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MUSIC WEEK

21ST
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Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 90p

Littlewoods to get aggressive on record sales

A MOVE to "more aggressive" trading policies in their record departments is now being made in Littlewoods stores around the country.

As from last week the number of stores selling singles jumped from four to 44 and promotional video systems have been installed in 20 branches

where, from next week, they will be pushing both singles and LP titles.

Littlewoods merchandise controller, Richard Mawdsley, told *MW*: "We are widening our stock and will be doing more big promotions."

The number of Littlewoods branches which have record departments is 104; this is unlikely to grow, since it includes almost all of the 110 stores in the UK. But, while the record departments have in the past concentrated almost exclusively on albums, the aim now is to offer customers greater stock choice and to take a share of the still lucrative singles market. The new policies in choice and range of stock are being reflected in Littlewoods' Christmas orders, which are now being placed.

Littlewoods is supplied chiefly (but unlike Woolworths, not exclusively) by Record Merchandisers, and the promo videos now in use are those made by Realmheath and installed by RM.

RCA sackings

A NUMBER of redundancies at RCA Records' London Office are expected to be announced this week. The extent of the redundancies, and the names of those affected, were to be revealed after management meetings taking place as *Music Week* went to press.

Haayen in grim mood at Musexpo

From IRA MAYER
MIAMI BEACH: In his keynote address at the sixth annual Musexpo here at the weekend, Polydor Records president Freddie Haayen warned delegates against making business expectations "based on wishful thinking", and added: "Spending a million dollars to make a million dollars in sales is a questionable undertaking."

He called for artists to "give manufacturers a chance to recoup all monies spent"; he urged the industry to greater selectivity — "musically, financially and emotionally"; he pinpointed the "new importance of what were once considered secondary matters — video, publishing and non-domestic rights"; and he predicted "changing demographics that will find the industry focusing on an ageing market".

Musexpo organiser Roddy Shashua is claiming 2200 registrants, representing 950 companies from 44 countries, but delegates estimate the number of actual participants at only a few hundred.

• More Musexpo reports in *American Commentary* next week.

UK publishers snub Midem subsidiaries

THE BRITISH music publishing industry has not taken up the British Overseas Trade Board offer to subsidise a UK music publishers' stand at Midem next January (*Music Week* September 20), writes Nigel Hunter.

The BOTB was prepared to pay the full space rental, including French VAT, and Midem chief Bernard Chevry had indicated his willingness to reduce the participation fee for publishers interested in the joint venture.

Last Thursday was the closing date for those interested to apply,

Chart report

THE COMMITTEE of enquiry investigating allegations of fraudulent falsification of the chart is expected to make a preliminary report of its findings by mid-October.

• The magazine *Record Business* has formally withdrawn its application to submit a presentation for the new contract for the BPI/BBC/*Music Week* chart.



ON DISPLAY at PolyGram's recent Bournemouth sales conference was the new Polydor/Noel Edmonds Roadshow Rover, painted in Polydor's familiar red, it will be used to promote the label's leading artists. Pictured at the wheel is Polydor managing director A. J. Morris, and looking on are (L to R) Mark Fenwick (EG Management), Tony Bramwell (Polydor promotion manager), Sam Alder (EG Management) and John Pearson (Polydor singles marketing manager).

Geffen beats Epic to sign John & Yoko

From MIKE REYNOLDS
LOS ANGELES: Geffen Records has confirmed it has signed John Lennon and Yoko Ono for the world and Elton John for the U.S. Contracts for both the Lennon duo and John are for five years without specifying any particular amount of product. Epic had also been bidding strongly to sign the Lennons.

Lennon and Ono make their Geffen debut this month with a single, *Starting Over*, followed by an album entitled *Double Fantasy* in November. The latter will comprise seven songs written by Lennon and

seven by his wife.

At press-time no details were available concerning John's first release via the Geffen label. Geffen Records, set up earlier this year by former Warner Communications executive David Geffen, is distributed here via WEA and this week the UK company was making plans for the release of the Lennons' album to coincide with the US release date.

Reports that the Elton John signing was a worldwide deal — possibly affecting the future of Rocket Records — were not clarified at press time.

• A further Geffen signing — Rick Wakeman — was announced this week.

Rent or buy deal MCA video

From SIMON HILLS

CANNES: Following MCA's decision to market video discs in the UK (*MW* Sep 27), a new company headed by Roy Featherstone has been set up to distribute video cassettes, it was announced at Vidcom here this week.

The company is called CIC Video UK, a subsidiary of Cinema International Corporation (CIC), and will use some of the services of MCA. A marketing manager and specialist salesmen will be appointed with distribution going through CBS, as do MCA records.

Initial catalogue comprises 20 titles of films from Universal and Paramount including *Saturday Night Fever* and *Grease* as well as such recent titles as *The Electric Horseman*, which features Willie Nelson, with additional titles expected this year.

A unique feature for dealers is that they will be able to sell or rent the cassettes without filling in any special forms by paying a rental surcharge on the titles. There will be no RRP.

"Because of the confusion that has been caused with rental and sales we have decided that it is best to let the dealer decide whether to sell or rent," said Featherstone. "We will be competitive and the price will not be out of the range of other systems operating. I am hoping that the price will be below £39."

He added that the company will be in the market for other product when the titles have been established outside of Paramount and Universal. Dealer price has yet to be fixed.

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NEWS



AT PICKWICK Records Distributors annual conference Mike Lowe was named representative of the year and is seen receiving his award from PRD managing director Stephen Lewis. Paul Burgess was runner-up, and Tracey Chilton was sales girl of the year.

Hoyt Axton leads Young Blood video launch

YOUNG BLOOD is moving into the videocassette market with the release of a video of Hoyt Axton's recent concert at London's Venue in a joint venture with the Los Angeles based TV film company Showtime. Young Blood will release the video together with a pre-recorded cassette of Axton's Rusty Old Halo album as a package retailing for under £25 in time for the Christmas market.

Initial distribution will be through record dealers and negotiations are under way with several video rental firms.

"There are also discussions in progress with Leyland Cars concerning a sponsorship tie-in for



the Axton video," added David Williams, Young Blood's marketing director.

On the record front, Young Blood has eight singles planned for release before Christmas and two extra staff have been retained — Don Percival to handle national TV and radio promotion and Barbara Isaacs for regional radio and TV.

Release details: October 3: Hoyt Axton's Wild bull Rider (YB101) and Music Like Dirt by reggae band Nightdoctor (YB105). Tommy

Boyce has been signed to the label as a producer/artist and his first single by his band Space, Fraulein (YB100) comes out on October 17. On the same date Irish singer Shaun Connery has his first single released, Marlena (YB101), produced by Young Blood MD Jan Olofsson. Trevor Williams single Sweet Summer Wine (YB 95) is released October 24 and on October 31, Roxy Rollers release Disco Skating (YB99).

American singer Joanne Barnard has been signed to the label for the UK and her debut single, Second Time Around (YB103) is released October 31. Finally, Young Blood has acquired the UK rights to a Christmas single originally released in 1972 which has been No.1 in 19 countries to date. Entitled Joy by Apollo 100, it's a variation of Bach's Jesu Joy Of Man's Desire and is released here on November 7, catalogue number YB97.

GTO Dooleys project gets £200,000 budget

GTO IS giving its heaviest marketing backing yet to the new album from The Dooleys, released this Friday. Full House (GTTV 050) will be backed by a £200,000 budget, which will pay for TV advertising in Granada, Harlech, Anglia and Westward areas (from October 15) and for posters, streamers stickers and mobiles. Shops in the TV areas will get window displays. On October 10 The Dooleys release a new single, In A Riddle c/w Going Solo (GT 283), the first 50,000 copies of which will have full colour sleeves. RRP for album and cassette is £4.99, and release coincides with the group's current UK tour of 50 concerts, ending in their home town of Manchester in mid-December.

Pauline's solo debut

PAULINE MURRAY, ex-singer with the new wave band Penetration, releases her debut album for Illusive Records — formed by Murray, Robert Blamire and manager John Arnison. It is her first album since the demise of Penetration and the first for Illusive.

Released this week the album, entitled Pauline Murray And The Invisible Girls, is produced by Martin Hannett who also produced Joy Division and Magazine.

Hannett also plays bass and keyboards while Vini Reilly from the Durutti Column plays guitar and Paul Burgess from 10cc plays drums.

Distribution is through RSO and the releases will be backed up with a poster campaign, window displays, trade and consumer press advertising, co-operative press and radio advertising with Virgin and radio and shop PAs.

Catalogue number for the album, which includes the single Dream Sequence, is Illusive 2394 277.

Virgin books scheme goes ahead

VIRGIN LAST week presented the first four titles to its record sales force in a scheme designed to sell music related books to record stores, with distribution through CBS.

With a dealer margin of 30 per cent dealers will be offered The Rolling Stone Record Guide, retailing at £5.25, The Sid Vicious Family Album, at £1.95, the 1981 Rock Yearbook, at £5.95, and Rock Stars In Their Underpants by Paula Yates, at £4.95. Also on offer, on a tentative basis, will be The Elephant Man Film Book, at £3.95, released to coincide with the film's October debut.

Commenting on the deal, Virgin Books managing director Maxim Jakobowski says: "We have sold them to stores handling records through our own books network and through our own stores."

"The response from the record trade has been encouraging, though nobody has tried this on such a large scale before and this will be the real test."

THE INMATES' second LP, Shot in the Dark, is currently being supported by WEA with full page ads in the consumer press, co-operative radio commercials on Capital (with Our Price Records shops) and posters and centre pieces for shops.

Whitesnake royalty cut

A SUBSTANTIAL campaign has been lined up for the Whitesnake live double album, Live In The Heart Of The City (SNAKE 1) released through EMI on October 20.

An EMI spokesman said: "The band were adamant that the album should retail as cheaply as possible and are, therefore, accepting a lower royalty rate to enable the albums to sell for an OLP of £5.99, but with full dealer margin."

There will be "a major full page advertising campaign" covering all the rock papers and point of sale material utilising posters and showcards.

New single

ADAM & THE ANTS

DOG EAT DOG

b/w Physical (You're So)

From the new album — out soon.
On tour in November

single: Dog Eat Dog
CBS 9039

Order from CBS Order Desk. Tel: 01-960 2155. CBS Distribution Centre, Barlby Road, London W10

Edited
by
JIM EVANS

NEWS

Ladies lead Christmas sales boost by MSD

JOAN COLLINS, Mary O'Hara, Dana, Kiki Dee, Max Jaffa, and the National Philharmonic Orchestra are among the artists figuring in Multiple Sound Distributors' pre-Christmas TV marketing campaign.

Reflections In Gold by Max Jaffa and his orchestra (WW 5090) will be promoted in the Anglia region from October 13, and depending on

results, will roll out nationally from October 27.

The Very Best Of Kiki Dee (WW 5092) will be seen in the Trident area from October 22, with a projected national roll-out from November 4.

A three-LP classical package entitled Golden Overtures played by the National Philharmonic Orchestra led by Sidney Sax and conducted by John Snashall (WW 5093/4/5, £6.99) will be promoted in the Westward, Harlech, Stags, Anglia, ATV, Southern and Border regions from November 10.

Joan Collins' Beauty Record

(WW 5088) will be promoted as a joint venture with Macmillan & Co., which is publishing her beauty book, in magazines and national periodicals.

Dana's album of inspirational songs entitled Everything Is Beautiful (WW 5099) will be TV-promoted nationally from November 27.

Multiple Sound hopes to prepare a cassette of Mary O'Hara reading an abridged version of her autobiography, Scent Of Roses published by Michael Joseph, in time for the Christmas market.



BELLAPHON RECORDS has signed a long term deal with Cool King Records. First release under the new agreement is Makin' Whoopee by Dave Kelly of The Blues Band, released September 26. Pictured (L to R) are Robin Taylor (managing director Bellaphon Records), Ray Williams of Cool King, Tom McGuinness of Cool King who produced the first single and Dave Kelly.

Arista nets Stray Cats

AFTER MUCH industry speculation, American rockabilly trio The Stray Cats have signed to Arista for an undisclosed sum. Choice of producer for their initial product is under discussion.

THE G.B. Band have signed a long term worldwide deal with Magnet Records and have a single released October 3. When Will I Be Loved was produced by Phil Coulter and was originally recorded by The Everly Brothers.

THE TOURISTS, until recently with Logo Records, have signed to RCA for the world excluding the USA and Canada. The band's first single for the label, Don't Say I Told You So, was released on September 22. The band are currently on a national tour and a new album, Luminous Basement, will be released shortly.

CLUB RECORDS, formed by Dave Myers and Colin Gershman has concluded a pressing and distribution agreement with Pye/PRT, with the Henry Hadaway Organisation providing administrative services, regional and telephone strike forces.

RK RECORDS has signed Tiswas star Bob Carolgees, and will release his first single, Do Animals Dream, on October 31. Carolgees is associated with the Spit The Dog and Charlie The Monkey puppets in ATV's networked show.



PINNACLE HAS been appointed sole UK distributor of Rocktography, the company specialising in colour photographs of pop artists.

FIRST CLIENTS for the new Liaison and Promotion Company, set up by Clifford Gee and Gary Davison, include Gem Records and Cherry Red Records.

Gem is using the LP Company to coordinate all aspects of its marketing for The VIPs single, The Quarter Moon, a new album by Jimmy Lindsay, and the UK Subs' Crash Course.

"We will also be investigating the market potential for GTO's video interests," adds Gee.

Cherry Red has retained the company to be involved in all aspects of its forthcoming marketing campaigns, including the Dead Kennedys' album, Fresh Fruit For Rotting Vegetables, and single, Kill The Poor/Viva Las Vegas.

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AT LAST week's PolyGram sales conference Phonogram product manager David Shrimpton presented Peter Skellern with a gold album in recognition of UK sales of his Astaire album. Another Skellern album is scheduled for this autumn.

Virgin's Who release

VIRGIN IS re-releasing The Who's near legendary My Generation album on October 10 at a special price of £2.99 and in its original sleeve. Originally released in December 1965, it was deleted several years ago, the only Who album to suffer this treatment. The re-issue is made possible following a deal between Virgin and Who manager Bill Curbishley.

JAPAN, WHO recently departed from Ariola after three albums and are now signed to Virgin, have their first single with their new label released on October 10. Gentlemen Take Polaroids precedes an album of the same name which is set for October 24 release.

JOE JACKSON Band release their third album, Beat Crazy, on A & M on October 10. The band's new single, Mad At You, is a remixed and edited version of the album track. The B-side, Enough Is Not Enough, is not included on the album.

News in brief...

DINDISC ARTISTS The Monochrome Set have a single, Apocalypso (DIN 26) released this week, followed by an album, Love Zombies (DID 8) on October 17. Said a Dindisc spokesman: "Continuing Dindisc's cultural crusade in the generally tawdry world of rock 'n' roll, the first 5,000 copies of the album will contain a free lithograph. This will feature three pen and wash studies by Gill Thompson in a similar vein to the album cover."

UPCOMING ON Capitol's mid-price LBR series are: Kenny Rogers' Love Lifted Me (LBR 1015), Joe Pass — The Complete Catch Me Sessions (LBR 1035) and the original soundtrack from the movie Midnight Cowboy (LBR 1036).

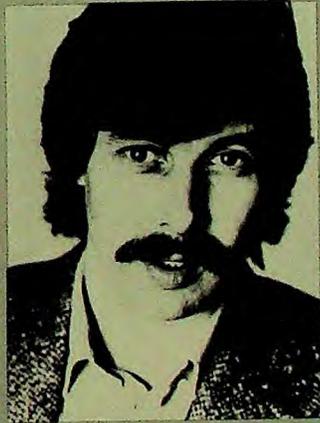
Mabbutt to GM

GRAHAM MABBUTT has been appointed general manager of Magnet Records after seven years with the company... Eugene Manzi, formerly marketing manager at Virgin Records and press officer at DinDisc, now heads Modern Publicity, Alan Edwards' independent PR outfit... Jeremy Jones to European coordinator Rondor Music International, based at the A & M Europe office in Paris. Jones has recently been working as executive assistant to Derek Green, managing director A & M Records... Elaine Corlett to general manager Rocket Records for the United States and Canada, based in the company's Los Angeles office. Ms. Corlett has previously



worked with ABC, Dark Horse and Capitol Records... Alan Bellman from Hurricane Records to label manager Albion Records... Peter Welsh, formerly national accounts manager Record Merchandisers to UK sales manager Cambrasound, the new company formed earlier this year following the merger of Metrosound Audio Products and Cambra International.

SINGLE



Rab Noakes

I CAN'T
GET ENOUGH OF YOU

from a forthcoming album MCA 641
As featured on Radio One, Two, Four, Clyde, Victory

MCA RECORDS
1 Great Pudding Lane, London SE1 3JF
Distributed by CBS (P 60 251)

NEWS

Ronco launches biggest ever Christmas campaign

RONCO WILL hit the market with its biggest pre-Christmas TV promotion this autumn since the company's inception in the UK seven years ago.

It has lined up 13 national promotions without prior ITV area testing with a budget "nearing £2½ million" during the October-December period.

The first compilation in the campaign will be Street Level, a new wave package including Blondie, Gary Numan, Boomtown Rats, Ian Dury, Stranglers, Sex Pistols, The Pretenders, and the Tom Robinson Band. And Ronco general manager Sean O'Brien is anticipating a No.1 LP chart rating for the album (RTL 2048, £4.99).

"We are doing no test marketing on this or any of the

other packages," O'Brien told *Music Week*, "because we've been selective enough to go national without test marketing."

Among the 13 promotions will be Beautiful Sunday by Lena Martell, a reissue of Peace In The Valley, which charted last year, and three reissued box sets of four LPs each in the shape of Military Gold and Classical Gold, Vols 1 and 2.

Ronco is also introducing a series of eight four-LP packages, retailing at £6.99 each (£7.99 tape), with a national TV promotion featuring actor Donald Sinden from December 1. The eight comprise Country Gold, Guitar Gold, Latin Gold, Religious Gold, Big Band Gold, Jazz Gold, Vienna Gold and Instrumental Gold.

Samea pressing plant folds

ONLY MONTHS after starting production the Samea pressing plant in Cubitt Street, London W.1. has had to close, since it has been put into receivership. In a letter to its customers Samea Records (Pressing) Ltd, says that it accumulated a loss — after a full year of delay before starting work — which caused its financial backers "to secure their positions against arbitrary action by any creditor" and appoint a receiver.

Samea Records, which has a one-third shareholding in the pressing plant, is in negotiation with the receiver for the purchase of the whole company, but no work can be done at the plant until after its assets have been sold. Samea was hoping to have concluded a deal by Monday September 29, but the receiver would not confirm this as a possibility nor give any date when pressing might resume.

IMS' double service boost

IMPORT MUSIC Service is one year old this week, and marks the event with two important changes in its organisation.

On October 1 IMS's small manual warehouse was fully integrated with the main PolyGram distribution system at Chadwell Heath — as a result of which dealers can now put all their PolyGram orders through with one telephone call, on the usual order desk number.

There is also a change on the sales side. After a year during which IMS has had three salesmen calling on the top 400 accounts, all IMS product will now be sold by the nine-strong catalogue sales team which has recently been set up by PolyGram.

Deliveries of IMS stock will go onto dealers' Decca orders, and IMS deliveries can count towards the Decca minimum. Where faulty returns are concerned the procedure is the same as for PolyGram product, but IMS items are to be listed on the Decca form.

CHIPPING NORTON STUDIOS
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"The Best in the Country"
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Talks continue on EMI redundancies

HOPE OF a swift settlement in the matter of severe staff cuts at EMI's factory in Hayes was expressed by the company after new meetings with the unions last week.

After informal talks broke down recently and the amalgamated unions at the plant (where EMI intends to make 303 people redundant) declared themselves to be officially in dispute with the management, a meeting between EMI executives and regional union officials took place on Monday last week. The results were described by EMI as encouraging, and a spokesman said: "Talks are continuing between on-site officials and EMI management. It seems we have common ground over the

proposed redundancies, and things are hopeful."

However, when he emerged from the last of several meetings during last week (the meetings amounted to more than 20 hours of talking in one week), amalgamated union on-site convenor John Murray told *MW*: "There has not been a great deal of progress; although the company is prepared to consider some voluntary aspects in the redundancies, their attitude on the number who must go is unchanged, and we don't have much hope in that direction."

Murray and his fellow union officials were to report to their members on Monday, and are meeting again with EMI management today (Wednesday).

Good response to first Wynd-Up dealer date

DEALER INTEREST in the first date on the Wynd-Up trade tour was decidedly "up to expectations", the company reports, although — of course — it would have liked to see even more retailers at its venue, the Holiday Inn, Bristol, last week.

The response, however, was good enough for Wynd-Up to change its provisional booking for a small hall at Kensington Town Hall for the final London dates on October 16 and 17 to the Grand Hall.

Visitors to Bristol included some who had travelled long distances from Wales and the West Country, such as Round Ear in Monmouth, Siffons of Salisbury, Waves of Ilfracombe and Sounds Good of Llandrindod Wells.

John Champion, Wynd-up

Standard contracts likely for EMI's commissioned videos

EMI LOOKS set to issue a standard contract itself for promotional clips and other productions made for the company by independent video producers after an initial meeting was held between the two parties last week.

The company is seeking a standard agreement on the use of these films as the issues of rights and who is entitled to what payments becomes more crucial with the increasing amount of video software reaching the marketplace.

"We called the meeting because we wished to have a standard agreement for any films we commissioned of our artists," said video products manager Geoff Kempin. "It is obvious that

marketing manager, commented: "We are extremely grateful that they and all the others made the effort to come along," and all those who had stands have said they did good business and felt it was well worth joining in. There seemed to be considerable interest among the dealers in T-shirts, badges patches and so on — as well as the various makes of blank tape. But really every exhibitor was able to say that he had done good business."

Dates on the tour this week are tonight, (Wednesday) and tomorrow, at Gosforth Park, Newcastle and the Albany Hotel Glasgow respectively. After that the venues are Queens Hotel Leeds (October 6); Piccadilly, Manchester (October 8); Albany, Birmingham (October 14) and then London.

Champagne launch

DJM'S NEW disco-orientated label, Champagne, makes its debut on October 10 with two imported releases to be available in both seven and 12-inch form. They are *Can't Fake The Feeling* b/w *Look All Around* by Geraldine Hunt (FIZZ 501 (seven-inch)/FIZY 5001 (12-inch)) and *Hunt Up Wind* b/w *Captain Caribe* by Hiroshi Fukumura (FIZZ 502/FIZY 5002). The seven-inch price will be £1.15 and 12-inch £1.99.



POLYGRAM EXECUTIVES old and new pictured sharing a joke at their Bournemouth sales conference. Back: Clive Swan (commercial director), John Preston (Decca pop repertoire marketing) and Phonogram's managing director Ken Maliphant. Front: David Walker (manager, Barclay James Harvest) Ramon Lopez (managing director PRO), A J Morris (Polydor MD) and John Hall (managing director Rocket Records).

Heavy ad drive from big spending BASF

THE RECORD industry's push for a share of the Christmas rise in consumer spending will be paced by the efforts of blank tape companies. One of the biggest manufacturers, BASF, has announced three heavy spends on advertising for this season.

The BASF super cassettes have now been re-housed in an improved frame, and the company is "targeting its media campaign against a discriminating young male market" using magazines such as the *Sunday Times*, *NME*, *Motor Sport*, and *Penthouse*. The campaign, which started last month runs through to January under the theme "Ferro Super CH1 — it turbo charges your cassette deck".

During October national TV ads are being bought for a £1-off C90 Chromdioxid twin pack. Rachel Sweet is featured in a 15-second film following a main 30-second brand commercial.

The biggest promo will be on national TV during November and December. This offers consumers a fixed price of £2.90 for a triple pack of C90 LH cassettes. The BASF advertising is intended to reach 85 per cent of the population at least five times.

• BASF reports that sales of compact cassettes have again risen sharply, with August deliveries "well above last year".

The BVA finalises details of elections

NOMINATION AND election details have been finalised for the British Video Association (BVA) — which has received over 20 applications for membership so far.

Following a meeting between steering committee chairman Maurice Oberstein and Mike Tenner of Intervention, Bruce Higham of Captain Video and Donald Maclean of EMI Video Programmes, a timetable has been worked out for the election of the 12-man council.

Nominations will be accepted up until October 17 with each nominee being asked for a brief statement containing information about the candidate. They will be invalid

unless the candidate, proposer and seconder have paid the membership subscription and are members at the time nominations close.

Voting will take place over the following two weeks, and papers will be distributed by Messrs Kingston Smith (auditors) on October 20. They must be returned by October 31. Each member will be entitled to vote for up to 12 candidates.

Wood quits Chappell to join WIP as MD

ROBIN WOOD, director and general manager of the printed music division of Chappell, is leaving the company on October 31 to join World International Publishing Ltd, as managing director. WIP is part of the Pentos Group, and involved in mass market book publishing.

Wood, who has been at Chappell for 3½ years, will be succeeded by David Holmes. Holmes has been with the company for five years, starting as educational representative and rising to managing editor of that division.

Teardrop drive

TO SUPPORT the release of Kilimanjaro, by The Teardrop Explodes, on October 10, Mercury Records is taking full-page advertising in *NME* and *Sounds*, and further advertising in *MW*, *Record Mirror* and *Smash Hits*. Flyposting is being concentrated in London, Birmingham, Manchester and Liverpool.

Response prices

RESPONSE RECORDS is changing its pricing of albums — some will increase and some decrease in an attempt, as MD Mike Claire states, to "simplify the prices whilst giving dealers a good margin". Prices now are: RESM series and RES 001,003,004,007, and 008 — increase to £3.49; RES 200 series and RES 800 series — decrease to £3.99.

Music Week Yearbook '81

— companies wishing to have a free entry should send details immediately to: Louise Fares, 40 Long Acre, London WC2.

WHOSE PROBLEM

am I?



The compelling Motels single is No Problem on Radio 1, Capital, BBC Scotland, Beacon, BRMB, Clyde, Forth, Hallam, Tees, Thames Valley, Mercia, Swansea, 210 and Trent.



MOTELS



Featuring Martha Davis .
CL 16162

Now supported by consumer ads in MM, NME, & Sounds
Supported by London & Regional flyposting

RETAILING

Edited
by
TERRI ANDERSON

Coventry indie wins important shop victory

HMV, IN this case standing for Hits, Misses and Vintage Records, in Coventry is opening a second shop, and has won an important concession from the local Town Hall. Coventry City Council has given Peter Neale of HMV the lease of a city centre shop, in spite of the fact that his tender for it was not the highest, because they consider the specialist nature of his business warrants the concession.

That business, apart from the ordinary span of record retailing, is the supply of vintage and rare discs — for which he receives orders and enquiries from all over the world.

He opened his first shop in Far Gosford Street about four and a half years ago.

"We started off simply selling secondhand records," Neale recalls,

"but we soon found there was a demand for collectable items. From original pressings of the Fifties we progressed to first issues of particular groups, American issues and rare picture sleeves."

Among the items available are some original Presley 10-inch vinyl pressings. However the shop takes little interest in 78s, because there is not much demand for them since most hi-fi systems cannot play them. They are also difficult to store and display, with a high breakage rate. The shop also has a good stock of deletions in the rock, reggae and soul fields.

The new shop, which opened on Monday October 1, is at Corporation Street, near the city's Belgrade Theatre. It will not stock original pressings, but will carry a big range of re-releases. It will also have good stocks of stage show and movie albums, of the kind which people find difficult to obtain generally. And the new shop will, unlike its elder relative, stock classical music.



DEALERS WHO live in the reception area of Capital Radio, especially those with customers who commute into town from Barnehurst, Kent, may well be aware that an unlikely-sounding duty called Day Trip to Barnehurst has been given more than a plug or two on Mike Smith's breakfast show. It all started when first Graham Dene, then his successor Mike Smith, remarked on the monotonous regularity with which they had to announce that the 8.14 a.m. train from Barnehurst to Blackfriars would not be running. The apparently ever-cancelled train became a kind of celebrity among listeners, and finally was immortalised in song by Jackie Challenor — who provided her Day Trip to Bangor hit tune with new words about the 8.14. Smith's first playing of the song caused Capital's switchboard to be jammed with calls asking if it was on record, and now WEA has rush released it as a single. All lyric royalties on it are going to the Help A London Child charity. Smith and Challenor are pictured at Barnehurst with what may be, but probably is not, the 8.14 a.m. to Blackfriars in the distance.

Bristol recorder is a multi-media effort

ANOTHER RECORD of apparently local interest, but hopefully aimed at a much wider audience geographically, is the Bristol Recorder. Its producers and financiers would probably be just as happy to call it a publication, since it is an album with 16 pages of editorial giving information about the bands on the LP, various news and feature items connected with the music scene and social matters and some politically involved pieces as well.

Bands featured at the Electric Guitars, Circus Circus, Various Artists, Joe Public and the whole vinyl and paper edition has attracted

a goodly selection of ads from musicbiz and local companies.

The authors/producers use the advertising revenue as a way of keeping the price of the album down to around £2.50, and they are hoping to drop it even further with future issues.

As their own editorial comment states: "The bands on vinyl here and the articles inside the paper are a reflection of what happens here at the moment; there are many more bands and many more issues . . . The Bristol Recorder will appear every three months and we'll have a bumper Christmas issue on sale early in December."

Enquiries to 16 Ambrose Road, Cliftonwood, Bristol 8.

Rough Ubu

YOU MAY already have noticed that the UK pressing of Pere Ubu's Art of Walking album on Rough Trade (ROUGH 14) is not exactly perfect. The wrong metalwork was used in the initial pressing run and one track, Miles, is the wrong mix while Arabia has no vocal. The LP is being re-pressed and anyone wanting to exchange an imperfect original for a good new one should contact Rough Trade Records, 137 Blenheim Crescent, London W.11.

RSVP

IT IS now quite a long time since Mike Claire, founder and head of the highly individual independent label Response, moved to the depths of Devon countryside, but mail continues to arrive at his old address. Dealers wanting to contact Response should note that the label is now working from Ogbear Cottage, North Tamerton, Near Holsworthy, Devon (tel: 040-927 361).

DEALERS! Don't forget Music Week's new chart-by-telephone service. If the Post Office does not deliver your Music Week on Wednesday morning 'phone 01-855 7711 to hear a recorded list of the new chart placings.

No big change follows credit card report

THE RETAILERS' freedom to charge more for his goods or services is becoming greater — in theory anyway. As RRP slowly disappears, apparently allowing record dealers to charge as much as seems reasonable to them, there is now the newly-won right to charge credit card customers extra to cover the dealer's own costs in accepting that method of payment.

Like the no-RRP position, however, the reality is some distance behind the theory. The prices for which records are being sold is being held down just as effectively by factors other than RRP, and — as GRRD acting chairman Harry Tipple points out — the same factors make it highly unlikely that any record retailer will actually charge more for discs bought with credit cards; to sell records at all he is currently forced to sell them cheaply.

However, the trade does not have a choice of action as a result of the publication of a Monopolies Commission report which criticised some of the practices of the two big credit card companies, Access and Barclaycard. These two have agreed not to prevent traders charging card holders more than customers who pay cash. But the new policy will not become effective for some months.

Just what the impact of the change will be after that is hard to guess, but petrol stations (said to account for at least 25 per cent of all bank credit card business) have welcomed the new policy. They were notable in the past for generally charging card customers more.

Whether or not a record dealer decides to offset his own costs in accepting credit cards by charging more, he can already take advantage of favourable rates negotiated with Access by the MTA, if he is an association member. Some time ago Access agreed to charge MTA members a slightly lower percentage. Barclaycard was not as co-operative. Tipple did admit, however, that the Access concession, which amounts to a drop of about half a per cent, was not much use unless a dealer did a very big turnover on that credit card.

Jazz life and Art

THE JAZZ recording scene, like the rest of the industry, is experiencing something of a lull. There seems, however, no shortage of books devoted to the subject which will keep the enthusiast happy during the long nights ahead.

