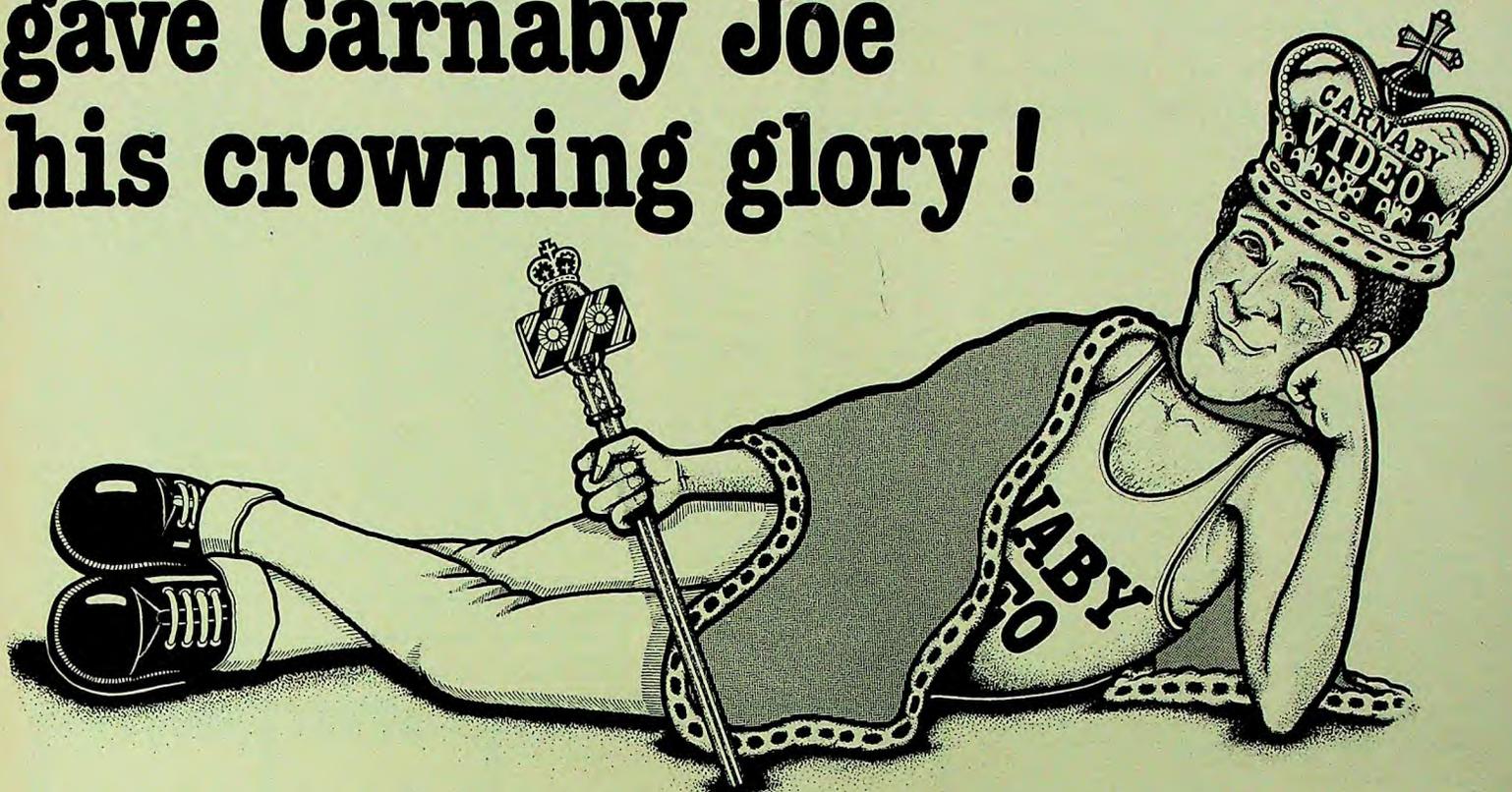
● Easiband Ltd can be contacted at Eardley House, 4 Uxbridge Street, Kensington, London W8. Tel: 01 727 0686.

**THE BRITISH Video Association,** due to be formed this year has extended the period during which members can vote and nominate the 12 members that will sit on the council. Votes and nominations will now be accepted up until October 10.

Film and Video Production  
16 Ingestre Place,  
London W1R 3LP  
Tel: 01-734 2228

*Limelight*

# How a cynical accountant gave Carnaby Joe his crowning glory!



Frankly, Joe is rapidly becoming an embarrassment.

The anchor-man of a thriving pre-recorded video cassette distribution company is coming into work looking like "Miss Software 1980". (We know Head Office is in Carnaby Street, but there are limits.)

Fact is, Joe has only just realised how successful the company has become. And success has gone to his head.

Privately, we place the blame entirely at the feet of a firm of accountants. The ex-Senior Partner in particular.

"I'm most gratified to see your turnover has increased very significantly indeed since you consulted my firm, over a year ago." (He smiled smugly to thank himself for all his efforts on our behalf. But a thought not worthy of his noble profession was blossoming in his mind.)

"You're certainly doing very well indeed. Much better than I'd expected. The profits, I would presume, are coming mainly from the sale of programmes of scantily clad young ladies filmed in the act of . . . (Strangled cough) that sort of thing?"

"Actually", Joe explained patiently, "we sell pretty much everything. Over 800 programmes. We distribute for most major producers and we're always on the

look out for new material of our own. There's already one Carnaby Video bestseller — it's been in the Video Top 20 for weeks — "The Power of Football".

The ex-Senior Partner didn't have a lot to say. He found safety in the depths of our ledgers.

"Aaaah! So you're selling cassettes wholesale now too? With hefty discounts for trade customers? Over 1,000 video dealers up and down the country? And a nationwide consumer mail-order service?"

Joe nodded placidly in agreement. The ex-Senior Partner mulled it over for a while — seriously considering whether we would accept an immediate increase in fees. He took a quick double take at the old double-entry, hope warming his pinched face.

"Oh ho! I see your salary bill has shot up. Paying yourselves treble to avoid some Corporation Tax, eh?"

"No", said Joe firmly, "it's for all the extra people we've been taking on to staff our 3 prestige, prime position, West End shops." (See. We haven't forgotten this is an advertisement.)

The ex-Senior Partner muttered something incomprehensible under his breath — and abruptly left the room.

In the days that followed we tried on

many occasions to contact the firm, but whenever we rang they were "too busy".

Clearly, we couldn't tolerate this situation for ever. No sooner had we engaged the services of another leading firm than our erstwhile ex-Senior Partner was back. He had an announcement to make.

"I did not believe a single word of what you told me last time we met. The country is in the depths of recession and, to be perfectly candid, the growth you've experienced would be extraordinary even under "boom" conditions.

However, my colleagues and I have taken a closer look at your market. Now we're convinced. Video sounds like fun. Would Carnaby Video help us set up a video cassette shop of our own?"

"Happily", said Joe, swallowing his astonishment, "we've just the thing for you. Our 25 or 50 cassette dealer starter pack, suitable for sale, rent, or part-exchange. It even includes point-of-sale material and stationery. All you need now is the premises."

"That's OK", chortled the ex-Senior Partner, "our old office will do nicely. It's even on the ground floor."

It did do nicely. As did his business.

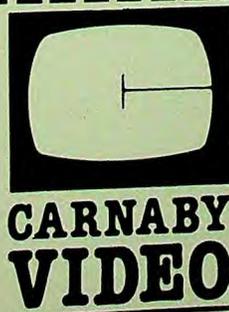
## CARNABY VIDEO

### THESE ARE OUR BRANCHES

Carnaby Video  
(Wholesale/Head Office)  
26 Carnaby Street,  
London W1V 1PL  
Tel: 01-439 6765

The Video Cassette Shop  
62 Charing Cross Road  
London WC 2  
Tel: 01-379 7290

The Video Cassette Shop  
London Experience,  
7-14 Coventry Street,  
London W1  
Tel: 01-734 5260



# VIDCOM SPECIAL

Nearly every record company has made several promotional films, most have made television commercials; some are dubious of the value of the former while the latter is very expensive.

But with massive audiences, television is undoubtedly the best place to reach a large number of people and commercials have sometimes proved to prompt monumental sales increases. Most companies are a little wary of the promotional film, often because there is no guarantee it will get television exposure.

CBS recently decided to go with an unusual package of a commercial and a promotional film as part of its autumn campaign for the Nolan Sisters. The company has only done it once before, with Johnny Mathis, two years ago.

The Nolan campaign was done for a number of reasons, according to product manager Barry Humphries; partly as part of a slow process of changing the group's image; partly to guarantee an image tie-in with the single and album, which they hope will chart; and partly because the group are doing a season in Blackpool and won't be available for live shows.

The making of a video is no easy matter, yet once negotiations have taken place between various companies and budgets have been decided then the turnaround is amazingly fast. A rough "cutting copy" of a commercial and promo film can be in the record company's hands within a week.

But the early definitions of what is

to come out of the shoots are crucial. Liaison between promo director Steve Barron of Lighthouse (who has shot the Jam, a Reading documentary and numerous promos) and John Nash the commercial director from the Shooting Lodge is carried out by CBS' advertisement manager David Donaldson.

"In doing the two things the image is going to be the same," he explains. "We've done market research that has shown us that the Nolans' audience is slightly older than we would want. What we've tried to do with the commercial and promo is to broaden the image."

"It hasn't happened overnight, but if you look at the group since they've been signed to us, you will see that there has been a gradual shift."

And Humphries interjects: "If you see there is an older bias in the market and try to get away from it overnight, you will lose half the audience. The TV commercial and the promotional film are another step in the process which we will continue with until they have the same sort of appeal as, say, Abba."

"A budget is agreed at CBS for the whole campaign," continues Donaldson. "Given the promo and the commercial, I ask myself who is the best company to do it."

"There are things called

production values, which you can't quantify or define, but when you see the commercial you can tell they are there. Production value is quality. When you are competing for the audience's attention with 30 seconds in two minutes of commercial break I believe that it has got to be there."

With that brief, it is up to the directors to listen to the song or songs concerned and build up a story. In this case it is based broadly around the current single, Gotta Pull Myself Together, and Barron and Nash have to find a way of tying in the elements of the song as well as putting over the Nolans' changing group image.

Already they have been to Blackpool, where the group were tied to their live commitments for a "reccé" to sort out suitable locations and a story line was arranged. The promotional film is different to the commercial in that it adheres closely to the song. As Barron explains, the idea of the promo is to sell the track rather than the group; that is down to the commercial.

And he adds that the term video describing a promo clip has been widely adopted by the music business, but is generally a contradiction in terms as most promos are shot on film and only later transferred to video.

"The commercial is shot on 35mm film whereas the promotional film is shot on 16mm, mainly for cost

reasons. Apart from the film costs, you save on crew costs as, for example, you only need two people on the camera instead of four. We did a budget for a 35mm shoot, but CBS decided that costs were too high for the exposure they'd get.

## Complicated

"We put up a budget, in this case it was more complicated because there are two companies sharing some facilities — studios, sets, make up, travel and so on. And it was unusual because it was worked out well in advance. Normally we have little time to plan."

Saving costs was another reason for Donaldson and Humphries to do both together and Barron estimates that if the promo was done from scratch it would have added another three to four thousand pounds to the budget.

Barron had another meeting with Humphries explaining what he intended to do with the unique opportunity to work round the commercial and to develop the girls' characters as well as the song.

Everything else is left to the day. The directors have already worked out their locations, timetables, props, equipment and crews. The previous day's packing has an air about it similar to Kings Cross at rush hour.

But it is on the day of the shoot

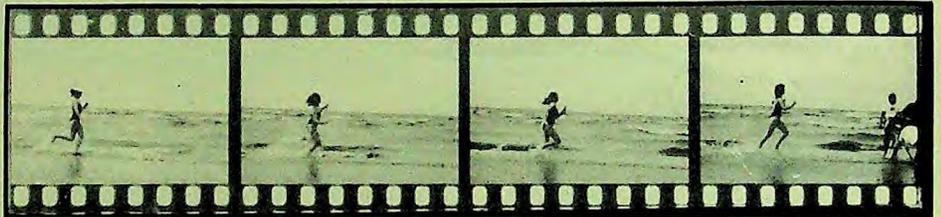
that from seven in the morning until six in the evening that organised rushing to and fro really begins. Locations comprise a park, sand dunes, the shore and a studio scene back in London. For the commercial each shot will be repeated about eight times to ensure the mood is right, while respective directors coax various Nolans and crew members to give their best.

