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MUSIC WEEK

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Why Fruin quit

THE NEWS of John Fruin's resignation came in a bald, nine-line press statement: "It is announced that with effect from today's date John Fruin has resigned his position as managing director of WEA Records Limited. This is due to differences of opinion between himself and the shareholders of

WEA Records Limited on matters of policy which, unfortunately, it has not proved possible to resolve. WEA Records Limited wishes to record its appreciation of the outstanding results which Mr Fruin has achieved in running the company since January 1977."

By RODNEY BURBECK

THE SHOCK resignation of John Fruin as managing director of WEA Records last week undoubtedly came as a result of the company losing its nerve over Fruin's aggressive plans to beat the recession.

Although neither side was prepared to elaborate on the "differences of opinion" referred to in the press statement, it seems likely that while the parent corporation was advocating a course of cautious retrenchment, Fruin was keen to adopt a more bullish approach.

It appears to be a classic case of a corporate company being unable to come to terms with the strong will of a man who has always stamped a job with his own individualistic style of management.

Both sides strongly denied that his resignation was in any way connected with the allegations of chart hyping levelled at WEA in a recent television programme. Presumably, if the company thought it should take any action it would have done so immediately after the programme or when the committee

of enquiry makes its report.

As Fruin no longer runs a record company he has stepped down as chairman of the BPI and as a council member. Coincidental with his departure from WEA was the resignation of the company's director of marketing and sales, David Clipsham, "for personal reasons" according to a press statement.

News of Fruin's departure was broken to a stunned management meeting last Thursday morning by WEA International president, Nesuhi Ertegun, who immediately took personal control of the UK company.

Later he told *Music Week*: "I do not wish to discuss the details of the reasons for John's resignation — they are internal matters — but they concerned very serious differences of opinion of how to handle the problems of the UK company in a very competitive market.

"His departure is absolutely unconnected with any TV programmes. It is just unfortunate timing."

Ertegun said he expects to be based in London for "a few weeks"

while he seeks a replacement for Fruin, and added: "I have no particular candidate in mind at this stage."

Fruin told me that the rift between himself and the corporation had been growing for some months. "We found we had differences of opinion on the approach to where the company was going next," he said. "We see the future of the company differently in the way it should go. I am very strong-willed in what I want to achieve and I found I couldn't work under the frustrations of corporate policy."

Fruin said that he intended to take a month off before deciding what to do next. He had recently signed a new contract with WEA and he is also a shareholder in the deletions company S P & S and its subsidiary, the Damont pressing plant, so he is presumably financially stable.

"I'm not sure that I want to work for a record company again," he added. "On the other hand I am a record industry person and I feel I have another good five years to offer. But I do not intend to rush into anything."

Phonogram sales team in mass walkout

PHONOGRAM'S REGIONAL, dealer and media promotion team has resigned *en masse*. The team, led by general manager Stewart Coxhead, cites "dissatisfaction with certain new company policies" as the major cause of this mass resignation.

Personnel who have resigned include: Terrie Docherty, Dave Williamson, Jayne Milne, Tracy Simmons, Maureen Kealy, Jackie Cox, Sally Glover, John Shepherd and Margaret Brown.

Ramon Lopez, managing director PolyGram Record Operations, was not surprised or alarmed at this action. "It's nothing," he told *MW*. "Stewart Coxhead has always had in mind the possibility of doing something on his own."

Woolies follows Littlewoods' aggressive marketing lead

HOT ON the heels of the announcement that Littlewoods stores are to sell records "more aggressively" (*MW* October 4), comes a similar statement from the Woolworths chain.

Chief record buyer Bob Egerton told *MW*: "We are looking to promote and sell records more aggressively." The chain is to more than double the number of outlets using video promotion in their record departments, and many record departments are to be expanded and/or modernised.

As from this week the number of promo video units will increase from 120 to 250 — using the programmes made by Realmheath for Record Merchandisers. Through its racking operation RM supplies the great majority of Woolworth's record and tape stock, as it does for

Littlewoods.