Pride of place must go to Art Pepper's extraordinary autobiography, Straight Life, (Collier-Macmillan £7.95) written in conjunction with his wife, Laurie. Blessed with good looks and an immense talent, Pepper, nevertheless, grew up feeling unloved and from his early teens became something of a loner. His playing with the likes of Benny Carter and Stan Kenton won him a huge reputation and a host of admirers yet in spite of the adulation his life was nothing less than horrendous.

An addiction to heroin led to frightening years in San Quentin, hospitals and worse. His career skittered on a downward spiral yet, whenever he could make it into a studio or club, it became clear that the musical spirit was still strong. Over the past few years Art, with the help of his wife, has been on the comeback trail.

Last year he ventured to England for the first time since the fifties, to play at the Hammersmith and Fulham Jazz Festival. A three minute standing ovation before he'd played a note stopped him in his tracks. Since then he has visited this country twice including a recent two week stint at Ronnie Scott's and on each occasion provided the fortunate listeners with a stunning musical experience.

Art Pepper is back, but his painfully honest book shows how near we were to losing a truly creative artist. Fascinating, horrific and compulsive reading.

Book Review

Joachim-Ernst Berendt's, Jazz: A Photo History (Andrew Deutsch £15.00) and Rodney Dale's, The World of Jazz (Phaidon Press £8.95) are similar in intent if not in execution. Both dust jackets are devoted to Louis Armstrong and both books use the photographic format to trace the history of jazz. Berendt's book, 354 pages long, has the more interesting selection of pictures and some nice quotes from musicians to help along the fairly basic text while Dale's 192 pages have the advantage of a number of excellent colour photographic photographs. Both, for the initiated, are to be looked at rather than read and for the less familiar selection of photographs, the scales tip towards Berendt's volume. You pays your money and takes your choice, they're both handsome looking books to have on a coffee table.

Derek Jewell's, The Popular Voice (Andre Deutsch £7.95), is a collection of interviews and reviews by the jazz and pop critic of the Sunday Times. Not strictly a jazz book with pieces on the likes of The Beatles, Frank Sinatra, Bette Midler and Cleo Laine, The Popular Voice nevertheless contains perceptive, well crafted articles on Duke Ellington, Charlie Parker and Louis Armstrong among others which the enthusiast should enjoy. Jewell draws the scene, the very atmosphere of an occasion with great skill, yet approaches his allotted task with the wide eyed innocence of an unabashed fan and his book is all the better for it. There is a great deal of information here as well as opinion and whether one agrees with all he says or not, Derek Jewell is always worth reading and enjoying.

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MANCHESTER	Piccadilly Hotel	Wed	8 Oct	12 noon-10 pm
BIRMINGHAM	Albany Hotel	Tues	14 Oct	12 noon-10 pm
LONDON	Kensington Town Hall	Thurs and Fri	16 Oct and 17 Oct	12 noon-10 pm and 10 am-9.30 pm

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Malaysian piracy purge pays big sales dividend

From TAN BOON PENG

KUALA LUMPUR: Hard-hitting moves by both the Malaysian Association of Phonogram Producers and Distributors (MAPPD) and the police to stop piracy have resulted in an unprecedented upsurge in disc and pre-recorded tape sales this year.

Two major international record companies involved in vernacular productions have to date certified eight albums for silver awards (15,000 units) in 1980.

In addition to this, EMI Malaysia has announced that four of its albums are expected to strike gold (25,000 units) within the next two months. Over the same period, WEA Records anticipates three discs being certified gold.

The best performance came from releases which were made during the first half of the year with 1980 Radio Television Malaysia talent quest winner Jamal Abdullah's debut on WEA, *Perpisahan Tampa Relamu*, notching up 15,000 units within a month of its release in April. Total sales have now exceeded 23,000.

Another success was female vocalist Khatija Ibrahim's second album, *Potret Kasih*, released in July and going silver at the end of August. Her first LP, *Ku Sangka Siang Kiranya Malam*, released, in May last year went silver status back in March.

An unexpected silver triumph was that of ex-EMI top seller Uji Rashid, who returned to the limelight after a two-year break. Her WEA debut, *Mengapa Dorita Yang Dicari* released in February, went silver in May. WEA A&R manager Ahmad Nawab's instrumental saxophone album, released in August last year, reached silver status in March.

EMI scored silver from two of last year's releases — *Kebebasan* by rock group Carefree and leading female vocalist Sharifah Aini's second

Dateline: Kuala Lumpur

English LP, *Woman In Love*, both now heading for gold.

EMI's hottest property this year undisputedly is 24-year-old singing barrister Sudirman Arshad's third LP, *Anak Muda*, which made silver within two months of its April release, and is expected to qualify for gold this month.

Another fast-climbing contender for silver is MOR singer-disc jockey Dave, whose self-written title track on his 10th EMI album, *Pesanan*, has topped the playlist of both the State-run and commercial broadcasting stations for the past four months since its release.

The current buoyant mood of the market is in stark contrast to the sales results for the whole of last year when the entire Malay and English tongue record industry managed only a meagre handful of silver awards after months of sluggish sales.

THE NUMBER of illegal as well as pirated video cassette dealers has increased dramatically over the past eight months with the current boom in the home video market here.

The Royal Customs & Excise Department has acknowledged that piracy of video tapes has become a very common practice among both individuals and small businessmen, and there is little hope of checking the illegal activity.

Recently Francis Knight, East Asia film security office chief of the Motion Picture Association of America, alleged while visiting here that a pirate syndicate is operating from the tin mining town of Ipoh some 120 miles to the north.

Knight said the syndicate was believed to be not only supplying the whole of Malaysia, but also Singapore. Tapes are suspected of being smuggled in through the international airport and supplied to coffee houses and hairdressing salons on a rental basis. The origin of the illegal material is thought to be Hong Kong and Taiwan. Police have so far denied knowledge of such syndicates, and no investigations are planned at present.

In another development, the Video Tape Dealers Association chairman Lee Yee Seng has claimed that vegetable sellers and food hawkers at markets have jumped aboard the video bandwagon by peddling illegal tapes.

Meanwhile, the Malaysian censorship board, like its Singapore counterpart, is suffering from an overflow of tapes to be viewed. More than 300 were submitted to the board in April, followed by a further 200 in August, and less than 100 have been returned so far.

Gassner is named as DGG chairman

HAMBURG: Rudolf Gassner has been appointed chairman of Deutsche Grammophon GmbH, and is succeeded as managing director of Metronome Musik GmbH by Heino Wirth, the present head of Metronome's A&R marketing. Also, Reinhard Stehn, DGG vice president, is appointed executive vice president, and all changes took effect on October 1.

Gassner, 37, began his music career in 1962 at a Munich record wholesaler, and joined DGG in 1969. Two years later, he became regional head of sales, and in 1974 manager of the southern sales office. A year later Gassner became DGG sales manager, and then took over the top Metronome post in 1977.

In his new post, he succeeds Richard Busch, who will now concentrate fully upon his responsibilities as executive vice president of PolyGram Record Operations and president of Polydor International. The DGG management team will now comprise Gassner as chairman and executive vice presidents Ossie Drechsler and Reinhard Stehn.

Gallo scoops the SA black music awards

From JOE BRONKHORST
JOHANNESBURG: Gallo Records won seven out of the total 10 Southern African Black Music Awards, with trophies going to Gallo acts Patience Africa, Olga Mvicane, Harari (two) The Movers, Mahotella Queens, and Mpharanyana. The 70 per cent success share is the highest company score in the history of South Africa's Black Music Awards.

"We congratulate our artists, and we are thrilled and delighted by their success in this prestigious event," commented Gallo Records managing director Peter Gallo. "We are happy that our total commitment and dedication to black music in Southern Africa is bearing such fruit, and we are sure it will continue to do so for our artists and ourselves."

An interesting aspect of the Gallo successes is that all the acts concerned were discovered by Rupert Bopape, the label's director of black music, who is the composer of the hit Tom Hark, which has been scoring in the UK chart in the version by Piranhas.

KEN HAYCOCK and Howard Ipp of CCP Records have put together a marketing campaign without precedent in South Africa for *Can't Stop The Music*.

After a video clip from the movie was shown to a selected trade audience, it was announced that, apart from press, cinema and TV advertising, over 400 promotion plugs were booked on commercial radio networks during a one-month period.

There will also be merchandising tie-ins, and a



JOHANNESBURG: A record line-up of trophies won by Gallo artists in the 1980 Southern African Black Music Awards. Seen from left are Lulu Masilela (Movers), Gallo A&R director Ivor Haarburger, producer David Thekwane, producer Marks Mankwane, managing director Peter Gallo, producer West Nkosi, and Siphon Mabuse, Musiki, and Alec Khoali of Harari.

team called The Fred Astaire All Stars will be available for in-store promotion.

ANOTHER BIG movie preceded by its soundtrack album is *Xanadu*, which is competing with *Can't Stop The Music* for airplay.

Johannesburg's latest disco has been named after the film, and was recently opened by Morris Kessler and George Pierides to an invited first-night celebrity audience.

The disco has a five-tier stage (the first of its kind in the republic) and the most intricate lighting set-up seen in South Africa so far designed by David Morris. The resident band is Fantasy, Julien is the house disc jockey, and the opening night featured a guest set by leading South African band Stingray.

CBS singles success

From SUE BAKER
AMSTERDAM: Latest figures from Intomart, Hilversum, on records sold in the second quarter of 1980 reveal that CBS is still No.1 for singles, but has been overtaken in the album market by Phonogram and EMI.

Top five in the single results are CBS with 18.32 per cent, EMI up one place with 17.24 per cent, Phonogram up three places with 13.97 per cent, WEA up from eight with 11.24 per cent, and Ariola down from four with 10.64 per cent. In the album results, Phonogram attained 16.33 per cent, EMI 13.47 per cent, CBS 13.46 per cent,

Polydor remained at four with 11.05 per cent, and Arcade climbed two places with 9.73 per cent.

It is interesting to note that, out of the top 25 LPs in the first quarter of this year, nearly half are by local Dutch artists, and 13 are compilation albums.

MCA ACHIEVED a chart entry at No.12 for its compilation album entitled *Heroes Of Rock 'n' Roll* without the need for extensive TV advertising, although the LP did have the benefit of being based on a recent Veronica TV series of the same name.

The LP was supported by heavy press advertising and window streamers, and was compiled from archive material by artists such as Fats Domino, Little Richard and Buddy Holly.

A NICE idea of Polydor's to showcase five of its recently released local product LPs was an evening at the Singer Museum in Laren.

The same company is re-releasing 12 albums on the Verve label, including jazz greats like Oscar Peterson, Ben Webster, Duke Ellington and Ella Fitzgerald.

WEA TOOK advantage of the recent Firoto Radio, TV and Audio Exhibition in Amsterdam's RAI Centre to launch the first of its video product.

It comprises a series of 33 video games from Atari, which is part of the Warner Communications group. Prices range from 69.95 guilders (£14.98) for a round of golf to 129.95 guilders (£27.83) for eight games of chess.

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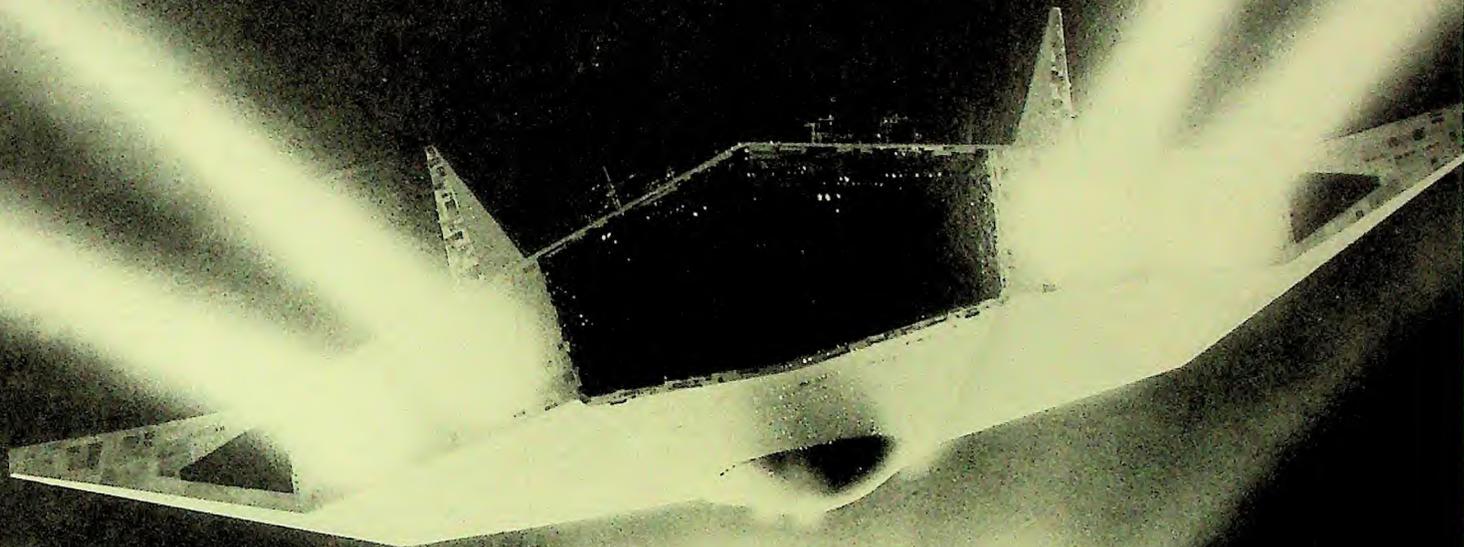
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MCA RECORDS

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Distributed by CBS (960 2155)

PUBLISHING

Edited
by
NIGEL HUNTER

Simon eye decline with concern

JONATHAN SIMON is now in his 21st year with Chappell Music and his 20th month back in England as chief operating officer of the London office.

Like his contemporaries, Simon is concerned about the general state of the music industry today and events and developments which have exacerbated the situation with regard to music publishing; not least the universal problem of reconciling lower profits and squeezed margins with escalating costs.

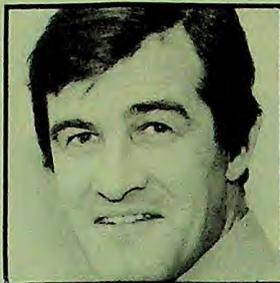
Over the 20 months at the new Park Street office, Simon has noticed the decline in the record market and its effect on Chappell's income.

"Our mechanical royalties are about 45 or 48 per cent of our total income," he disclosed. "Less than half, and it's still diminishing. The major growth area as far as revenue is concerned is performing rights, and with the impending franchises for new radio stations and a fourth TV channel, that growth will become more dramatic."

Another bright and positive area of Chappell's activities is printed music, now accounting for over 25 per cent of the company's income.

"The growing importance of printed music in the UK is the result of Charles Hansen and Bob Wise of Music Sales applying marketing techniques to something that had not been aggressively marketed before," says Simon. "It's not something which has happened

"Music copyright owners have long suspected that video producers want to set a slow royalty rate"



JONATHAN SIMON

suddenly, but has been done over a number of years, starting with Charlie Hansen in the States, and it's working. Bob Wise is in direct competition with us, of course, but it's healthy competition, like two good restaurants in the same street."

Simon attributes part of the expanding printed music business to the now widespread inclusion of music in school curricula and the consequent demand for educational scores.

Again, like most of his major firm contemporaries, Simon is not overjoyed by the outcome of the protracted reversionary rights dispute in the shape of the House of Lords judgment.

"The judgment is sad for the publishers and sad for the writers' estates, largely because if you start splitting copyrights in half, you won't get energetic exploitation on something which is only half owned.

"We made the point in the case that we have people on our staff who

actually promote copyrights and, of course, the primary role of a music publisher is to exploit copyrights."

Simon is not among those getting unduly exercised on the subject of video rights as far as music is concerned because he believes that music will play a comparatively minor part in the video market of the future.

"It's a whole new market, but it seems at present as though the hardware has got miles ahead of the software," he said. "At the moment, the latter is dominated by movies and pornography, and although the repertoire spread is going to be wide, it's likely to be more in the direction of how to improve your golf or your home cooking with relatively little musical content. Your average video owner or renter uses it at present mainly to re-schedule his TV viewing.

"The promotional aspect of video is important, though, and in-store clips will help the record industry."

Although he is not one of those

who envisage a major role for music in the video age, Simon is by no means complacent or uninterested on the subject of video rights.

"Music copyright owners have long suspected that video producers want to set a low royalty rate," he observed drily.

He views the seemingly unilateral abolition of recommended retail prices by various record companies as the thin end of an unwelcome wedge with possibly wider repercussions.

"If publishers were to accept a lower royalty rate as a consequence of RRP being dropped, it could lead to artists being asked to do the same."

While acknowledging that there are problems and difficulties in some areas, Simon does not wish to see any radical changes in music publishing.

"The publisher forms a vital link in the creative process between the writer and the released recording, and in the last two or three years the accent has been more and more on the writer."

He is pleased with the Chappell team, and appreciative of its expertise and enterprise. He cites the current Herb Alpert album as proof of the effective way in which his team is working.

"The LP consists of originals apart from two numbers. Those two are both published by Chappell, and were pitched separately from this office to Los Angeles. That's what publishing is about — getting your songs used."



MICHAEL FREEGARD (left), PRS general manager, receives a glass plaque from BMI president Ed Cramer and senior VP Theodora Zavin marking the 25th anniversary of the first PRS/BMI agreement.

BMI awards

FOURTEEN SONGS, representing 13 writer members and six publisher members of the Performing Right Society and licensed in the USA by Broadcast Music Inc. (BMI), received awards at BMI's annual London luncheon held last Tuesday (23) at the Inn On The Park.

Eleven of the awards went to the songs most performed in the States during the 1979 calendar year. Three were penned by Robin Gibb in the shape of Love You Inside And Out, Too Much Heaven and Tragedy; two by Jeff Lynne, Don't Bring Me Down and Shine A Little Love; two by Richard Kerr, I'll Never Love This Way Again and Somewhere In The Night (Rondor Music), and the others were Blow Away by George Harrison, Cruel To Be Kind by Ian Gomm and Nicholas Lowe (Rock Music Co., Albion Music), Home And Dry by Gerry Rafferty, and Stumblin' In by Mike Chapman and Nicky Chinn (Chinnichap Publishing).

BROADCASTING

Edited
by
DAVID DALTON

Piccadilly restyles Sunday shows

A REVISED autumn/winter programme schedule at Piccadilly Radio brings a completely new look to Sundays.

On Sunday mornings Ray Teret presents Sixty Magic Minutes — an hour of listeners' favourite top five records, requests and a Yesterday's Hero feature.

Teret is followed at 10am by two hours of Phil Wood, Jim Reeve and Rackstand. Mike Shaft now presents Piccadilly's Hit Thirty from 1pm to 3pm, after which Gary Davies takes over the 261 teenage programme.

Davies is followed by Mike Sweeney, lead singer with the Salford Jets, presenting The Sweeney — two hours of his personal musical favourites and the listeners' Top Ten, as voted on the station's Hitline.

Mark Radcliffe's Transmission moves from Saturday to Tuesday evening. The three hour programme has built up a strong following for its coverage of new rock bands and independent record labels.

Following the station's usual six hour mix of sport and music on Saturday, Steve Penk hosts Magic Music and at 9pm Carl Sheppard returns with two hours of easy listening music.

Piccadilly's night time programming now comes under the heading of Nightbeat with DJs Mike Shaft, Dave Ward, Gary Davies and Tony Emmerson sharing the airtime.

Sham offers answer to airplay problem

THE SCRAPPING of Radio One's playlist has highlighted the lack of any fast and accurate guide to what has been played on the most important promotional outlet in radio.

A company to provide just such a service — Sham Tracking — has been set up by former WEA general manager, Stuart Hornall and A&M promotion head Alan McGee, inspired by a conversation between McGee and A&M chief Derek Green.

Sham Tracking offers a package listing record by record output from Radio One and Capital Radio covering the Breakfast Shows through to midnight seven days a week, with certain exceptions such as talk programmes. The lists run from Monday to Sunday and delivery is promised by noon on Monday at a cost per week of £50 plus VAT, or a VAT inclusive £240 per calendar month.

"When you consider the amount spent on marketing a record — often largely based on the airplay it is getting — it is surprising that nobody has come up with this scheme before," says Hornall. "Record companies spend a lot of time and effort checking the so-called wailing walls, using programme scripts that can be very inaccurate, that could be better spent making sure the record is properly promoted and marketed.

"If the record business was being set up from scratch, I would suggest that this sort of monitoring service would be one of the first essentials."

In the first week Sham canvassed

10 of the larger record companies and in the second week went to a further 60 companies. So far CBS, WEA, Chrysalis, A&M, Virgin and RCA have taken the service and Capital itself.

"The initial approach was to MDs as we thought there might be some resistance from promotion departments at first," explains Hornall. "It can reveal where pluggers are not getting records played but can also show that a record is getting more plays than the plugger thinks. It should make pluggers better informed and give them a clearer insight into the tastes of individual producers and DJs."

Hornall feels that the key to the success of Sham is accuracy as well as speed and it is the wives of the two partners — Janie Hornall and May McGee — who are responsible for monitoring the output of Radio One and Capital. "They have a strict brief never to guess under any circumstances," says Hornall.

If the demand for Sham Tracking's service continues, the company will also seriously consider monitoring Radio Two.

BBC-2 hosts Rock Week

BBC-2 IS hosting a Rock Week during the week October 4 to 11 which will include feature films such as Jailhouse Rock and in concert footage of artists such as Kate Bush and The Kinks, culminating on Saturday in a two hour 350th edition of The Old Grey Whistle Test featuring highlights of nine years of broadcasts.

Setting your sites

More advice from John Bradford, Mercia Sound MD, on the setting up of a new ILR station

IF THERE is one message that I would like all of us to accept on the setting up of our radio station it is that the expenditure during that period to the start of broadcasting should be kept to a minimum.

As a rough ideal, I would suggest that the chief engineer could need nine months, the programme controller and sales controller about five and the financial controller about two or three months before air date. The sales team should be complete about two or three months before air date, in order to ensure an effective build up in the marketplace, but few of the other posts are required more than a month before the great day of broadcasting arrives.

OUR BOARD agenda has actually now determined a shape to the personnel of the station. Now it has to consider where to house the operation.

The premises we select are almost bound to be a compromise — what we want will almost certainly not be available. The decision to be made is town centre or rural spot outside.

As soon as we have selected the location, we need to inform the IBA and the Post Office. This will be the first contact with the Post Office, and, of all official bodies with which we have to deal, none is more important. We will inevitably find it frustrating and hidebound with rules and regulations, but once we have started in a spirit of co-operation, we will find no more loyal supporters.

Now we have selected the premises, we are going to need an architect to interpret our wishes. Here, I think, the choice is between a local man whom you respect and a national man who has done it before. I don't think there is an automatic choice, but I do think there are signs that those with experience are getting a bit arrogant. That experience may, however, be very necessary.

Another crucial factor is the employment of an acoustic consultant. We are going to spend thousands of pounds in building studios that must meet the IBA's technical specifications. This is a very specialised area and must be handled by an expert.

Once we are happy — or as happy as we think we are going to be — it is the time to approach the builder.

Once the building tenders come in the first real alarm will also arrive. It's a certainty that they will be over budget and now we must start developing a skill that we will need repeatedly in years to come — paring back the facilities to meet the budget.

Finally, however, the contract will be let, the building work commence, and our radio station will be on its way. Programme is essential now, so we first insist on regular site meetings and progress reports. All our other plans base themselves around the progress of the building.

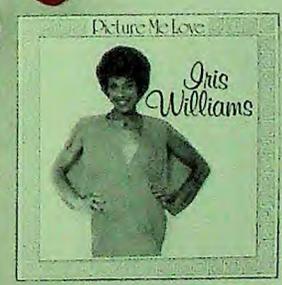
TO BE CONTINUED

CUT HERE



Iris Williams

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COLUMBIA SCX 6633
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TIP SHEET

Caroline Roadshow offers HM deal

THE CAROLINE Roadshow, undoubtedly one of Britain's largest heavy metal shows, playing to over 2,000 'headbangers' per week, is looking for guests to appear on the show.

Says manager Robb Eden: "Our policy is, apart from playing the best in heavy rock, to present live music from up and coming bands as well as some of the old favourites. For instance, a few weeks ago at the Civic Hall, Dunstable, The Gillan

Band came along to introduce themselves as well as give away posters, records, etc, and to sign autographs.

"If there are any enterprising record company executives, managers or agents who wish their bands to be seen by people outside London, please contact me."

The Roadshow is backed up with a 3,000 watt P.A. system, two banks of powerful coloured spotlights and various light and projected effects.

CONTACT: Robb Eden (01) 935 9344.

Woodcraft up for grabs

SHEFFIELD SINGER and writer, Ray Woodcraft, is looking for a management, pressing and distribution deal following the reaction to his self-financed recording session at Fairview Studio.

Locally Woodcraft has a single, *Nighttime In the City*, in a limited edition on the Norwood label, published by Louvigny. The B-side *Lovely Lady Smile*, is also to be released as an A-side through SRT. The confusion grows as on the SRT record he is using his real name, while on the Norwood release he is listed as Calvin Twilight.

Woodcraft has played with a number of local bands but is currently forming his own. With 14 tracks already recorded and the above recording deals on a one-off basis, he is determined now is the time to seek a long-term commitment with a label.

Contact: David Longman on Sheffield (0742) 753033 or (0742) 304261, 6 Benis Green Avenue, Sheffield 11.

Geno's back

A SURVIVOR from the Sixties — the highly talented soul star Geno Washington — has been touring extensively in Britain with his American band, Geno, this autumn, but at present he has no recording commitments and is available for the world.

"Many people have always thought that Geno would stay with his soul roots, but he has moved with the times and is now playing a more up to date rock sound," says George Austin of the Bron Agency who is representing Geno and can be contacted at 100 Chalk Farm Road, London NW1 (Tel: 01 267 4499).



MUCH-TOUTED Dundee rock band Colossus, above, is looking to tie up a record deal on the back of their disc debut on Logo Record's LP, *New Electric Warriors*.

Producer Des Moyens chose the band for the album, released on September 19, as the best new rock band to represent Scotland.

Their climb to recognition has been as a young, hard working professional support band with big name bands such as UFO. Colossus recently returned from a six month tour of Iran at the invitation of the National Iranian Oil Company. A further contract has been negotiated in Tehran but will have to wait until the current unrest has settled.

The band have an excellent demo tape, write their own material and seem to be able to motivate a crowd into spontaneous appreciation.

CONTACT: The Kernel, Nutshell Enterprises, Hazelbank, 103 Camphill Road, Broughty Ferry, Dundee. (0382) 79903.

TSB starts to rock

BRITAIN'S FIRST national schools rock and pop competition, the TSB Rock School Competition, aims to encourage music-making and musical appreciation in schools.

The competition, sponsored by the Trustee Savings Bank and organised by the Syston Publishing Company, invites pupils between 13 and 18 years to enter. Groups and soloists must submit two songs on tape before December 31, 1980. One song must be an original

composition, the other one a version of an existing pop song. Entries will be selected for regional finals with the national final in London during March 1981.

Travel costs and awards for outstanding performances will total £4,000.

CONTACT: Roger Davies at Syston on (01) 940 5668/7538 or Tony Slaughter at the TSB on (01) 588 9292.

Todd and Mills set up video plan

JOHN MILLS and David Todd's Atlantic Video Services offers a facility to bands to record their gigs or rehearsals so, as they say, "groups can offer a professional representation of their performance and songs to a record company or agent to increase their chances of gaining a recording contract or stage work."

"We feel, as do A&R people, that a video tape is a great asset to any band as it can be shown at any time thus making it far easier to get the act to the people who matter, instead of trying to get A&R people along to the gig," continues Mills.

"As so often happens when the band has a gig, the A&R people can't make it and when they can the band don't have a gig. It is also useful for a band to review their video to improve their act."

Mills has had over ten years experience at Apple and Motown studios as a record producer and recording engineer. Todd is a professional photographer specialising in the use of special effects.

CONTACT: Atlantic Video Services, 180 Princes Avenue, Palmers Green, London N13 6HL. (01) 889 1415 or (01) 888 3275.

TIPSHEET EDITOR Sue Francis is currently in the United States and can be contacted there (until October 17) on 0101 305 391 2743. Written contributions for consideration for Tipsheet can be sent to her c/o Music Week, 40 Long Acre, London WC2.

Hee Bee Gee Bees



Meaningless Songs

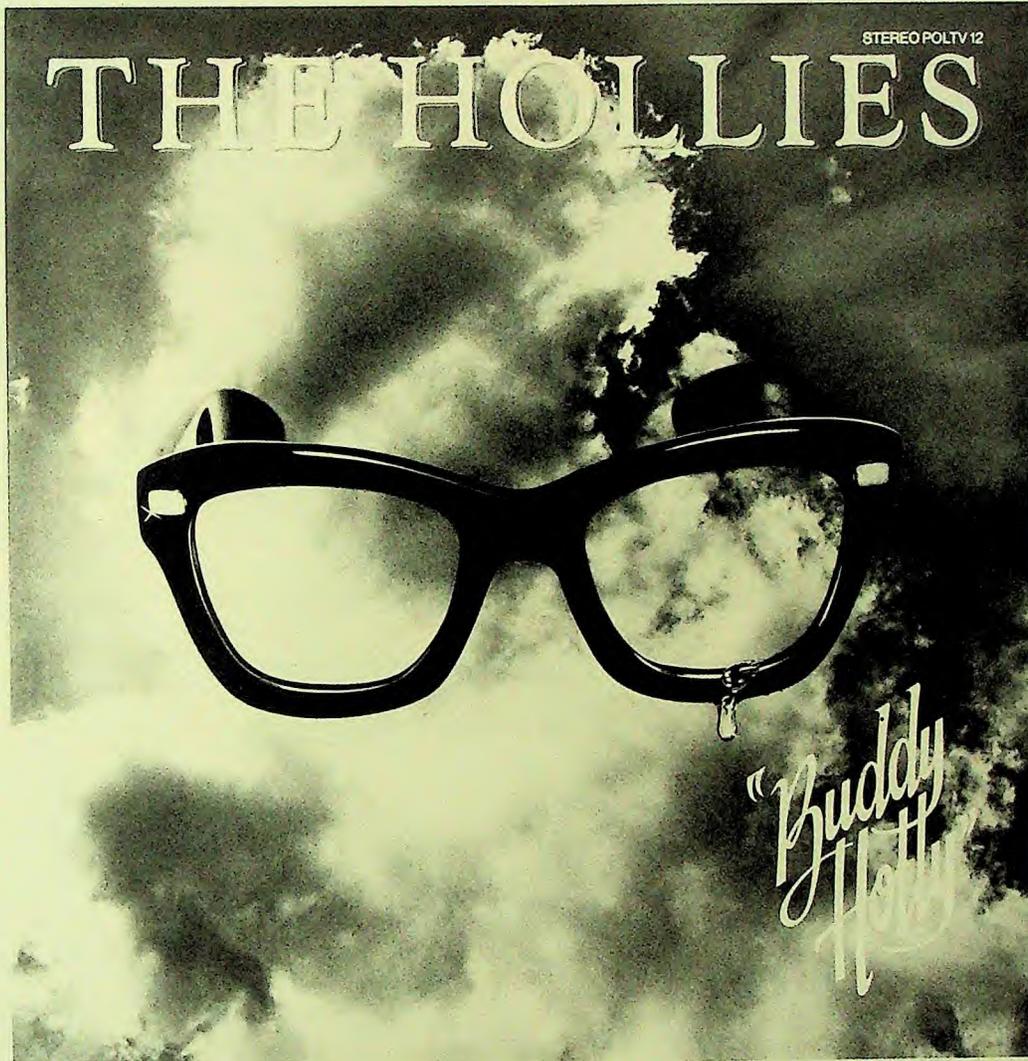
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Here's the advertising schedule:

TV Granada 6th October – 20th October
Harlech 20th October – 3rd November
ATV 10th November – 24th November
London 10th November – 24 November

RADIO From 5th October: 28 spots Piccadilly
28 spots City
35 spots Swansea
35 spots Cardiff
35 spots Orwell
35 spots Victory.