The Nolan sisters are good to work with, apparently. Most groups tire of standing around and being forced to repeat their routine again and again in this quest for perfection for that vital three-second clip that will end up on the commercial. And even the promotional film will require them to keep repeating movements, forcing smiles or frowns despite their mood and the directors trying to solicit more from them.

On a cold day in Blackpool, the girls were forced into minute bathing suits to run through the sea and still look glad to be alive.

It is not until you see the rushes, the first prints of the film, that you can see the efforts come to fruition. Blackpool suddenly becomes the Bahamas, with the filters placed in front of the camera lenses persuading the sea to look a deep blue, while the sand looks a hazy yellow, soaked in a mythical sun. It is another reason why Barron prefers film.

"Some acts will come across



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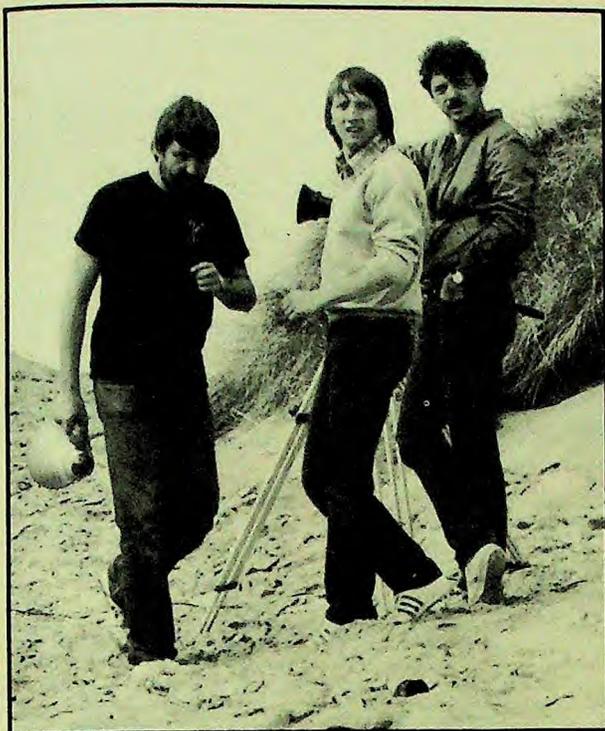
Video Recorders — JVC 3330, 3320 £137.50 p.a. JVC 3660 £152.35 p.a.  
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# WYND-UP RECORDS

14 Birch Lane, Longsight, Manchester  
Telephone: 061-224 2823

## VIDCOM SPECIAL



COMMERCIAL DIRECTOR John Nash, promo director Steve Barron and cameraman Tony Gaudioz on location at Blackpool.

better on video, say Gary Numan or the Boomtown Rats, because of the cold, sharp images it gives," he explains. "Whereas the girls come across better with the soft edge of film. Without going into details, video is made up of lines and film of grain. Production costs are also different.

If you were to make the same promo on video and film you would find that up until the edit, costs would be greater on film. Once you start your editing, though, video costs are astronomically higher due to hardware prices. Overall this makes video about 30 per cent more expensive unless, as in the case of most live videos, you were to vision mix as you go.

### Co-ordination

"For the actual shoot there is a tremendous amount of co-ordination needed about who does what, when people are going to eat, transport, where to dress and make up, accommodation, all these things have to be set up."

After the shoot things happen very quickly. In most cases Barron would have his film processed overnight, synched up and start editing the next day. The day after he will have looked through a rough edit of the whole song and will select points for additional material from the locations.

The turnaround for a promotional film is four days, although Barron has done quicker shoots. But there are many functions that cannot be speeded up. Sync problems caused by bad miming or by cheating shots are time consuming. Accuracy to three twenty fifths of a second is generally the maximum tolerance.

But it is not just the simple technicalities that have to be looked at.

"There are certain shots and actions which you have to do several times. To an untrained eye it seems pointless to repeat these over and over again during production, but you're as fussy as time can allow. Minute discrepancies on certain takes would almost certainly go unnoticed but would add up to make an audience uncomfortable.

"These things are hard to quantify, but it is essential that your audience is not uncomfortable. The sound speed is another example. Your viewer probably wouldn't actually notice if it is out of sync by three frames, yet subconsciously he would not feel happy looking and listening to it."

The roles of the promo films and commercials are very different. Looking at the finished product there is little difference in quality at first sight, but the commercial has to be run very quickly — with all that implies about tight editing and very high picture quality. The promotional film follows a story line rather than the quick startling image used on the commercial.

Yet both finish up with the group as a whole. While the commercial has quick shots of individual members finishing up with a still frame on a studio dance routine, Barron has chosen to follow a definite story line around one Nolan splitting up with her boyfriend. Barron has used the theme of the other sisters trying to cheer her up,

gradually succeeding and bringing the group together. It has a much more personal approach.

As video continues to bite, it is becoming a more and more acceptable means of promotion, providing there is a reasonable chance of that promotional film being shown. The problem at the moment is that even a chart single can have sales that are too low to meet production costs.

But Barron does not accept that this should stop companies using video. He argues that a good promotional film that puts across a convincing image of the group can set them up for the future as well as attracting many more buyers. At the same time, in-store video is becoming an ever-increasing outlet for promo clips, which in most cases have produced positive results.

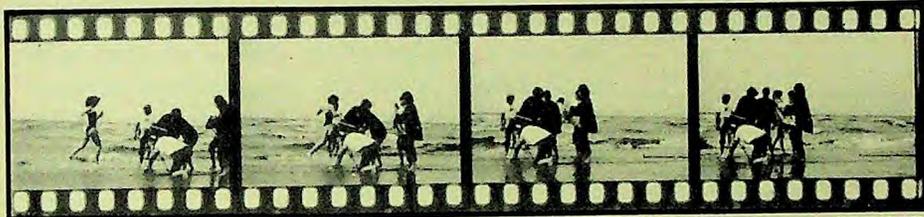
### Everyday

And if the Nolans gain the success that David Donaldson and Barry Humphries are hoping for, the Nolans shoot will explain why it has become an everyday part of record promotion.

There is of course a rider threat that the record companies have. Donaldson explains: "I don't believe there is a showcase on television for wonderful videos and, certainly, there is no quantitative result of showing a promotional film. It is all part of this wonderful expression, marketing mix."

And the song has to be good, according to Humphries, as well as the video.

"If you have got a very good song and the video is poor it won't get used, because it is really a three-minute television programme and therefore has to be good entertainment. But of course, a good video will never sell a bad song."



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EMI RECORDS (UK) LTD., 20 MANCHESTER SQUARE,  
LONDON W.1. 01-486 4488.



## VIDCOM SPECIAL

# A voice for video

WITHIN THE next month the British Video Association (BVA) should come into being, representing all companies with an interest in video software.

Its conception has been somewhat vague, but it was clear to the record industry with all its experience in software marketing and many in the video industry that the time has come for some sort of body to protect the interests of videogram producers.

A working party was set up under the temporary chairmanship of CBS chairman Maurice Oberstein to form a basic constitution and work out what areas it will cover — rights, piracy, music royalties being the main ones.

But at its inaugural meeting a row erupted between the independent producers and record company executives as to who would sit on the 12-man council. The producers claimed that the record industry had angled the meeting to guarantee that they would have a number of seats, by assuming that the original four people on the working party from the industry would automatically be on the council.

That will not now happen. Nominations are open and voting will continue throughout this and next week. Oberstein refutes the suggestion that there is a record industry bias. Everyone who is a member of the association has a vote, he says, so the council will be representative. If people do not bother to vote or turn up to the meeting, then they will obviously have no control over how the association is run.

Oberstein says that the BVA has

been set up in the interests of those who want to make profits from video. No one is forced to join, and people can even form another association if they wish.

"The whole purpose of the BVA is to open up a forum through which the British videogram industry can negotiate with the various rights holders so they can reach the marketplace with profits for everyone. That is the reason the BVA was set up — to be a trade association where all the problems can be aired.

## A lot of talk

"But first the association has to get a number of people who are willing to join it, and we have sent out letters to all prospective members with the minutes of the inaugural meeting. There may still be a lot of talk and no action because people won't want to join. Who will be its chairman is up to the subscribers."

The working party has already put out a critique of the MRS' current demands for royalty payments. But Oberstein points out that there are a potential 27 different rights holders that may have to be paid.

Naturally enough, music is at the forefront of many current arguments, but he adds that videograms may not have music and other types of royalties will have to be paid. And companies that have no inherent interest in music — like the BBC and other pre-recorded software companies, for example — were at the inaugural meeting.

Oberstein admits, though, that music has a wide viewing audience, especially when you look at the wealth of potential titles such as the Wizard Of Oz, The Sound Of Music and the like which will all need to be cleared through publishers for general release.

And he pinpoints PPL rights, the problems with blank tape and piracy as other areas that the BVA will have to examine and sort out agreements on in order to release videograms profitably.

At present, old titles can be released to a small market at a profit as many of these payments have been cleared already; some bodies still are not bothering to claim payments they might be entitled to and many fees will have been paid for old films. But the real problems arise, says Oberstein, when the video industry becomes a risk business — like music.

"One of the problems I envisage is that if traditions of payment are met now they can be justified by the small market that exists now. Take The Sound Of Music: the negative does not cost anything and in effect you could pay out up to 99 per cent because whatever you make, you will sell.

"When you have paid for the origination of material the chances of it being highly profitable are very, very risky, so we must work these things out now in preparation for the future.

"If you are in the creative business, some things sell and an awful lot of things don't — and that goes for books, music and motion pictures as well, so unless you leave room for yourself to create material



MAURICE OBERSTEIN

then current product used for the video market is going to be exhausted."

The BVA will begin to try and find agreements on all these issues as soon as the council is elected. And with the market gradually growing and more interested parties wanting their slice of the cake, then it will have no easy task.

But Oberstein insists that it will not necessarily be dominated by either the record industry or major companies.

"I think the music companies have experience in home

entertainment software. But the sort of software that the public is getting is by no means centred round the large music companies. The best artists don't necessarily go to the major record companies. Music companies are well placed because they deal with fast-moving into the home, so it's logical that they will be distributors.

"But the name of the game will be talent, which can come from everywhere. We will all be doing what we can to make a video industry."

***'The whole purpose of the BVA is to open up a forum through which the UK videogram industry can negotiate with various rights holders so they can reach the marketplace with profits for everyone.'* — Oberstein**

It is unwise to pay too much for a film . . . but it is worse to pay too little. When you pay too much, you lose a little money . . . that is all. When you pay too little, you will probably lose everything, because short cuts will have been taken and the result will be upsetting. The common law of business balance prohibits paying a little and getting a lot — it cannot be done. If you deal with what appears to be the cheapest company, it is well to add something for the risk you run. And if you do that, you will have enough to pay for the best.

***millaney grant***  
PRODUCTIONS

FILMS & VIDEO TAPE PRODUCTION CONTACT: SCOTT MILLANEY 12 STAR STREET LONDON W.2 TEL: 01-723 5515

A GUIDE to some of the British companies exhibiting at Vidcom which are linked to the music industry or its dealers.

# VIDCOM SPECIAL

## Spotlight on Vidcom exhibitors

**CATALYST VIDEO PUBLISHING LTD**  
32 Shelton Street,  
Covent Garden,  
London WC2. Tel: 379 7771.  
MD: Bonnie Molnar.

A NEW company that will be introducing a total of eight video magazine programmes onto the market — the first being a general interest programme that will include music promotional films among other things.

Catalyst is at Vidcom to launch its product, the first of which is being distributed in Britain by Thorn rental chains.

**INTERVISION**  
102 Holland Park Avenue,  
London W11.  
Tel: 01-727 1453.  
MD: Mike Tenner.

THIS PRE-RECORDED software company was formed in 1972, but didn't build up its large catalogue until two years ago. The company has just signed an agreement to rent 20 United Artists titles in England.

Intervision was the first company to introduce video cassette rental — as well as sales — which is seen as partly being responsible for its success. It has over 400 titles, and is due to go public this month.

Mike Tenner will be at Cannes to launch Intervision's involvement with UA.

Many of the programmes in Intervision's catalogue are available for other territories and Tenner will be selling rights to various foreign territories. The company will also

**IYS (UK) LTD**  
Eveline Road, Mitcham,

Surrey. Tel: 640 5515.  
Operations manager: Peter Horton.

IVS IS a video cassette duplication service, taking the master either from film or broadcast standard video tape, on to all formats. It offers its services to EMI Video Programmes and Brent Walker among others, while it also specialises in transfer for specialised and industrial concerts.

**MILLANEY GRANT**  
12 Star Street,  
London W2.  
Tel: 01-723 5515.  
Directors: Scott Millaney  
And Brian Grant.

A LEADING production company specialising in promotional films and now commercials, which is now using ex-10cc members Kevin Godley and Lol Creme as directors.