The increased use of video in the record departments is part of a nationwide in-store promotional programme, "involving the biggest ever use of video film in retailing in the UK". It is the success of video as a sales aid in the record departments which has prompted Woolworth to use it for all goods.

Two 22-inch screen video units are being installed in each of the multiple's top 165 stores, including Woolcos. Annual cost of installing and running the 330 additional units will be about £325,000, but part of the cost will be covered by contributions from suppliers whose merchandise is featured on the promo films. Until Christmas these will feature toys, but in the following 12 months other lines will be promoted in turn.



BRITISH SONGWRITERS Mitch Murray (left) and Peter Callander (right) have pulled off a world coup by recording American actor Larry "J.R." Hagman. Two of their own songs, as yet untitled, have been laid down at Lansdowne Studios under their joint production. The songs are jointly owned by all three and negotiations are underway for worldwide recording and publishing deals. "It all came about through a meeting with concert promoter Derek Rawden who put us in touch with Larry," said Isle of Man-based Murray. They have been working on the deal for three months and it was settled in London last week when Hagman also appeared at the press conference announcing his appearance on the Royal Variety Show — as a singer.

Vidcom hailed big success

From SIMON HILLS

CANNES: This year's Vidcom was hailed as a great success, with attendance figures claimed to total 7,500 — 2,500 more delegates than were expected.

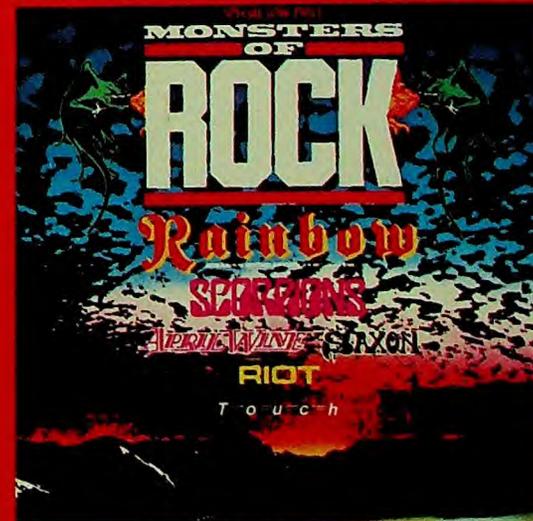
Organiser Bernard Chevry immediately announced that next year's Vidcom will be even bigger. "It will be a five-day event, from October 5 to 9, and I think I can say that Vidcom has now become indispensable," he said.

British music industry people attending included Maurice Oberstein, Roy Featherstone, Chris Wright, Terry Ellis and executives of PolyGram and RSO. Chrysalis' Des Brown enthused: "I have found it incredibly useful. I am staggered by the number of people who have registered and everybody seems to be here. I am very encouraged by the general feeling of cautious optimism."

Although a lot of business was being done and contacts established, the conferences and seminars were largely poorly attended suggesting that people were here to work rather than talk about it.

● Full Vidcom reports on pages 6 and 8.

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NEWS

Second jazz convention in Washington

THE SECOND annual Jazz Times (formerly Radio Free Jazz) convention gets under way at the Shoreham Hotel in Washington DC on October 15, writes Pat Sullivan. Scheduled to last three days, convention organisers Ira Sabin and Orrin Keepnews have CBS president, Bruce Lundvall to deliver the opening address. Attending the convention will be company representatives, press, radio, wholesale and retail organisations as well as club owners, managers, booking agents and artists. Guest of honour will be top trumpeter Dizzy Gillespie and the theme of the convention will be Working Together For Jazz.

Among those already committed to attend are Paul Acket, Producer of the North Sea Jazz Festival, Joe Fields, owner of the Muse jazz label, and many others.

Damont expands pressing capacity

DAMONT RECORDS, the Hayes-based independent pressing plant, has completed an ambitious £750,000 expansion programme.

In addition to the plant's existing 14 semi-automatic presses, a further four Lenned presses are being installed to increase the firm's capacity from the present figure of 10 million to around 15 million records per year.