Make sure you've got a healthy stock of the album. After all, the chink of cash registers is the sweetest sound of all.



Album No: POL TV 12 Cassette No: POL VM 12

Mitchell/Coe Mysteries



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'SOMETHING INSIDE US IS DYING'
Vocals: TERRY CASSIDY
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MUSIC WEEK

ORDER FORM CHART

TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	1	2	DON'T STAND SO CLOSE TO ME Police (Nigel Gray/Police) Virgin	A&M AMS 7564 (C)	39	23	9	CAN'T STOP THE MUSIC Village People (J. Moralli) Zomba	Mercury MER 16 (F)
£ 2	3	4	MASTERBLASTER (JAMMIN') Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)	£ 40	61	2	WHAT'S IN A KISS Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)
▲ 3	8	4	D.I.S.C.O. Ottawan (D. Vangarde/J. Kluger) Heath Levy	Carrere CAR 161 (W)	£ 41	58	2	SPECIAL BREW Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)
£ 4	5	4	BAGGY TROUSERS Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)	£ 42	68	2	PARTY LIGHTS Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)
5	2	6	ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)	£ 43	75	2	ALL OUT OF LOVE Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)
▲ 6	13	3	MY OLD PIANO Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)	£ 44	46	3	BE THANKFUL FOR WHAT YOU'VE GOT William DeVaughan (F. Fioravanti/L. DeLise/P. Rakes) Intersong	EMI 5101 (E)
7	4	10	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareem	Calibre 1 (A)	45	NEW		LOVE X LOVE George Benson (Quincy Jones) Rodsongs	Warner Brothers K 17699 (W)
8	7	5	ANOTHER ONE BITES THE DUST Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)	46	44	5	JOHNNY & MARY Robert Palmer (Palmer) Bungalow/Island	Island WIP 6638 (E)
9	6	6	IT'S ONLY LOVE Elvis Presley (-) Screen Gems EMI	RCA 4 (R)	£ 47	62	2	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)
▲ 10	35	3	AMIGO Black Slate (Black Slate) Wise Owl	Ensign ENY 42 (F)	48	NEW		WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)
▲ 11	24	5	SEARCHING Change (J. Patrus) Warner Brothers	WEA K 79156 (W)	49	36	13	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)
£ 12	22	8	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)	50	26	9	BANK ROBBER Clash (M. Dread) Nine Don	CBS 8323 (C)
£ 13	16	6	I LOVE YOU ONE Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 111 (R)	51	NEW		AND THE BIRDS WERE SINGING Sweet People (A. Stamy Prod.) Eaton	Polydor POSP 179 (F)
14	10	8	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)	£ 52	65	2	WHEN I DREAM Teardrop Explodes (M. Howlett) Zoo/Warner Brothers	Mercury TEAR 1 (F)
15	9	9	MODERN GIRL Sheena Easton (C. Neill) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)	53	38	4	YOU SHOOK ME ALL NIGHT LONG AC/DC (Robert 'Mutt' Lange) Zomba	Atlantic K 11600 (W)
16	14	9	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)	£ 54	69	2	THE WANDERER Donna Summer (G. Moroder/P. Bellotte) Carlin/Copyright Control	Warner Brothers/Geffen K 79180 (W)
£ 17	25	4	THREE LITTLE BIRDS Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)	55	42	4	MISUNDERSTANDING Genesis (D. Hentschell/Genesis) Effect Sound/Hit & Run	Charisma CB 369 (F)
▲ 18	37	2	KILLER ON THE LOOSE Thin Lizzy (Thin Lizzy/Kit Woolven) Chappell/PUK	Vertigo LIZZY 7 (F)	56	39	7	UNITED Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8897 (C)
19	19	8	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SD)	57	NEW		ARMY DREAMERS Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5106 (E)
£ 20	29	4	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey (S. Linzer) Chappell	RCA 5 (R)	58	34	6	I DIE YOU DIE Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 46 (W)
21	12	8	DREAMIN' Cliff Richard (A. Tarney) ATV/Longman/Chrysalis	EMI 5095 (E)	59	NEW		ENOLA GAY (M. Howlett/Orch Manoeuvres In The Dark) Dinsong	Dindisc DIN 22 (C)
22	NEW		TROUBLE Gillan (AKR Prod.) Virgin	Virgin VS 377 (C)	60	50	6	DON'T MAKE ME WAIT TOO LONG Roberta Flack (Flack/Mercury) Jobete/Black Bull	Atlantic K 11555 (W)
▲ 23	43	3	YOU'RE LYING Linx (B. Carter/P. Martin/D. Grant) Solid/Aves	Chrysalis CHS 2461 (F)	61	63	3	YOUR EARS SHOULD BE BURNING NOW Marti Webb (Tony Macaulay) DJMT/Mac	Polydor POSP 166 (F)
24	20	10	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)	62	NEW		SHE'S SO COLD Rolling Stones (Chris Kimsey) EMI/Cansel	Rolling Stones RSR 106 (E)
25	31	3	STEREOTYPE/INTERNATIONAL JET SET Specials (David Jordon/Jerry Dammers) Plangent Visions	ZTone CHSTT 13 (F)	63	57	3	I'M THE LEADER OF THE GANG (EP) Gary Glitter (Mike Leander) Leeds	GTO GT 282 (C)
26	21	8	MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)	64	NEW		THE SIT SONG Barron Knights (P. Langford) Autumn/Warner Brothers	Epic EPC 8994 (C)
27	27	6	TWO LITTLE BOYS/HORSE Splodgenessabounds (M. Robinson) Feldman/EMI/Aviation	Deram ROLF 1 (F)	65	55	3	YOU'VE LOST THAT LOVIN' FEELIN' Hall & Oates (Hall/Oates) Screen Gems EMI	RCA 1 (R)
▲ 28	40	4	GOTTA PULL MYSELF TOGETHER Nolans (Ben Findon) Black Sheep	Epic EPC 8878 (C)	66	49	4	CRAZY TRAIN Ozzy Osbourne's Blizzard Of Ozz (Osbourne/Rhoads/Kerslake) Essex/Aviation	Jet 197 (C)
£ 29	74	2	CASANOVA Coffee (C. Johnson/R. Williams) Planetary Nom	De-Lite MER 38 (F)	67	48	5	BIG TIME Rick James (R. James) ATV	Motown TMG 1198 (E)
30	18	10	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)	68	NEW		HISTORY OF THE WORLD (PART 2) The Damned (Hanz Zimmer/Damned) Rock	Chiswick CHIS 135 (E)
31	17	12	9 TO 5 Sheena Easton (Chris Neill) Pendulum/Chappell	EMI 5066 (E)	£ 69	72	2	LET'S GO Vardie (N. Raymond) Catapult	Logo VAR 1 (C)
32	11	7	START Jam (Vic Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)	70	65	9	BACKSTROKIN' Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
33	32	10	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)	71	47	12	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)
34	30	8	BEST FRIEND - STAND DOWN MARGARET The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)	£ 72	73	2	LA DI DA Sad Cafe (E. Steward) St. Annes	RCA SAD 5 (R)
35	28	6	I WANT TO BE STRAIGHT Ian Dury (Pals) Blackhill	Stiff BUY 90 (C)	73	51	7	MAGIC Olivia Newton John (John Farrar) John Farrar Music	Jet 196 (C)
36	15	8	ASHES TO ASHES David Bowie (Bowie/Visconti) Bewlay Brothers/Fleur	RCA BOW 6 (R)	74	41	10	WINNER TAKES IT ALL Abba (Anderson/Ulvaeus) Bocu	Epic EPC 8835 (C)
37	33	6	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)	75	45	8	TASTE OF BITTER LOVE Gladys Knight & The Pips (-) Warner Brothers	CBS 8890 (C)
£ 38	60	2	WHEN YOU ASK ABOUT LOVE Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)	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

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 The Wanderer (Moroder) 54
 Tom Hark (Bonaparte/Good) 33
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 Your Ears Should Be Burning Now (Black/Macaulay) 61
 You're Lying (Grant/Martin) 23
 You Shook Me All Night Long (Young/Young/Inchson) 53

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Billon, Chantal, France



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Carlene, Jamaica



Cheuni (Che Un Chung), Korea



Cross, Christopher, U.S.A.



Curtugno, Toto, Italy



Dee, Kiki, United Kingdom



Starr Explosion, Belgium



Galfan, Sam, Australia



Hart, Corey, Canada



Hill, Dan, Canada



Holmes, Rupert, U.S.A.



Kenny, Gerard, United Kingdom



Kiss, Eva, Rumania



Kratochvilová, Jana, Czechoslovakia



Lise, Inger, Norway



Luv, Holland



Macgregor, Mary, U.S.A.



Marti, Eduardo, Spain



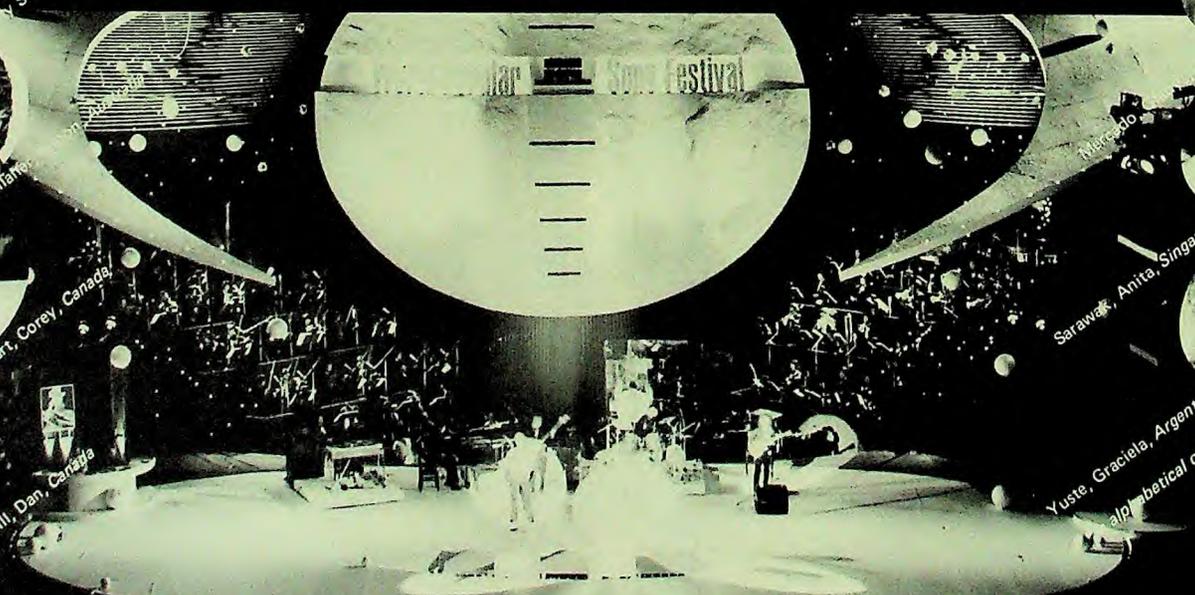
Mercado, Rosalinda, Cuba



Sarawak, Anita, Singapore



Yuste, Graciela, Argentina



SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK
ET LES OISEAUX CHANTAIENT Sweet People

DAVID HAMILTON'S ALBUM OF THE WEEK
FULL HOUSE Dooleys (GTO GTTV 050)

CAPITAL: PEOPLE'S CHOICE
TROUBLE Gillan

CLYDE: CURRENT CHOICE
ENOLA GAY Orchestral Manoeuvres In The Dark

DOWNTOWN: MUSIC MOVER
ARMY DREAMERS Kate Bush

FORTH: STATION HIT
TAKE THE LONG WAY HOME Supertramp

LUXEMBOURG: POWERPLAY
ALL OUT OF LOVE Air Supply

BBC SCOTLAND: SINGLE OF THE WEEK
WITHOUT YOUR LOVE Roger Daltrey

PENNINE: PENNINE PIC
ARMY DREAMERS Kate Bush

MANX ALBUM OF THE WEEK

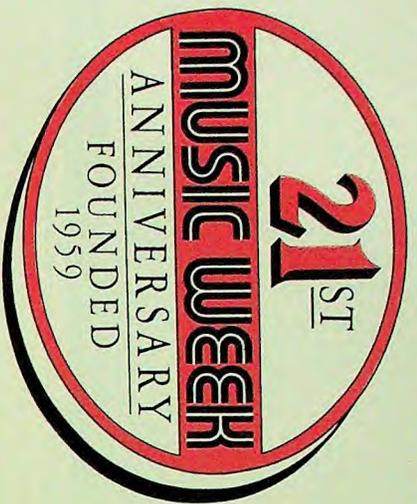
AIRPLAY ACTION

Listings exclude last week's Top 40

	RAOUL AND 13 PLAYS	BBC SCOTLAND 5 PLAYS	BBC WALES HIPPICS PIRATES	BBC CLUSTER HIPPICS PIRATES	BBC WALSLEY HIPPICS PIRATES	BEACON A LIST	BENB HIPPICS B LIST	CAPITAL A LIST	CITY C LIST B LIST TOP 20	CLYDE HIPPICS PIRATES TOP 20	DOWNTOWN HIPPICS PIRATES CLUBBERS TOP 20	FORTH HIPPICS A LIST	HILLIARY HIPPICS B LIST A LIST	LUXEMBOURG HIPPICS A LIST	MANX BULETS C LIST B LIST	METRO HIPPICS A LIST	ORNIELL HIPPICS A LIST	PENNINE HIPPICS A LIST	PICCADILLY C LIST B LIST A LIST	SPANSEA HIPPICS B LIST A LIST	SOUND HIPPICS A LIST	TEES HIPPICS A LIST	TRENT HIPPICS A LIST	THAMES HIPPICS A LIST	VALLEY HIPPICS A LIST	VICTORY HIPPICS A LIST	NEW RELEASES B LIST A LIST	
AFTER THE FIRE Love Will Always . . . Epic EPC 894Z (C)																												
AIR SUPPLY All Out Of Love Arista ARIST 362 (F)																												
ALPERT, HERB Red Hot A&M AMS 7557 (C)																												
ASHFORD/SIMPSON Love Don't Make . . . WBK 17679 (W)																												
BLOW, KURTIS The Breaks Mercury BLOW 8 (F)																												
BAD MANNERS Special Brew Magnet MAG 180 (A)																												
BENSON, GEORGE Love X Love Warner Brothers K17699 (W)																												
BOONE, DEBBY Free To Be . . . Warner Brothers K 17682 (W)																												
BROTHERS JOHNSON Treasure A&M AMS 7561 (C)																												
BENATAR, PAT Hit Me . . . CHS 2452 (F)																												
BLUES BAND Find Yourself Another Fool BOOT 3 (F)																												
BUSH, KATE Army Dreamers EMI 5106 (E)																												
COMMODORES Heroes Motown TMG 1206 (E)																												
CARTER/EDMUNDS Baby Ride Easy F-Beat XX8 (W)																												
CHALLENGER, JACKIE Back On My Feet Again WEA K 18330 (W)																												
CHARLES, TINA Turn Back . . . Polydor POSP 162 (F)																												
CHOCOLATE MILK I'm Your Radio RCA PB 2030 (R)																												
CLIFFORD, LINDA Red Light RSO 64 (F)																												
CAMPBELL, SHARON You Pick Me Up RCA 6 (R)																												
CARTER, LYNDY The Last Song Motown TMG 1207 (E)																												
CROSS, CHRIS Sailing Warner Brothers K17695 (W)																												
COFFEE Casanova Delite MER 38 (F)																												
DEODATO Love Magic WB K 17696 (W)																												
DALTREY, ROGER Without Your Love Polydor POSP 181 (F)																												
DARTS Peaches Magnet MAG 179 (A)																												
DELIVERANCE Leaving L.A. Epic EPC 8904 (C)																												
DE VAUGHN, WILLIAM Be Thankful . . . EMI 5101 (E)																												
DIRT BAND Make A Little Magic United Artists UP 631 (E)																												
DR. HOOK Years From Now Capitol CL 16154 (E)																												
DR. FEELGOOD No Do Yakamo UA BP366 (E)																												
DEE ANNE Private Number WEA K18328 (W)																												
DELLS I Touched A Dream 20th Century TC 2463 (R)																												
EARTH WIND & FIRE Let Me Talk CBS 8982 (C)																												
EXPRESSOS By Tonight WEA K 18336 (W)																												
FLACK, ROBERTA Don't Make Me Wait . . . Atlantic K 11555 (W)																												
FORBERT, STEVE Get Well Soon Epic EPC 8995 (C)																												
FREELANCER All The Time In The World RCA PB 5277 (R)																												
FLOYD, EDDIE The Beat Song I-Spy SEE 9 (F)																												
GENESIS Misunderstanding Charisma CB 369 (F)																												
GIBSON BROTHERS Metropolis Island WIP 6640 (E)																												
GINGER Blind Date Eagle ERS 001 (P)																												
GLITTER, GARY Gary Glitter EP GTO GT 282 (C)																												
GRAHAM, LARRY One In A Million You W.B.K. 17685 (W)																												
GAP BAND Party Lights Mercury MER 37 (F)																												
HALL/OATES You've Lost That Loving Feeling RCA 1 (R)																												
HAYWARD, JUSTIN Nearer To You Decca F 13895 (F)																												
HEEBEEGEEBEEES Meaningless Songs Original AB 02 (SO)																												
HOLLIES Heartbeat Polydor POSP 175 (F)																												

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

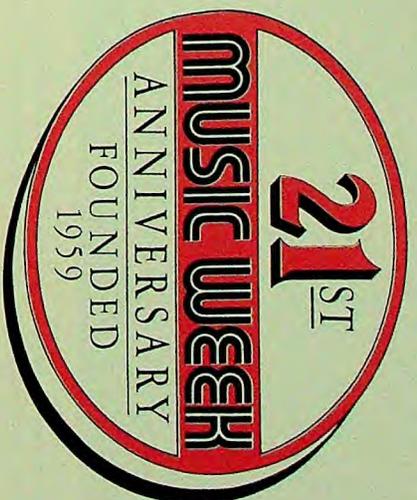
MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



MORE SPECIALS

2 TONE RECORDS

CHR
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TOP 75 ALBUMS

Week-ending October 4, 1980

NEW = NEW ENTRY
 PL = PLATINUM LP (500,000 units as of Jan 79)
 G = GOLD LP (100,000 units as of Jan 79)
 S = SILVER LP (60,000 units as of Jan 79)
 R = RE-ENTRY

1	SCAREY MONSTERS & SUPER CREEPS	•	RCA BOWLP 2
2	MOUNTING EXCITEMENT		K-Tel NE 1091
3	NEVER FOREVER	•	EMI EMA 794
4	THE VERY BEST OF DON McLEAN		United Artists UAG 30314
5	SIGNING OFF		Graduate GRADLP 2
6	MORE SPECIALS	□	Chrysalis CHRTT 5003
7	ABSOLUTELY	•	Siff SEEZ 29
8	BREAKING GLASS	□	AGM AMLH 64820
9	MANILLOW MAGIC	◉	Arista ARTV 2
10	PARIS	□	AGM AMLM 66702
11	THE ABSOLUTE GAME		Virgin V 2174
12	TELEKON	•	Beggars Banquet BEGA 19
13	NOW WE MAY BEGIN		Warner Brothers K 56791
14	FLESH AND BLOOD	•	Polydor POLH 002
26	BACK IN BLACK	□	Atlantic K 50735
27	MICHAEL SCHENKER GROUP		Chrysalis CHR 1302
28	GOLD		Ariola 302
29	DRAMA	□	Atlantic K 50736
30	ME MYSELF I	•	AGM AMLH 64809
31	BLACK SEA		Virgin V 2173
32	CLUES		Island ILPS 9595
33	GLASS HOUSES	•	CBS 96108
34	OUTLANDOS D'AMOUR	◉	AGM AMLH 68502
35	XANADU	•	Jet JETLX 526
36	BAT OUT OF HELL	◉	Epic/Cleveland International EPC 82419
37	CHANGE OF ADDRESS		Polydor 2442 179
38	TRUE COLOURS		AGM AMLH 64822
39	FRESH FRUIT FOR ROTTING VEGETABLES		Cherry Red BRED 10
51	BLACK SABBATH LIVE AT LAST		Nems BS 001
52	EMPIRES & DANCE		Arista SPART 1140
53	FAME		RSO 2479 253
54	PARANOID		Nems NEL 6003
55	TWELVE GOLD BARS	•	Vertigo QUOTV 1
56	A		Chrysalis CDL 1301
57	I BELIEVE IN YOU		MCA MCF 3077
58	ONE STEP BEYOND	◉	Siff SEEZ 17
59	A TOUCH OF LOVE		K-Tel NE 1090
60	WAR OF THE WORLDS	◉	CBS 96000/WOW 100
61	RUMOURS	◉	Warner Brothers K 56344
62	GREATEST HITS	•	Whitfield RRTV 1
63	24 CARAT		RCA PL 25306
64	LIVING IN A FANTASY		Chrysalis CDL 1297

CRASH COURSE
40
41
42
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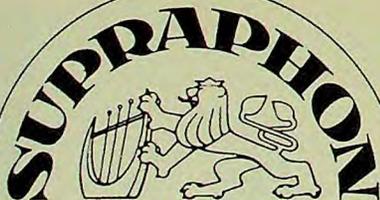
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- 1111 2485 J. S. BACH
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- 1411 2621/3 DVORAK
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CLASSICSCENE

DG: late entry into digital stakes with Mozart opera

TWO IMPORTANT digital opera recordings come from PolyGram Classics this month, including the first digital to be issued on the yellow label of DG.

In fact, there should be a lively interest in Mozart's *Die Zauberflöte* in the new performance by Herbert von Karajan, and not only because it represents DG's rather late entry into the digital stakes.

The recording marks the first appearance on disc of two singers, both of whom have been establishing reputations in European opera houses: the Swiss soprano Karin Ott who sings *The Queen of the Night*, and the Mexican tenor Francisco Araiza who sings Tamino.

Inevitably, the focus of attention will be on the recording quality, but the artistic merits will not be overlooked. As an intriguing addition, DG has included the 1938 recording of the Overture to *Die Zauberflöte* made by Karajan in Berlin, which, incidentally, plays back at 45 R.P.M.

Pamina is sung by Edith Mathis (who received a spontaneous applause from the accompanying orchestra, the Berlin Philharmonic, during the recording sessions for her singing)

and Jose van Dam sings Sarastro.

DG's first digital receives substantial marketing support, with national displays, full colour advertising in *The Gramophone* and black and white ads in *Hi-Fi News* and *The Times*. The record is the cover feature on the front of *The Gramophone* for October. A special product poster is also available. The number is 2741/3382 001, and it is released on 3LP/MC.

The recording of Janacek's *From The House Of The Dead* by the VPO and Charles Mackerras was one of the most impressive in Decca's digital preview held a few months ago — the sound was extraordinarily vivid and really enhanced the dramatic aspects of the work.

Made with an all-Czech cast, it follows the highly successful recordings of *Katya Kabanova* and *Makropulos Case*, and is supported with advertising in the music press, and a special interview with Mackerras in *The Gramophone*.

The number is D224D2/K224K 22, the dealer price being £6.08. There is only one other recording of the work, on Supraphon.

Digital releases continue apace

THE RELEASE of orchestral and choral music recorded digitally continues apace, with record companies issuing new titles as fast as they can lay their hands on them in order to cash in on the digital boom.

Inevitably, orchestral showcase pieces are proving most popular, and EMI's digital for the month should do well: after all, Strauss's *Symphonic Poem Also Sprach Zarathustra* remains a best-selling piece despite the fact that Kubrick's 2001 is some 15 years old now.

The new digital version of *Also Sprach* comes from the Philadelphia Orchestra and is conducted by Eugene Ormandy (ASD/TC 3897) and is featured on a new digital poster available from EMI.

Decca maintains its lead in sheer numbers, however, among the clutch of digital records being released this month in preparation for the Christmas period are four choral and orchestral records.

There is Shostakovich's *Symphony No 7*, *The Leningrad*, coupled with *The Age of Gold* ballet suite (D/K213, £6.08 dealer price), part of Haitink's complete

Shostakovich *Symphony* cycle. Played by the London Philharmonic Orchestra, the work requires a massive orchestra and the sessions for this recording had the largest numbers of orchestral players ever assembled in Kingsway Hall.

There is also Stravinsky's *The Firebird*, the complete ballet in the 1910 version with the Vienna Philharmonic Orchestra conducted by Christoph von Dohnanyi (SXD/L/KSXDC 7511 £3.47/£3.65 dealer price).

In addition, Decca is investing in two choral digital discs, one obscure and one popular. Cherubini's *Requiem* in D minor for male chorus and orchestra is performed by the *Chorale du Brassus* and *Choeurs de la Suisse Romande* and *Pro Arte de Lausanne* with *L'Orchestre de La Suisse Romande* conducted by Horst Stein (SXDL 7518 £3.47, dealer price).

And Sir David Willcocks conducts the *Bach Choir* in a programme of favourite family carols with the *Philip Jones Brass Ensemble* (SXD/K/SXDC 7514 £3.47/£3.65 dealer price).

CBS launches box set campaign

TWO OPERAS, an authentic performance of Handel's *Messiah*, and a John Williams compilation are among six releases which comprise CBS's autumn box set campaign.

The growth in John Williams' popularity, through his performances with Sky, has provoked CBS into bringing together seven of the most popular guitar concertos into one box (79334 and on cassette).

There are the two works by Rodrigo, the Baroque concertos by Giuliani and Vivaldi, and the fiery works by Villa-Lobos and Castelnuovo-Tedesco. Williams is accompanied by the English Chamber Orchestra and conducted by Barenboim and Groves, and the back-catalogue compilation is entitled *The Golden Guitar*.

The two operas are very different. Korngold, best known for his film music, though his orchestral music is becoming more popular, wrote an opera called *Violanta*, and it is performed here with Siegfried Jerusalem, Eva Marton and Walter Berry in the main

roles with Marek Janowski conducting the *Munich Radio Orchestra* (79229, 2LPs).

The acclaimed Glyndebourne production of Monteverdi's *Il Ritorno d'Ulisse in Patria* with Frederica von Stade and Richard Stilwell in the major roles under the direction of Raymond Leppard is released on 79332 3 LPs).

It is not, however, an "authentic" performance, unlike the new recording of Handel's *Messiah*. Jean-Claude Malgoire uses the original score of 1742 (used in the world premiere performance of that year in Dublin) and the line of tenor, soprano, bass, treble and counter tenor as originally featured.

The piano dominates the other two sets: Ravel's *Complete Solo Piano Music* played by Robert Casadesu who himself studied the works with the composer (77346) and Brahms' two *Piano Concertos* played by Barenboim with Mehta and the *New York Phil* (79221).

All the box sets are supported by posters, leaflets, ads and displays.

An all-star cast for Decca's William Tell

DESPITE THE immense popularity of Rossini's *William Tell* Overture, there is only one recording of the complete opera in the catalogue — the Gardelli/EMI production which dates from 1973 — so a new one is overdue.



Callas: historic recording on EMI.

In October, Decca brings a new version with a star cast on to the market: with Luciano Pavarotti as Arnoldo, Mirella Freni as Matilde, Sherrill Milnes as Tell and Nicolai Ghiaurov as Faust.

It is conducted by the young Riccardo Chailly whose reputation is developing in the Eighties in much the same way that Riccardo Muti's did a decade ago. This is Chailly's debut on Decca. The number is D/K219K 4, and the dealer price is £12.16.

Violetta in Verdi's *La Traviata* was one of the greatest stage

roles of Maria Callas, but apart from an early (1953) recording on Pye/Cetra, her performance has not been available on disc.

Now, however, EMI has acquired the rights to an historic recording made of a live performance in the San Carlos Opera House, Lisbon, on March 27, 1958, with Alfredo Kraus. This has been produced for record and tape release (RLS/TC 757, dealer price £4.84, O.L.P. £7.95) and should prove an attractive proposition to all Callas collectors.

EMI is also bringing out a new version of Lehar's *The Merry Widow*, with a good cast including Edda Moser, Helen Donath, Hermann Prey, Siegfried Jerusalem and Benno Kusche conducted by Heinz Wallberg.

Made by EMI Germany, and with the records and tapes also manufactured in Germany, the recording (the first since 1973) is released on SLS/TC 5202 £6.06, dealer price, £9.95 O.L.P.).

October also sees the release of the eighth and final opera of Philips' *Early Verdi Cycle*, which began in 1971 following the collaboration of the conductor Lamberto Gardelli and Phonogram producer Erik Smith.

Stiffelio, which was written in 1850, was presumed lost for over a century, until recently discovered in a library in Naples. In this, its premiere recording, it features Jose Carreras and Sylvia Sass and is released on 6769 039/MC 7699 127, in 2LPs/MC's.

CLASSICSCENE

Perlman playing Previn jazz heads HMV releases

THE EFFUSIVE and brilliant personality of Itzhak Perlman dominates HMV's October releases with no less than four major records, including a cross-over jazz album written by his close friend Andre Previn.

October brings Perlman to London for two concerts in the Royal Festival Hall, playing Prokofiev's Concerto No 1 on October 22, and the Beethoven Concerto on October 31.

Inevitably, he will be the focus of much attention, not least because of his four new albums which demonstrate the extraordinary range of music which he so fluently encompasses.

He plays Brahms' Double Concerto with Rostropovich in the first recording made by Haitink and the Concertgebouw on HMV (ASD/TC 3905). And in the tradition of his virtuoso showcase discs, he has also made The Spanish Album, a collection of popular violin pyrotechnics by Falla, Granados, Halffter (arrangements from piano pieces and songs) and Sarasate. Released on ASD/TC 3910, Perlman is accompanied by Samuel Sanders.

The first of the two Perlman/Previn collaborations is Sibelius' Violin Concerto with Sinding's Suite for Violin

and Orchestra as a filler. The accompanying orchestra is Previn's Pittsburgh Symphony Orchestra, and the number is ASD/TC 3933.

But no doubt the main attention will focus on the cross-over potential of A Different Kind Of Blues, a jazz album of eight tracks composed by Andre Previn following the direct request of Perlman himself.

"A few months ago Perlman asked me whether I would write a jazz album for him," Previn explains. "He told me that he loved listening to jazz and admired its sense of musical freedom. With typical honesty, he admitted that he hadn't ever played any, but that he wanted to have a go."

Within days, Perlman had eight titles on paper, sessions were arranged and old friends of Previn, Shelly Manne, drums, Jim Hall, guitar and Red Mitchell, bass, were booked.

The sessions proved even more enjoyable than anyone anticipated. Perlman was playing with the Pittsburgh SO at the time, giving concerts and making records, and between those periods he joined the jazz musicians for more informal recording sessions.

"There were three sessions and none of us can remember a time when we laughed more



ITZHAK PERLMAN

consistently or had a better time," Previn recalls. "Itzhak told endless stories, ate endless delicatessen sandwiches, fell into the free-wheeling spirit of the occasion wholeheartedly and amazed us all with his virtuosity."

"He took to the metier like the proverbial duck to water and it was sad to see the sessions end. We are planning a second album, and in the meantime it would not surprise me in the least to wander into a club late at night and see Itzhak on stage, happily playing the blues."

The recording (ASD/TC 3965) was made using digital equipment, and all the tracks were recorded in single complete takes.

The sales potential of the record is very great, not least because Manne, Hall and Mitchell are themselves leading players in the jazz world.

RCA issues Curley tour LP

THE GREAT showman of the organ, Carlo Curley, has been touring Britain giving his inimitable recitals with popular and obscure music introduced with bravura and played with style, and the autumn tour culminates in the massive October 2 Albert Hall Gala.