Millaney Grant has shot for nearly all the major record companies in Britain, and now hopes to start a US operation, one of the reasons for the Vidcom visit. Producer Scott Millaney has previously worked with Island Films and operates a partnership with Grant, the director.

**RANK VIDEO CENTRE**  
142 Wardour Street,  
London W1V 4BU.  
Tel: 01-734 2235.

Marketing manager: Peter Lamb.

A FACILITIES house offering cassette duplication, computer editing, broadcast facilities and an art studio. It also does video-tape to film transfer and has invested in a "Laserscan" system suitable for

PAL, SECAM or NTSC.

It is at Vidcom to advertise its new facilities, which it says are particularly useful for international markets, transferring on any system and also offering video to film for markets where the former is still uncommon.

**ROCK BIZ PIX**  
83-84 Berwick Street,  
London W1.  
Tel: 01-734 2723.  
MD: Martin Baker.

PRODUCTION COMPANY that has made its name with promotional films for artists such as Elvis Costello and Gerry Rafferty. The company is now hoping to move into making pre-recorded rock programming as well as other product.

**VCL**  
58 Parker Street,  
London WC2.  
Tel: 01-405 3732.

Marketing manager: Steve Webber.

ONE OF Britain's largest pre-recorded video software companies, VCL has recently introduced several music titles by the Boomtown Rats, Average White Band, Black Sabbath and Amanda Lear, as well as its early Tina Turner cassette on which it earned its early reputation.

Webber is also a great believer in bringing the price of video down, and VCL's cassettes now retail at a maximum of £29.90 for 90 minutes.

**VIDEAD**  
12 Star Street,  
London W2.  
Tel: 01-723 5515

Directors: Malcolm Parry, Scott Millaney, Brian Grant and Tony Lederman.

AN IN-STORE video promotion company jointly owned by Millaney Grant and directors of In-store Promotions Parry and Lederman, the company primarily offers an in-store advertising service for record companies in the Boots chain, using promotional clips.

The company has recently moved to a floor in the Star Street premises, and is now looking to expand its in-store service both to other store chains and to move to other subject areas.

**VIDEORING**  
AM Schierenberg 2  
Postfach 1167,  
West Germany. Tel: 041 83 60 35.  
MD: Mario Graf Villavicencio.

In England: TCR Video.  
MD: David Ellis. Tel: 01-582 7592.

A WEST German company based near Hamburg and distributed in England through TCR Video. Its biggest-selling video has been the Boney M special, but it also has titles featuring Donna Summer and Eric Burdon and will be launching James Last and John Denver cassettes.

Videoring is unique in that it can produce, film, edit, manufacture and copy a video all in-house, Videoring also offers its facilities for hire to other companies. At Vidcom the company is seeking to promote its product as well as inform people of its facilities.

**VIDEO VIEW**  
68/70 Wardour Street, London  
W1V 3HP.

Tel: 01-437 1333.  
Managing director: Maureen Bartlett.

LANGUAGE LEARNING courses under the title Hello World which have been produced by The Response Language Learning Foundation in association with Glasgow University, have pushed Video View into a leading position in the video software market.

The courses are available in French, Spanish, German, Italian and English and come with a book and text along with a 90-minute cassette containing 10 lessons. The company has worldwide rights to the series, and it is available on all formats.

**WORLD OF VIDEO 2000**

Cassette House,  
329 Hunslet Road,  
Leeds LS10 1NJ.  
Tel: 0532 706066.

MD: Ray Linton. Chairman: Colin Marler.

A VIDEO distribution company that has had enormous success with its own music titles, including Elvis Presley, Judy Garland, Frank Sinatra and Barbra Streisand — and the adult magazine Electric Blue which it distributes for Scrippglow.

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BLONDIE BOOMTOWN RATS BUGGLES ROGER DALTRY  
SHEILA BDEVOTION DOLLARDA VIDESSEX FISCHERZ  
JOHN FOXXPETER GABRIEL GIBSON BROTHERS  
HOLLY & THE ITALIANS THE JAMELTON JOHN KORGIS  
PHILLYNOTT MARTHA & THE MUFFINS MIKE OLDFIELD  
ORCHESTRAL MANOEUVRES PRETENDERS REVILLOS  
CLIFF RICHARD ROLLING STONES DEMIS ROUSSOS  
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**PROMOTIONAL RESCUE!**

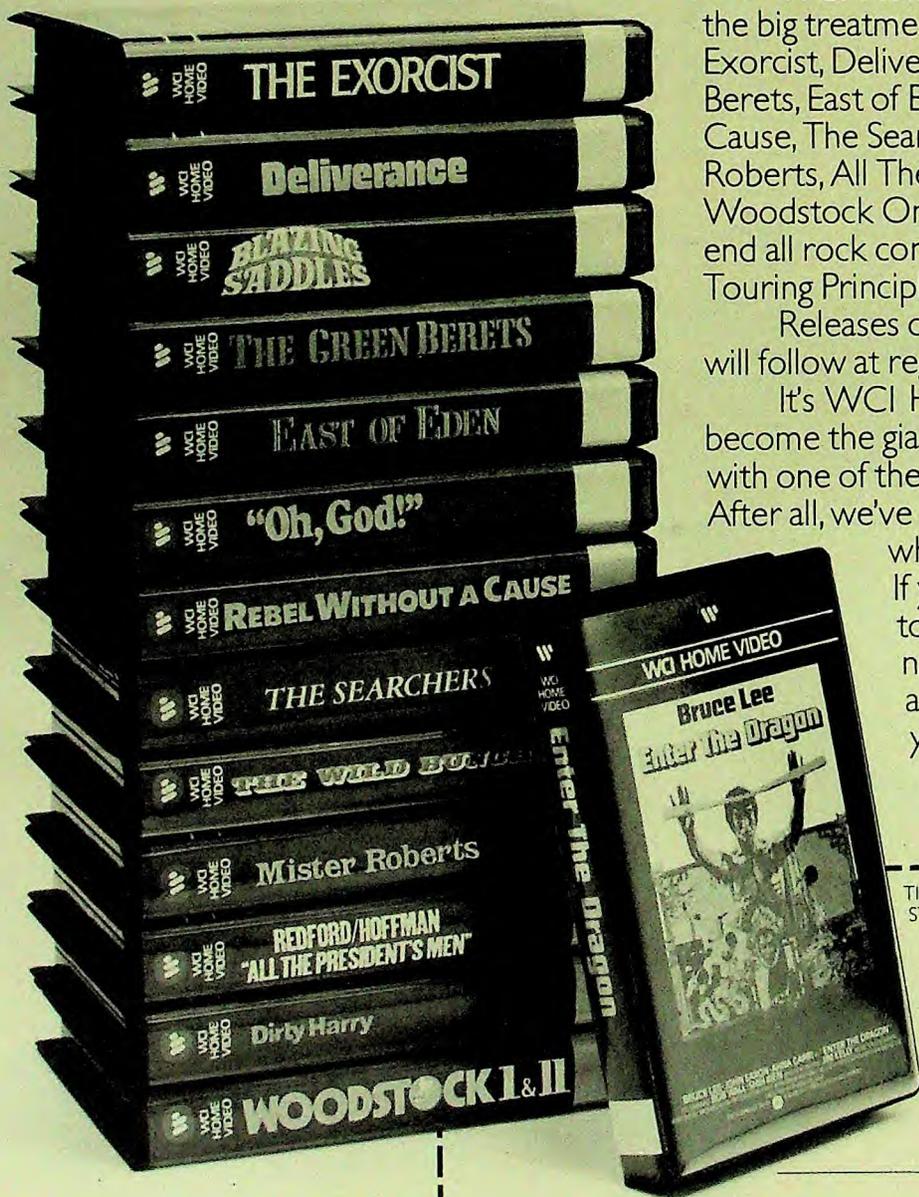
# ENTER THE DRAGON AND THE VIDEO GIANT OF TOMORROW.

This Autumn, WCI Home Video, a division of the giant Warner Communications Organisation, will launch their new video software range. It will include some of the most important feature films made by Warner Brothers in recent years.

WCI Home Video gives the small screen the big treatment with: Enter The Dragon, The Exorcist, Deliverance, Blazing Saddles, The Green Berets, East of Eden, Oh God, Rebel Without A Cause, The Searchers, The Wild Bunch, Mister Roberts, All The President's Men, Dirty Harry, Woodstock One and Two, the rock concert to end all rock concerts and finally, Gary Numan: Touring Principle of '79.

Releases of other classic and recent titles will follow at regular intervals.

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M.W.1.

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

65	NEW	WHEN I DREAM Tear Drop Explodes	Mercury TEAR 1
67	55	THE QUARTER MOON VIP'S	Gem GEMS 39
68	NEW	PARTY LIGHTS Gap Band	Mercury MER 37
69	NEW	THE WANDERER Donna Summer	Warner Brothers/Geffen K 79180
70	51	FUNKIN' FOR JAMAICA Tom Browne	Arista ARIST 357
71	54	UNLOCK THE FUNK Locksmith	Arista ARIST 364
72	NEW	LET'S GO Vardis	Logo VAR 1
73	NEW	LA DI DA Sad Cafe	RCA SAD 5
74	NEW	CASANOVA Coffee	Mercury MER 38
75	NEW	ALL OUT OF LOVE Air Supply	Arista ARIST 362

41	30	WINNER TAKES IT ALL Abba	Epic EPC 8835
42	42	MISUNDERSTANDING Genesis	Charisma CB 369
43	71	YOU'RE LYING Linx	Chrysalis CHS 2461
44	45	JOHNNY & MARY Robert Palmer	Island WIP 6638
45	37	TASTE OF BITTER LOVE Gladys Knight & The Pips	CBS 8890
46	62	BE THANKFUL FOR WHAT YOU'VE GOT William DeVaughan	EMI 5101
47	33	UPSIDE DOWN Diana Ross	Motown TMG 1195
48	41	BIG TIME Rick James	Motown TMG 1198
49	49	CRAZY TRAIN Ozzy Osbourne's Blizzard Of Oz	Jet 197
50	44	DON'T MAKE ME WAIT TOO LONG Roberta Flack	Atlantic K 11555

16	23	I OWE YOU ONE Shalamar	Solar SO 11
17	11	9 TO 5 Sheena Easton	EMI 5066
18	12	SUNSHINE OF YOUR SMILE Mike Berry	Polydor 2059 261
19	14	PARAMOID Black Sabbath	Nems BSS 101
20	20	A WALK IN THE PARK Nick Straker Band	CBS 8525
21	19	MARIE MARIE Shakin' Stevens	Epic EPC 8725
22	25	I GOT YOU Spitt Enz	A&M AMS 7546
23	13	CAN'T STOP THE MUSIC Village People	Mercury MER 16
24	27	SEARCHING Change	WEA K 79156
25	35	THREE LITTLE BIRDS Bob Marley & The Wailers	Island WIP 6641

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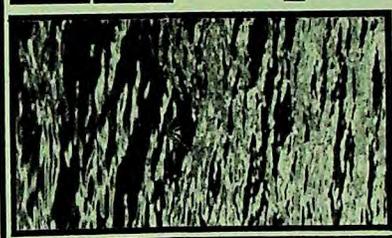


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## RETAILING

# Mole Jazz signs 'name' to launch new label

By PAT SULLIVAN  
AMONG THE specialist record shop fraternity there would seem to be a healthy commitment to the artistic reputation of the industry. Staff and owners are often more involved with their customers, the product they sell and the artists that appear on it, than their counterparts in the general trade.

One such specialist outlet, Mole Jazz, of 374, Grays Inn Road, London, WC1, has recently gone the whole hog by launching its own label and would seem to have a very hot product with its first release, Blues For The Fisherman, (Mole 1) by the Milcho Levis Quartet. If the name sounds unfamiliar, take heart,

every jazz fan worth his salt already knows that the album was recorded during American altoist Art Pepper's hugely successful stint at Ronnie Scott's earlier this year and released under his pianist's name for contractual reasons.

Following a long period in the wilderness, Art Pepper is quickly regaining his place in jazz. Last year's widely acclaimed appearance at the Hammersmith and Fulham Jazz Festival has been followed this summer by superb performances at Ronnie Scott's and The Royal Festival Hall. Collier Macmillan, publishers of Pepper's autobiography, Straight Life, were reporting tremendous interest in the book months before publication and the readers of *Jazz Journal International* voted him into first place in the magazine's 1979 Musician of the Year poll. There is little doubt that, in jazz circles, Art

Pepper is very much the man of the moment and this flurry of activity augurs well for Mole 1, additional reward for a smart piece of enterprise on the part of Ed Dipple, Graham Griffiths and Pete Fincham, the man behind Mole Jazz and Pepper fans from wayback.