To coincide with the interest Curley provokes wherever he goes, RCA is releasing an album of popular material, arrangements of music from Joplin and Handel's Hallelujah Chorus to Elgar's Pomp and Circumstance and Bach's Wachtel Auf.

The last organ record to be made at Alexandra Palace before the fire, it is called Carlo Curley Concert Curios (Red Seal RL/RK 25314, £4.99) and is being supported by page advertisements in the music press, in the distinctive design of a circus leaflet which dominates the record cover.

Ten new additions to Accolade label

ANOTHER MAJOR block release of DG's Accolade label — involving the addition of 10 titles — comes with a new leaflet listing the complete Accolade catalogue.

Accolade, which concentrates on second-exploitation release of DG's major artists who are still recording for the company such as Karajan and Abbado, has proved popular at consumer level.

The releases cover a range of orchestral and chamber music. There is Brahms' Symphony No 1 with the VPO under Abbado (2542 138) and Sibelius' Symphonies Nos 6 and 7 played by the BPO under Karajan (2542 137).

And among the chamber music records is the distinguished recording of Schubert's C major String Quintet made by the Amadeus Quartet with William Pleeth, cello (2542 139). Lieder is also represented with Schubert's Schwanengesang sung by Peter Schreier with pianist Walter Olbertz (2542 144).

All Accolade releases have cassette versions.

DG is also offering a special double album of Tchaikovsky

CLASSICAL TOP 10

- 1 Aida, Verdi, Karajan, EMI.
- 2 Symphonies Nos 1, 2, 3, Scriabin, Frankfurt Radio Symphony Orchestra, Inbal, Philips.
- 3 Piano Trios, Mozart, Beaux Arts Trio, Philips.
- 4 Piano Trios, Schubert, Beaux Arts Trio, Philips.
- 5 Rigoletto, Verdi, Giulini, DGG.
- 6 Bravo Pavarotti, Decca.
- 7 Heifetz Plays Ten Great Violin Concertos, RCA.
- 8 Piano Concerto No 1, Beethoven, Michelangeli, USO, Giulini, DG.
- 9 Le Roi de Lahore, Massenet, Bonyngé, Decca.
- 10 Pearl Fishers, Bjorling and Merrill, RCA.

Chart courtesy of HMV Oxford Street.

In the studios..

DAVID ZINMAN and the Rotterdam Philharmonic Orchestra perform Rimsky-Korsakov's Antar Symphony and Russian Easter Music... in Switzerland Claudio Arrau records Beethoven including the Diabelli Variations... in Pittsburgh, Andre Previn and the Pittsburgh Symphony Orchestra make their first records for Phonogram, playing Tchaikovsky's Symphony No 4, Ravel's La Mer L'Loye, and Saint-Saens' Carnival of the Animals... all for Philips.

Walter Weller, the RPO and Mayumi Fujikawa record more Mozart Violin Concertos, and Ashkenazy and the Philharmonia record Mozart's Piano Concerto K 414 and Sibelius' Symphony No 5... Hogwood's Academy of Ancient Music make more Mozart symphonies.

DG marks LSO Shell tour with big issue of Verdi's Requiem

OCTOBER MARKS the start of the two-part LSO Shell Tour with Claudio Abbado, and DG is marking the event with a major release — Verdi's Requiem, with Katia Ricciarelli, Shirley Verrett, Placido Domingo and Nicolai Ghiaurov.

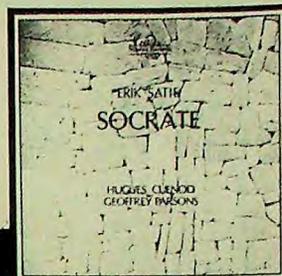
The tour starts on October 14 in Swansea, continues in Birmingham (15), London (17) and then re-starts in November starting in Snape (15), Liverpool (17), Glasgow (18) and Aberdeen (19). The major works will be Mahler's Symphony No 1 and Beethoven's Symphony No 4.

All the posters used by LSO will feature DG prominently. But in addition, DG is supporting the Requiem release with full colour product poster, a full colour ad in the Gramophone and an ad in The Times.

This comes a month after the issue of the new Abbado full colour discography.

Verdi's Requiem has been often recorded — notably most recently by Solti and Riccardo Muti — so this new recording (2707 120, 2LPs, and on cassette) faces stiff competition, but Abbado's collaborations with the Chorus and Orchestra of La Scala, Milan, have proved successful in the past.

The next collaboration is Verdi's Un Ballo In Maschera with Ricciarelli, Obraztsova, Gruberova, Domingo and Bruson.



PRIX MONDIAL DU DISQUE DE MONTREUX 1980

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1	DON'T STAND SO CLOSE TO ME	Police	A&M AMS 7564
2	MASTERBLASTER (JAMMIN')	Stevie Wonder	Motown TMG 1204
3	D.I.S.C.O.	Ottowan	Carrere CAR 161
4	BAGGY TROUSERS	Madness	Stiff BUY 84
5	ONE DAY I'LL FLY AWAY	Randy Crawford	Warner Brothers K 17680
6	MY OLD PIANO	Diana Ross	Motown TMG 1202
7	FEELS LIKE I'M IN LOVE	Kelly Marie	Calibre 1
8	ANOTHER ONE BITES THE DUST	Queen	EMI 5102
9	IT'S ONLY LOVE	Elvis Presley	RCA 4
10	AMIGO	Black Slate	Ensign ENY 42
11	SEARCHING	Change	WEA K 79156
12	I GOT YOU	Split Enz	A&M AMS 7546
13	I LOVE YOU ONE	Shalamar	Solar SO 11
14	EIGHTH DAY	Hazel O'Connor	A&M AMS 7553
15	MODERN GIRL		

26	MARIE MARIE	Shakin' Stevens	Epic EPC 8725
27	TWO LITTLE BOYS/HORSE	Splodgenessabounds	Deram ROLF 1
28	GOTTA PULL MYSELF TOGETHER	Nolans	Epic EPC 8878
29	CASANOVA	Coffee	De-Lite MER 38
30	SUNSHINE OF YOUR SMILE	Mike Berry	Polydor 2059 261
31	9 TO 5	Sheena Easton	EMI 5066
32	START	Jam	Polydor 2059 266
33	TOM HARK	Piranhas	Sire/Hansa SIR 4044
34	BEST FRIEND—STAND DOWN MARGARET	The Beat	Go Feet FEET 3
35	I WANT TO BE STRAIGHT	Ian Dury	Stiff BUY 90
36	ASHES TO ASHES	David Bowie	RCA BOW 6
37	GENERALS — MAJORS — DON'T LOSE YOUR TEMPER	XTC	Virgin VS 365
38	WHEN YOU ASK ABOUT LOVE	Matchbox	Magnet MAG 191
39	CAN'T STOP THE MUSIC	Village People	Mercury MER 16
40	WHAT'S IN A KISS		

51	NEW AND THE BIRDS WERE SINGING	Sweet People	Polydor POSP 179
52	WHEN I DREAM	Teardrop Explodes	Mercury TEAR 1
53	YOU SHOOK ME ALL NIGHT LONG	AC/DC	Atlantic K 11600
54	THE WANDERER	Donna Summer	Warner Brothers/Geffen K 79190
55	MISUNDERSTANDING	Genesis	Charisma CB 369
56	UNITED	Judas Priest	CBS 8897
57	NEW ARMY DREAMERS	Kate Bush	EMI 5106
58	I DIE YOU DIE	Gary Numan	Beggars Banquet BEG 46
59	NEW ENOLA GAY	Orchestral Manoeuvres In The Dark	Dindisc DIN 22
60	DON'T MAKE ME WAIT TOO LONG	Roberta Flack	Atlantic K 11555
61	YOUR EARS SHOULD BE BURNING NOW	Marti Webb	Polydor POSP 166
62	NEW SHE'S SO COLD	Rolling Stones	Rolling Stones RSR 106
63	I'M THE LEADER OF THE GANG (EP)	Gary Glitter	GTO GT 282
64	NEW THE SIT SONG	Barron Knights	Epic EPC 8994
65	YOU'VE LOST THAT LOVIN' FEELIN'		

Week-ending October 4, 1980
 ● MILLION (PLATINUM)
 ● 1/2 MILLION (GOLD)
 ● 1/4 MILLION (SILVER)

FOCUS ON AUSTRALIA

This is the third annual Focus On Australia to be published in Music Week, giving an impression of who and what has been happening in the Australian music industry over the past 12 months.

Among the notable events of the year have been the advent of FM radio broadcasting; the expensive failure of the Computicket system; Section 57A of the Liquor Act, which nearly caused the collapse of the pub rock scene; the music publishing campaign for larger royalties, and the continuing upsurge of Australian talent on the international scene.

Once again the Focus has been given the support of the Australian Department of Trade and Resources, enabling advertisers to receive export development grants.

Concert promotion booms as artists pour in to play

AUSTRALIAN AUDIENCES have been treated to a booming trade in overseas artists during the past year. Whatever doubts some groups and their management had about touring Down Under when the Harry M. Miller Computicket empire crashed have obviously been resolved.

In fact, despite the expensive air fares, Australia appears to be one of the few remaining profitable countries in which to tour.

The major plus at the moment appears to be the general health of the record and ticket-buying market. While English and American record companies re-trench staff, the Australian industry has just had a record year.

Single and LP output for 1979-80 was around 33 million units — 2.5 million units up on the previous year which was itself the highest ever. Much of this strength is coming from the local bands. Split Enz scored triple platinum sales for their True Colours album, with Cold Chisel well over double platinum for the East album (and still selling well in the national Top Five).

Australia now has an added bonus of flexibility about its touring potential. And the big concert halls, the medium-sized indoor venues and the outdoor shows are still doing big business (with the right acts).

In addition, a whole new extremely lucrative circuit has opened up for international bands in the pubs and clubs. The larger capital cities boast dozens of these venues, many capable of holding well over 1,000 people.

The Frontier Touring Company was set up in the wake of the Computicket mess to put credibility back into the touring market. It was formed in November 1979 by a syndicate of well-known and respected Australian music personalities, including Michael Gudinski, Michael Chugg, Glen Wheatley and Philip Jacobsen.

Gudinski is probably best known for his management work with one of Australia's top bands of the Seventies, Skyhooks, and the connection of his Mushroom Record Company with artists Split Enz, Christie Allen, and The Sports.

Michael Chugg manages Kevin Borich and Sydney-based band Jimmy and the Boys. He has also worked as a promoter and tour manager for Paul Dainty for seven years with acts Fleetwood Mac, David Bowie, Linda Ronstadt, Abba, and Santana. Chugg was appointed general manager of the company.

Glen Wheatley manages the Little River Band and Australian Crawl

and Philip Jacobsen is well-known as a promoter and manager (most notably Ariel).

Frontier was designed to promote and present concert tours by international and Australian artists. The Police, Gary Numan and a Split Enz/Sports double are all examples. Once the company had been established, it decided to start to exploit on an international level the pub market as well.

This gave artists who perhaps weren't strong enough to do the concert halls a chance to tour.

Chugg: 'Australia is one of the few places you can still make money on the road'

Several acts who hadn't toured Australia before have laid the groundwork for huge return engagements when they decide to make the trip again — most notably The Cure and Wreckless Eric.

Frontier's first tour through the clubs and hotels was with Squeeze in January, 1980. Promotion was carried out just like a major concert hall tour and 80 per cent of the dates sold out.

In March, British band The Police followed and played to 40,000 people in Australia and New Zealand. The band had two albums in the Australian Top 10 charts.

Later in March, another aspect of Frontier's operations was revealed when an ambitious 22-date concert tour by Australian bands Split Enz and The Sports was put together. With good timing and planning, the bands took off each with new album releases to promote.

Split Enz album True Colours went triple platinum — sales in excess of 150,000 — and The Sports Suddenly album went gold. All dates on the tour sold out, True Colours sat at No. 1 on the album charts for five weeks, and Suddenly also charted strongly.

In May, Frontier took over the Gary Numan Australian dates after another promoter pulled out four weeks before the tour. Working closely with WEA Frontier sold out all original scheduled dates and added new dates in several cities.

In June, Frontier took its first major punt, deciding to tour Stiff recording artist Wreckless Eric — a virtual unknown to Australia before the tour started. Playing hotels and campuses, 13 shows sold out, especially towards the end of the tour when good poster and promotion work, and, of course, Eric's own talent, spread the word.

By August, many in the industry were amazed when Frontier decided to tour The Cure (Chugg had signed them in January when they were total unknowns with no product available in Australia). 7 Records released two albums, Boys Don't Cry in April, and 17 Seconds in June, both of which received good airplay on the alternative radio network of 2JJJ-FM(Sydney); 4ZZZ-FM(Brisbane); 2 XXX-FM(Canberra); 3RRR-FM(Melbourne); 5 MMM-FM(Adelaide).

Combined with street level promotion — shirts, badges, posters, handbills — both albums charted nationally. The tour was a total sell-out, and became the biggest club/hotel/campus tour by an international act. Frontier also toured English rockabilly band Matchbox in August.

Chugg and Gudinski toured overseas in August, and came back with two spring tours — a four-city concert trek by prestigious American outfit Hall and Oates to coincide with their new RCA album Voices, and a 25-date Australia and New Zealand tour by Detroit-based band The Romantics, who will play shows ranging from 800 seaters to outdoor free shows organised by radio stations, expected to pull up to 50,000 people.

Chugg says the success of Australian and international bands playing both the clubs/pubs and the concert halls proves again: "If you are a good band, and you are happening, you can play anywhere."

Chugg adds that with the explosion in the number of available venues, overseas acts have filled in for an under-supply of Australian headlining bands. "It's given work to local bands who play the support spots, and also to the rock 'n' roll service industries who have become incredibly proficient in the last couple of years.

"It's also brought the latest overseas event to Australia. Sometimes, in the case of The Cure, before it even happens overseas.

"Our musicians have learnt a lot, and it's brought a lot of understanding to the public — sometimes showing them our own acts are as good if not better."

And because the concert scene has become so much more open and flexible, with a much greater choice of venue, Chugg says bands have become more realistic about their monetary demands.

"We've maybe passed on 100 acts because they wanted ridiculous money. But it is true Australia is one of the few places in the world where you can still make money on the road."



CBS STAR Ellen Foley, above, made friends with a koala bear in Queensland during her recent promotional tour.

Rowles coup for White Cloud

BARRY COBURN's White Cloud Management has scored the great coup of signing up John Rowles for worldwide representation. Rowles has sold over eight million records and is in demand from Vegas to London to Honolulu to Australia.



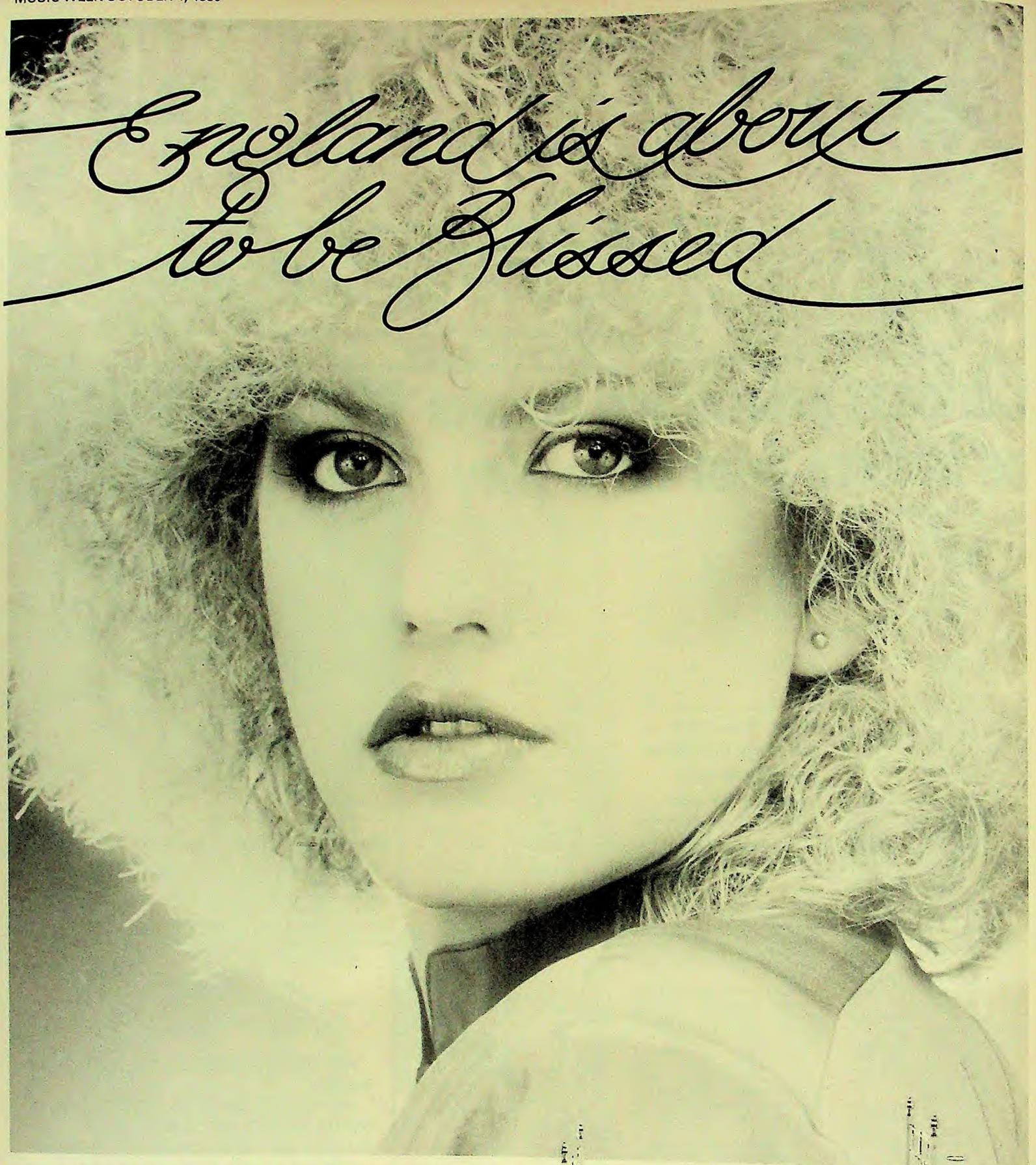
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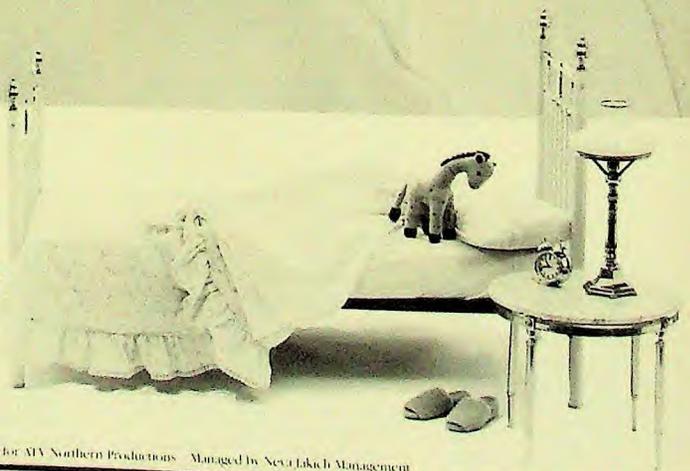
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Australia—emerging as a major record market

By NIGEL HUNTER
PAUL DAINTY is an Englishman who has established himself as a major influence in the Australian concert touring scene over the past 10 years.

His main headquarters are the Comedy Theatre in Melbourne, with its useful office accommodation above the auditorium. He also has an office in London's Mayfair, and an agent active on his behalf in the US, and he commutes between the northern and southern hemispheres, taking in the States en route when necessary, in his quest to keep a constant flow of top international stars working around the Australian touring circuits.

Dainty started off in the UK working in the variety agency world, and then joined Acuff Rose in the days when it operated an artist agency. He made his first business contacts with Australia during those early days over 10 years ago, and drew upon them when he set up his own organisation in London. The Antipodean connection prospered to the extent of him opening a Melbourne base.

Things change everywhere over the years, and Australia is no exception. Dainty finds functioning down there nowadays considerably different compared with his initial independent efforts in the early Seventies.

"Audiences are now very blasé in Australia," he said. "When I started, there were few shows going there and not many people involved in promoting. Since then there's been an influx of what I call fringe promoters after a quick dollar and with no professionalism.

"The audiences have been spoiled over the 10 years with a surfeit of top acts, and it's now in line with the world situation in that you can't expect to get 60,000 people paying for an open-air arena show."

Dainty added that it's "vastly more risky and expensive" to put on shows in Australia compared with



PAUL DAINTY

the UK because of the hefty fares to get there, the cost of moving bulky freight comprising sound and light equipment, and the average superstar entourage of 50 or so people. Dainty disclosed that such costs for an open-air arena tour down under would be around the £500,000 mark.

He finds British agents and managers "much more reasonable" to do business with generally than their American counterparts, "some of whom want you to guarantee 99 per cent of the gross".

The Paul Dainty Organisation, like virtually all its contemporaries, lost heavily in the collapse of the Computicket system in Australia, a theoretically sound project for computerising ticket bookings which didn't work out in practice, and cost Dainty £100,000 in the process.

The PDO finances its own tours and shows in Australia without any involvement with backers, and Dainty is prudent in his projects.

"Superstars are still OK for the

big open-air arena circuit, but what I call in-between acts won't draw sufficient business. Where it used to be 50,000 average for an open-air gate, you now expect 35,000, although you can still do better with the right act at the right time.

"There is a lack of suitable venues of the right size in Australia. There's one in Perth which is fair, but that's a small town, and the venue really should be in Melbourne."

Dainty is also active in New Zealand, which is smaller in audience scope, but can still result in 25,000 people for two shows as he has proved with David Bowie and Fleetwood Mac.

"People around the world are now taking Australia more seriously than before," he observed. "Record sales there have picked up dramatically. A No. 1 hit 10 years ago could reach that status with 10,000 sales, but now it's more like 100,000."

Dainty employs a staff of 15 in Melbourne and two in London. He doesn't imagine being solely a rock promoter in 20 years' time, and is a director of the new FM station 92.3 EON (Eon meaning forever in Greek), which is playing album tracks, "getting to a large audience and looks like it's going to be a huge success, judging by the ad bookings".

He's also into TV production, having filmed some of the rock shows toured through Australia by the PDO, and also a Doctor series starring Robin Nedwell, which he co-produced with Australia's Channel 7 and which was sold to ATV, Southern and Westward in the UK and syndicated in the States.

"My main ambition is to produce a film next year," Dainty declared, "and not necessarily one aligned with rock music. I'm also planning to launch a record label next year, whose name I haven't decided yet. It will feature some local Australian talent and some foreign acts too, and I'm hoping to sign two well-known international names."

Aggressive Astor boosts profits and signs British label Rialto

FOLLOWING THE turnabout of its fortunes last year, Astor increased in market share and profitability, despite the loss of one of its key labels, Casablanca.

During the latter part of 1978 general manager, Rex Barry, undertook a major restructuring of the company, changing its MOR image into a more aggressive contemporary one.

During this period, Astor not only changed its marketing, promotional and personal policies, but also re-evaluated and rationalised its distribution of some of the labels it handled, and decided not to renew some of the less profitable and "wrong" image ones, from both local and overseas licensors.

Now, with the company trimmed of excess product, its marketing and promotional efforts are focused on its key labels such as MCA, Motown, Pye, and Vanguard.

With the recent worldwide signing of Casablanca to PolyGram, the company lost one of its top profit-making associates (Astor recently gave Kiss five platinum albums for their Dynasty LP, and was one of the most successful countries in the world per capita with Donna Summer and The Captain and



TOM PETTY (right) receiving a platinum award from Astor Records general manager Rex Barry.

Tennille).

However, Astor is ecstatic about the recent signing of top English label, Rialto Records, and has implemented a major nationwide launch through media and retailers for the label and its initial three

albums by The Korgis, The Planets, and Kim Beacon. All of them are proving successful, with major radio add-ons for all three artists.

Two other labels enjoying current success with Astor are MCA and Motown.

MCA recently celebrated gold success following a highly acclaimed Tom Petty tour of Australia and platinum success during a promotional visit by Robin Scott, alias 'M'.

Motown is also enjoying success with chart action on Bonnie Pointer, The Commodores, Diana Ross, Preston and Syreeta, Jermaine Jackson and The Temptations. Some of this action can be directly related to a marketing campaign around the 20th anniversary of Motown with the theme "Loved Them In The 60's, Loved Them In The 70's, The Love Affair Continues."

On the local front, recent signings include Jamie Dunn, Jeff Phillips, and the rockabilly outfit, The Crackajacks, all of whom have product recently released. However, the biggest successes by far are Up There Cazaly by The Two Man Band, which is rapidly climbing the album charts all across Australia.

Success against the trends for 7 Records

AFTER THREE years in existence 7 Records has decided to commence independent distribution. In a plateau, if not recessive, market this is certainly a movement against the trend.

7 Records started in March 1977, having previously operated as M7 Records. M7 had no real image as a company, probably made difficult by being owned equally by Radio 2UE, *The Herald and Weekly Times*, Macquarie Broadcasters and Channel 7. The transformation to 7 Records was from top to bottom with the shareholding changed dramatically to Channel 7 (75 per cent approx), Macquarie Broadcasters (25 per cent approx) and 2UE retaining a small two per cent.

Naturally, a more workable set of rules was now possible, and 7 Records found itself able to make autonomous decisions. Where significant financial decisions had to be taken, they were able to be made more quickly.

A & R manager, Tony Wade-Farrel, emphasised this, and said the position was even more dramatic when it came to making deals while overseas. Wade-Farrel, a regular visitor to Musexpo and Midem, often finds himself in the position of having to make spot judgements and decisions.

The overall attitude of the company is to work as closely as possible as a team. Wade-Farrel feels that it is important to involve marketing and promotional heads in decisions to sign on new artists or product. This way there is a commitment from all sides to aid in breaking the act.

With local artists, there is an obligatory meeting of artists, management and 7 Records before signing, so that a reasonable rapport can be set up from the beginning. The aim is to create a small but strong contingent of local acts, selected with care and given full support.

Midnight Oil is a case where collaboration has been most important. The Oils, not wanting to be commercialised in the general sense, naturally caused problems. However, while not wanting to appear on TV, they allowed a TV commercial to be made, which helped turn their album *Head Injuries* into a big hit. 7 has two very strong Australian country artists in Reg Lindsay and Nev Nichols, both enjoying star status.

Promotion manager, Phil Israel, has only been with the company for three months or so, but obviously shares the team philosophy. He believes strongly in all aspects of promotion, and enjoyed the recent challenge of promoting 7's first international tour *The Cure*. Together with Frontier Artists, it proved to be a highly successful project.

Asked what he would do with respect to advertising on the new FM stations, Israel felt that more money would have to be found to promote via FM. He did not think it could be simply lifted from the existing AM budget, which is good news for the many AM stations who are nervously watching the exploding Australian radio scene. Israel believes that FM, by giving a far wider exposure to the album market, would help create greater sales in that sector and thus justify the extra advertising costs.

MW asked managing director, Ken Harding, what were the most significant occurrences over the last 12 months for 7 Records. He cited firstly the move recently to independent distribution; secondly the success of their *Bacon & Eggs* compilation album (sold over 120,000), and thirdly the formation of Endeavour Records, a special TV compilation label.

7 Records is being selective in its product and artist choice, and realises that it cannot compete with the turnover and other advantages enjoyed by the multi-nationals. Consequently, each decision is very important, and, so far, succeeding!

● IN ITS first week as an independent distributor, 7 Records went gold with *Image Records* with over 50,000 sales on *Moscow by Genghis Khan*.



KEN HARDING (right above), managing director of 7 Records, receives a platinum award from his RCA Australia counterpart Brian Smith for the *Bacon & Eggs* compilation album, which has exceeded 100,000 unit sales.

AUSTRALIA

Meteoric rise to success for Mushroom artists

MUSHROOM RECORDS was formed by Michael Gudinski and Ray Evans almost eight years ago. At that time they were running band agencies in Melbourne and Sydney and promoting Australian bands — firstly in halls and clubs and then in the hotels.

The inception of the hotel market opened up huge opportunities for a large number of Australian bands to work consistently and to make a living. Mushroom Records was set up to look after some of these bands from the word go, from the work situation to the recording aspect. Early artists included Madder Lake, whose Stillpoint album was the first gold album on the Mushroom label. All Mushroom product is distributed by leading Australian company, Festival Records.

In August 1979, Mushroom Records sold its millionth album in Australia, which was Jo Jo Zep and the Falcons' Screaming Targets, an album which in itself is now close to double gold. The company has also sold well over 1½ million singles.

Releases

However, between the first and the millionth album a lot of water has passed under the bridge. Mushroom to date has released over 80 albums and 150 singles or over 10 albums and 20 singles per year and the success rate has been very high.

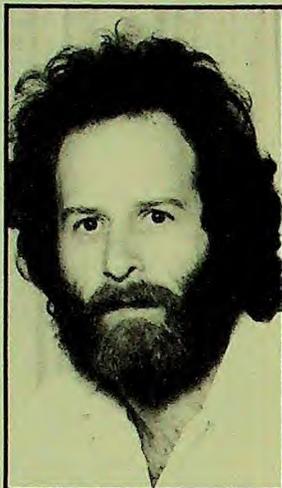
Split Enz had the Number One single (I Got You) and the Number One album (True Colours) simultaneously on the national Kent chart in Australia and also in New Zealand. The album is still top 15 after seven months in the charts and still top 10 in New Zealand.

And Skyhooks, who in 1976 had their Living in the 70's album in excess of four times platinum status (200,000), still hold the record for the largest selling Australian album to date.

Split Enz have been signed to Mushroom Records for five years, and had two gold albums before the enormous True Colours which is now on the way to surpassing the sales record set by Skyhooks — a mammoth effort. The Enz's True Colours was produced by 20-year-old Englishman David Tickle, who has worked with Blondie, Suzi Quatro and The Knack before masterminding Split Enz and other Mushroom acts The Aliens and recent signing from New Zealand The Swingers.

Split Enz are currently jumping into and topping charts all over the world as a result of a deal consolidated by Mushroom managing director, Michael Gudinski and A&M's Jerry Moss.

Mushroom Records is famous for its successful spawning of new bands and its aggressive marketing tactics. Skyhooks are the prime example of both the above categories, but the same bug bit



MICHAEL GUDINSKI, managing director of Mushroom Records and Publishing.

The Dingoes, Split Enz, The Sports, Renee Geyer, Mother Goose, OL'55 (platinum success) Stars and now Christie Allen, who has had two gold singles within the last six months for Goose Bumps and He's My Number 1.

After less than 18 months in the music industry, Christie has this year received the greatest accolade possible in Australian rock — that of Best Female Artist award and she is now in heavy demand for touring.

Christie is one of the Mushroom artists to sign an overseas recording deal. She is signed to WEA International for all territories outside Australia, the US and Canada, and to Polydor International for the US and Canada. Her debut album, Magic Rhythm, was recorded in London by expatriate Australian Terry Britten, and has recently been released in all territories.

Christie is a perfect Top 40 and AOR artist, and Mushroom is very excited about her overseas prospects. Christie has just returned from London, where she recorded her second album in Mayfair Studios with producer John Hudson. Her single from this album, Baby Get Away, is just out in Australia and already is set to be another top 10 monster.

The Sports, who have two gold albums in Australia, have also toured the UK and the US where their Who Listens To The Radio single made the top 50 in *Billboard*. Their success to date has been meteoric, and their signing with Arista for the US in September 1979 verifies that statement. Their third Australian album, Suddenly, is just being released in the US through Arista after reaching an over gold sales status in Australia.

Jo Jo Zep and the Falcons are the next Mushroom artists to take the leap and to release overseas product. And their future looks set for security with WEA International for all territories outside the US, Canada and Australia, and with Michael Klefner and Irving Azoff's Full Moon label through CBS in the US and Canada.



CHRISTIE ALLEN — Perfect top 40 and AOR artist.

The Falcons' Screaming Targets has been released by those companies in all territories and it has been receiving healthy airplay especially in the US.

July saw The Falcons touring briefly in London, Europe (Montreux Jazz Festival) and in the US their concerts obtained maximum benefit by being broadcast through FM stations in most cases and reaching many more people than if they had just played different venues every day. Also, their concerts were oriented to accommodate the media and record company people in each area, so they could become familiar with the band they are promoting.

The single Shape I'm In is released in the US and Canada in late September, which will give further mileage to the Screaming Targets album, though in Australia it is from their second Mushroom album (just out) and already gold called Hats Off Step Lively.

World famous

It has become the practice of Mushroom Records to import producers for an act if no local producer is suitable. Englishman Peter Solley is now becoming world renowned for his recent success with Steve Forbert and The Romantics. Solley has worked extensively with Mushroom Records for The Sports' Don't Throw Stones and Suddenly albums, and twice for Jo Jo Zep and The Falcons on Screaming Targets and their now gold album Hats Off, Step Lively.

Mushroom Records operates at a fast pace, all-systems-go basis, but the emphasis is on the artist and his or her individual needs from a record company.

Michael Gudinski, through his working in all aspects of the entertainment business, pulls together the various strands of his organisations into one efficient entity, and has an excellent track record in picking bands and artists with hit potential.

Lending a hand to help local talent

PROBABLY ONE of the most exciting aspects of Mushroom Music Publishing is the establishment and encouragement of strong local songwriters. Martin Armiger of The Sports, Tim and Neil Finn of Split Enz and Paul Kelly of The Dots are among the most prolific at present.

Mushroom Music Publishing is growing, and follows the policy of interaction between artists and placing songs with overseas as well as local recording artists. Like Mushroom Records, the publishing company leans strongly towards the needs of the artist.

Many artists on the Mushroom label are strong songwriters, and the publishing arm looks after their songs as well as being affiliated with many dominant labels. Publishing for The Police, Joe Jackson, The Romantics, Ian Dury, The Pretenders, Iggy Pop, The Members, Graham Parker, Devo, XTC, Magazine, Wreckless Eric and Christopher Cross is controlled in Australia by Mushroom, and the liaison with the relevant record companies involved is a close one.

Mushroom Music Publishing has a firm stronghold in the market. Publishing contracts were signed early in the piece with Virgin, Split and Albion in England, and artists like Joe Jackson and Ian Dury have topped the charts in a big way in Australia.

The Police on A&M through Mushroom Music Publishing have sold in excess of 100,000 units with their Regatta De Blanc album, and WEA's The Pretenders have followed The Police's track record with an expert launch into the market gaining a No 1 single with Brass In Pocket and the LP achieving platinum status. Recent successes include Christopher Cross' album which peaked at No 26 nationally, and The Romantics' single What I Like About You which reached No 3.

Martha And The Muffins, Jona Lewie, and The Expressos are several relatively unknown acts who are currently benefiting from a strong push from Mushroom Music, which has the faith to put effort into the unknown as well as the tried and true.



THE POLICE, published in Australia by Mushroom.

Omega: settling itself down in the TV field

OMEGA RECORDS has been operating in Australia in the TV marketing field for a little over 12 months.

From a small beginning in Adelaide, it has now developed to include a head office operation in Sydney, employing 10 people, its own sales office in Brisbane, Queensland and Melbourne, Victoria, and also distribution agents in South Australia and Western Australia.

Omega utilises TV markets throughout Australia, and to date has released 12 TV compilation albums, three of which have achieved gold sales.

Omega's first 12 months have been very successful, and have established the company's position in the heavily competitive TV business.

It is actively developing its own catalogue of artists and groups, commencing with three new releases in October/November. This is part of Omega's philosophy of developing and establishing itself

as a fully operational record company and not just a TV package operation, and it intends to secure and promote repertoire not only from Australia but also from overseas sources.

Omega has also established its own publishing division, Omega Music.

To back up its development and expansion, Omega needs new repertoire for both divisions and its managing director Ted Standfield will be attending Midem 81 to make contacts, which will help in Omega's growth as well as meeting many friends already dealing with and releasing their product in Australia through Omega Records.

Omega has released an album of dance music by the West German group, Arabesque; an album by Dutch rock band, Carlsberg, and an album by the Fifties harmony group Stardust, (Dutch). Forthcoming releases include two albums by the Australian group 1901, who in their first two years have won consecutive awards at the Australasian Country Music Awards and an album by the Australian gospel music singer Robert Coleman.

Mushroom is famous for its successful spawning of new bands and aggressive marketing tactics and last year sold its millionth album

NUMBER ONE

with a bullet!

First week in!

After going totally independent on August 11th 1980, 7 Records came up with a Number 1 hit after just 5 days of operation. The song "Moscow" by German group Cynghis Khan, has now been certified Platinum (100,000 sales) and is still going strong.

The Tourists' "I Only Want to Be With You" made Top 5; The Cure have 2 LPs in the top 100;

Local band, Midnight Oil achieved gold status with their LP "Head Injuries" and after 48 weeks on the national charts, is still going strong.

And so the list goes on and on...

We represent Logo, Transatlantic, Stern, Pacific Arts, Ice, Image, just to mention a few.

Our overseas artists include Michael Nesmith, The Cure, The Tourists, Peter Green, Adrian Baker and Duncan Browne.

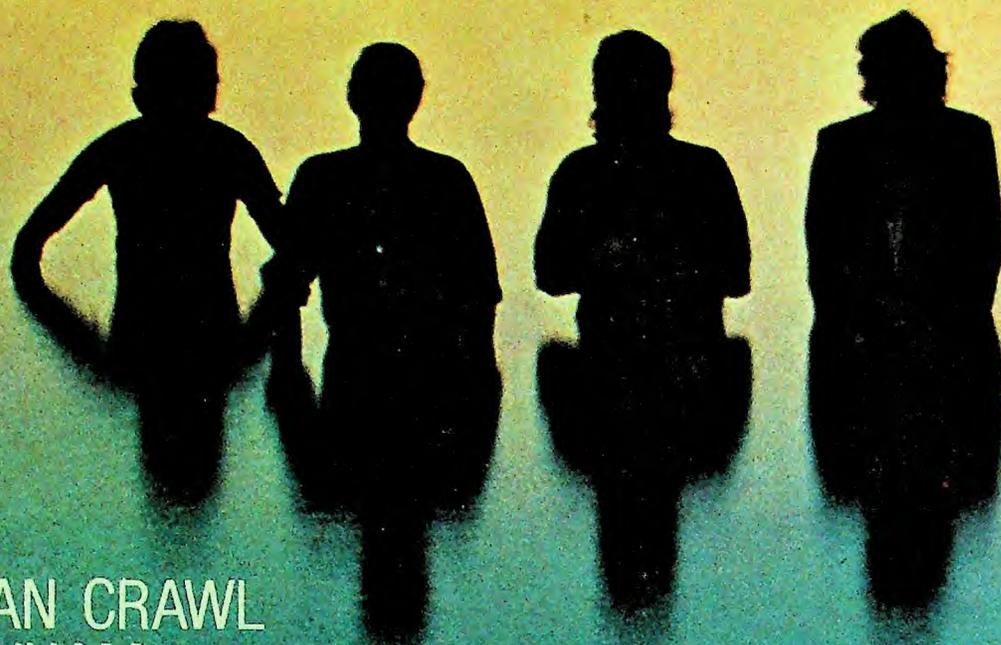
Local acts include Midnight Oil, Reg Lindsay, The Breakers and Pierre Falco.

If you want a piece of the real action in Australia you should contact our A&R manager Tony Wade-Ferrell, 7 Records, 28 Cross St., Brookvale, N.S.W. Australia 2100
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Telex: 20270 Servec



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AUSTRALIA

Success in all directions for ATV Northern songs

ATV NORTHERN Songs is the two-year-old "baby" of the ATV Music Publishing Group, and over this period, the Australian company has been growing rapidly, starting with the signing of Allan Caswell, who wrote the theme song On The Inside, for the local TV series Prisoner.

The song clocked up 85,000 sales for artist Lynne Hamilton and launched Caswell into a career not only as a songwriter, but also as a performer in his own right. On The Inside is already starting to attract artists from overseas such as Max Bygraves and Acker Bilk to Caswell's work, and 7 Records in Australia is set to release Allan Caswell's first album, Loco Friday Night, in the near future.

Another of Caswell's songs has helped songwriter, Andrew Wilson, achieve recognition both at home and internationally. Wilson was



CHRIS GILBEY (right), managing director of ATV Northern Songs, and EMI Australia MD Peter Jamieson looking happy after signing the pact whereby ATV Northern will produce and license talent to EMI for release.

responsible for producing local Australian artist Edith Bliss's first hit record, If It's Love You Want, written by Brian and Allan Caswell, and has since gone on to success after success.

His most recent achievement was composing the score for the movie Chain Reaction, which has already been sold around the world. Wilson is now also an integral part of a duo called The Helicopters, who are signed to EMI in Australia and whose first release, Solid State Logic, has just been released.

Wilson, who is a virtuoso keyboard player as well as being an accomplished composer and record producer, is well on his way to attaining recognition internationally.

ATV Northern Songs is still developing new talent, particularly now that the company has a formal affiliation with EMI.



THIS SUMMER, ATV Northern Songs, publishers in Australia of the Lennon McCartney song catalogue, presented EMI Records Australia with a unique Gold Box to commemorate the highest global sales of The Beatles Collection. The 13 LP boxed set has sold in excess of 25,000 units and is fast approaching 30,000. This has generated more than A\$2½ million turnover at retail level. 25,000 units represents 325,000 actual albums — denoting more than 16 gold or six platinum awards. This would be extraordinary sales for a new smash act for a Number One album, but for product that has gone gold over and over again for more than a decade, it defies belief... particularly when 12 of the albums are available individually in the general catalogue.

Pictured at the presentation (standing) are: Chris Gilbey (managing director, ATV Northern); Brian Harris (national marketing manager, EMI Records); Don Bruner (professional manager, ATV Northern); Peter Jamieson (managing director, EMI Records); Kelly Liadis (office manager, ATV Northern), and (seated) Alex Coroneos (national sales manager, EMI Records)

ALIENS, SLIM DUSTY, WHIRLYWORLD, ARMCHAIRS, X, ROSE TATTOO, AC/DC, REG LINDSAY, JO JO ZEP AND THE FALCONS, SPORTS, RICHARD CLAPTON, RIC AND THEL CAREY, CHAIN, BLACKFEATHER, MENTAL AS ANYTHING, ANGEL CITY, JOHN PAUL YOUNG, LITTLE RIVER BAND, EASYBEATS, SEBASTIAN HARDIE, NEV NICHOLLS, COBBERS, BUSHWACKERS, MONDO ROCK, SKYHOOKS, TOLLY AND DARA, CYBOTRON, RELAXED MECHANICS, LAUGHING CLOWNS, LAUGHING HANDS, SAINTS, RADIATORS, COLD CHISEL, SPLIT ENZ, KEVIN BORICH, BILLY THORPE, MIDNIGHT OIL, ARIEL, BOYS NEXT DOOR, BIRTHDAY PARTY, DON BURROWS, GEORGE GOLLA, GALAPAGOS DUCK, HAWKING BROTHERS, JOHNNY O'KEEFE, AUSTRALIAN CRAWL, JOHN FARNHAM, SPORTS, JIMMY AND THE BOYS, STEVIE WRIGHT, TWILIGHTS, RUSSELL MORRIS, STARS, HAL CARTER AND JACK SPERRING, REG POOLE, JEAN STAFFORD, BRYAN WATKINS, X, THOUGHT CRIMINALS.

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Citizen Band prepare for big Aussie tour

AUSTRALIA IS usually the first port of call for New Zealand bands and has helped many of them to local and international fame. Probably the best known is Split Enz, while current heroes are Mi Sex.

In 1979 the band second in popularity to the Enz in New Zealand and having the most popular album for the year, was The Citizen Band. The group had an inauspicious start early 1980 in Australia, but by sheer determination they have forced their way into the nitty gritty of the grass roots of the Australian rock scene. Now they are working five and six nights a week and building a solid following.

Not wanting to be forgotten back home they have accepted an offer to tour New Zealand for five weeks, commencing October 13, including a special guest appearance with Hall and Oates (Auckland) and concerts in every major city as headliners. They return to Australia in mid-November to make their first national tour.



THE WORLDWIDE PolyGram group has presented its Annual Golden Steering Wheel Award to PolyGram Australia for outstanding business performance in 1979. Successes in 1979 included Jon English, left, one of Australia's top crossover artists, who is equally at home in rock or club venues. Jon starred in the highly rated TV series Against The Wind and has international release set up for his album *Calm Before The Storm*. MOR singer Kamahl continues his success in the middle field and is a constant seller for the company. PolyGram chalked up seven gold singles 15 gold and six platinum albums—not really surprising when you realise it represents such talents as Demis Roussos, Van Morrison, 10cc, Elton John and Dire Straits.

AC/DC—back with big sales for Albert Music

1980 STARTED badly for Albert Music with the death of Bon Scott, lead singer with AC/DC for over five years.

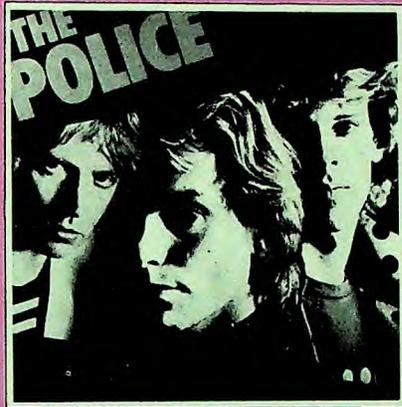
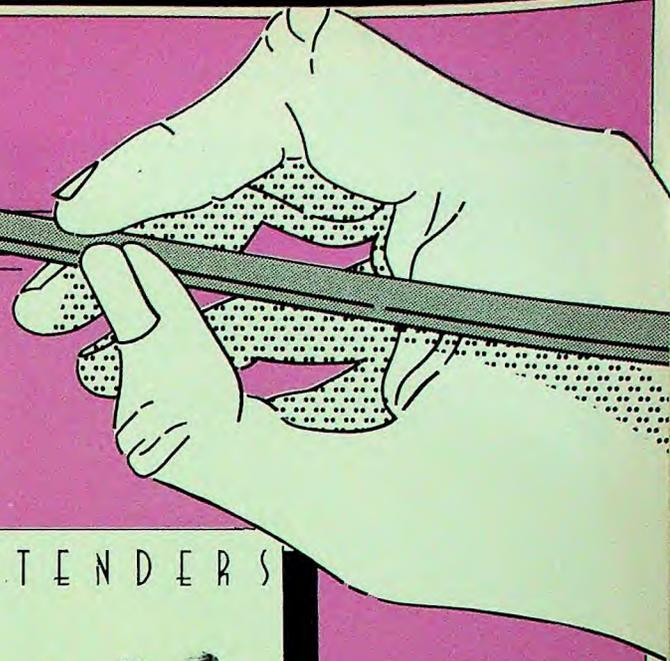
In April, after great speculation as to the future of the band, AC/DC announced that Brian Johnson (ex-Geordie) had successfully auditioned for the role of lead singer (and co-writer).

The rest is history. The Back In Black LP was released worldwide in July/August, it hit the UK charts at No. 1 and is currently gold in America, Germany, France, UK, Australia, Canada. The band has been touring the US since July 28, and will be in the UK for their autumn tour in October, then off to Europe and Japan, ending their tour in Australia next February.

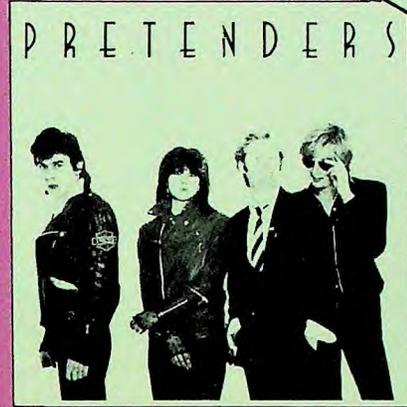
Other noticeable releases from Albert were Flash and The Pan's *Lights In The Night*, which went to No. 1 in Sweden and received excellent airplay internationally. Rose Tattoo released their debut album in Germany recently, and the US release has been scheduled for late September. Initial reaction to this heavy metal rock has been excellent.

Albert is connected with three of the most successful international Australian acts in AC/DC, John Paul Young, and Flash And The Pan. Recent Albert signings for recording include Dallimore, Heroes, Cheetah, Mike McClellan, Chez Noust, Motorco, and Ray Arnott and Rude Dudes. Publishing deals have been set with John Vallins and Garry Paige.

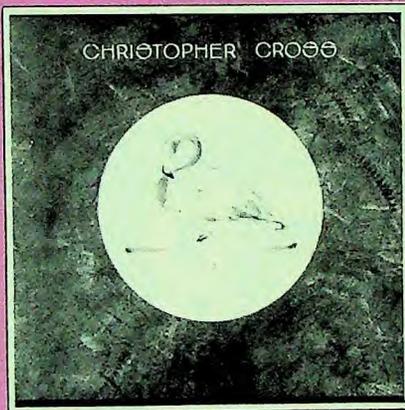
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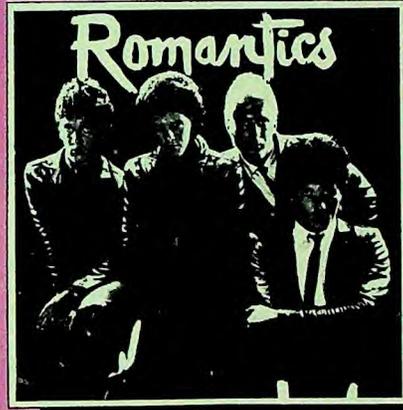
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DOUBLE PLATINUM



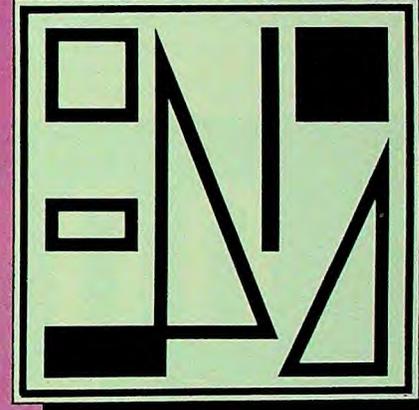
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MANAGING DIRECTOR: MICHAEL GUDINSKI. MANAGER: JENNY KEATH.

AUSTRALIA

Nightmoves—a popular television innovator

THIS NATIONAL two hour television programme has become a weekly "must" for Australian rock fans.

The brainchild of talent coordinator Michael Gudinski (also head of the Mushroom organisation) and Channel Seven network producer Andrew McVitty, Nightmoves has now been running for three years.

Gudinski has been the open door for the show, obtaining exclusive video footage from all corners of the globe during his frequent travelling.

The programme has pioneered many television firsts in Australia. It was the first show to tape rock bands and crowds in venues and, together with a mobile sound mixing studio, broadcast the tapes live to air. This project began with the Sports in 1979 and has snowballed to include footage on Jo Jo Zep and the Falcons, The Angels, Renee Geyer and Mix-Sex.

It also tied in with Chrysalis Records on the Jethro Tull satellite broadcast from Madison Square Garden in New York. In recent months this live to air extravaganza has become very workable, and at times television studios with a minimum audience have been used to great effect as was demonstrated by Nightmoves taping of Split Enz for True Colours which was an



JO JO ZEP & THE FALCONS: simultaneous TV and FM radio impact.

instrumental catalyst for the album release and subsequent huge chart success.

Simultaneous impact was reached recently to launch Jo Jo Zep and The Falcons' latest Australian album, Hats Off, Step Lively. AAV studios in Melbourne played host to Nightmoves for taping and broadcasting live to air and to Australia's new commercial FM stations,

primarily 92.3 EON FM in Melbourne, 2JJJ FM in Sydney and 4MMM FM in Brisbane, for immediate transmission.

This meant viewers could watch the Falcons on Nightmoves live from AAV, and listen to them in stereo on their FM set-ups. Nightmoves is the innovator of Australian television and has won many awards and important accolades for the show.

Soundtracks head RSO's schedules

THE RSO Organisation revealed much of its plans for the next 12 months at a media briefing organised by its Australian representative, PolyGram.

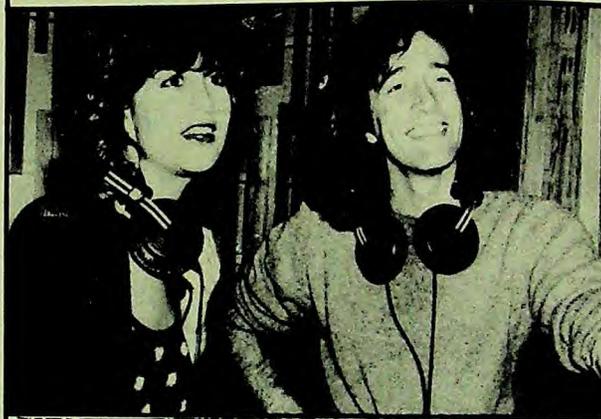
RSO has special significance in the Australian music industry context, headed as it is by Australian Robert Stigwood and having as one of its top properties The Bee Gees.

Much of the emphasis was on film — the projected Grease 2, Fame, Times Square — and RSO's relationship with top productions such as the enormously successful Star Wars follow-up The Empire Strikes Back.

PolyGram MD Ross Barlowe interrupted the session with a surprise presentation, a gold record for Australian sales of the Fame album.

The Times Square soundtrack will undoubtedly be a top seller, gathering together as it does a wide representation of contemporary heroes — Gary Numan, Ramones, Reed, Jackson, Robin Gibb, and Patti Smith, to mention a few.

The other main development for RSO was the capturing of the Dreamland label — brainchild of the Chinn Chapman duo — with talent including Suzi Quatro.



MARCIE LEVY AND ROBIN GIBB as they appear in Times Square.

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The US discovers cost efficient Australia

By ANDREW L. URBAN

AUSTRALIAN MUSICIANS have been busy in recent months with new projects in the country's better studios, producing tracks specifically for the export market, particularly America.

The latest deal involves between 350 and 550 FM tracks annually being produced by Lynn Rich's LTJ Management organisation for New York-based Ampro Productions, syndicator to several FM stations.

This pact will generate some 90 musician-days of session work monthly, plus permanent writing for six arrangers and six copyists. The first batch of 12 tracks is now coming out of Australia, and all tracks will be "beautiful music" arrangements of current pop hits.

Starborne Productions Corporation of America recently commissioned the recording in Australia of three or four albums with expatriate Australians — now US residents — Sven Libaek, Brian May and Tony Ansell. All three are noted Australian musicians, and the work involved large budget orchestral pop, again with currently successful product, some of which had not even reached Australia in wax form.

As well as these projects, there are signs that other American houses have discovered cost-efficient Australia. Not long ago, local musician Mike Harvey was so busy with other work that he had to turn down an offer of scoring the soundtrack for an American horror movie.

Following the great success of the mammoth effort two years ago with the Fabulous Flintstones project,

under the direction of Hollywood conductor/arranger Dominic Frontiere, new projects are being mooted along similar lines. The Flintstones project called for an all-Australian made soundtrack to accompany a smaller live band during that attraction's world tour.

There is little doubt that the studios and technical facilities exist here for major as well as minor music projects. In Melbourne, AAV Studios operates a vast complex with a staff of 100, including two special music studios capable of 46-track recording — with Eastlake control rooms — as well as three OB vans. The main studio can take up to 80-piece orchestras, and is much used for film score work, including some upcoming projects for Columbia Pictures.

AAV's output is estimated at 40 per cent of Australia's entire production in the field, and claims to be the largest complex of its type in the southern hemisphere.

Sydney and Melbourne certainly lead the field in volume of music production, but Perth, on the other side of the continent, is showing signs of upgrading its facilities. And it's starting to discover some new recording talent, which is yet another aspect of Australia's music export spectrum.

The successes encourage others, and with international cross-fertilisation of production talents and techniques, the Eighties will see major inroads by Australia into the international music market, ranging from pop/rock to fusion to classical to jazz. And the price is still right, with top studio rates an average of A\$110 per hour (£53.92).



THREE OF EMI Australia's star roster, comprising Mike McClellan, top left, well-established favourite John Farnham, top right and up-and-coming Cheeiah, bottom.

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AUSTRALIA

Chappell: into the Eighties with optimism

FOR SIX years now, Chappell Australia has pursued a programme of acquiring and developing local writers, and is heading into the Eighties with enthusiasm and confidence.

Chappell is managed by Colin Cornish, with Ron Preston (financial director), Alex Plavsic (professional manager) Don McKinnon (copyright manager), and Don Campbell (print manager).

Their policy is to build up the indigenous product by way of a small demo studio available to writers at any time, encouraging writers to get together, exchange ideas and hold regular "writers' nights".

The most recent signing is Peter Stein from Melbourne. And another Chappell writer, Eric McCusker, currently with Australian group Mondo Rock has Marc Hunter recording his song Crimes Of Passion for his next single.

Midnight Music, administered by Chappell, with prominent songwriter Jon English, is having tremendous success with the Against the Wind soundtrack throughout Europe and the Benelux countries.

In the last 12 months Chappell/Intersong has acquired rights to the following big names: Bob Dylan, Neil Diamond, Pink Floyd, Motels, Ambrosia and Captain and Tennille.

Edith Bliss—from shoe business to show biz

EDITH BLISS'S emergence earlier this year on the Australian contemporary music scene was a triumph for that school of thought that still believes in the star system.

She was discovered by accident, her first record was a hit, and in a little less than three months her whole world had been turned upside down. Now her third record is about to be released, she is recording an album for Christmas release in Australia, auditioning for movie roles and making plans to be around in show business for a long, long time.

While she never believed in her wildest dreams that a catchy tune like If It's Love You Want would alter her life so drastically, it stirred her inner ideals on what she felt the entertainment industry should be like.

She had been working in a Sydney shoe shop before accepting an impromptu invitation to a friend's recording audition. Her friend failed the audition, and Edith allowed herself to be enticed to the microphone, and that was it.

Overnight her rendition of If It's Love You Want was receiving airplay from one coast of Australia to the other. Needless to say, Edith didn't go back to the shop.

The demand for Edith to make personal appearances made it impossible for her to do much else as her record climbed the charts and, for those first heady weeks, she supplemented her income by babysitting.

Meanwhile, Edith and ATV Northern Songs' Chris Gilbey were making plans for her future. Singing



EDITH BLISS: a blissful first year in the music business.

lessons were tried out, but dispensed with when it was realised they endangered Edith's distinctive sound. She was unique as recognised by Schwarzkopf, the big hair products and grooming aids manufacturer, which had made her its face of the Eighties. Edith also had her own ideas on what she wanted to bring to the industry which had suddenly claimed her as its own.

With her mop of curly blond hair, she yearned for a return to the pizzazz that surrounded the movie mogul star-makers such as Columbia's Harry Cohn during the

golden years of Hollywood. To that end, she had come to the right company in ATV, which is part of the inimitable, charismatic Lord Lew Grade's Associated Communications Group.

Edith intends to complete a comprehensive apprenticeship in movie acting, stage and television but, for the moment, her immediate target is scoring a hit in Europe. Her second record, Heart Of Stone, confirmed her initial promise and, with her latest release, Two Single Beds, timed to coincide with her 21st birthday, the portents for that are there.

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DISCOVERED! OZ ROCK

THE SPORTS

Following the Billboard Top 50 hit, "Who Listens to the Radio" and the extensive AOR support for their debut LP "Don't Throw Stones, The Sports undertook a U.K., U.S.A. and Canadian tour which was well received. Arista Records have just released their second album "Suddenly" which is already gold in Australia and the first single lifted from it in the U.S.A. is "Strangers on a Train/No Mama No" - both strong Sports pop songs.

ARISTA



SPLIT ENZ

At last the world has caught up with this extremely talented group of Kiwis. "True Colours" has set radios alight all over the globe. In America the album is monopolizing airwaves from San Francisco to Miami. The single "I Got You" is just one track off an album full of masterpieces. Split Enz are currently in England readying themselves for their first U.K. dates in almost 2 years. They appear at the Hammersmith Odeon on Saturday, September 27. America will get their taste of Enz magic from early October through to early November.

CHARTS
LP "True Colours" Billboard, Cashbox, Record World
SP "I Got You" Billboard, Cashbox, Record World

AIRPLAY
The Hard Report Album Airplay #
Song Index # Album Network #



JO JO ZEP & THE FALCONS

Over 100 AOR stations in America supported the "Screaming Targets" album with rave reviews travelling across the country. Their second single "Shape I'm In" is about to be released. The band's first tour in July saw them in Amsterdam, Montreux, London and the United States before returning to Australia. The New York Post's Ira Mayer said of Jo Jo Zep and the Falcons' Bottomline Show, "their sound has the density of Springsteens and String Band but the crisp power pop consciousness of England's Rockpile. Plans are underway for the group to be back touring in the U.S. during November.

Chart Record World

wea

THE FUTURE

CHRISTIE ALLEN ★★★★★★★★★★
single "Goosebumps" on Polydor in U.S. and Canada through WEA International for the rest of the world.

JAMES FREUD ★★★★★★★★★★
single "Modern Girl" currently Top 10 in Australia from the debut album "Breaking Silence"

CURRENTLY RECORDING ★★★★★★
Russell Morris and the Rubes, The Models, MEO 245, The Swingers, The Aliens, Paul Kelly and the Dots, Wendy and the Rockets.