"Earlier this year," Pete Fincham told *MW*: "We began talking to the people at Iri-Arts Associates about the possibility of starting a label. Iri-Arts (Peter Bould, Peter Ball, Graham Ward and Rainer Schneider) have produced albums for Stan Tracey's Steam label, Ogun, Ronnie Scott's and the Gil Evans Festival Hall album for RCA. Peter Bould, who produced our album, likes to use as little electronic gadgetry as possible on a 'live' recording in order to get a true sound and 'feel' and we are very happy with the results he got for us."

After catching Pepper's first night at Ronnie's, the Mole trio were unanimous in a belief that he would be the ideal artist to get the label under way.

"By the time contracts had been drawn up and amended and of course, the band had agreed to the deal, we had two nights left in which to do it" said Fincham. "There were sleepless nights and a few anxious moments, but at 11pm on the Friday night, one day before the band closed, contracts were signed and Peter Bould got to work."

Ronnie Scott allowed Bould the use of his upstairs office and the leads were plugged straight into a Revox, the result being a 'live' set that exudes atmosphere and excitement on top of some really stunning music.

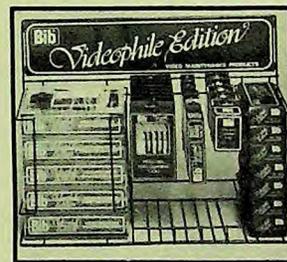
Dealing with printers and pressing companies has been the hardest part of the operation as far as Mole are concerned. 2,400 out of the initial 2,500 of Mole 1 were found to be faulty and it is likely that the second batch will be pressed by a different company, especially as there is sufficient material on tape for at least one more album. Blues For The Fisherman is being handled to date by Cadillac Music, Chris Tellard, T.O.L., Jazz Horizons, Swift, Jazz Music, Jazz Services and Discovery Records. The album, which retails at £4.99, has a dealer price of £2.89. Export enquiries are being handled by Mole.

Edited  
by  
TERRI ANDERSON

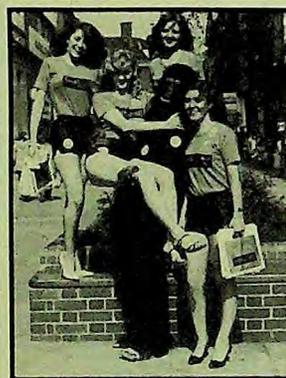
## News in brief...

CAN TWO million Swedes be wrong? That is the number of packets of a new line in metallic, stick-on name tags which have been bought so far by a population of only about 8,500,000. Encouraged by what definitely counts as a juvenile craze over there, Neil Butterfield (who worked for the Swedish firm producing and selling the name tags) has set up a company here, called Nordic with sole rights to import the tags from Corbex AB in Stockholm. He is based at Winnall Trading Estate, Winchester, Hants (tel: Winchester 65430) and is looking for bulk orders, or wholesale orders, for the brightly coloured labels — which come carrying the 226 most popular names currently held by the UK sub-teen and teenage consumer group. Could be an idea for the paraphernalia section of the record shop.

## Cleaning up on video



TO THE range of Bib hi-fi accessories was added, earlier this year, a video recorder maintenance kit (VE 1). Now the company has unveiled in Europe a complete range of video maintenance products which have already been shown at the Consumer Electronic exhibition in Chicago a couple of months ago. The new VE2 kit includes tape head cleaning tools and liquid, dust removing aerosol, inspection mirror, antistatic cloth, and instruction manual. Other items in the range — pictured here in the dispenser/display rack — are camera lens cleaner, audio head demagnetizer and tape splicer. Bib is at Wood Lane End, Hemel Hempstead, Herts, but is wholesaled through Wynd-Up in Manchester.



DOING NOTHING by halves, in the best Irish tradition, Smyths for Records in Belfast recently publicised one of its album promotions by sending a gorilla and some latterday Fay Wrays, above, out into the city's shopping centre to give away free singles.

A VERY unusual, probably unique album, is being imported and distributed by the Bexhill-based distributors Swift. The Other Kings is the title of this compilation on the US Revival label, and it features some of the rare recordings by "talented vocalists who were heavily influenced by the Presley sound" between the years 1957 and 1964. Tracks by Vince Everett, Jay B. Loyd, Ray Whitley and Jim Breedlove are included; the LP is a collection of singles which are themselves collectors items. It has, reports Swift director Robin Gosden, taken Revival three years to collect the material, and it has been that long since the label's first release, Charlie Gracie's Early Recordings. Swift, which was set up as the distribution arm of Flyright Records, has a number of jazz, blues and rockabilly catalogues. Product on Paul Weston's Corinthian label is apparently doing particularly well at the moment. Swift can be contacted at Wilton Road, Bexhill-on-Sea, East Sussex (tel: (0424) 220028).

GROWTH IN sales of printed music and music books seems to be continuing and Chappell has just re-published — "due to popular demand" — the instruction volume Electric Bass Guitar by Lawrence Canty. The books of Christmas carols and songs are also starting to come from the publishers now.

# John Lodge



The New Single  
**STREET CAFE**  
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DECCA

JOGGING THE memories of traders as they so often usefully do, the National Chamber of Trade and the MTA have both just commented on methods of payment for goods. The NCT points out that Eurocheques are subject to bank charges and that these are paid by the payee. The charge is 55p minimum, and when the item sold is — as it was in one case recently — an album costing £1.99, paid for with a Eurocheque by a foreign visitor, the bank charge more than wipes out the dealer's profit. Until a new Continent-wide system of commission is worked out between the banks, the NCT warns retailers to "relate the amount of commission payable to the value of the goods sold". The MTA reminds dealers that as from October 1, Access is launching a new look card, and for a while both old and new styles will be in circulation — but both will be processed in the usual way. MTA members can take advantage of preferential rates from Access (The Joint Credit Card Co.). These were negotiated some time ago by the association, and details can be obtained from the Secretary, 5 Denmark Street, London W.1.

Edited  
by  
DAVID DALTON

# BROADCASTING

## Kid joins 208 for US show

EX-RADIO ONE DJ Kid Jensen will once again broadcast for Radio Luxembourg in a new autumn schedule which shifts the accent more towards what managing director Alan Keen describes as "adult contemporary music/easy listening".

"We are not diverting from our primary target market audience but our objective will be to gain listeners within broader age groups throughout the night," Keen adds.

The shift in emphasis follows a Gallup programme research study and Keen says: "It is apparent from the results obtained that British record companies and radio have given too much exposure and emphasis upon rock and punk."

Jensen, still fronting his own TV news programme in Atlanta, Georgia, will present a two hour weekly show titled America's Pop 45s to be broadcast on Mondays at 9pm.

While the nightly chart shows remain Luxembourg brings in new late night shows featuring the best of jazz, big bands, show songs and rock and roll. There will also be one hour segued specials on the music of Frank Sinatra, Elvis Presley and The Beatles.

Luxembourg also aims to present its own radio version of Top of The Pops, transmitted each Thursday at 8pm, immediately following the BBC TV programme.

# Staffing a radio station

HAVING TAKEN advice and sought to be rather more specific about our time-scale, we broadcasters-to-be face our first task.

A new radio station will want all the supporters that it can have, and a meeting with our shareholders to ensure that they feel a part of this new venture is very important.

It is equally important that all the individuals concerned with the venture are clear of their role. It is a chastening experience for members of a board to watch their idea being taken and re-interpreted by the staff, who will have executive responsibility.

The board presented the idea to the authority with sufficient conviction to win the day, but the executive will have to interpret it all in practice. There are two dangers here, both of which will be revealed, but if we are aware of them at least we can take some measures to counteract them. Either the inventor feels so close to his ideas that he is unable to release it to the executive, or he resents the presence of the executive to such a degree that he washes his hands of all responsibility. I have seen both and they are equally damaging, but an awareness from both sides can help to counteract the effects.

SOME OF you may feel that we are no nearer to actually getting a radio station. No bad thing, for the decisions you take now are fundamental and will affect your development for years, but now is the time to make them. Radio is about people, and the people that we bring into the radio station will establish nearly every facet of the company.

We are in the fortunate position of having a managing director, who is the professional around whom the whole venture is going to develop, but how are all the staff going to fit together?

One important person is the chief engineer. This is currently the era of the chief engineer; he is going to

**John Bradford, MD of Mercia Sound, continues his report on setting up a new ILR station**

spend money in alarming quantities and the pressure of time is going to be acting against him throughout. We need a chief engineer in whom we can entrust the bulk of the capital purchases that the company will make, but who has the personality to ensure the smooth running of the technical side of the operation when broadcasting starts, has the managerial ability to lead a team, and the technical knowledge and expertise to control the maintenance of the equipment at a later date. All this at a salary that will allow the venture to continue as a sensible one. Do such animals exist? All I can say is that I know I found two; but they are not common animals and the search should start immediately.

If the chief engineer is to accept

responsibility for technical capital of the station what other functions have you got in an effective radio station?

I have always used the metaphor of a cricket match with programmer and salesman taking the part of batsman and bowler. The engineers take the part of groundstaff, ensuring that the pitch is prepared in the best possible fashion and the scorer will keep the records. The IBA fulfils the role of umpire, while, in my experience, the prime requirement for the managing director is to try and ensure that everyone keeps playing on the same pitch or, on occasions, turns up on the same day.

Sales, programmes, engineering, finance and administration. These are the four basic functions of the company. Often the managing director will have a background in one particular discipline or another and there may be a temptation to involve him directly in the management of that particular department. This is a temptation that I believe should be resisted.

If a true overview of the company is to be taken, then I think direct departmental involvement must produce conflicts. So long as we can see our way to the eventual establishment of four distinct departments, it does not mean that we should rush to fill all these posts as a matter of great urgency. The reverse is probably true. Every pound we spend before the company is earning revenue is another pound further from the day that the company genuinely moves into profit.

TO BE CONTINUED

## News in brief...

GEOFFREY OWEN, head of BBC Radio Two, has been elected chairman of the European Broadcasting Union's Working Party on Light Music, a group of professional radio broadcasters drawn from six West European countries to promote the exchange of live programmes and new ideas. A member of the Working Party since 1975, he has been involved in many international co-productions over the years.

JOHN RUSSELL, recently named as new managing director of Radio Victory (see MW, September 20) has appointed Paul Brown as head of programmes and news. Brown is currently operations manager at BRMB, Russell's former station.

Undercurrents is the title of Charlie Gillet's new hour long programme on Capital Radio, planned to feature mainly music from small independent record labels. The programme is at 4pm on Sundays... Greenwich is the latest community cable station to be broadcasting on the Home Office and Post Office approved frequency of 90.2MHz FM in stereo and aims to finance its music and news programmes through the sale of airtime to local businesses (Tel: 01-317 8584).

Nicky Horne is taking over Capital's 5pm to 6pm slot on Sundays for Sunday Supplement — a magazine programme along the lines of Mummy's Weekly.

Edited  
by  
NICOLAS SOAMES

# CLASSICAL

## PolyGram introduces new-look labels

THE NEWLY rationalised shape of PolyGram's classical labels was uncovered at the sales conference in Bournemouth last week, starting with a surprise.



Peter Russell, above, was expected to become general manager of Classics International which would market both Philips and DG product, and though no official announcement had been made, *The Gramophone* carried a report to this effect.

But a week before the conference a decision was taken not to go ahead with the new name, and to settle instead for PolyGram Classics, the name under which the US product is marketed.

But although PolyGram Classics in the US incorporates Decca's product (on the London label), Decca's catalogue in the UK will retain its independence — presumably because the repertoire of Sir Edward Lewis' old company is so vast: in the US, only a selection is released.

Russell confirmed that although certain aspects of production and marketing could be made more efficient by bringing the two labels together, the move should have no effect on the individuality of the two labels.

"They will compete in the open market as they have always done," he said.

Two label managers have been appointed — Mary Jo Little for DG, and Mike Sage for Philips — who

will chart the independent progress of the Yellow and the Dutch labels.

But it is Russell's overall concern to increase the labels' share of the classical market, and in the immediate future he intends to work on two areas: basic marketing and the sales force. And with a number of the PolyGram sales force dealing with classical product for the first time, this is an important area.

He is joined by Anne-Marie Nicol, creative services supervisor, PolyGram Classics.

Mike Sage, the new Philips label manager, has worked for Philips for the last 10 years, eight of which he spent on the road as a salesman. More recently he has been responsible for putting together the classical catalogue of IMS, and having seen that run smoothly, he feels he can now turn his attention to running the UK end of a major label.

His first aim, he explained, is to develop a stronger label identity — Philips, he thinks, still means washing machines and light bulbs to the average consumer. With Russell, he feels that Philips has, in the past, had poor marketing material, particularly point of sale leaflets and display material, and this he hopes to rectify. Releasing a Philips catalogue is also a major priority.

Sage recognises that Philips is much more of a repertoire label as opposed to DG which is known as an artists label, and while he does hope to promote more of the artists on a personal basis, he hopes to re-package back catalogue and re-release at either mid-price or even budget price.

"There is definitely resistance at



PICTURED ABOVE, clockwise from bottom left, Anne-Marie Nicol, Mike Sage, Mary Jo Little and Andrew Dalton.

consumer level to paying full price — and the success of CPP indicates that there is another market."

Sage is joined by Carol Felton who will look after Philips promotions.

In his presentation to the sales conference, Sage introduced the forthcoming release featuring the Concertgebouw conducted by its new principal conductor, Kirill Kondrashin, in Rimsky-Korsakov's *Sheherazade*.

For the past four years, Mary Jo Little has been A&R administrator for DG and her promotion to label manager gives her the opportunity to broaden the potential audience for DG.

Apart from the superstar status of Karajan, DG's artists tend to be reflective musicians, and Little sees it as part of her task to bring Abbado, Pollini, Giulini, Ann-Sophie Mutter and others across to a

wider public.

Already in the pipeline are major interviews with Ann-Sophie Mutter and an hour-long TV documentary on Abbado, but Little hopes to break into popular media as well.

Andrew Dalton was the classical promotion manager of Argo and L'Oiseau Lyre (which incorporated the highly successful Florilegium series) before his recent promotion to the post as classical promotion manager, Decca UK.

His immediate concern is to marshal the extensive Decca catalogue and develop a corporate image, starting with a sleeve design which — like DG's Yellow Label — will make the record or cassette instantly recognisable as Decca's.

The same theme will unify all the point of sale and display material.

He hopes too that, under its new parent company, Decca will be able to involve itself in promotion campaigns more appropriate to the Eighties, and the first person to benefit — in the UK at least — will be, predictably, Pavarotti.

It is intended to build Pavarotti's image in this country to something close to that in the US, where he is a household figure.

Digital records also featured strongly, and will naturally be the centre of Decca's campaigns over the next few months.

Despite the desire of everyone involved in PolyGram Classics to

keep the labels as distinctive enterprises, at least insofar as the consumer is concerned, there will be occasions when artists will change from one to another.

This has already happened in the case of DG's major figure, Herbert von Karajan. His version of Verdi's *Falstaff* will come out on Philips in January — and as it was recorded digitally, it will be the label's first digital record.

The reason, explained Russell, was that DG already had an obligation to record the same work with Giulini, though that is not yet recorded and will not come on the market until 1982.

The independence of Decca artists will be more closely preserved, however. One DG conductor, when he heard of the Decca/PolyGram deal, reacted with delight, presuming that he could now have Joan Sutherland in his next opera, but this was firmly rejected by PolyGram.

On the other hand, the merger has made it quite clear to PolyGram that the digital market is an important one. Originally, there was some scepticism within PolyGram to Decca's initiatives, but DG is recovering.

Whether the individual identity of PolyGram's classical labels is preserved remains to be seen. But the next few years should be interesting.

**Russell—despite the merger the labels will compete in the open market as they have always done**

16	21	I AM WOMAN	Various	Polystar WOMTV 1
17	8	GIVE ME THE NIGHT	George Benson	Warner Brothers K 56823
18	15	I JUST CAN'T STOP IT	The Beat	BEAT 001
19	16	BLACK SEA	XTC	Virgin V 2173
20	NEW	GOLD	Three Degrees	Atola 3D2
21	27	THE GAME	Queen	EMA 795
22	12	DRAMA	Yes	Atlantic K 50736
23	11	BACK IN BLACK	AC/DC	Atlantic K 50735
24	18	BREAKING GLASS	Hazel O'Connor	ABM AMLH 64820
25	19	DIANA	Diana Ross	Motown STMA 8033

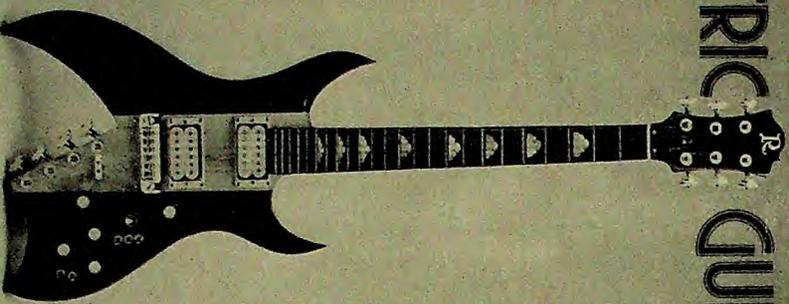
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41	NEW	EMPIRES & DANCE	Simple Minds	Arista SPART 1140
42	50	TRUE COLOURS	Split Enz	ABM AMLH 64822
43	37	GREATEST HITS VOL 2	Abba	Epic EPC 10017
44	25	FAME	Soundtrack	RSO 2479 253
45	51	GREATEST HITS	Rose Royce	Whitfield RRTV 1
46	45	WHEELS OF STEEL	Saxon	Carriere CAL 115
47	64	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/MOW 100
48	73	BEHIND CLOSED DOORS	Secret Affair	1-Spy 2
49	65	SOMETIMES YOU WIN	Dr. Hook	Capitol EST 12018
50	38	UPRISING	Bob Marley	Island ILPS 9556

66	52	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners	Parlophone PCS 2713
67	71	TWELVE GOLD BARS	Status Quo	Vertigo QUOTV 1
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69	70	PIRANHAS	Piranhas	Sire Hanes SRK 6098
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75	49	BLACK SABBATH LIVE AT LAST	Black Sabbath	Nems BS 001

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

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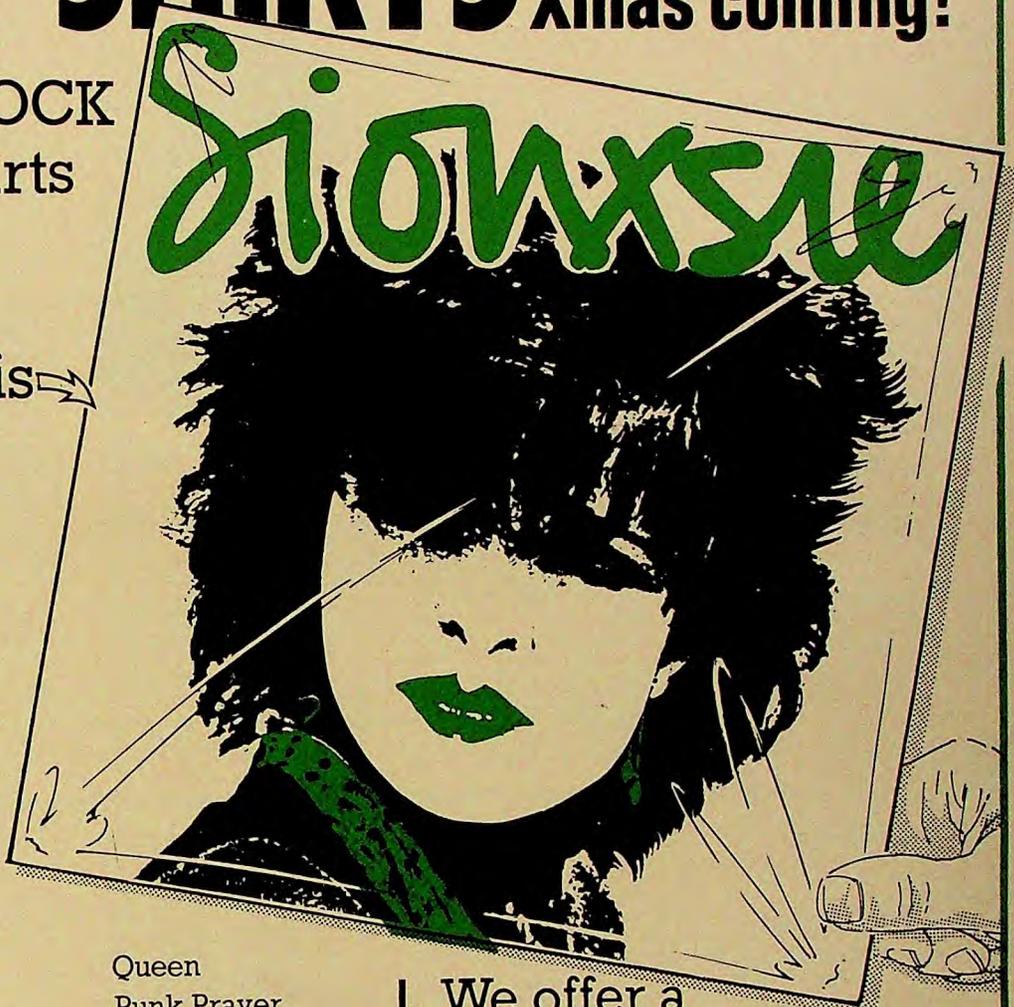
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Sid & Nancy	Blondie*
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Chuck Berry	Pink Floyd
Elvis Costello	Dylan
Stranglers*	Johnny Rotten
Elvis Presley	PIL (Logo)
Lou Reed	Rolling Stones
Ramones	Clash
Buzzcocks	Bob Marley
Jimi Hendrix	Sex Pistols
Genesis*	Rock & Roll Swindle
Led Zeppelin*	Status Quo
The Specials	Judas Priest*
Madness	

Queen
Punk Prayer (Sex Pistols/Ronnie Biggs)
Joy Division
Iron Maiden*
Who*
Siouxsie and the Banshees
Thin Lizzy*
Boomtown Rats
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**DISTRIBUTORS CODE**  
 A - PRT/Pye, C - CBS, W - WEA, E - EMI, F - PolyGram, H - H. R. Taylor, L - Lugtons, R - RCA, S - Selecta, X - Clyde Factors, Z - Enterprise, CR - Creole, P - Pinnacle, RT - Rough Trade, SH - Shannon, Q - Charmdale, G - Lightning, SP - Spartan, FP - Faulty Products.

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 THINKING OF YOU, Feels Good, GRAND PRIX. RCA 7 (R)  
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**U**  
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**W**  
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 WIDE RECEIVER, I Can't Help It/Happy, MICHAEL HENDERSON. Buddah BDS(L) 494 (A)  
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 YOU'RE THE ONE, Choo Choo Valentine, ROCKY SHARPE. Chiswick CHIS 134 (E)  
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 Captain Beefheart & The Magic Band V 2172

## Album reviews

**DAVID BOWIE**  
**Scary Monsters. RCA BOW LP 2.**  
**Producers: David Bowie and Tony Visconti.** Back to more straight pop songs after his previous electronic offerings, Bowie has already scored with the Number One Ashes To Ashes single included here. Ironically, the lyrics are even more detached than usual, and he uses the talents of Robert Fripp who provides distinctive guitar phrasing as a strong backdrop. Should be more singles to come with Because You're Young and Fashion as particularly strong cuts.

**THREE DEGREES**  
**Gold. K-tel/Ariola 3D2. Producers: Giorgio Moroder, Harold Faltermeyer, Robin Blanchflower.** Excellent, highly polished and professional song-spinning from three lovely ladies, including Giving Up, Giving In, Woman In Love and The Runner. Side 1 are studio jobs with Moroder or Faltermeyer, Side 2 stems from the trio's Albert Hall gig last October with the RPO. With Granada TV done already, ATV area coming up, and a roll-out afterwards, this should chart comfortably and deservedly.

**SPECIALS**  
**More Specials. 2-Tone CHR TT 5003. Producers: Jerry Dammers and Dave Jordan.** Anyone who thought that this group were a passing fad will find themselves proved wrong by this superb second album. With Dammers at the helm The Specials have mixed his idea of using musak as an influence with their normal ska/reggae sound to produce an original yet still accessible album. Dammers' organ is at the fore, but there is some fine sax work too from Kix Thompson of Madness on Hey, Little Rich Girl as well as the expected quality from Rico and Dick Cutbrell on trombone and horn. With the quirky Pearl's Cafe, the unusual single Stereotypes and the more regular opener Enjoy Yourself, the band should be at the forefront of British music in the Eighties.

**SKIDS**  
**The Absolute Game. Virgin V2174. Producer: Mick Glossop.** Now firmly established in the British market, the Skids are a more consolidated outfit with new members Russell Webb and Mike Baillie. Includes the single Circus Games as well as the superb Out Of Town. However, it lacks the rough power that first brought them success. Free album will help initial sales.