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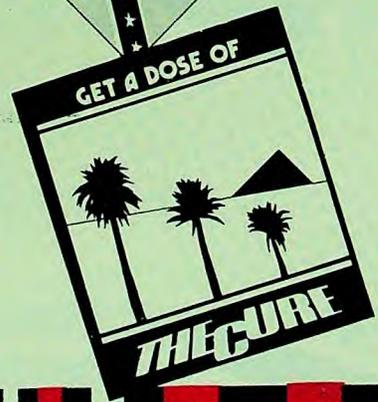
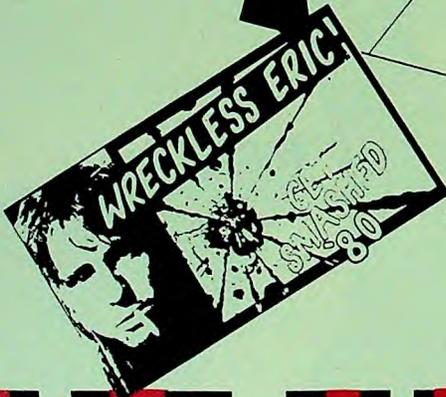
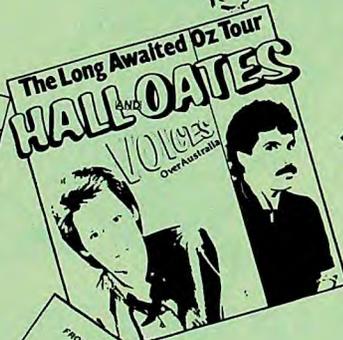
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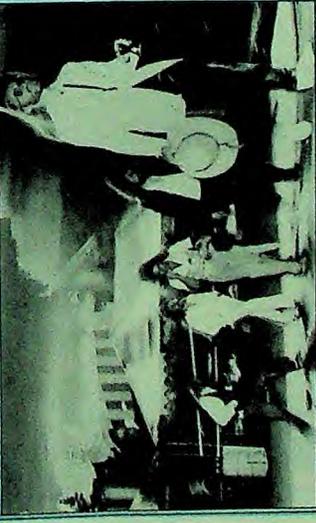
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Chart	Rank	Artist	Title	Label	Chart	Rank	Artist	Title	Label
10	9	Sheena Easton		EMI 5042	40	61	Gilbert O'Sullivan		CBS 8929
16	14	Billy Joel	IT'S STILL ROCK & ROLL TO ME	CBS 8753	41	58	Bad Manners	SPECIAL BREW	Magnet MAG 180
17	25	Bob Marley & The Wailers	THREE LITTLE BIRDS	Island WIP 6641	42	68	Gap Band	PARTY LIGHTS	Mercury MER 37
18	37	Thin Lizzy	KILLER ON THE LOOSE	Vertigo LIZZY 7	43	75	Air Supply	ALL OUT OF LOVE	Arista ARIST 362
19	19	Black Sabbath	PARANOID	Nems BSS 101	44	46	William DeVaughan	BE THANKFUL FOR WHAT YOU'VE GOT	EMI 5101
20	29	Odyssey	IF YOU'RE LOOKIN' FOR A WAY OUT	RCA 5	45	NEW	George Benson	LOVE X LOVE	Warner Brothers K 17699
21	12	Ciff Richard	DREAMIN'	EMI 5095	46	44	Robert Palmer	JOHNNY & MARY	Island WIP 6638
22	NEW	Gillan	TROUBLE	Virgin VS 377	47	62	Showaddywaddy	WHY DO LOVERS BREAK EACH OTHER'S HEARTS	Arista ARIST 359
23	43	Linx	YOU'RE LYING	Chrysalis CHS 2461	48	NEW	Barbra Streisand	WOMAN IN LOVE	CBS 8966
24	20	Nick Straker Band	A WALK IN THE PARK	CBS 8525	49	36	Gap Band	OOPS UPSIDE YOUR HEAD	Mercury MER 22
25	31	Specials	STEREOTYPE/INTERNATIONAL JET SET	2Tone CHSTT 13	50	26	Clash	BANK ROBBER	CBS 8323

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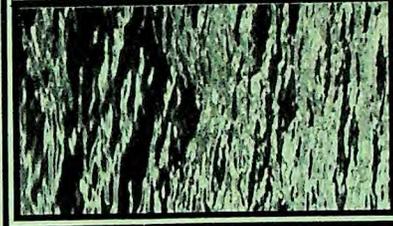
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from the forthcoming album with Barry Gibb 'Guilty'

STREISAND

Woman in Love

Chart Single

CBS 8966

Jukes: waiting for more UK recognition

FOR PHONOGRAM's Southside Johnny the word recession has real meaning. Keeping an 11-piece band on the road is expensive — and Southside, alias John Lyon, insists the Asbury Jukes are a working band — especially when hits are not guaranteed, writes Simon Hills.

The band have always had a strong following and after their highly acclaimed Hearts Of Stone album, their last for CBS, the band were signed to Phonogram by Bob Sherwood in America.

They undertook a British tour to rapturous audiences and their latest album Love Is A Sacrifice came up to the standard of the group's previous warm, moody productions. Yet the last Phonogram album, The Jukes under Barry Becket's production, did not sell particularly well — and the question remains as to whether this will do any better.

"It is a tough one to market because we are not four young boys playing together, we've never been that. It is a financial disaster, the Titanic all the way — but what else can we do?" he says.

"I think we are fairly unique, we are the only five-piece horn band that plays rock 'n' roll and tours. There are people who have been influenced by us, but when they see the financial burden, they think again. There is not a lot of reward except when you get up there and play. There is no feeling like it in the world."

The tragedy is that although the band can pull up to 23,000 in the

US, it is not yet gaining half of its potential here in England.

Yet the band is too committed to simply try and make a hit single — and admit that they probably couldn't do it if they tried. Whereas that did not matter 10 years ago, it does now.

"I never look at an album as an opportunity to make hit records, although you always wish that you could make them," says Lyon. "When you get into the studio you say let's do this, or do that — like a kid in a candy store. So you can lose sight of the fact that people buy the album."

"But I'm very pleased with the way our current LP has come out. I like the way it sounds, and I think the band's performance has never been better. I always look at an album as an opportunity to take chances."

This leads to a dichotomy within the band. For Lyon, music should be raw and moving, at the same time he wants to prove the band's worth musically although that must have been established by now — to show the audience that Southside Johnny and The Asbury Jukes are a valid band.

"I'm going for the roughest sound that we can make that is still marketable, and it is a thin line we have to work to be rough and at the same time somewhat slick."

What Lyon hopes for now is that a rougher sound may get accepted due to bands like Madness and Selector — both of which he admires — breaking through.



SERGIO MENDES

SERGIO MENDES was enjoying a substantially-sized cigar at WEA's Broadwick Street offices, and well he might, writes Nigel Hunter.

He's been appearing here on the sell-out series of Frank Sinatra concerts at the Royal Festival Hall and the Royal Albert Hall. He and his group then go off to Brussels, Antwerp, Vienna, Cascais in Portugal, Amsterdam, Paris and Madrid before returning to the US.

They dispense Mendes' unique brand of Brazilian-flavoured entertainment everywhere, with the accent on three gorgeous girl singers and some light, polished and compulsive instrumental excellence presided over by Mendes at the keyboards, and superimposed on that inimitable rhythmic lilt only produced by real, genuine Brazilians.

Mendes has been a professional musician for 22 years now, and he divides his time between Los Angeles and Rio de Janeiro. He's been a steady seller on disc since his early A&M days with Brasil '66, and regularly achieves what he terms "sporadic hits" in territories like Mexico, Venezuela, Japan and the States with sales for each well into six digits. Japan is particularly partial to the Mendes sound, demanding an annual tour.

His latest LP, Alegria (WEA K 99096), was recorded last autumn in Rio, and is the most unashamedly authentic Brazilian exercise he's done in the studios since Primal Roots 16 years ago.

The LP reflects the high standard of his homeland, and includes a Mendes composition, Nowadays (There Was A Time), in English. He's also had Spanish, Portuguese and Italian lyrics set to it — old shrewd international operator that he is — and it bears the indelible mark of a standard.

News in brief...

Straight Eight join Slade tour

WEST LONDON band Straight Eight are supporting the Slade autumn tour which started this Friday and continues through to October 18 at the London Thames Polytechnic. The band has an album, Shuffle 'n' Cut (FLUSH 1), on Logo due on October 17, and a single, I'm Sorry (DEAL 1) out now.

THE PHOTOS go into the studio this week with Tony

Visconti to record a new single having spent an intensive writing period on new material. The untitled single will be out on Epic at the end of October. They then play dates in Holland, Belgium and Germany before commencing a "massive" pre-Christmas UK tour.

NEW LONDON band Kicks, managed by former Ten Years After drummer Ric Lee, are headlining a new one-nighter series of dates under the name Kick You Where It Hurts, in the London area. The band features three brothers, Mike, Les and John Rollason.

BUDGIE ARE to undertake an October tour tying in with the late October release on Active Records (via RCA) of Power Supply, their first album in 18 months.

THE KORGIS start work on their third Rialto album this week with producer David Lord.

AFTER THE FIRE, now managed by AMP, the Harvey Goldsmith/Pete Brown management/production company, have a new drummer, Pete King, formerly with The Flys. They will be touring extensively in October and November and release their second album, 80-f, next week, produced by Mack who has produced Queen's The Game and the Xanadu soundtrack.

ROBERT PALMER, in the British charts with Johnny And Mary single and his Clues album, is to play three concerts at London's Dominion Theatre in November as part of a European tour.

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HELP ME, Help Me Instr. ROBIN GIBB/MARCIA LEVY. RSO 65 (F)
 HEROES, Don't You Be Worried, COMMODORES. Motown TMG 1206 (E)
 HOLLYWOOD SMILES, Hooked On Love, GLEN CAMPBELL. Capitol CL 16167 (E)
 HUMAN FACTOR, Madness At The Mission, MUSIC FOR PLEASURE. Rage 1 (C)

I MUST BE CRAZY, Ginny Don't Cry, THE SWEAT. Double Dee DD 7 (A)
 I'M ON A ROCKET, I Wanna Stay, HARRY KAKOULLI. Oval HARLEY 18 (SP)
 I NEED A WITNESS, The Age Of Reason, THE LITTLE ROOSTERS. AMI AIS 107 (A)
 I NEED YOU, No Love Today, DEMIS ROUSSOS, Philips MER 45 (F)
 IF THIS IS LOVE, Talk, MELISSA MANCHESTER. Arista ARIST 375 (F)
 INDIAN LOVE SONG, Instr. PATRICK MOWER. L.A. LA 1 (W)
 ISLAND IN THE SUN, Light My Fire, MINNIE RIPERTON. Capitol CL 16165 (E)
 IT REALLY DOESN'T MATTER, Rock 'N' Roll Disaster, SIRENS. STP 4 (E)

JOHNNY AND MARY, What's It Take To Remember To Remember, ROBERT PALMER. Island 12 WIP 6638 (E)

LADY, Sweet Music Man, KENNY ROGERS. United Artists UP 635 (E)
 LIMBO, Rat Man, FISCHER Z. United Artists BP 360 (E)

MAKE ME SMILE, Sebastian, STEVE HARLEY AND COCKNEY REBEL. EMI 5112 (E)
 MAKE ME YOURS, I Love Making Love (To The Music), HIGH INERGY. Motown TMG 1205 (E)
 MARGARITA, Long Ago Far Away, HARVEY ANDREWS. Polydor POSP 178 (F)
 MORE LOVE, Lookin' For A Big Night, KIM CARNES. EMI America EA 113 (E)
 MUMBO JUMBO, (She's A) Vampire, WOODHEAD MUNRO. Oval Wood 17 (SP)
 MY LIFE'S A JIGSAW, Just To Please You, PURPLE HEARTS. Safari SAFE 30 (SP)

NEVER KNEW LOVE LIKE THIS BEFORE, Still Mine, STEPHANIE MILLS. RCA TC 2460 (R)

OUT HERE ON MY OWN, Out Here On My Own Inst. IRENE CARRA. RSO 66 (F)

PICK UP THE PHONE, Little Child, GAYLE CUNNINGHAM. Big Fish BF 3 (A)

SHARING THE NIGHT TOGETHER, Dooley Jones, DR. HOOK. Capitol CL 16171 (E)
 SOME ARE BORN, Days, JON ANDERSON. Atlantic K 11619 (W)
 SOMEONE I USED TO LOVE, Don't Look Back, NATALIE COLE. Capitol CL 16166 (E)
 SOMETHING IN THE AIR, May Day, GAMMA. Elektra/Asylum K 12480 (W)
 SON OF STIFF TOUR SAMPLER, VARIOUS. Stiff SON 1 (C)
 SPACESHIP, Generation Dub, RASSES. United Artists BP 369 (E)
 SUPERGLUE, Don't Treat Me Like A Fool, JO JO JACOBS. AMI AIS 108 (A)
 SWIMMER, War Song, PASSIONS. Polydor POSP 184 (F)

TALKIN' TOY TOWN, Tropical Garden, POLYSTYRENE. United Artists BP 370 (E)
 THAT BURNING LOVE, You Went Away, EDMUND SYLVERS. Casablanca CAN 208 (A)
 THE GIRL'S OUT TONIGHT, At Midnight, NICK SHERRIF. Charisma CB 375 (F)
 THE LOW SPARK OF HIGH HEELED BOYS, Bathroom Jane, JIM CAPALDI. Carrere CAR 167 (W)
 THE PUPPET, Do It Clean, ECHO AND THE BUNNYMEN. Korova KOW 11 (W)
 THEY'RE PLAYING OUR SONG, Moonlight, TONY ORLANDO. Casablanca CAN 207 (A)
 TOUCH AND GO, Down Boys, CARS. Elektra/Asylum K 12477 (W)
 TURN IT ON, TURN IT OFF, Low Life Joe, STEVE SWINDELLS. ATCO K 11605 (W)
 26, Chip Off The Old Block, CHIC. Atlantic K 11617 (W)
 TWO SINGLE BEDS, Constant Change, EDITH BLISS. EMI 5104 (E)

WHAT YOU'RE PROPOSING, A.B. Blues, STATUS QUO. Vertigo QUO 3 (F)
 WHEN WILL I BE LOVED, Survival, G.B. BAND Magnet MAG 183 (A)
 WOMEN IN UNIFORM, tba, IRON MAIDEN. EMI 5105 (E)

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8 DECCA WORZEL GUMMIDGE SINGS Jon Pertwee CROW 1

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 GARY MYRICK & THE FIGURES Gary Myrick & The Figures 84450

FULL MOON Charlie Daniels Band 84461

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11 GTO FULL HOUSE Dooleys GTTV 050 (GTTC 050)

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13 MAGNET DARTS GREATEST HITS Darts MAGL 5037 (ZC MAGL 5037)

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15 OVAL (SPARTAN) EVEN WHEN I'M NOT Harry Kakoulli OVL 505
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SELECT SINGLES

Reviewed by TONY JASPER

CHART CERTS:
GIBSON BROTHERS Metropolis (Island 12 WIP 6640, WIP 6640, EMI)
GILLAN Trouble (Double, Virgin VS 377, Virgin)
SUZI QUATRO Rock Hard (Dreamland DLSP 6, PolyGram)
ULTRAVOX Passing Strangers (Chrysalis CHS 2457, PolyGram)
ROGER DALTRY Without Your Love (Polydor POSP 181, PolyGram)

OTHERS:
EARTH, WIND & FIRE Let Me Talk (CBS 9892, CBS). Nine hit Seventies vocal-instrumental team. Here, none of the magic of September (13, 1978) or After The Love Has Gone (4, 1979). Hard-edged title line given strident brass with strong dance beat but only real charm lies in frequent key break for introduction of falsetto harmonies.
DARYL READ Living On Borrowed Time (Monarch MON 16, PRT/Pye). Sounds like a Van Dyke Parks arrangement (i.e. Lps, Discover America, Song Cycle), jerky almost reggae beat, particularly accentuated on insistent vocal back-ups. Actor Read spits out words. PR: Roger St. Pierre.
RUBY TURNER BAND I Shall Be Released (Sunflower SF 1, EMI). If only I was Radio One DJ I would play and play this one. Superb whether from vocals, infectious inventive arrangement-production, or instrumentation. Old Dylan classic, once given fine reading from The Band under Big Pink credits. Deserves to hit top three. Programmers Note!

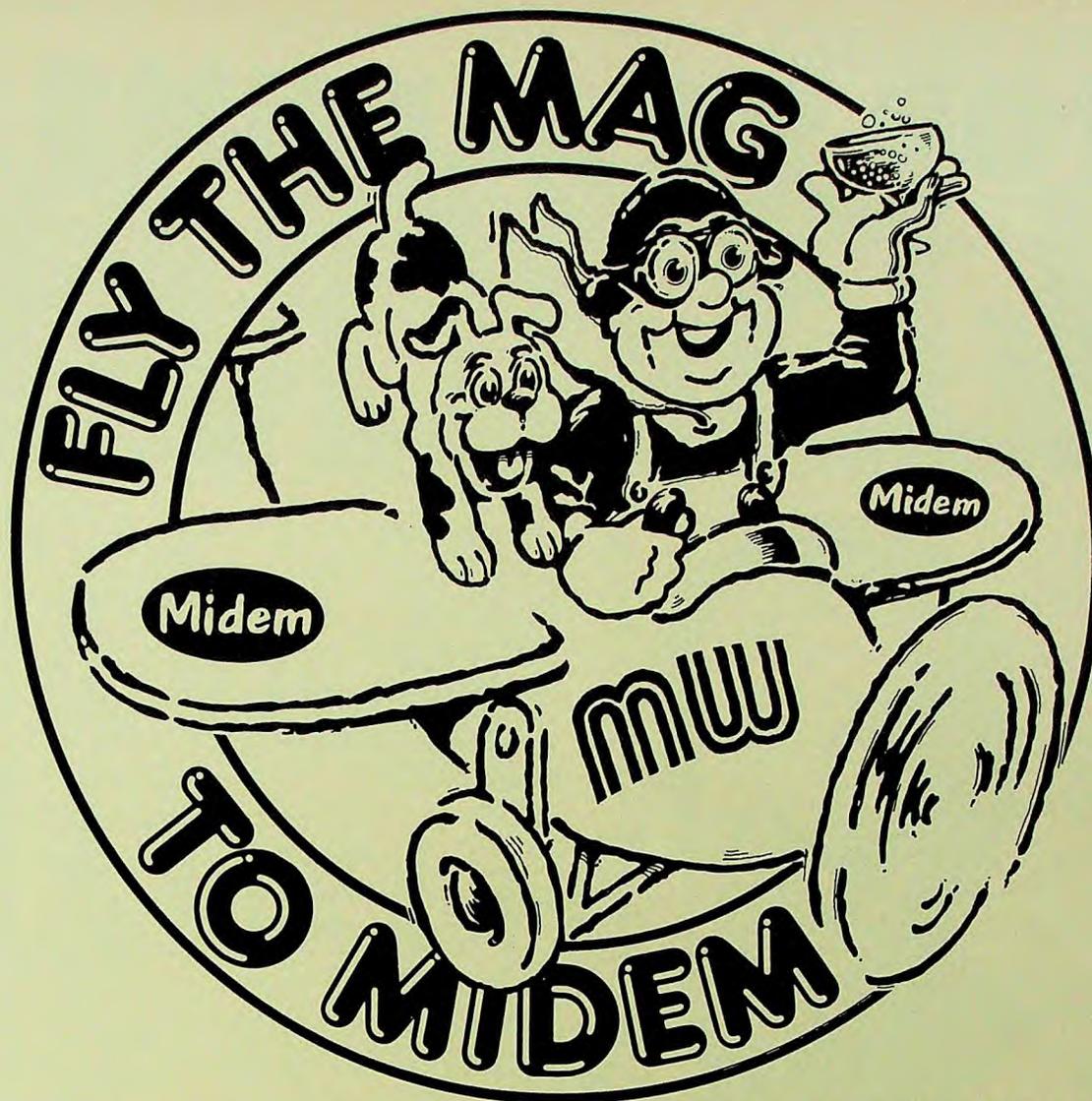
BERTICE READING Stand By Me (Chrysalis CHS 2437, PolyGram). Classic cut a la many: this is featured in musical Only In America. This lady sings! Sweet sounding back-ups lend aid with gospel touches on chorus. Like Ruby Turner Band pleasure to review, hear, boost to chartsville.
ARTFUL DODGER She's Just My Baby (Ariola ARO 247, PRT/Pye). Up-tempo mouth-harp intro, almost Byrd guitar chords, cheerful beat, in pop bag, good of that kind though chart not too kind at present to such fare. PR: Jenny Halsall.

RICKY NELSON Just A Little Too Much (United Artists UP 633, EMI). Hit position 11, 1959. Nelson's voice sounds timeless, guitars not so twangy, tin-sounding as some from late Fifties. Rhythmic feel should gain followers, otherwise "must" for shop oldies box.
DEREK GOOM Juliet Bravo (BBC RESL 84, Pye). Theme to new TV series, wide and expressive in concept, richly arranged. Pic bag shows lady cop Jean Darblay.
JOHNNY LEE Lookin' For Love (Asylum K79153, WEA). Current major US smash, from film soundtrack Urban Cowboy. Pleasant fairly up-tempo song, girl back-ups provide musical colour against competent vocals which lack real distinctiveness. Flip has Eagles and Lyin' Eyes.

THE DISTRACTIONS Something For The Weekend (Island WIP 6650, EMI). Manchester band, bright song with extra push on chorus, forceful guitar break but basic title riff doesn't lodge. Interesting pic bag.
PRECINCT Hot Night/Riding On A Tube Train (Plaza Plastic ZAP 1, Spartan). Two more than useful cuts with strident beats. Hot Night only falls on vocal whoops which like chorus of Tube Train trifle obvious, easily though best in commercial stakes. Might be worth major pick-up, at least listen.

LYNDA CARTER The Last Song (Motown TMG 1207, EMI). Strong flying lady now on vinyl, ballad well performed, strong chorus, piano plus strings feature in instrumentation. In current scene will need very strong push.
PARTNER Mary — I'm Yours (Madhav MM 801, Indie). Out some weeks, clever unusual feel, Asian feel in vocals, Western sax, folkish but commercial. (01-205 1678).
BARRY PALMER She's Leaving Home (Aura AUS 119, Pye). Expressive vocal reading, hanging out of verse last line gives girl vocals entry with Palmer coming in over top. Final flourish. Pleasing.

ROCKY SHARPE & THE REPLAYS You're The One (Chiswick CHIS 134, EMI). Bright bouncy chorus with ordinary verse from the late Seventies vocal group hit-makers.



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Company _____

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WEEK-ENDING
OCTOBER 4

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 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

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	2	2	SCAREY MONSTERS & SUPER CREEPS David Bowie	RCA BOWLP 2 (R) C: BOWK 2	39	33	4	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	C: CBRED 10 Cherry Red BRED 10 (SP)
2	4	2	MOUNTING EXCITEMENT Various	K-Tel NE 1091 (K) C: ZE 2091	40	50	15	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596
3	2	3	NEVER FOREVER Kate Bush (Kate Bush/John Kelly)	EMI EMA 794 (E) C: TCEMA 794	41	40	7	McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: —
4	7	2	THE VERY BEST OF DON McLEAN Don McLean	United Artists UAG 30314 (A) C: TCK 30314	42	32	47	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
5	3	5	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	43	35	6	ONE-TRICK PONY Paul Simon (Phil Ramone/Paul Simon)	Warner Brothers K 56846 (W) C: K4-56846
6	—	—	MORE SPECIALS Specials	Chrysalis CHRRT 5003 (F) C: ZCHRT 5003	44	34	27	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101
7	—	—	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	45	39	8	GLORY ROAD Gillian	Virgin V 2171 (C) C: TCY 2171
8	24	9	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	46	57	14	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111
9	6	21	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	47	38	12	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25
10	—	—	PARIS Supertramp	A&M AMLM 66702 (C) C: CLM 66702	48	43	8	GREATEST HITS VOL. 2 Abba (Ulvaeus/Andersson)	Epic EPC 10017 (C) C: 40-10017
11	9	2	THE ABSOLUTE GAME Skids (Mick Glossop)	Virgin V 2174 (C) C: TCY 2174	49	46	26	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
12	5	4	TELEKON Gary Numan (Gary Numan)	Beggars Banquet BEGA 19 (W) C: BEGC 19	50	56	15	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4-50532
13	14	7	NOW WE MAY BEGIN Randy Crawford (Crusaders)	Warner Brothers K 56791 (W) C: K4 56791	51	75	14	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nems BS 001 (SO) C: BST 001
14	11	19	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	52	41	2	EMPIRES & DANCE Simple Minds	Arista SPART 1140 (F) C: 1140
15	8	2	CRASH COURSE UK Subs	Gem GEMPL 111 (R) C: GEMK 111	53	44	5	FAME Soundtrack	RSO 2479 253 (F) C: —
16	17	11	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	54	58	2	PARANOID Black Sabbath	Nems NEL 6003 (SO)
17	15	23	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	55	67	29	TWELVE GOLD BARS Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
18	10	4	I'M NO HERO Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796	56	68	5	A Jethro Tull	Chrysalis CDL 1301 (F) C: ZCDL 1301
19	13	3	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234	57	55	5	I BELIEVE IN YOU Don Williams	MCA MCF 3077 (C) C: —
20	21	13	THE GAME Queen (Queen)	EMI EMA 795 (E) C: TC-EMA 795 (E)	58	52	51	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
21	16	6	I AM WOMAN Various	Polystar WOMM 1 (F) C: WOMMC 1	59	—	—	A TOUCH OF LOVE Gladys Knight & The Pips	K-Tel NE 1090 (K) C: CE 2090
22	12	3	HANX Stiff Little Fingers	Chrysalis CHR 1300 (F) C: ZCHR 1300	60	47	26	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
23	37	51	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	61	51	15	RUMOURS Fleetwood Mac (Callat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
24	18	19	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	62	45	32	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
25	25	16	DIANA Diana Ross (Edwards/Rodgers/Bernard Niele)	Motown STMA 8033 (E) C: TC-STMA 8033	63	—	—	24 CARAT Al Stewart	RCA PL 25306 (R) C: PK 25306
26	23	9	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	64	64	7	LIVING IN A FANTASY Leo Sayer (Alan Tarney)	Chrysalis CDL 1297 (F) C: ZCDL 1297
27	26	5	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302	65	—	—	SWING OF DELIGHT Carlos Santana	CBS 22075 (C) C: 40-22075
28	20	2	GOLD Three Degrees	Ariola 3D2 (C) C: ZC3D2	66	48	3	BEHIND CLOSED DOORS Secret Affair	I-Spy 2 (F) C: TCSPY 2
29	22	6	DRAMA Yes	Atlantic K 50736 (W) C: K4 50736	67	65	26	THE MAGIC OF BONEY M Boney M (Frank Farian)	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1
30	27	20	ME MYSELF I Joan Armatrading (Richard Gottehrer)	A&M AMLH 64809 (C) C: CAM-64809	68	53	3	THE COMMON ONE Van Morrison	Mercury 6302 021 (F) C: 7144 021
31	19	3	BLACK SEA XTC (Steve Lillywhite)	Virgin V 2173 (C) C: TCY 2173	69	60	18	PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015
32	31	5	CLUES Robert Palmer	Island ILPS 9595 (E) C: ZCI 9595	70	63	8	CAN'T STOP THE MUSIC Soundtrack (Jacques Morali)	Mercury 6399 051 (F) C: 7199 051
33	36	10	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C)	71	69	3	PIRANHAS Piranhas	Sire/Hansa SRK 6098 (W) C: SRC 6098
34	61	77	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	72	—	—	HEAVEN & HELL Black Sabbath	Vertigo 9102 752 (F) C: 7231 402
35	28	12	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	73	73	12	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628
36	29	82	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	74	69	4	WILD PLANET B 52's	Island ILPS 9622 (E) C: ZCI-9622
37	30	4	CHANGE OF ADDRESS Shadows	Polydor 2442 179 (F) C: 3184 147	75	—	—	SHADOWS & LIGHT Joni Mitchell	Elektra K 62030 (W) C: K4-62030
38	42	6	TRUE COLOURS Split Enz	A&M AMLH 64822 (C) C: —					

ARTISTS' 75

ABBA	48
AC/DC	26,50,73
ARMATRADING, Joan	30
BEAT	24
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WAYNE, Jeff	60
WILLIAMS, Don	57
YES	29
XANADU	35
XTC	31

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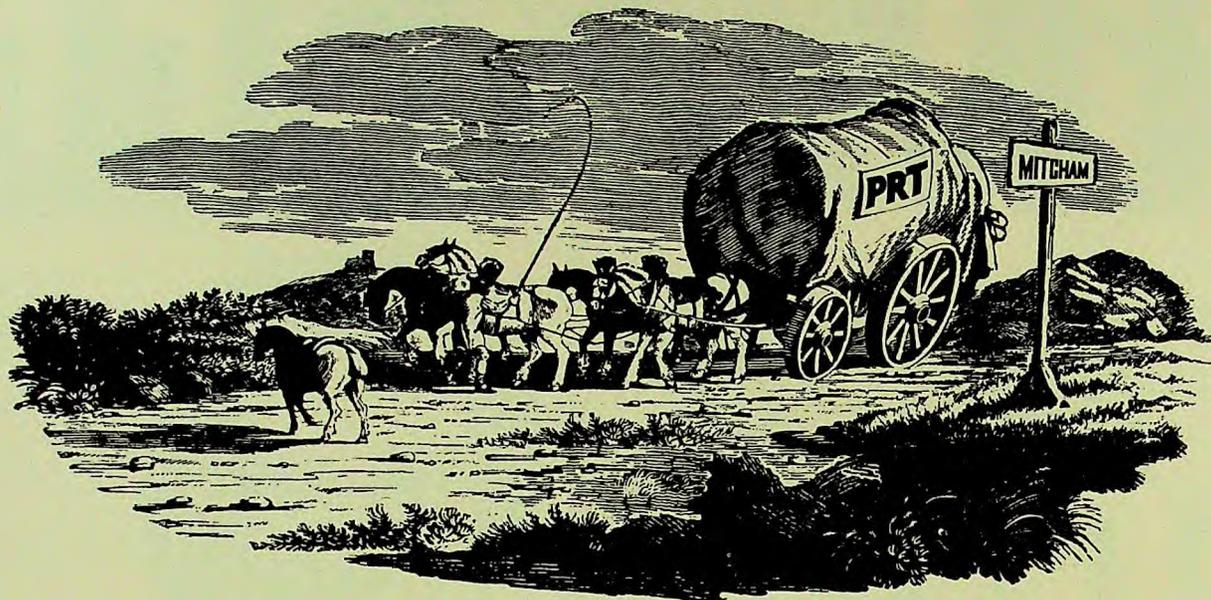


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SATRIL ADVERTORIAL

THE NEW Satril Studio is the latest project to emanate from the HHO think tank operating from London's Finchley Road.

The organisation grew from humble beginnings back in 1969 when Henry Hadaway had just a one roomed office in Sackville St. and was running his own management company and agency, The Big Ear agency, which booked top acts like Iggy Pop and David Bowie and HHO promotions company put on bands like Wishbone Ash, If, Renaissance, Mary Johnson and Edwin Starr. Now HHO forms an umbrella for Satril Records, Satril Music, Crash Records, and a good number of foreign licensing deals. Satril has many strong links in the Japanese Scandinavian and European territories.

This success can be attributed to a combination of factors, not least of which is the loyalty and determination of the staff. Although, obviously, the personnel have changed over the years, Satril has always relied on close team work, which is essential for the smooth running of a small dynamic company. Co-operation and co-ordination are key words. The staff are involved at every level. It's small enough for people to be aware of what's happening throughout the firm and feel a sense of involvement, yet diverse enough to be making all kinds of deals, so the variety of work is infinite. The studio is especially exciting for everyone and has added yet another dimension to the Satril operation.

Before this studio, Satril spent a great deal of time, and money, recording artists for the label and their licensees, so the idea of building a studio, was totally logical, practical and financially very sound. It costs a lot of money to record artists like Inger Lise, (top Norwegian singer with 20 number one hits to her credit), Godiego, Vince Cadillac,



Tony Dial (of Neon Hearts who were also with Satril) Linda & The Dark and Dance People.

The initial idea of an eight track machine to provide a demo service for songwriters signed to the company was scrapped as a 24 track facility was needed to fully cope with artists' needs.

The basement looked like a scene from a Dickensian novel. It had obviously been used in the past as a rubbish tip with tons of rubble, boxes and old piping with water running down the walls and collecting in pools on the floor. The first job was to ask the council to re-align the gutters in the street as the water-instead of draining away — seeped through the pavement into the basement. No one could quite believe that it could be dried out and converted into what is now a warm, comfortable, recording area for some of the top musicians in London.

Several skips were filled with the junk and work started on sealing the room to prevent more water from getting in. Air Conditioning ducting was installed and treatment for "live and dead" areas in the studio was applied. The studio is not large so a bit of thought had to go into the overall design. Alcoves were built into the structure to take amps and speakers valuable floor space and the drum booth and staircase are floating on the main floor to provide structural separation and so preventing sound transmission. William Hadaway, Henry's father, oversaw the project in his role as an architect and Project 2000 was involved in the acoustic design of the studio and as they were finishing off the structural alterations, the equipment started moving in. Studio Equipment Services, and ITA were to provide most of the equipment and backup is of the utmost importance. For similar reasons, Mike Barton who specialises in wiring broadcast studios such as LBC, handled the wiring design. The equipment schedule was soon to read like Studio Sounds advertisers index including MCI mixing desk, OTARI MTR 90 24 track machine, JBL Monitoring with auxiliary items by ITAM, DBX, Court Acoustics, MXR, BEL QUAD, AKG, Beyer, Neumann and others.

The finishing touches were added to complete the picture which consists of combinations of brick facing, hessian, pine and shag pile carpeting (not just confined to floor, but also, walls and ceilings).

Paul Hodsman, studio manager, says: "We believe we have the recipe for running a relaxing, comfortable and successful studio". He continues: "We hardly expected to have the perfect sound in the studio

and control room so we were prepared to include a couple of 27 way graphics on the monitoring. We bought in a couple of spectrum analysers and ran checks on the rooms. We were amazed at the flatness of the control room even at the bass end where we thought a bit of doctoring might be in order."

Not just satisfied with measuring it electronically, they asked several producers to bring in their own tapes to give their subjective appraisal the end result of that exercise being a unanimous, 'leave it as it is'. Just to reinforce this, they have already had three singles cut and found it unnecessary to re-equalise on the cut.

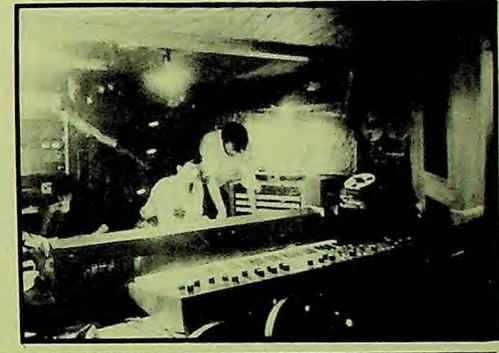
So how does a new studio attract a new clientele in a period of recession lay-offs and consumer spending cut-backs. Hodsman: "Here, we were preparing to do in house sessions for our associated record labels and publishing company but in fact, word of mouth seems to our best advert and the studio has been continuously booked since our opening on September 4 this year." So far artists like Biddu, Patti Boulay, Kenny Lynch, Tina Charles, Dance People, Chappell Music et al, have all enjoyed working there and the signs look good for the future.

To add to the comfort of the musicians they have included a rest room with various items like Space Invaders, a cigarette machine so sessions don't have to be cancelled at 3.00pm when the fags run out, a colour T.V. with plans for wiring video from the studio, a one-arm bandit that not only pays out real money but also wins reels of tape for various winning combinations, and plenty of tea and coffee.

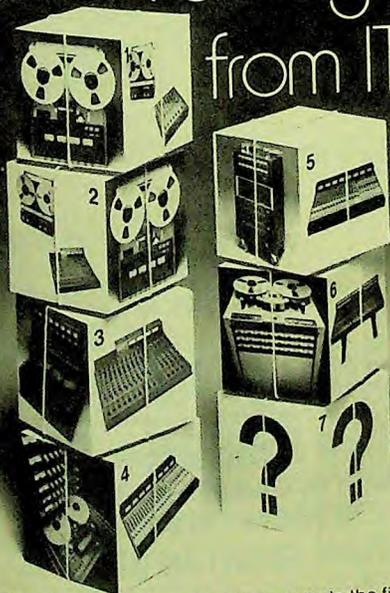
Before the studio was finished, questions were asked about the viability of the project with companies like Reel Time offering cheap studio time could they really operate efficiently.

"We believe that there is a need for a middle price studio that can offer some of the best technical facilities around, "with good engineers and overall relaxed and friendly atmosphere," says Hodsman. "In the coming weeks we shall be keeping a close watch on the needs of musicians and will be constantly updating the studio, especially on the equipment side, and adding drums and synthesizers to the list of the equipment available for sessions".

If you would like to book the studio, find out more information, or just have a chat, then please feel free to contact Paul Hodsman, on — 01-435 8063 or write to Satril Studio, 44 Finchley Road, London NW2.



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SPOKEN WORD

DESPITE THE problems afflicting the music industry, one small section of recorded sound is actually expanding — the spoken word and miscellaneous market. There are now more labels than ever before offering a mind-boggling variety of subjects and sounds including cookery lessons, comedy, drama, fairy tales, dog-training lessons, Shakespeare, church bells and car engine noises.

From the major record companies to the small specialist dealing exclusively in spoken-word (or sound) recordings, everyone seems to have become aware of the potential of "talking books", as

they have been called. And the market for such product goes right across the board, with children's recordings grabbing a large slice of the cake, and LPs and cassette aimed at the adult market also attracting a lot of sales.

Just about every subject under the sun seems to have been used on spoken-word product. Novels, films and plays are natural contenders for the market, children's stories and nursery rhymes are also guaranteed to pull in the sales, steamy sex novels, guaranteed to get the pulse racing, are also high in demand!

Throughout the length and breadth of the UK there are many

small companies who collectively make a viable contribution to the spoken-word market. Some of the subjects they cover are perhaps rather obscure, but somewhere there is a potential buyer for that kind of product. For instance, albums of sound-effects have surprisingly good sales, often being used by amateur theatrical societies, while the vast army of train spotters and enthusiasts snap up any recording featuring the sounds of old steam engines.

Comedy naturally sells very well on LP and cassette, even though the visual side of the humour is missing. Billy Connolly, Max Boyce and Mike

Harding are three regional comics who between them have sold several hundred thousand albums and tapes during the last few years. Names like The Goons, Tony Hancock, Monty Python, Kenneth Horne and The Two Ronnies have also notched up huge record sales, often many years after their original success.

History and the history-makers are always good subjects for spoken-word, and these too always enjoy good sales. The classic novels and plays have also found a new lease of life through the recording medium. Some of the most distinguished actors and actresses in the theatre today have been more than happy to

give their services to the record industry.

Top novelists too have often appeared on cassette and album, narrating selections of their best-known work.

No doubt the next few months will see even more subjects appearing on record and cassette. The Christmas market is traditionally a very good period for sales and the many companies around will all be vying with each other for the consumer's attentions. This *Music Week* spoken-word directory is aimed at helping everyone connected with the market, spotlighting who is who, and who releases what.

AMPRO CASSETTES

Acorn Studios
Byfield Studios
London SW13
01 748 0287
Distributor: Lugtons, H. R. Taylor
Product available: Four cookery cassettes in one box have just been released for the Christmas market.

ARISTA RECORDS

49 Upper Brook Street
London W1
01 491 3870
Distributor: Spartan
Product available: Aesop In Fableland, featuring Arthur Lowe narrating and the London Symphony Orchestra.

BBC RECORDS

The Langham
Portland Place
London W1
01 580 4468
Distributor: PRT
Product available: Fairly extensive catalogue which naturally enough includes many radio programmes which have gone on to become classics — eg

Tony Hancock, Monty Python, The Two Ronnies, Fawcety Towers, The Goon Shows, Morecambe And Wise and Round The Horne. The Arrium label has recordings from the BBC's sound archives, which feature famous celebrities talking about their lives with music illustrations. Subjects include Sir John Gielgud, Kathleen Ferrier and Dennis Brain.

CAEDMON RECORDS

1995 Broadway
New York NY 10023
United States
Distributor: (In UK) Teakfield Publishing Company, 1 Westmead, Farnborough, Hampshire (0252 519221) and Lugtons.
Product available: Caedmon Records is an American company which distributes spoken-word recordings around the world, and is probably the biggest operation of its kind. Product is available on album and cassette, and the vast catalogue includes Shakespeare recordings and many popular literary titles, both American and English, children's stories, comedy and science fiction.

Spoken word directory

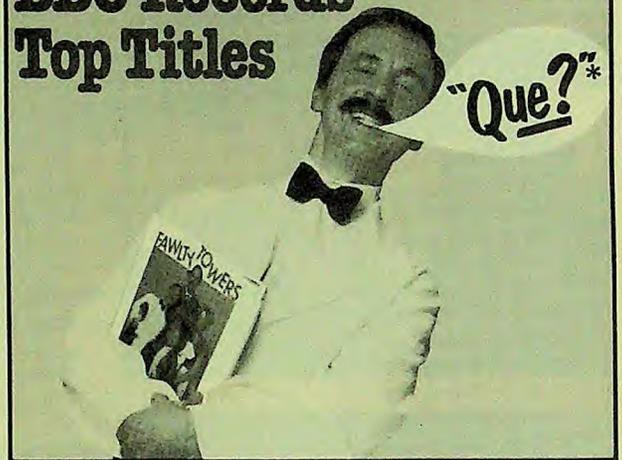
CBS RECORDS

17-19 Soho Square
London W1
01-734 8181
Distributor: self
Product available: Jeff Wayne's War Of The World featuring Richard Burton as narrator — still a big seller, two years after its release.

CHARISMA RECORDS

90 Wardour Street
London W1
01 434 1351
Distributor: PolyGram
Product available: Several notable Monty Python albums, which have remained strong sellers since their original release, and also three albums by Poet Laureate Sir John Betjeman, Banana Blush, Late Flowering Love and Betjeman's Britain.

BBC Records Top Titles



CHIVERS BOOK SALES

93-100 Locksbrook Road
Bath BA1 3HB
0225 316872
Distributor: self
Product available: Chivers Audio Books are complete and unabridged recordings of popular books, which have been acclaimed in many parts of the world. They are particularly used by librarians, organisations connected with the blind and visually handicapped, books and record shops, and even local radio. Playing time is up to eight hours and each "audio book" retails for around £13. Titles include Duchess Of Duke Street, Three Men In A Boat and Doctor At Large.

DECCA RECORDS

50 New Bond Street
London W1
01 491 4600
Distributor: PolyGram
Product available: The company has the Argo catalogue which was started as a private venture back in 1950, and during

the last three decades has built up a huge catalogue of spoken-word recordings including classics like Richard Burton's Under Milk Wood — still the biggest-selling spoken-word recording of all time. Titles go right across the board and include children's stories, the classics and plays. Decca also has several other spoken-word/sound recordings in catalogue including even an album of the sounds of the old steam trains!

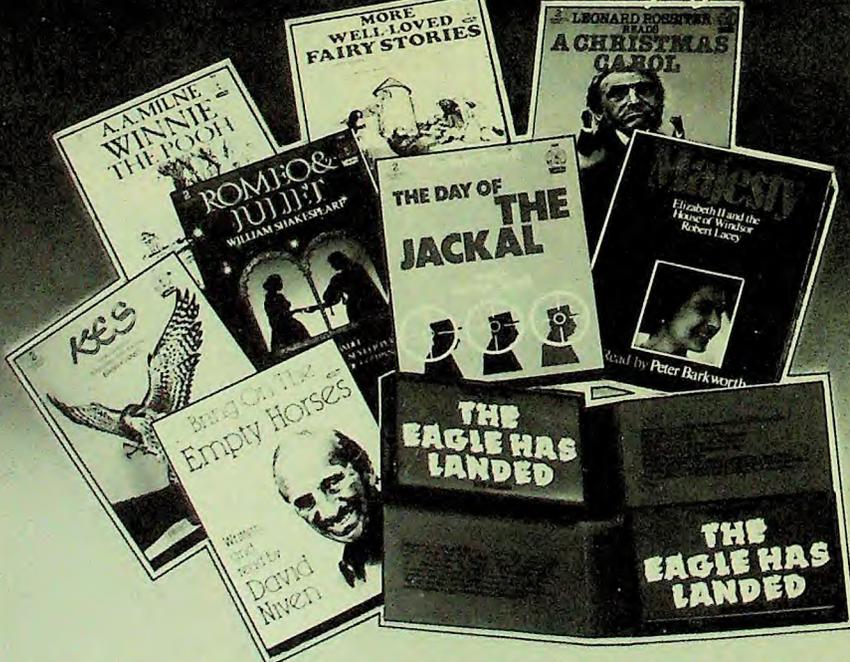
DISCOURSES

36 Crescent Road
Royal Tunbridge Wells
Kent
0892 26397
Distributor: Lugtons
Product available: Discourses has two labels featuring spoken-word product: the Anvil catalogue which is aimed at the children's market, and the Discourses Music label. Anvil features fables and fantasy, myths and legends, verse and fairy stories — titles include Stories Of King Arthur, Tales From Far And Near,

TO PAGE 36

LISTEN FOR PLEASURE

The Ideal Christmas Gift



THE TALKING BOOKS £4.99
2 CASSETTES IN EACH PACK

IVAN BERG • CHIRON • TIMES
FOR THE VERY BEST IN SPOKEN WORD
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124 TITLES FROM SPARTAN 01-903 8223



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Record No. WES88000. R.R.P. £4.99 inc. VAT
Available NOW from Lugtons 01-348 9122-9129

Monty Python's Contractual Obligation Album

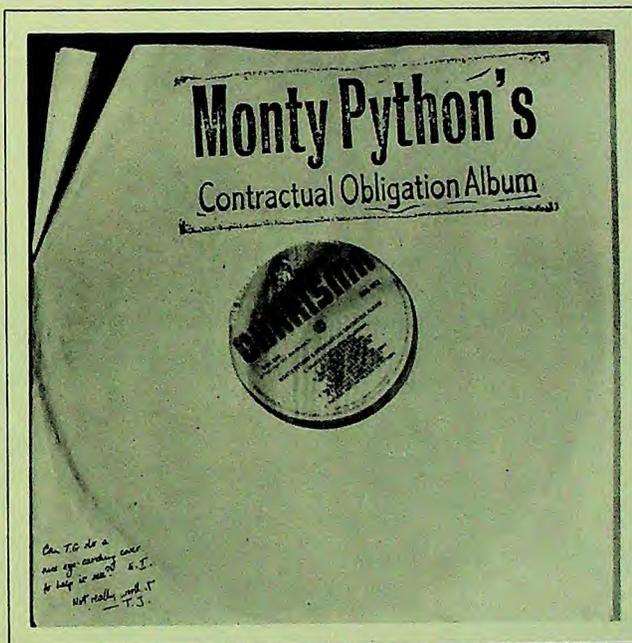
The latest, up-to-the-minute, staggeringly modern offering, totally unprecedented by previous albums

24 highly new and original rib tickling, zany songs and sketches from Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin

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Available to all good record shops who've paid their bill

Vivian Stanshall

"TERRY KEEPS HIS CLIPS ON"
b/w "KING KRIPPLE"
CB 373

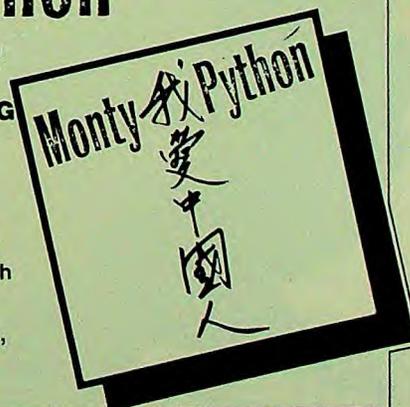
Released on September 12th 1980
Heavily featured on Noel Edmunds, Mike Read and John Peel's programmes
Available in a limited edition picture bag designed by Vivian himself.



Monty Python

"I LIKE CHINESE"
b/w "I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO"
AND "FINLAND"
CB 374

The first single from the Monty Python team for years (well, months anyway!)
Release date: September 26th
Available in a limited edition picture bag.
Featuring: Graham Chapman, John Cleese, Terry Gilliam, Eric Idle, Terry Jones and Michael Palin.



Marketed by Charisma Records.
AVAILABLE THROUGH POLYGRAM RECORD OPERATIONS

SPOKEN WORD

FROM PAGE 34

Snow White And Other Tales and Stories From The Bible. This is a cassette-only range, each tape retailing at £3.99 each. The spoken-word section of the Discourses catalogue includes LPs of Sherlock Holmes recordings and two spoken-word records by historian A. J. P. Taylor, Chamberlain And Munich and The Bolshevik Revolution 1917.

DJM RECORDS

James House
Theobalds Road
London WC1
01 242 6886

Distributor: CBS

Product available: Several albums by Midlands comic Jasper Carrott, including The Unrecorded Jasper Carrott, recorded at The Theatre Royal, Drury Lane, and the mid-price LP, The Bona Album Of Julian And Sandy, with Kenneth Williams and Hugh Paddick.

EMI RECORDS

Manchester Square
London W1
01 486 4488

Distributor: self

Product available: The MOR division has several spoken-word albums in its catalogue including several by The Goons (The Very Best Of The Goons and First Man On The Goon), Joyce Grenfell, Max Miller and Stanley Holloway. Not to be forgotten is Max Boyce with several best-selling comedy albums, including Live At Treorchy and We All Had Doctors Papers, and a new LP scheduled for release, Me And Billy Williams. Also just released is Puckoon by Spike Milligan, tying in with the publication of the book of the same name.

INVICTA PLASTICS

Oadby
Leicester
0533 717211

Distributor: Lugtons

Product available: Invicta is a company dealing in plastics, but apart from being behind the popular Mastermind game it has just released the first cassette in the Look, Listen And Learn series. Entitled



How to pass your DRIVING TEST

How To Pass Your Driving Test, the package includes a 60-minute cassette and a 64-page illustrated booklet, retailing at £3.90.

ISLAND RECORDS

22 St. Peter's Square
London W6
01 741 1511

Distributor: EMI

Product available: The Secret Policeman's Ball album, which is the original cast recording of the concert/film of the same name, in aid of Amnesty International.

IVAN BERG ASSOCIATES

35A Broadhurst Gardens
Hampstead
London NW6
01 624 7785

Distributor: Spartan

Product Available: Various subjects are to be found on spoken-word product from Ivan Berg including science and technology, literature and drama, Shakespeare (eight of the Bard's best-

known works specially adapted for Times Cassettes), children's stories and mystery tales. The Chiron double-cassette pack features children's stories read by such names as Reginald Bousanquet, Felicity Kendal and Richard Briers.

KIDDY CASSETTES

Norfolk Street Works
Norfolk Street
Worthing
0903 205053

Distributor: Lugtons

Product available: Some 50 titles including the Magical Hour series, and cassettes about road safety, leisure interests such as how to play the piano, famous composers and road safety.

LINGUAPHONE LANGUAGE COURSES

PO Box 182
Cross Lane
London N8
01 348 9122

Distributor: Lugtons

Product available: Linguaphone language courses are available in 34 languages — including Chinese, Japanese and Icelandic — on cassettes or records, and more than four million have been sold to date. Standard courses include French, German and Spanish. Travel packs are available, and also in-car language cassettes.

LOGO RECORDS

119 Wardour Street
London W1
01 734 6710

Distributor: RCA

Product available: Several of Billy Connolly's early comedy albums including If I Were Made For Your Wellies, The Big Yin and Solo Concert. Also John Bird's The Broadcasts Of Idi Amin and Janet Brown's The Iron Lady — The Coming Of The Leadership.

MAIDEN RECORDS

1 Maltravers Street
London WC2
01 240 0512

Distributor: Spartan

Product available: Vast catalogue of

children's albums, many of which are available on the Maiden Records label and some of which are licensed to other companies. One big project is The Enchanted Orchestra featuring the London Philharmonic Orchestra with David Niven as narrator. Other favourites include Toad's Army and Country Capers. Also available are several albums of children's science fiction stories.

MULTIPLE SOUND DISTRIBUTORS

79 Blyth Road
London W14
01 602 3483

Distributor: self

Product available: Four albums on the Warwick label featuring Barbara Woodhouse giving advice on how to train dogs, Country Diary Of An Edwardian Lady, based on the best-selling book, Joan Collins' Beauty Record (also based on a book she has written) and Mary O'Hara reading excerpts from her autobiography.

MUSIC FOR PLEASURE

80 Blyth Road
Hayes
Middlesex
01 561 3125

Distributor: self

Product available: Listen For Pleasure, the budget company's spoken-word series, has sold 2 million two-cassette packs since its launch three years ago. Titles are across the board, ranging from literary classics like Macbeth, Romeo And Juliet and A Christmas Carol to modern-day titles like James Herriot's Let Sleeping Vets Lie, Tarka The Otter, The Eagle Has Landed, Harold Wilson's A Prime Minister On Prime Ministers and Alistair Cooke's Letters From America. Also available are a selection of children's spoken-word titles including More Well-Loved Fairy Stories and Winnie The Pooh.

NEVIS RECORDS

79 Muswell Hill High Road
London N10
01 883 7656

Distributor: Lugtons, Clyde Factors,

Taylor's and Pinnacle

Product available: Comedy albums by Little & Large Jimmy Marshall, Mickey Martyn and J. J. Stewart. Also LPs by the late Scottish poet Hugh MacDiarmid reading selections of his work and Robert Burns' poetry.

PHONOGRAM RECORDS

50 New Bond Street
London W1
01 491 4600

Distributor: PolyGram

Product available: Catalogue albums by "Rochdale Cowboy" comedian Mike Harding.

PINNACLE RECORDS

Electric House
Cray Avenue
Orpington
Kent

0689 27099

Distributor: self

Product available: The Pinnacle Storytellers range has 36 different titles, ranging from eight Paddington Bear stories to classic books like Alice In Wonderland and The Wind In The Willows, and adventure stories such as Robin Hood. Pinnacle has been involved in the children's spoken-word market for several years now and also distributes through specialist educational outlets. Each cassette, retailing at £2.50 each, has a playing time of around 90 minutes, and the stories — which stick to the text of the original books — are all narrated by well-known names including News At Ten commentator Andrew Gardner and actress Elaine Stritch.

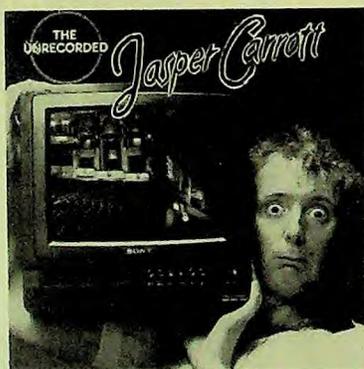
POLYDOR RECORDS

17/19 Stratford Place
London W1
01 499 8686

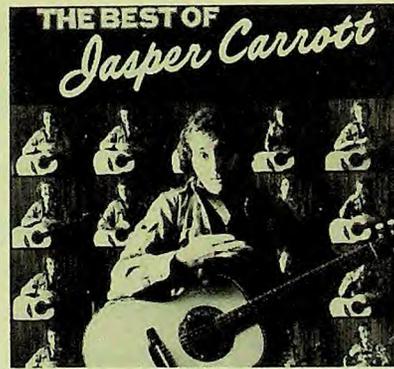
Distribution: PolyGram

Product available: Best-selling album titles by Scottish comic Billy Connolly, and the Captain Beaky LP which includes Harry Secombe, Peter Sellers and Keith Michell in the cast.

We've got a lovely bunch of Carrotts!



DJF 20560



DJF 20549

Take your pick of the crop. And watch your sales grow.

The ~~Un~~recorded Jasper Carrott' (DJF 20560), recorded at Jasper's hilarious live TV show from the Theatre Royal, Drury Lane and 'The Best of Jasper Carrott' (DJF 20549). Two Gold LP's for Jasper show his humour has really caught on. And don't forget to stock up with 'Rabbits On and On...' (DJF 20462), 'Carrott In Notts' (DJF 20482), 'A Pain In The Arm' (DJF 20518).

All available on cassette.



DJM Records Limited, James House, 5 Theobalds Road, London WC1X 8SE.

Order from CBS Distribution. Tel: 01-960 2155.



SPOKEN WORD

PRT

ACC House
17 Great Cumberland Place
London W1
01 262 5502

Distributor: self

Product available: A new release, Billy The Snake, devised by Mike Coleman, and featuring music and narrative. Also The Life And Times Of Lord Mountbatten, based on the TV series shown several years ago, and featuring many historic archive recordings.

QUALITY PRODUCTS

43 Victoria Road
Romford
Essex
01 702 8413

Distributor: Lugtons

Product available: Records featuring both FA and European cup finals commentaries dating back to 1969, retailing at £3.75 each.

RCA RECORDS

1 Bedford Avenue
London WC1
01 499 4100

Distributor: self

Product available: Various titles including Michael Bentine's Square-bashing on the mid-price International label, The Snow Goose with Spike Milligan, Every Good Boy Deserves Favour, and Sir Laurence Olivier in Hamlet and Dame Edith Evans and Friends.

RECORD & TAPE SALES

Newmarket Road
Bury St Edmunds
Suffolk
0284 68011

Distributor: self

Product available: Record & Tape Sales acts as a distributor for many record and tape companies in the UK, but services retail outlets other than the conventional ones — for instance libraries and schools. As such, it has deals with some 500 spoken-word titles (on LP and cassette)

including even French spoken-word releases. The company does have its own label however, Omnibus, which has several spoken-word releases lined-up for the near future, although they will mainly concentrate on radio and TV recordings, and nostalgia.

RESPONSE RECORDS

Ogbear Cottage
Tamerton
Holsworthy
Devon
040 927 361

Distributor: PRT

Product available: Four albums by Jack Hargreaves, Country Walking, Know Your Fish, Your Dog and Your Pony, and The Jackdaw And Other Stories by Lucy Vernon.

SAYDISC SPECIALISED RECORDINGS

The Barton
Inglestone Common
Badminton
Gloucestershire
045 424 266

Distributor: direct, Lugtons, H. R. Taylor

Product available: Saydisc Records is now in its fifteenth year of producing records of bells, mechanical music, dialect, poetry, etc. Albums and cassettes available.

SRT PRODUCTIONS

987 High Road
London N12
01 446 3218

Distributor: Pinnacle, Lugtons, H. R. Taylor, Record Merchandisers

Product available: Cannon And Ball comedy album and also Guitar Tutor LP.

STAGE RECORDS

2 Kings Road
Haslemere
Surrey
0428 53953

Distributor: self

Product available: Hitch Hikers Guide To The Galaxy LP, which has sold 60,000 units to date, plus albums via the US company Sandyhook Records which feature extracts from famous Hollywood films and include names like Bette Davis and Humphrey Bogart. Other releases include The Greatest Story Ever Told, Deep Throat and War Of The Worlds.

TANGENT RECORDS

176a Holland Road
London W14
01 603 0893

Distributor: Lugtons, H. R. Taylor and Spartan

Product available: The Big Ben label features comedy records by Blaster Bates (the well-known explosives expert), Liverpudlian Peter Malloney and Geoff Scarr. Also available is Dave Goulder's Requiem For Steam, a collection of railway songs and sounds, Louisa Bearman's Poems In Lancashire Dialect and Henry Chopin's Audio Poems.

TELLA STORY

39 Warwick Gardens
London W14
01 603 2451 or 385 3614

Distributor: Lugtons

Product available: A total of 30 children's cassettes, retailing at £2.99 each, and including six based on Beatrix Potter stories, Little Black Sambo stories, Orlando The Marmalade Cat, Dick Bruna Stories and Teddy Robinson Stories.

VFM TAPES

8 Gateledge Close
Northampton
0604 48744

Distributor: Lugtons, H. R. Taylor and Wynd-Up

Products available: A budget cassette range with more than 100 children's titles available, and featuring such narrators as Jon Pertwee, Richard Briers, Arthur Lowe and Andrew Cruickshank. A further 10 releases are to be added in the

next couple of months based on Grimm's Fairy Tales. Retailing price of the cassettes is 99p.

VIRGIN RECORDS

2-4 Vernon Yard
Portobello Road
London W11
01 727 8070

Distributor: CBS

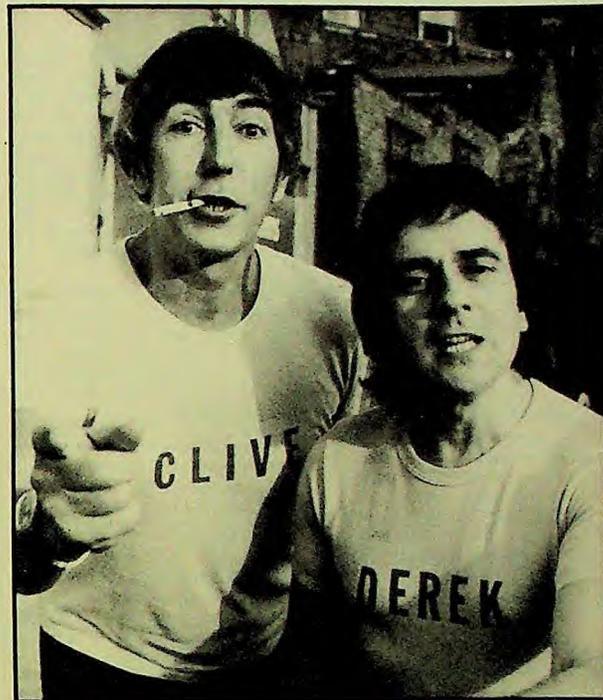
Product available: The infamous Derek And Clive (alias Peter Cook and Dudley Moore) comedy albums.

WEST 4 RECORDS & TAPES

169 Chiswick High Road
London W4
01 994 5879

Distributor: Lugtons

Product available: Several LPs concentrating on transport sounds and including interviews with car experts. A new series is being launched, initially with an LP and cassette about the MG car. MG: Just For The Records. Future releases will include the Lotus and Ferrari, and will have a sound and spoken-word format.



VIRGIN'S Derek and Clive.

Pinnacle Storytellers Tell All!
* 40 Fast Selling Titles
* Famous Stories —
Told by Famous People
I'm a World Wide Hit!
Paddington

Pinnacle Storytellers:

Lance Percival reads: The Wonderful World of Oz.

Leslie Crowther reads: Paddington Marches On.

George Layton reads: The Wierdstone of Brisningamen.

Valentine Dyal reads: Tales of Terror; Dr. Jekyll & Mr Hyde.

Julian Orchard reads: Pickwick Papers.

Hannah Gordon reads: The Secret Garden.

Anthony Buckeridge reads: Jennings Goes to School.

Bob Sherman reads: Tom Sawyer, and Huckleberry Finn.

June Whitfield reads: Little Grey Rabbit Stories, and More Little Grey Rabbit Stories.

Bernard Cribbins reads: Paddington Bear Vol 1, Paddington Bear Vol 2, More About Paddington, Paddington Helps Out, Paddington Abroad, Paddington at Large.

Paddington Goes to town and Paddington takes the Air.

Jon Pertwee reads: Journey to the Centre of the Earth, Alice in Wonderland, Treasure Island, Kidnapped.

Beryl Reid reads: Traditional Fairy Stories, Dick Whittington and Other famous fairy stories.

Patrick Allen reads: Scott's Antarctic Diary, The Colditz Story, and The Story of Everest.

David Davis reads: Black Beauty, The Just-So Stories, and More Just-So Stories.

Frank Duncan reads: Robinson Crusoe, The Wind In The Willows, and Gulliver In Lilliput.

Martin Jarvis reads: Robin Hood.

Elaine Stritch reads: Little Women. Michael Jayston reads: King Solomon's Mines.

Sales Hotline Phone: 0689 73141 or 73146

Rough Trade's busy schedule

ROUGH TRADE prepares to hit the autumn market this month with between 16 and 20 releases scheduled — although its move to new premises still has not been finalised.

Single releases are expected from Essential Logic, Delta Five, Cabaret Voltaire, The Slits, Colin Blunstone and Blue Orchids. Among those finalised are Big City Bright Lights and Discotheque from the Missing Scientists (RTO 57), At Last I'm Free backed with Strange Fruit from Robert Wyatt (RTO 52) and This Is Love backed with Yanks from Stewart Moxham (RTO 58) of Young Marble Giants.

Cabaret Voltaire's single Seconds Too Late carried with Control Addict is expected to be released by the middle of this month, along with Politics backed with Fashion (RTO 55) from Girls At Our Best.

The label is also releasing a one-sided album from Robert Rental and the Normal entitled Live At West Runtun (ROUGH 17) and is expected to retail at £2.50. James Blood Ulmer also has an album released entitled Are You Glad To Be In America? It will be coming out at the end of this month.

Rough Trade is also planning a first for the company by simultaneously releasing singles from The Slits and Girls At Our Best plus the Robert Rental album in America.

HEAVY METAL/Revolver Records has licensed another label handling disco product, with its first release probably claiming one of the longest titles ever — Rockaboogiebaby-

boppy, by the BBRA Band on the TML Records label.

The band was formerly called the JALN Band who had three top forty hits in the 70s. The single was formerly out on the Yaga Yaga label. It now carries the catalogue numbers 12REV 1 for the 12 inch version and REV 1 for the seven inch. Distribution is through Spartan.