# CYCLONES

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Edited  
by  
NIGEL HUNTER

PUBLISHING

ANYONE ANNOUNCING nowadays that he intends to start his own publishing business must expect to be regarded by most as either very brave and/or foolhardy or overdue for a visit to the funny farm.

Ron McCreight actually founded his RMO publishing enterprise 20 months ago when the economic storm clouds were gathering but had not started raining on everyone's parade.

"No one, including me, knew then how deep the recession would cut," he admitted. "Nevertheless, it's far easier to keep your head above water if you're independent with low overheads. At least you won't come in one morning and find your redundancy notice on your desk."

"It's much more frightening for someone who is employed — at whatever level — and who is doing a good job and delivering results, but can still get the chop."

McCreight practices what he preaches. RMO's staff comprises himself, secretary/copyright specialist Jayne Edwards, and a part-time administrator, headquartered compactly in two modest offices off London's Tottenham Court Road, and overheads are kept low.

He started RMO after spending 16 years with Noel Gay Music, which he joined on leaving school and where he obtained a thorough grounding in all aspects of music publishing and a valuable tally of contacts throughout the music industry. The contacts were enhanced by his long service as the London stringer for *Record World*.

"I left Noel Gay 20 months ago because one feels one's only going to achieve something important in the

## Hard work keeps McCreight's head above water

industry if one is in total control of one's destiny, and only have the bank manager to answer to. I've no regrets for staying at Noel Gay Music for 16 years and no regrets about leaving either."

His long spell with the Noel Gay catalogue was good preparation for operating on his own. He was working on standards and MOR material (with his plugging brief extending as far as brass and military bands) and also seeking contemporary repertoire.

"RMO has about 400 copyrights and they split more or less 50-50 between MOR and potential standard material and contemporary songs," he explained. "I wanted to build an across-the-board catalogue, going for potential evergreen melodies and getting into the trendy stuff as well. My time with Noel Gay taught me to work on anything and everything good, regardless of my personal taste. That's being totally professional."

RMO has a sound foundation in the shape of the Spelling-Goldberg catalogue with its constantly earning TV and film themes.

"It's bread and butter material and gives me some opportunity to gamble on the new stuff," McCreight smiled.

Among others, RMO administers



RMO MANAGING director  
Ron McCreight.

the Jigsaw Music catalogue (connected with Dave Williams' studio, production company and record label), Aura Music (the publishing wing of Aura Records headed by Aaron Sixx), and Rockbottom Music (the publishing side of Tony Cox's Sawmill Studio and Big Fish Records).

"We're totally promotion-orientated here," McCreight declared. "It's by far the most important part of our function as a publisher. It's how I started and

what I've always had to do and it's the most valuable contribution and service you can make to your writers."

He shares the general concern about the state of the record industry up to a point and believes it is still inclined to kill good things with kindness.

"The business went over the top on TV compilation albums and killed them off to a large extent in the process."

"New wave has given rise to a whole new club circuit, which has to be a healthy thing. It's brought forth a lot more talent — bad as well as good — but at least a lot more to choose from."

McCreight has no complaints about the reception a small-scale music publisher gets today in the business.

"Obviously, it depends on the circumstances and who is involved. Some people are easy to get hold of and return your calls conscientiously, and some don't."

"Where radio is concerned, I wasn't that unhappy about the playlist situation, although it could get a bit political, but that's now gone. Radio in this country is better than ever, although you still need to have it in the grooves and work at your product as well."

McCreight is pleased with progress so far and definitely optimistic about the future.

"I still enjoy myself and don't find things very difficult. If you've been around a long time, you know what to do with regard to the right approach to administration and organisation."

"I get in much earlier than I did at Noel Gay and get all the paperwork done early so that I can concentrate on other things. You have to get all that done before you start on the creative looning, and you still have to work bloody hard, of course."

## Acuff Rose gets Boxcar

ACUFF ROSE Music has acquired sub-publishing rights for the world, excluding the USA and Canada, for Column 1 & 2 Music. The deal includes all the songs of Boxcar Willie, who has recently had chart success with his album *King Of The Road*.

Tony Peters, general manager of Acuff Rose, says that Boxcar is on the verge of "country superstardom", and the company is "very proud" to represent his songs, along with other well-known country writers such as Fred Rose, Hank Williams, Mickey Newbury, Don Gibson, Marty Robbins, J. D. Loudermilk, Boudleaux Bryant and others already in the Acuff Rose stable.

Wesley Rose, son of AR founder Fred Rose, saw Boxcar Willie perform at Wembley two years ago and was sufficiently impressed to help the artist get a date on the Grand Ole Opry show in Nashville, thereby fulfilling one of Boxcar's lifelong ambitions.

## Song finalist

MIKE SMITH, ex-Dave Clark Fiver and busy jingle writer, has a composition entitled *Gentle Days And Quiet Nights* in the final of the Yamaha World Popular Song Festival, published by EMI Music Publishing. The number will be performed in Tokyo's Nippon Budokan Hall on November 14-16 by EMI's Far East singing star Anita Sarawak.

Reviewed  
by  
TONY JASPER

**CHART CERTS:**  
**ROLLING STONES**  
*She's So Cold* (Rolling Stones RSR 106, EMI)

**THIN LIZZY**  
*Killer On The Loose* (Vertigo LIZZY 7, PolyGram)

**KATE BUSH**  
*Army Dreamers* (EMI 5106, EMI)

**MANFRED MANN'S EARTH BAND**

*Lies* (Through The 80's) (Bronze-BRO 103, EMI)

**LINDA CLIFFORD**  
*Red Light* (RSO, 12", 7": RSOX 64, RSO 64, PolyGram)

**GAP BAND**  
*Party Lights* (Mercury 37, PolyGram)

**OTHERS:**  
**DONNA SUMMER**  
*The Wanderer* (Warner K 79180, WEA). Title cut from new album (K 99124, WEA), on new company. Major push planned for multi-hit artist whose 45 fortunes slightly slowed of late. Rolling, fast-paced song, disco underpinning which wanders, sudden surprise synthesiser, somewhat light-weight, no easily picked up line but attractive. Not old Dion hit. Pic bag.

**IRIS WILLIAMS**  
*My Prayer* (Columbia DB 9086, EMI). Old Platters hit (4, 1956). Lines less compressed than on original smash. Vocal work shines, steady build-up to climax; strings, brass, back-up vocals with ill-considered whoops thicken sound. Fifties feel amid lush modern instrumentation — arrangement. Last hit: *He Was Beautiful* (18, 1979).

**BARRACUDAS**  
*His Last Summer* (Zonophone Z8, EMI). Summer Fun (HP: 37) still in 75. Up-dated Sixties West-coast, Beach Boys — Jan and Dean feel in

backing, vocal work retained. Ideas remind here of *Deadman's Curve*. Sales.

**SWEET**  
*Sixties Man* (Polydor POSP 160, PolyGram). 16 hit Seventies band, like Slade, are very much alive, vibrant pushy cut with great vocals, a grower.

**HAMMATAN**  
*Nite Of Bliss* (Lagos International 12", 7": LIS 01, LIS 1201, Spartan). Trade, music press ads, national papers, competition *Daily Star* (15-18 Sept). Tight vocals, slow burning number, semi-reggae feel; drums important, so too for contrast-synthesiser. Possibilities but might first move in clubs, late-night smoocher.

**PETER SARSTEDT**  
*English Girls* (Songwriters Workshop SW 12, Spartan). Extremely talented singer-songwriter had major hit *Where Did You Go To My Lovely* (1, 1969). Here, shows class at all levels, though slightly slow to pick-up broad commercial appeal. Sad if ignored.

**CHEVY**  
*Too Much Loving* (Avatar AAA 104, Indle). Competent heavy rock outing from promising band which doesn't have magical riff or clear group identification.

**SHIRTS**  
*One Last Chance* (Capitol CL 16161, EMI). Off album *The Shirts* (E-ST 12085), group once lavishly touted, few bought. Underestimated at time, no longer fresh sounding, moderately attractive title line but elsewhere limps along waiting for relief of that riff.

**VICTIM**  
*The Teen Age* (IKM 1A, Pinnacle).

Rat Scabies produced, frenetic pushed back sound, lively guitar outing. Only One's Peter Perrett vocal feel, chorus with commercial appeal, slightly dated. B/W bag. DJs: beware of end run-down, sound back with flourish.

**THE MEXICANO**  
*Trial By Television* (BUY It 93 — 12"; BUY 93 — 7", EMI). Hit reggae top via excellent Move Up Starsky; this was written and produced by Eddy Grant; spirited, fast-moving dancer which bands like Madness, Bad Manners might have tried outside of aping Guyanians accents!

**TERRY CASSIDY**  
*Something Inside Us Is Dying* (RCA PB 5284). First 45 from new concept album *Exiled*, immediate airplay hit-pick *Piccadilly*, Radio City. Quick impact, driving beat, no complaints on performance, for all its drama doesn't lodge even when chorus has all-stops out. PR: Richard Robson Associates (01-629 8642).

**METRO**  
*Video Veto* (Plastic Speech PLAS 2, Indle). Topical lyric, stop-start synthesiser adorned tune, production team seem unsure whether pop or disco-pop.

**GERARD KENNY**  
*Maggie* (RCA 3, RCA). Outside of *MM* features best remembered for hit *New York, New York* (43, 1978). Piano accompanied ballad, lyric expressive of love; mid-way through drums and tempo increased, vocals sharpened, mouth-harp break; back-up vocals three-quarter mark but no lift in song. Tour comes soon (October 12-November 2).

**RAHBAND**  
*Falcon* (DJM DJS 10954, DJM). Hit, *The Crunch* (6, 1977), sax led

stomper, instrumental, well arranged but have doubts whether strong enough.

**STRAIGHT EIGHT**  
*I'm Sorry* (Logo DEAL 1, RCA). From September 11-24 touring with Daryl Hall & John Oates plus several solo gigs this month. Sixties sounding riff line-chorus, guitars in similar mould, one of many competent but hit doubting 45s.

**STILETTO**  
*Something Like You* (Mercury 34, PolyGram). Nothing grabs until back-ups add sultry spice, runs somewhat predictably, early vocals might have been thinned against heavyish backing track. Pic bag.

**GARY MYRICK AND THE FIGURES**  
*She Talks In Stereo* (Epic EPC 8972, CBS). Runs for most part on one level; half-sung, talked vocals against strong beat.

**THE SCOOTERS**  
*Someone Tonight* (EMI EA 115, EMI). Cut from Young Girls album (AML 3011), aggressive instrumentation — vocals, kind of song Tourists might have recorded, particular throw-back to that UK group on chorus vocal harmonies. Sudden ending. Pic bag.

**FINGERPRINTZ**  
*Houdini Love* (Virgin VS 375, Virgin). Races along with finesse, but not with vocal or chorus appeal, let alone lyric, of recent *Bullet Proof Heart*, even with usual good production via Nick Garvey.

**LORETTA HOLLOWAY**  
*Love Sensation* (Salsoul SAL 6, RCA). Lady too good for song, that powerful voice under-used in ordinary disco styled song from disco man Dan Hartman.

## SELECT SINGLES

**EXPRESSOS**  
*By Tonight* (WEA K 18336, WEA). Recent *Hey Girl* (60, 3 weeks), again Rosalind Rayner's vocals fight for life, backing keeps hovering into Spector land, eventually takes over. Flip seems mix left half-way through, although lively in overall sound.

**MANHATTAN TRANSFER**  
*Nothin' You Can Do About It* (Atlantic K11606, WEA). Album cut 45 but group unpredictable in chart terms. Nothing special though vocals strive to make song into something immediate.

**AURRA**  
*When I Come Home* (Salsoul SALT 5, RCA). 12" beat hypnotiser aided by girl vocals which relentlessly stab away. Disco seller. Called a "giant single" on sleeve. Mystery.

**POCO**  
*Under The Gun* (MCA 635, CBS). Long-time serving US faithfuls, clean sound, late aggression, more commercial than some recent releases but doesn't have instant hit feel.