COPASETIC RECORDS, formed earlier this year by two band managers and an advertising man, has released a single by its first signing Nightdoctor entitled Music Like Dirt (COP 1). The reggae combo features Vin Gordon on Trombone. Distribution is expected to be finalised shortly. The company has also signed an as yet unnamed four piece rock band.

ALIEN RECORDS releases two singles this month — Bruce Kato's You Can't Keep A Good Curry Down backed with Indian Tea (Alien 15) and Spider's College Love backed with a version of Born To Be Wild (Alien 16).

College Love is backed up with merchandising including T shirts, enamel badges and patches.

Latest signing to Alien is Baby Jane who is currently in the studio recording some of her electronic-based material.

EDINBURGH-BASED I Saw It First Productions has a series of releases this week, headed by the reggae group The RBs — a seven-piece group with horn section — with a double A side single Explain/Let Me Feel It. It is available on seven or 12-inch formats on the Phoenix label.

Actor Alex Norton has a single, Hindustani Granny, released on Country And Eastern Records on the same date as well as a children's record Teddy Says Yes on Playaway Records.

An album by the folk group Silly Wizard recorded live in Edinburgh also comes out this week on Phoenix Records. All product is distributed through Spartan.

CAVALIS IS promoting a new independent label and releases two singles on October 6. First is by The Government with a single Bottle Stone and Stick from a musical, Mama Dragon, in which the group have been appearing. A follow-up single is being released by Guardian Angel. Distribution is through Pinnacle.

HUMBER RECORDS in Grimsby releases a compilation album, Humberbeat Volume 2, this December, featuring bands from the area.

The label also has four and eight track recording studios and facilities for record and cassette, manufacturing, sleeve production, demos and masters. Previous releases include Come On The Forest on Soccer Records, still selling well, according to the company.

THIRD KIND Records has signed an exclusive distribution deal with Pinnacle, for 3D Production's first release, Riot (TKS 001).

THE MODERNAIRES, a four-piece band from Anglesey, have signed a three year recording contract with Illuminated Records and have a single released on October 10 entitled Life In Our Times.



BRUCE KATO samples the culinary delights at a reception held for his single, You Can't Keep A Good Curry Down, by Alien Records.

The band, which is a jazz/new wave crossover combo, also have their debut album, Way Of Living, released a week later on October 17. Distribution is by Pinnacle.

BRISTOL LABEL Fried Egg Records releases the debut album from Shoes For Industry this week entitled Talk Like A Wheel. The group will be joining a Fried Egg tour later this month to promote the album.

WOJ RECORDS releases its first Dayshift single entitled Living In The UK backed with Cedric Wazza — Superstar and Yeah Eh Oh Yeah Oh! The single comprises authentic skiffle instrumentation with guitar washboard, kazoo and tea chest bass — all recorded in one take.

KINGDOM RECORDS has signed a distribution deal with Pinnacle and is due to release The Album by Caravan later this month. It will tie in with a national tour. RRP for the company's product is £1.15 for singles and £4.98 for albums with a 33 1/3 per cent mark up for dealers.

CLAY RECORDS' six piece band Grace have signed a licensing deal with MCA and have a single, Fire Of London, out now. An album is due to be released on MCA next year.

MHD RECORDS releases three singles this week, headed by a cover of the 007 theme by The Warm. Other releases are a double A side by The Catholics, Echo Echo/Tropical Russians, on Clerical Records and He's So Foggy by Bish on Rainbow Records.

The company is still finalising a distribution agreement but product is available from MHD, 40 Gunter Grove, London SW10 0UJ.

A NEW label has been formed by Dan Priest and is based around Maritte Music, a 24-track studio run by Dan and Eric Bine. It is called the Plaza Plastic Company and first release is by a band called Precinct.

The single is a double A side entitled Hot Night/Riding On A Tube Train and distribution is through Spartan.

THE LAUGHING STOCK OF THE BBC

Six rib-tickling albums from the huge range of BBC comedy albums that'll have your customers rolling around their living room floors. See your local Pye representative while we've still got all this laughter in stock.

BBC records & tapes

Distributed by Pye/PRT Records, 132 Western Road, Mitcham, Surrey CR4 3UT. Tel: 01-640 3344.

Monty Pythons Flying Circus. From the original BBC television series starring John Cleese, Michael Palin, Graham Chapman, Eric Idle, Terry Jones and Carol Cleveland. Featuring 17 tracks including "Nudge, Nudge," "The Pet Shop" and "Flying Sheep."

REB 73
REMC 73

Goon Show Classics Volume 6. Side one "Wings over Dagenham" with Peter Sellers, Spike Milligan, Harry Secombe, and George Chisholm. Originally broadcast on 10th January 1957 by the BBC Home Service. Side two "The Rent Collectors." Special guest appearance by Sir Bernard Miles. Originally broadcast on 17th January 1957 by the BBC Home Service.

REB 366
ZCF 366

The Two Ronnies Volume 3. Extracts from the popular TV series with Ronnie Barker and Ronnie Corbett. Featuring a total of 13 different tracks including "Ice Cream Parlour," "Dr. Spooner," "More Worms" and "Limerick Writers."

REB 331
ZCF 331

Fawlty Towers. Original television sound track starring John Cleese, Prunella Scales, Connie Booth and Andrew Sachs. Featuring "Mrs Richards" and "Hotel Inspectors."

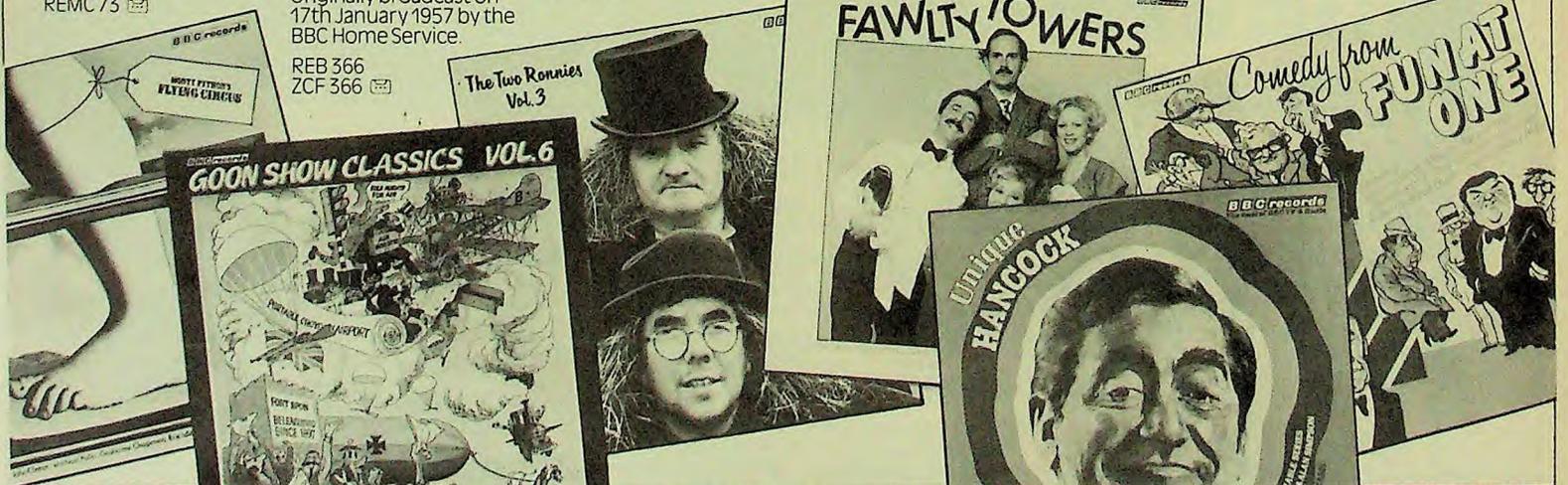
REB 377
ZCF 377

Unique Hancock. Highlights from BBC's memorable series "Hancock's Half Hour" starring Sid James, Kenneth Williams, Hattie Jacques and Bill Kerr. Featuring 9 tracks including "Christmas—East Cheam Style."

REB 150M
REMC 150

Fun at One. Comedy from Radio One starring Woody Allen, Jasper Carrott, Peter Cook & Dudley Moore and Ronnie Barker and featuring tracks including "The Blood Donor," "Mispronunciation" and "The Driving Lesson."

REB 371
ZCF 371



NEWS

Faulty signs up with Pinnacle

FAULTY PRODUCTS has announced a co-distribution deal with Pinnacle following its decision to leave PRT last month. It comes into operation from the beginning of this month. The move strengthens its independent status, says the company.

Pinnacle has now taken in the majority of Faulty's current and back catalogue from its in-house labels — Illegal, Step Forward, and Deptford City, as well as imports from the Independent Record Syndicate (IRS) in America. But product is still available from the Faulty Products sales force as well as Pinnacle. The company also stressed that it will still be pressed by PRT.

"The indie distributors are now a real force to be reckoned with," said a Faulty spokesperson. "Their share of the market has increased dramatically over the past year and is now very strong. We look forward to increasing our share of that market through our union with Pinnacle and the independent wholesale network."

First releases under the deal are the Chelsea Alternative Hits compilation album on Step Forward (SFLP 5) which includes 12 tracks spanning the group's career and retails at £2.99 and the sixth album from Mark Perry, Snappy Turns on Deptford Fun City (DLP 06) which retails at £3.99 with a dealer price of £2.31. The last album on the label was Fire From Heaven by the Good Missionaires released in May 1979.

Latest single release is Computer Datin' from Patrick D. Martin on Illegal Records (ILS 0023) which comes out on October 17 in a picture sleeve.

A RANGE of pre-recorded cassettes carrying a trade price of £1.50 is being released by Gold Label and will be released exclusively by Pinnacle. They feature old artists including Johnny And The Hurricanes, Johnny Rivers and Count Basie — and are not available on record.

DEAD GOOD Records from Lincoln is finally releasing the 7"er by Tiger Lily — the group who later became Ultravox. It is the first known work of the band and is one of the earliest John Foxx compositions. Distribution is through all independents.

OVATION RECORDS releases a tribute to John Cooper Clarke by Cathy la Creme entitled I Married A Cult Figure From Salford (OVS 1212) which was originally available on the Manchester-based Rock Steady Records.

BELFAST BAND Victim have signed to Illuminated Records and release their latest single The Teen Age — produced by Damned member Rat Scabies — this week (ILL 1). It is backed with Junior Criminals and the David Bowie song Hang On To Yourself. Distribution is through Pinnacle and RRP is £1.15. The band were featured in the film about Belfast bands Shell Shock Rock which has been shown in Europe and America.

THE SAINTS, who hit the charts in the early punk days have signed to the New Rose label and release a single, In The Mirror, this week. It is distributed through Pinnacle.

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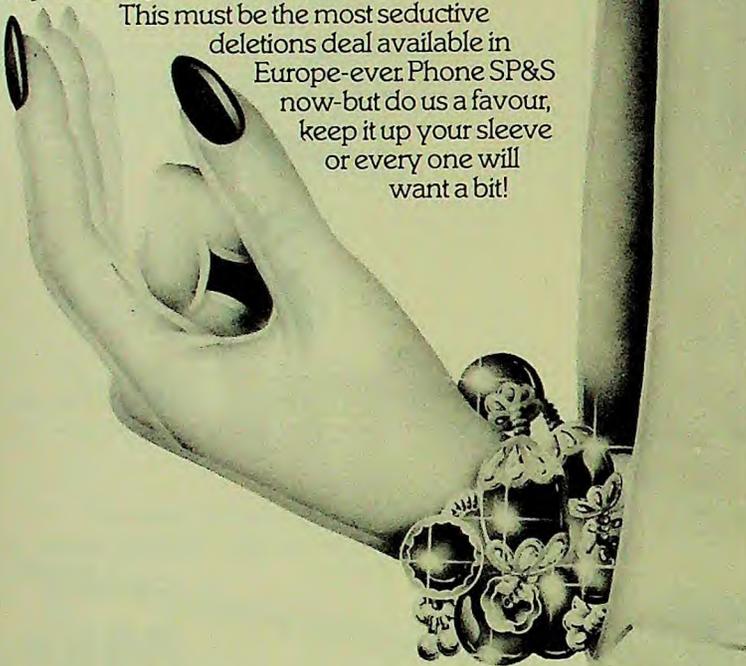
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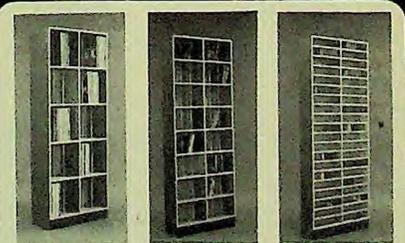
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American Commentary



Keeping it in the family. . . .
One home video issue
settled Juke boxes
to pay more?

NEW YORK: Whether it was 300,000 or 400,000 or half a million people who turned out for Elton John's free Central Park concert a few weeks ago; or whether it was 50,000 or 75,000 for Harry Chapin and Richie Havens in Brooklyn's Prospect Park, it was the composition of those audiences that should be of interest to anyone concerned with reaching older consumers and/or former record purchasers.

Both concerts were underwritten by jeans manufacturers, co-sponsored by the city, a rock radio station and the clothiers; both were heavily promoted via print ads in upmarket periodicals; both were free and both transpired to be perfect family outings appealing to the broadest possible demographics.

It's that last fact that's especially significant. No-one is precisely sure what appeals to older consumers these days, or what might propel them to become record buyers. No-one knows how much of their reticence is born of economic necessity and how much out of changes in musical and social tastes.

The artists involved in both these concerts had as near to universal appeal as one is likely to encounter in pop music and the families that came to hear them — picknicking and singing along together — were not the audiences that regularly support such venues as Madison Square Garden or the Palladium.

Would these people have gone to Carnegie Hall and paid \$15 (£6.28) a seat to see Elton? Aside from the fact that he'd have to play more than 100 shows there to accommodate the same number of people, it's doubtful.

But is it so out of reason to think that some concerts could be scheduled at times other than the usual 8 p.m., with ticket price structure that would make family attendance viable? I think not. There's a potential market there waiting to be tapped and tapping via live attractions would in all likelihood spark a whole new record-buying audience and rekindle the buying habits of an audience that many have feared lost.

Incidentally, Elton John's may not have been the most ebullient show he's ever done, but few could have communicated more readily with a crowd that size. Bravo.

By IRA MAYER

THE HOME video issues at stake in the SAG/AFTRA strike have reportedly been settled, with producers agreeing to pay 4.5 per cent of distributors' gross in addition to pension and welfare payments after 10 days in which the film may be shown in a one-year period.

BMI HAS begun an experimental programme whereby the licensing organisation will attempt to monitor and pay royalties for jingles airplay.

ASCAP has been making such payments since 1960, and on another front has proposed in conjunction with SESAC a \$70 (£29.29) annual jukebox licensing fee to the Copyright Royalty Tribunal. BMI's suggested sum is \$30 (£12.55).

All three organisations suggest the fee should be adjusted yearly in accordance with changes in the consumer price index. The Amusement & Music Operators Association, speaking on behalf of jukebox owners, suggested that the Tribunal maintains the interim \$8 (£3.35) that was set in 1976.

All these plans sound fine, except for the fact that jukebox operators haven't been exactly eager to register their machines in the first place.

FORMAL ANNOUNCEMENT of John Lennon and Yoko Ono signing with Geffen Records came as a last-minute switch away from CBS. The new album is titled Double Fantasy and Lennon would like it released on October 9, his 40th birthday and his son Sean's fifth.

IT'S ALL down to timing department: CBS release schedules seem to be jinxed this year. Willie Belson's soundtrack to Honeysuckle Rose didn't hit the stores until several weeks after the film opened, and the latter having garnered mostly fair to negative reviews, it was no longer showing in most markets by the time the LP appeared. The Streisand/Gibb collaboration was held up when the Bee Gee in question wanted payment for use of his face on the album sleeve. The Springsteen LP was delayed yet again when he decided to remove a song at the last minute. Meanwhile Meat Loaf is reportedly going back into the studio again, apparently trying to compete with Springsteen and The Eagles for the Longest delays between albums.

SHORTS: the loss to the industry of the Korvettes department store chain in the north-east is estimated to be \$60 million (£25,104,602) in records and tapes annually . . . the Federal Communications Commission has given a preliminary go-ahead for the creation of 140 new VHF TV stations, an increase of almost 25 per cent on the existing number and the FCC states the new stations "would put additional voices on the air, increasing programme diversity, competition, and ownership diversity", and obviously add at least a little more music . . . Morris Levy of Roulette Records has purchased an interest in Henry Stone's ailing TK Records operation and a base of operations change from Miami to New York is expected . . . Virgin reportedly planning to change from Atlantic distribution (via WEA) to one of the CBS labels . . . Monty Python making only live American appearance this year at Hollywood Bowl September 26-29.

THE POLICE
Kenyaatta Mondatta. A&M AMLH 64831. Producers: The Police and Nigel Gray. The single went straight in at No 1, and this, obviously, is destined to go the same way. It is fashionable to knock the band these days, but although some of the songs seem to be written to formula and aren't as instantly catchy as Roxanne, they are growers. The standard of musicianship is also at its usual high level.

SUPERTRAMP
Paris. A&M AMLM 66702. An excellent live double album featuring 16 of this band's best known numbers. Outstanding are Dreamer, Breakfast In America and Crime Of The Century. Often, live albums are a dismal failure. This is not.

DR FEELGOOD
A Case Of The Shakes. United Artists UAG 30311. Producer: Nick Lowe. Although it's good and solid. Lowe's production lacks the sparkle that he gave Dave Edmunds and Elvis Costello's debut. But the latest offering from the group, who almost seem like veterans is a grower, especially with the more uptempo numbers; the single No No Do Yakamo, Violent Love and Case Of The Shakes.

ROD STEWART
Hot Rods. Mercury 6463 061. Producer: Rod Stewart. A compilation album remembering the days when Stewart was a pure R&B singer — and a fine one too. Includes Maggie May and You Wear It Well as well as Street Fighting Man and Pinball Wizard from the rock opera Tommy. A very worthwhile collection, especially as many fans will not have heard these tracks.

ZAINE GRIFF
Ashes And Diamonds. Automatic K56834. Debut album from Griff who has already had two minor hits with the excellent Tonight and Ashes And Diamonds, both included here. Comparisons have been made between this relative newcomer and David Bowie, but Zaine Griff has enough individuality and talent to weather such criticism. Certainly this LP provides an impressive debut and with the necessary exposure it should only be a matter of time before he establishes himself as one of the best of the new rock talents emerging in Britain.

WHITE SPIRIT
White Spirit. MCA. MCF 3079. Producer: John McCoy. First album from North Eastern band who have been building up a steady following during the heavy metal boom. All tracks are standard HM fare and a forthcoming tour should provide the fillip to put them into the charts.

CURTIS MAYFIELD
Something To Believe In. RSO. Curtom Super 2394 271. Producers: Artist and Gil Askey. Sophisticated soul music from one of the masters. Mayfield's controlled vocals blend perfectly with lush strings and funky brass section.

SERGIO MENDES
Alegria. WEA K 99096. Producer: Sergio Mendes. The first album in Portuguese in 16 years (Primal Roots was the last), and a veritable return to roots for Mendes, who recorded this set in Rio de Janeiro last autumn with his regular unit plus several first-class Brazilians. Not much variation in pace, but consistently excellent Brazilian lilt from the rhythm section, and superbly assertive harmonies from the vocalists. Mendes has been support act for F. Sinatra here

recently, but is likely to shift copies on his own reputation.

THE GOONS
Goon Show Classics Vol. 7. BBC RSB 392. Features The Man Who Never Was and The Case Of The Missing CD Plates. Re-released and dedicated to Peter Sellers. A fine tribute.

VARIOUS ARTISTS
Metal Explosion. BBC RER 397. Heavy metal compilation of material from the BBC Radio 1 Friday Rock Show, features Gillan, Samson, Praying Mantis and others. Not the best HM album around.

PAULINE MURRAY AND THE INVISIBLE GIRLS

Pauline Murray and The Invisible Girls. Illusive Records 2394 277. Producers: The Invisible Girls (Martin Hannett and Steve Hopkins). Impressive solo debut from the girl whose clear vocals gave Penetration its distinctive sound. With help from friends from the old line-up of Penetration, 10cc, Buzzcocks and Durutti Column she has come up with a good likeable LP which could sell well in view of Penetration's popularity before the split and the fact that Murray is currently on a national tour with John Cooper Clarke.

JAMES MONTGOMERY
September Mornings. Amber Records AMB 001 (distribution direct — contact 0202 34041). Montgomery is one of the members of Southern Television in Southampton, and has become an on-screen personality. Here he reveals his talents as a singer/songwriter as well. The mood is very easy-listening and although his voice isn't too strong, it does lend an individual charm to the songs. Includes the single, Just Travelling. **

THE GOLDEN MOG
Tandoori Restaurant
Menu

FIRST COURSE

Whisker and Tail Soup.....	.80
Mog Vinaigrette.....	.80
Stray Samosas.....	.75
Aloo Pusa.....	.85
Fur Balls.....	.90
Bomb Tikka.....	.99
9-Lives Bhajee.....	.80
Swish Kabab.....	.85

SECOND COURSE

King Cat Tandoori.....	2.25
Meaty Miow.....	2.00
Tails of Tikka.....	1.85
Putney Naan.....	.45
Southall Naan.....	.50
Mixed Hoggie Tandoori.....	3.45
Keema Claws.....	3.00

THE GOLDEN MOG
Tandoori Restaurant

SUNDRIES

Rice.....	.55
More Rice.....	.56
Extra Rice.....	.57
Papadam (Persian).....	.15
Mamadum (Persian).....	.15
Bombay Chuck(up).....	.25
Raita.....	.35
& Wronga.....	.45

SPECIAL DISHES

Tibby-Tat Tandoori.....	3.50
Alley-Cat Special (catch it yourself).....	3.95
Masala Tom.....	3.85

CURRY DISHES

Kitty Curry.....	1.95
Cat Madras.....	2.10
Vindaloo and Chips.....	2.35
4-Paws Vindaloo.....	3.15
Siamese Vindaloo.....	2.80

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OPINION

Ignorance a 2-sided issue

HOME-TAPING eating your profits and you're down to your last cigarette? Well, don't throw away the empty packet, because on it you will find a message from the Government that smoking damages your health.

Now phone your local, friendly BPI member and ask him to get the Government to enforce a law that all tapes carry a warning message that "illegal home-taping damages the record industry".

Sarawak LP selling well

I AM delighted to advise you that, despite your article to the contrary (MW International page, August 9), the Anita Sarawak album, recorded in Germany, is alive and well and enjoying growing international support.

In addition to the Asian and Pacific releases you reported, the album has also been released in New Zealand, South Africa, Korea and Taiwan and is still under active consideration in Australia, Europe and the USA. TV coverage is also planned for Germany, Japan and the UK.

The success to date and the general response worldwide has ensured another international release with a new recording planned for October.

JOHN FORREST, managing director, EMI Singapore.

Music Week's Malaysia-based correspondent, Tan Boon Peng, stands by his original report based on an interview with Ms Sarawak, but acknowledges that there may have been a breakdown in communication as John Forrest was out of the country at the time. — Ed.

The plain truth about home-taping is ignorance. I could make a fortune in my shop from the amount of people who want to tape the top 20. I tell them it is illegal and they reply that it is done all the time.

On another subject, I have just had a visit from the KGB, alias a Performing Right Society agent. He claims that even playing the radio in the shop, whether it be music or speech, I must pay a licence fee. I told him I didn't want to know.

Is this what the music business is coming to? Can't I even play a radio in my shop? Is it like road tax with virtually nothing getting ploughed back into road building and maintenance, but just filling the Chancellor's coffers?

This situation is stupidity at its highest — that on one hand I am trying to do a difficult job, but don't harass us record dealers.

Please, Mr PRS, I know you are trying to do a difficult job, but don't harass us record dealers.

N. STONE, Record Parkour, Kingsbury Road, London NW9.
 ● The Editor replies: Ignorance, it seems, works both ways. The PRS is a non-profit-making organisation which collects royalties for public performance of music on behalf of authors and publishers. As such its income is ploughed back into the industry from which Mr Stone makes a living, if indirectly.

Billboard Forum reply

WE ARE pleased that Ira Mayer was concerned enough to report on Billboard's International Talent Forum (MW September 13). However, it is disappointing to note that he failed to accurately report on the events of the first day of the forum.

There were not 10 concurrent meetings as he reported. One such meeting was cancelled because two of the four scheduled panelists were unable to attend. Some 12 per cent of the scheduled panelists were late in arriving for the sessions, but that is hardly "little better than half" as was reported by Mayer.

Most of the panelists who did not take part were unable to attend because of unexpected business problems or illness. Most forum participants agreed that this year's offering was perhaps the best forum of its kind ever to be held.

We will be more than happy to supply you with names and numbers to substantiate our claim, but then the story has been published and there is now little or nothing that will

erase the damage which has been done.

JEAN WILLIAMS, talent editor and talent forum director, Billboard, Sunset Boulevard, Los Angeles, California.

● Ira Mayer replies: In covering conferences such as the Talent Forum, one tries to get a sense of the overall event and that means moving from one session to another to get a feel for attendance and level of participation as well as content.

In this instance I had a colleague help out in seeing to it that the bulk of sessions were covered to one degree or another. I stand by our general assessment of that first day. The level of attendance did indeed pick up on subsequent days, and while I'm sure Billboard can supply due testimonials (I, too, spoke to some people who found the forum beneficial), the overall impression I got from various participants was as reported in a further column (MW September 27).

PERFORMANCE

Dr Feelgood

THE FEELGOODS have been around rather too long to be lumped in with the general R&B revival, but the music's resurgence has done nothing to dent the group's popularity, judging from the response at the Hammersmith Palais last week.

Looking rough and ready — but sounding anything but — the paunchy veterans again displayed the rewards of giving new vitality to an old sound and the lean addition of guitarist Gypie Mayo almost made one forget the strutting skill of former guitarist Wilko Johnson.

New numbers like Jumping From Love To Love, Your Body Drives Me Wild and latest single No Mo Do Yakomo — from Liberty United album A Case Of The Shakes — slotted in well with cuts they have established as classics. The pick of the set, though, was undoubtedly the superb, measured Shotgun Blues featuring Mayo on guitar and singer Lee Brilleaux on harmonica.

DAVID DALTON

Colette

PUTTING THE boot in to a show after it has already been savaged by the national papers seems more like sadism than criticism, but sadly John Dankworth's Colette (Comedy Theatre/deserves all the barbs.

His book is embarrassingly awful with puns even Ronnie Scott wouldn't use on a bad night; his wife's acting is postured and her normally sublime singing strangely strangled; and Wendy Toye — who should know better than to get involved in such a clumsy theatrical vehicle — directs with a leaden hand.

To be charitable, the Dankworths deserve credit for at least trying something new, but there is a lot to be said for horses sticking to courses they know.

There is a cast album on the Sepia label (RSR 1006), but not, I suspect for long.

RODNEY BURBECK

Cosi Fan Tutte

FOR THE last four or five years the tenor Anthony Rolfe Johnson and the soprano Felicity Lott have developed a reputation as leading singers of the future through both live performances and recordings.

Last week, in the new production of Mozart's Cosi Fan Tutti at the Coliseum conducted by Charles Mackerras, they showed just how much they are growing in stature with every major performance.

Felicity Lott has, up to now, concentrated more on recordings or oratorio opera, but her portrayal of Fiordiligi showed a natural dramatic sense that was matched by fluency in the difficult arias set for the role.

Rolfe Johnson as Ferrando, was even more impressive. His lively musical imagination uses a naturally beautiful tenor voice to its best advantage, making the most of his distinctive top register. So far he has recorded three Haydn operas under Dorati for Philips, and Acis and Galatea for DG, but this production of Cosi indicates he is ready to move into bigger works and more central repertoire. Record companies please note.

NICOLAS SOAMES

Tenpole Tudor

EDDIE TENPOLE an ex-RADA student, is like a loveable india rubber man flinging himself across the Marquee stage and madly grimacing as he and the band churn out the songs which he punctuates with friendly banter.

Their music is a surprisingly old fashioned rock and roll mixture interspersed with some rousing sax from Tenpole.

The whole performance lasted only 40 minutes which leads one to suspect that the band still have to build up a really solid repertoire. They play good-time music and are collecting a sizeable following, so sales are bound to follow. Stiff certainly knows how to pick them.

DANNY VAN EMDEN

DOOLEY

WE WOULD not dream of accusing Sony of inciting the public to bootleg concerts, but its promotion material for the new Stowaway pocket tape recorder comes very close to it, drawing attention to the recorder's built-in stereo microphones with which, says Sony, "... you can, from a front-centre seat come away with a live stereo recording ..." — it goes on to qualify that with the words "of a school concert or a family wedding", but it won't take rock fans too long to work out their own applications for the Stowaway ... At PolyGram sales conference, Phonogram tape manager Roy Wilkins lashed out at EMI for releasing "the battle hymn of the home-taper (the Bow Wow Wow single), presumably on the Kamikaze label", and at Blondie and Debbie Harry for participating in Ampex blank tape ads ... For its Hits Of The Seventies compilation, CBS secured releases from many non-CBS artists but couldn't get its own Bright Eyes by Art Garfunkel ... Much-delayed new-look Melody Maker being launched this week at readers' poll awards function ... The band Police guest-edited most of this week's Record Mirror ... And music journalists Tim Lott and Barry Cain launch new monthly mag, Flexi Pop, with a flexi disc on every issue, on October 16.

RCA PLAYED host to 250 international subsidiaries, licensees and media in Amsterdam last week to launch new Sad Cafe album; Terry Ellis invited Dooley for a day out at Ascot last Friday; Dindisc and Dinsong celebrated their first year of business with a party at their Portobello Road HQ; new label Magic Moon launched the Zoot Money album with a pricey lunch at Dickens Inn; and the music publishing fraternity pushed the boat out for its annual Tin Pan Alley Ball bash this week — what was that about a recession? ... French SuperBear studios denying rumours that it has closed, and also denying "Beatles reform" stories when McCartney was there recently producing new Ringo album ... That crafty Jonathan King got both Radio 1 and Capital to announce that "their J.K." is to host his own show on New York WMCA Radio ... Record Business losing another senior executive — research director Godfrey Rust, who says he is "considering various possibilities".

POLYDOR COULD well have a gimmick hit with its birdsong and music single by Sweet People, already a hit on the continent, and being picked up by Pete Murray and David Hamilton ... With RCA's international base being moved to Rome, European product admin manager Margaret Fraser (and assistant Marie de Marwicz) redundant after nearly 10 years with the company and can be contacted on 01 422 4007 ... BPI's John Deacon could go hungry at IFPI conference in New Delhi this month — he can't eat spicy foods ... Sensible Derek Honey went to Paris for business meetings last week as the removals men moved in to Pye's Great Cumberland Place offices ... Ex-Phonogram band Boss Boss, seen on Swapshop last Saturday, available through manager Derek Brandwood on 061 428 4434 ... Despite wine-selling job, Philip Palmer still maintaining strong interest in music industry matters.

Mackenzie

Theme from the BBC TV Series
BBC RECORDS RESL 82

My Prayer

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COLUMBIA DB 9086

Two Little Boys

By Splodgenessabounds
DERAM ROLF 1

Juliet Bravo

Theme from the BBC TV Series
BBC RECORDS RESL 84

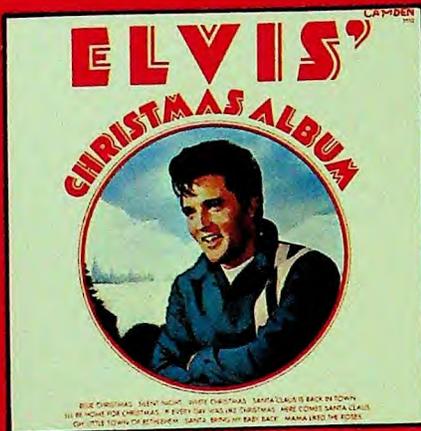


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