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 ● GOLD LP (100,000 units as of Jan '79)  
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 - - - 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			<b>SCAREY MONSTERS &amp; SUPER CREEPS</b> David Bowie	RCA BOWLP 2 (R) C: BOWK 2	39	31	7	<b>GLORY ROAD</b> Gillan	Virgin V 2171 (C) C: TCV 2171
2	1	2	<b>NEVER FOREVER</b> Kate Bush (Kate Bush/John Kelly)	EMI EMA 794 (E) C: TCEMA 794	40	39	6	<b>McVICAR</b> Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: -
3	2	4	<b>SIGNING OFF</b> UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	41			<b>EMPIRES &amp; DANCE</b> Simple Minds	Arista SPART 1140 (F) C: 1140
4			<b>MOUNTING EXCITEMENT</b> Various	K-Tel NE 1091 (K) C: ZE 2091	42	50	5	<b>TRUE COLOURS</b> Split Enz	A&M AMLH 64822 (C) C: -
5	3	3	<b>TELEKON</b> Gary Numan (Gary Numan)	Beggars Banquet BEGA 19 (W) C: BEGC 19	43	37	7	<b>GREATEST HITS VOL. 2</b> Abba (Ulvaeus/Andersson)	Epic EPC 10017 (C) C: 40-10017
6	4	20	<b>MANILOW MAGIC</b> Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	44	25	4	<b>FAME</b> Soundtrack	RSO 2475 253 (F) C: -
7			<b>THE VERY BEST OF DON McLEAN</b> Don McLean	United Artists UAG 30314 (E) C: TCK 30314	45	51	31	<b>GREATEST HITS</b> Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 1
8			<b>CRASH COURSE</b> UK Subs	Gem GEMPL 111 (R) C: GEMK 111	46	45	25	<b>WHEELS OF STEEL</b> Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
9			<b>THE ABSOLUTE GAME</b> Skids	Virgin V 2174 (C) C: TCV 2174	47	64	25	<b>WAR OF THE WORLDS</b> Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
10	5	3	<b>I'M NO HERO</b> Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796	48	73	2	<b>BEHIND CLOSED DOORS</b> Secret Affair	ISpy 2 (F) C: TCSPY 2
11	6	18	<b>FLESH AND BLOOD</b> Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	49	65	8	<b>SOMETIMES YOU WIN</b> Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
12	9	2	<b>HANX</b> Stiff Little Fingers	Chrysalis CHR 1300 (F) C: ZCHR 1300	50	38	14	<b>UPRISING</b> Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596
13	7	2	<b>OZZY OSBOURNE'S BLIZZARD OF OZZ</b> Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234	51	69	14	<b>RUMOURS</b> Fleetwood Mac (Callalt/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K-4-56344
14	10	6	<b>NOW WE MAY BEGIN</b> Randy Crawford (Crusaders)	Warner Brothers K 56791 (W) C: K4 56791	52	57	50	<b>ONE STEP BEYOND</b> Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
15	14	22	<b>SKY 2</b> Sky (Sky/Clarke/Tony Haydn/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	53	28	7	<b>CAN'T STOP THE MUSIC</b> Soundtrack (Jacques Morali)	Mercury 6399 051 (F) C: 7199 051
16	21	5	<b>I AM WOMAN</b> Various	Polystar WOMTV 1 (F) C: WOMMC 1	53	68	2	<b>THE COMMON ONE</b> Van Morrison	Mercury 6302 021 (F) C: 7144 021
17	8	10	<b>GIVE ME THE NIGHT</b> George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	55	47	4	<b>I BELIEVE IN YOU</b> Don Williams	MCA MCF 3077 (C) C: -
18	15	18	<b>I JUST CAN'T STOP IT</b> The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	56	46	14	<b>IF YOU WANT BLOOD YOU'VE GOT IT</b> AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4 50532
19	16	2	<b>BLACK SEA</b> XTC (Steve Lillywhite)	Virgin V 2173 (C) C: TCV 2173	57	43	13	<b>EMOTIONAL RESCUE</b> Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111
20			<b>GOLD</b> Three Degrees	Ariola 3D2 (C) C: ZC3D2	58	-	1	<b>PARANOID</b> Black Sabbath	Nems NEL 6003 (SO)
21	27	12	<b>THE GAME</b> Queen (Queen)	EMI EMA 795 (E) C: TC-EMA 795 (E)	59	35	3	<b>WILD PLANET</b> B2's	Island ILPS 9622 (E) C: ZCI-9622
22	12	5	<b>DRAMA</b> Yes	Atlantic K 50736 (W) C: K4 50736	60	48	17	<b>PETER GABRIEL</b> Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015
23	11	8	<b>BACK IN BLACK</b> AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	61	66	76	<b>OUTLANDOS D'AMOUR</b> Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
24	18	8	<b>BREAKING GLASS</b> Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	62	61	4	<b>COUNTRY GENTLEMAN</b> Jim Reeves	K-Tel NE 1088 (K) C: CE 2088
25	15	15	<b>DIANA</b> Diana Ross (Edwards/Rodgers/Bernard Niele)	Motown STMA 8033 (E) C: TC-STMA 8033	63	55	11	<b>VIENNA</b> Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296
26	13	4	<b>MICHAEL SCHENKER GROUP</b> Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302	64	44	6	<b>LIVING IN A FANTASY</b> Leo Sayer (Alan Tarney)	Chrysalis CDL 1297 (F) C: ZCDL 1297
27	20	19	<b>ME MYSELF I</b> Joan Armatrading (Richard Gottehrer)	A&M AMLH 64809 (C) C: CAM-64809	65	69	25	<b>THE MAGIC OF BONEY M</b> Boney M (Frank Farian)	Atlantic/Hanse BMTV 1 (W) C: BMTV4/1
28	22	11	<b>XANADU</b> Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	66	52	10	<b>SEARCHING FOR THE YOUNG SOUL REBELS</b> Dexy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)
29	26	81	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	67	71	28	<b>TWELVE GOLD BARS</b> Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
30	17	3	<b>CHANGE OF ADDRESS</b> Shadows	Polydor 2442 179 (F) C: 3184 147	68	32	4	<b>A</b> Jethro Tull	Chrysalis CDL 1301 (F) C: ZCDL 1301
31	40	4	<b>CLUES</b> Robert Palmer	Island II PS 9595 (E) C: ZCI 9595	69	70	2	<b>PIRANHAS</b> Piranhas	Sire/Hansa SRK 6098 (W) C: SRC 6098
32	23	46	<b>OFF THE WALL</b> Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	70	72	18	<b>McCARTNEY II</b> Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258
33	33	3	<b>FRESH FRUIT FOR ROTTING VEGETABLES</b> Dead Kennedys	C: CBRED 10 Cherry Red BRED 10 (SP)	71	60	9	<b>PARALLEL LINES</b> Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
34	36	26	<b>DUKE</b> Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	72	63	5	<b>WILD CAT</b> Tygers Of Pan Tang	MCA MCF 3075 (C) C: -
35	24	5	<b>ONE-TRICK PONY</b> Paul Simon (Phil Ramone/Paul Simon)	Warner Brothers K 56846 (W) C: K4-56846	73	53	11	<b>HIGHWAY TO HELL</b> AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628
36	29	9	<b>GLASS HOUSES</b> Billy Joel (Phil Ramone)	CBS 86108 (C)	74	42	2	<b>SOMETIMES WHEN WE TOUCH</b> Cleo Laine/James Galway	RCA uL 25296 (R) C: RK 25296
37	34	50	<b>REGGATTA DE BLANC</b> Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	75	49	13	<b>BLACK SABBATH LIVE AT LAST</b> Black Sabbath (Black Sabbath)	Nems BS 001 (SO) C: BST 001
38	30	11	<b>DEEPEST PURPLE</b> Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25					

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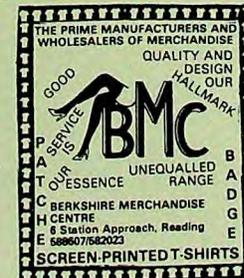
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American  
Commentary

## Mistrust at talent debate. . . Goody latest. . . Stan Cornyn promoted. . . Emmett accused

NEW YORK: "Ninety per cent of the problems in this industry are because of the neurotic idiosyncracies of the people involved. There's never going to be a 'we'. We're gladiators. We come here once a year and smile at each other and talk about co-operation, but then we go home and the rest of the year we f \* \* \* each other."

Concert promoter/personal manager Bill Graham's comment elicited about equal amounts of hissing and cheers from those attending the recent *Billboard* international talent forum and in that mixed response was an expression of frustration that pretty much characterised the tone of the entire event.

A sense of mistrust was expressed both specifically — Premier Talent's Frank Barsalona carefully worded a suggestion that perhaps promoters should think twice about dealing with Jerry Weintraub's Management 111 and RSO, which together bypassed local concerns when the Bee Gees hit it big, ignoring those who'd helped when times weren't so good — and more generally.

There were repeated accusations of bad faith — overcharging, under-paying, betrayal of loyalties, the same charges heard year in and year out — along with renewed promises that everyone will take more care in future dealings.

The litany of necessary changes, too, was familiar. How packages will have to be stronger than ever because there is greater competition for the ticket dollar, how the big acts will have to share bills and play smaller halls for less money; and how the promoter will have to take more of the burden of promotion in the old style of the word.

The necessity for such forums, and for the airing of grievances and promises alike, is unquestionable. Hopefully, with each such conference, we move a little closer to the promises, a little closer to resolving old issues and tackling new ones.

Given the state of the industry, however, perhaps the frequency of the gatherings is overdone. The subjects often overlap, the participants are generally the same, and of late the number of absentees is very much on the rise. Consolidation may well be in order.

By IRA MAYER

THE APPARENTLY interlocking Federal cases against George Tucker (convicted counterfeiter now also found guilty of perjury and obstruction of justice) and Sam Goody Inc. (East Coast retail chain facing charges of dealing in counterfeit goods) continues to be monitored most carefully inside the industry.

US district court judge Thomas C. Platt has ordered the RIAA to turn over to the Goody defence its report on alleged counterfeiting information. The RIAA will argue its case before an appeals court on October 13, but Judge Platt is expected to ask the trade association before then whether it will comply with his request in the event the appeal court rules against the RIAA.

The RIAA says it will excise all names from the reports should it have to turn over the material — which could start another whole round of legal battles. It is believed that the reports detail how counterfeit goods have entered the retail pipelines.

CASABLANCA HAS failed to obtain sought-after injunctions against Donna Summer's releasing product through the new Warner-distributed David Geffen label.

Casablanca, however, is still awaiting judgment of its contention that the artist did not become a free agent as soon as Neil Bogart left the label.

Also at issue is whether Summer still owes Casablanca two LPs. The label says yes, but Summer's attorneys insist that the soundtrack *Thank God It's Friday* and the *On The Radio* greatest hits package fulfilled her product obligations.

STAN CORNYN, most dramatically known for his *The Day Radio Died* NARM speech a few years ago, and that rarity of rarities — industry philosopher based in, of all places, Burbank — has been appointed to the newly created position of senior vice-president of the records group of Warner Communications Inc.

His new duties will encompass planning, research and development for the three WCI labels, for the WEA distribution wing, and for the foreign records group, WEA International. He will also head a new record/video unit for WCI.

ON A less happy note over at WCI, Jay Emmett, one of the three men sharing the office of the president under corporation chairman Steven J. Ross, was indicted on 17 counts of accepting bribes to divert illegally corporate funds "in a pattern of racketeering" that involved the now bankrupt Westchester Premier Theatre, just outside New York.

Emmett denies all charges and Ross issued a strong statement of support for the executive.

WITH UNIVERSAL threatening to close down operations altogether until the SAG/AFTRA/AFM strikes are settled, Federal monitors are trying to bring the two-month-old dispute to an end.

The last public offer by the producers on the all-important issue of actors' shares in the home video market was 4.25 per cent of gross revenues for all programmes produced originally for home video markets, plus a contribution of gross revenues from pay TV for the actors' health, welfare and pension funds, bringing the amount to five per cent.

Payments would begin after a programme exhibited for 13 days or after one year. The SAG/AFTRA proposal called for total payments of about 5.9 per cent to begin after nine exhibition days or one year. To date, there is no word on what the AFM share would be.

## INTERNATIONAL

Edited  
by  
NIGEL HUNTER

# Souplet leads Filipacchi & WEA's new video venture

From GERARD WOOG

PARIS: Nesuhi Ertegun and Daniel Filipacchi, respectively president of WEA International and president of the Filipacchi group of companies in France, have concluded a joint venture deal for the manufacture and distribution of home video entertainment.

The resulting company is called Warner Filipacchi Video SA, and former CBS France chief executive Jacques Souplet has been appointed president. Apart from the Warner Bros film catalogue, the new enterprise will also handle French and other foreign repertoire.

The first video cassettes will be available next month, and among the initial movie issues will be *All The President's Men*, *Deliverance*, *Rebel Without A Cause*, *Woodstock*, *Klute*, *East Of Eden*, *Summer Of '42*, *The Exorcist* and *Blazing Saddles*, plus a Charlie Chaplin series and some cartoons, including *Bugs Bunny*.

Distribution will be through WEA Filipacchi Music for record retailers and via the Warner Bros film office for the cine-photo shops.

THE SUCCESS story of *Ballade Pour Adeline*, Richard Clayderman's international hit, continues.

Clayderman's own disc tally is eight million singles and LPs bearing the title, released here by Delphine Records, and there are now more than 100 cover versions, which have

started about 12 million sales. Among them are James Last (2,500,000 sales worldwide) and Anthony Ventura, a top seller in Germany.

Clayderman's own LP recently shot back to No. 2 in the German chart after 65 consecutive weeks with a placing.

LES MISERABLES, the musical based on the famous novel by Victor Hugo, is due to be staged at Le Palais des Sports from September 22 till December 14, directed by Robert Hossein.

A massive advertising campaign

**Dateline:  
Paris**

began last month, with 142 spots on Europe No. 1 and 35 on RTL. There is also widespread fly-posting in the streets and posters in the Paris Metro underground train system.

The show, with music by Claude Michel Schoenberg and lyrics by Alain Boublil and Jean Marc Natel, has a cast of 60 actors and singers and 48 musicians directed by Jean Michel de Faye. Lead roles are being taken by Rose Laurens, Maurice Barrier, Jean Vallee, Yvan Dautin and Marie France Roussel, with a cast album coming from Trema Records and material from the show included in LPs by Michel Sardou, Madleen Kane and Chantal Curtis.

JACQUES CHABIRON recently resigned as international label manager for Arabella Eurodisc for

personal reasons after three years of specialising in the development of international repertoire.

However, Chabiron has renewed a link with Arabella in terms of handling co-ordination for stage and promotional activities for Angelo Branduardi.

ANNOUNCING A substantial rise in turnover for the company CBS France president Alain Levy also revealed that its operation is being realigned.

Epic and A&M and other associated labels will now be run independently from the main CBS line, with the CBS commercial department being the only one shared.

SHORTS: Among Polydor's September releases are a double album by Renaud, which is a live recording of his stage show at Bobino last March, LPs by Marie Paule Belle, Maxime Le Forestier, Serge Reggiani, Etienne Chicot, and Richard Seff, and one by Richard Cocciant, who has just scored an enormous hit with a song called *Coup De Soleil* . . . new French comic Roland Magdane has passed the 350,000 sales mark on his debut LP, distributed by WEA . . .

Phonogram artists with forthcoming concert dates are Catherine Ribeiro (October 14-25 at the Theatre de Ville) and a new LP, *Lalane* at the same venue between December 18 and 22, preceded by a new LP and a tour through France from October 5, and Serge Gainsbourg is recording the soundtrack of a new movie called *Je Vous Aime*, for which he duets vocally with Catherine Deneuve.

## Scan for Norway

OSLO: A new music publishing company called Scan has been formed here as a joint venture between Talent Music and Satril Music of London.

It will be administered from the Talent offices here, and its directors are Arve Sigvaldsen and Lars Borke of Talent and Satril managing director Henry Hadaway.

Scan will exploit UK, American and other European material in Scandinavia.



PARIS: Judy Mowatt, a member of Bob Marley's 1-3s backing singers, signs her Phonogram France solo contract, watched by Tommy Cowan, international manager of Marley's Tuff Gong Records, Phonogram international manager Jean-Paul Commin (seated) and label manager Jean-Pierre Weiller. Judy's debut album *Black Woman*, will be released at the end of this month, together with a single entitled *Slave Queen*.

## Sarawak's busy festival schedule

SINGAPORE: Leading nightclub and recording artist Anita Sarawak will be her country's first representative at the World Song Festival in Seoul, South Korea, from November 21 to 24. The festival is expected to attract participants from over 20 countries.

Anita will represent Singapore with *Take What You Find*, an original composition published by EMI Music Publishing (London), which she introduced in her recent self-titled international debut album (*Music Week* August 9).

She will also be attending the Yamaha Music Festival to be held in Tokyo from November 14 to 16, in which she will present an original composition in English.

Anita is scheduled to appear in the TBS variety special on Japanese TV, which starts taping on October 28. Another TV slot is also set with a Frankfurt station from December 10 to 13, following the recording of a new single in Dusseldorf from October 1 to 11.

DISCO IS alive and splashing — literally — in this Republic today with the latest attraction in the string of inexpensive disc-spinning discos. It's a 100-person capacity dance floor in the middle of an Olympic-sized swimming pool.

The 40-square metre floating dance floor, believed to be this region's first, has been launched at the Big Splash, a spacious outdoor swimming facility 15 minutes' drive from the city centre.

Linked to the poolside by a gangway, the stage can also be used for fashion shows, and is supported by linked pieces of plywood topped with marine plywood and a layer of aluminium.

The floor has been canopied for shade and lifeguards will be in attendance for dancing sessions. The idea was conceived by Big Splash manager Anthony Wee, who is considering doubling the size of the facility if it proves popular.

VIDEO DISCS have added another headache among the problems confronting the Government censors, currently in the middle of an all-out effort to curb the distribution of pornographic video cassettes.

The disc version found its way in here after an audio exhibition in July, with several sets being sold to visitors during the event.

At present, it is impossible for the Board of Film Censors to edit or erase any objectionable portion of the discs as it can with video tapes. Although distributors of video discs, like their cassette counterparts, are required by law to submit material for censorship before marketing, no disc has yet been received by the Board for consideration.

It is believed that, even if a video disc was submitted, the censors would be unable to view it because they do not possess the requisite playback machine.

## OPINION

## An importer's view of imports

FOR THE past six months, I have sat back quietly and let the problems and queries of the import question go without comment, but recent articles in your magazine have prompted me to write and present some alternative viewpoints.

First, I am constantly irritated by the assumption on the part of certain manufacturers that European and American pressings are "undoubtedly inferior" to British. Without arguing the quality point, it is a fact that some major manufacturers have, in the past, brought in European pressings when they have been unable to satisfy the demand for a new release.

These records are supplied at full dealer price and without an explanation to the shops. Are we then to assume that they are selling inferior pressings at full price, or are their imports somehow superior in quality?

The same applies to companies which actually run their own import departments. It seems to me they would like all imports other than their own to be bad.

Secondly, the manufacturers have

chosen to blame their slump in sales and profitability largely on imports. But five years working for a major manufacturer gave me some insight into the enormous capacity for inefficiency in a large company. Over-staffing, overspending on band advances, "business lunches" and "perks" must account for some lack of profit in hard times.

## Beat this!

**BEAT THIS!** We recently ordered one copy of EMI's SHVL 815. Guess how many they delivered? Yes, 815 copies!

Or can anyone else do better?

**JOHN SUTTON**, Sutton's Music Centre, Blue Boar Row, Salisbury, Wilts.

What the industry needs is a new sound, a new "buzz", something to make people want to go out and buy records rather than having to rely on impulse purchases. I can remember a time when the company which got the record on the shelf first won the sale — not who could offer 50p off!

If the position has changed and money is now the crucial factor, then surely full price imports would

not be so popular — if the product was available people would buy whatever the price.

Now, believe it or not, I would like to mention some positively good aspects of imports. While the BPI has been trying for years to stop the flow of counterfeit LPs, they have never really succeeded. However, because of the price of imports, counterfeiting is no longer as viable and there are certainly less of them about these days.

The price of imports also helps to keep people in the habit of buying records while there is a lack of exciting material about. Obviously the foreign parent companies prefer to see imports sold in the UK rather than counterfeits or nothing at all, as they have made no attempt to stop goods coming into the UK.

Finally, I must point out that I use the term "major manufacturer" very loosely in my accusations. While many are guilty, some have certainly realized that the problems lie within their own organisation and have been quick to take the appropriate steps in the form of staffing and price cuts, rather than passing the buck.

**P. H. FELDMAN**, managing director, Simons Records Ltd, Barking Road, London E6.

## PERFORMANCE

## Grand Prix

AS THE heavy metal bandwagon trundles on relentlessly, it seems that the current market is showing no signs of flagging — with punters eagerly snapping up both new band's product and old re-releases.

With its new signing, Grand Prix, RCA must feel that it has a good chance sharing in many of those sales. At the Marquee last week the band were already acting as if they were at the Hammersmith Odeon, or some such gig, going through all the heavy metal actions, poses and clichés. Original, they are not, although the band draw on most American influences than most of their English counterparts.

But Canadian singer Bernie Shaw

has a fine voice, strong and powerful, coming over particularly well on the forthcoming single Thinking Of You and the thundering R&B-based encore Feels Good — the only time the heat really rose at the gig.

Grand Prix could break, and could break internationally as well as in this country. Sometimes the playing was a little sloppy and will have to be tightened up if they want to succeed in playing larger halls. And if today's punters don't start crying out for something more original than somewhat hackneyed riffs and lyrics the chances of this band are good.

SIMON HILLS

## Shirley Bassey

IT COMES as some surprise to learn that Shirley Bassey after 24 years as a recording artist is currently free of all recording commitments. In fact, her reference to United Artists, her record company for the last 14 years, was somewhat less than complimentary.

Ms Bassey was singing at the newly-opened Apollo Victoria Theatre and it was a typical Bassey performance containing all her greatest qualities — a still-strong voice, pathos and a sense of theatre, plus, of course, glamour.

She avoided her hits, of which she has had many during the last two decades, and concentrated on her versions of more contemporary songs like Joel's Just The Way You Are and Diamond's Stargazer.

Personal anthems like This Is My Life, Something and If I Never Sing Another Song, are still great showstoppers and there are moments when the sheer magic of Bassey shows through untainted, as in the moving Natalie or the exuberant He Needs Me.

CHRIS WHITE

## Gary Numan

WITH HIS latest vinyl offering, Telekon, high in the charts, Beggars Banquet artist Gary Numan is riding on the crest of a wave.

While his albums tend to the clinical, the music retains a certain mystery. Sure, he draws on a number of influences, not least a certain David Bowie, but the results are a very individualistic musical form. On video too, the act retains character and WEA's new videocassette of Numan should sell well.

But live on stage — at least at Hammersmith Odeon last week — Numan's performance was boring, flat and characterless. To say it lacked balls is being kind. It just lacked. Numan has announced that this tour will be his last live dates for some time, since he plans to concentrate on other art forms. A wise decision.

JIM EVANS

## DOOLEY

THANKS TO the new plan to give recording artists an old age pension, announced by EMI last week, we now have an official definition of a pop star as approved by the Inland Revenue — it is apparently someone who has had at least one single in the Top 10 . . . the scheme allows for a proportion of earnings to be "sheltered" from tax in a star's early years for use as income after retirement; and the Inland Revenue has also agreed that pop stars may "retire" at age 40 or later . . . it is seen by EMI as an added inducement for artists to sign with the company, although business affairs director Guy Marriot, who is also on the board of the Jersey-based European Services Group which administers the scheme, admits that non-EMI artists could join . . . it is an admirable idea and, as **Bhaskar Menon** points out, "this enlightened approach to the earnings of our artists by the taxman will certainly make Britain a more attractive country of residence for successful musicians".

THE DEPARTURE of **Louis Benjamin** from the chairmanship of Pye (PRT) Records is indeed the end of an era in this year which has seen many changes in Britain's traditional record companies, but he is presumably happy now to be able to spend more time working on his theatrical ventures which have been taking more and more of his time in recent years . . . **Motown** may be making changes in its European licensing arrangements this year, but its contract with the UK company is assured until at least September next year . . . Ex-WEA promo man **Stuart Hornall** and A & M promo manager **Alan McGhee** are behind a new company, Sham Tracking, logging every pop record track played on Radio 1 and Capital . . . Thanks to repeated play by **Terry Wogan** on his Radio 2 morning show, a 1933 recording of **When The Lighthouse Shines Across The Bay** by **Conrad Veidt** is being released by HMV to satisfy public demand . . . With revival of **Pal Joey** joining Oklahoma! and **The King And I** this week, **Chappell** has a hat-trick of Richard Rodgers musicals in the West End.

BEGGARS BANQUET's promo people thought they were being clever when they sent out pre-release cassettes of **Colin Newman**'s cassette called **A to Z** packed inside a copy of the London A to Z street guide, but when HMV Shops received one they immediately dunked it in a bucket of water — turns out the IRA bombers used A to Z guides to disguise their letter bombs . . . **Sue Wilkinson** has lots of songs in a different vein to her recent Hustler hit and interested artists can call her direct on 01 723 3860 . . . Highlight of the PolyGram conference was surprise appearance by **Andrew Sachs** in Manuel guise berating **Ramon Lopez**: "We are in England now, you please speak English" . . . No recording deal yet set for **Andrew Lloyd Webber**'s next musical, **Cats**, with lyrics taken from T.S. Elliot's famous Old Possum poems, due for West End staging next April . . . According to **Ian Dury**, quoted in *London Evening News*, records should be sold at half the price they are now — wonder if he would be prepared to take a royalty cut to make that happen?

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<b>BIRMINGHAM</b> Albany Hotel	Tues	14 Oct	12 noon-10 pm
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