"All pressing equipment is to be linked to a unique computerised production control system which will be the first of its kind in this country," said a company spokesman. "The system, designed and built by the American company Zytec, has built-in quality control safeguards which can detect certain

manufacturing faults as a record is being pressed."

To feed the presses, a completely automatic material handling system is being put in. The new plating facility was designed by Musitech and a new cutting centre comprises Neumann cutting lathes and ancillary equipment.

Damont is also moving into cassette duplication for the first time with the installation of Electrosonic, King and Apex equipment. This facility will have a capacity for two million cassettes a year.

Of the 10,000,000 records it manufactured last year, Damont claims a minimal percentage were returned as faulty.

With a staff of 130, the company is currently working 24 hours a day to satisfy its customers' requirements.



SUSSEX CAME to Bond Street last week when the band Sussex signed a long-term deal with Mercury. Their first single, *With A Girl Like You*, is released in the UK on October 17. Produced by Andy Scott, of Sweet, the single will be included on an album scheduled for release early next year. Pictured (L to R) are: Richard Ichington, Nigel Gittoes (Sussex), Gibson Kemp (Phonogram international promotion manager), Richard Ogden (manager), Jeremy Ensor (Phonogram A & R manager), Alan McLachlan, Ashley Wickins (Sussex) and sitting at the front, Polly Perkins.

Pop pickers campaign from Littlewoods

THE RE-LAUNCH and expansion of record departments in Littlewoods stores is being backed up by a national promotion campaign which starts this week (October 6).

Campaign title is Pop Pickers and is fronted by veteran DJ Alan Freeman, chosen for his "all age group appeal".

Albums and tapes will be specially featured during the four-week promo effort and buyers of these titles will be given a specially produced flexidisc, which also acts as entry form for the consumer competition being run as part of the campaign.

Leaflets are available at all cash points throughout the stores and all the stores will feature large window displays, using the promotional albums as a backdrop. There is also

support from local radio and music press advertising.

The venture is being undertaken in conjunction with Record Merchandisers. The decision to go ahead with a big increase in the number of stores selling singles (44 now instead of four) and with re-siting or enlarging many of the record departments to increase traffic flow and introducing video promotion came as a result of a presentation made to Littlewoods by RM earlier this year. RM had assessed the multiple's existing record and tape operation, which began in February 1977, and recommended "short and long term commitment to the retailing of pre-recorded music, therefore improving the turnover and credibility of their record departments".

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CHARLY RECORDS has replaced its long-standing "smiling rocker" logo with a new design (above). First product to be released with the new logo is the single, *Stay Away (CYS 1071)* by Johnny And The Jailbirds who have just completed a UK tour with Matchbox.

News in brief...

STEVIE WONDER'S new album, *Hotter Than July* is now due for release on October 13. The album, a single record in a gatefold sleeve, features ten tracks, several of which were previewed on the artist's Wembley concerts last month.

RK Records is releasing a single by Woodward singing *Soldiers Of The Queen* on October 17 to tie in with the Royal charity premiere of the film before Prince Charles at the Haymarket Classic on October 23. The movie will be screened at three West End cinemas from October 24.

RK MUSIC is publishing the arrangement by Australian Phil Cunneen of the title track, *Soldiers Of The Queen*, featured in the forthcoming Australian movie *Breaker Morant*, starring Edward Woodward.

The film is about the Bushveldt Carabineers, the Australian corps which fought with the British forces in the Boer War, and the court martial of three lieutenants — Morant, Whitton and Hancock (played by Woodward, Bryan Brown and Lewis Fitz-Gerald) — who were charged with murder following incidents involving Boer prisoners and a missionary.

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Wessels quits RCA Holland

From SUE BAKER
AMSTERDAM: RCA Holland managing director Cees Wessels has resigned after two years with the company because of what Giuseppe Ornato, RCA Europe vice president, termed "basic differences of opinion about management philosophy".
 Wessels is succeeded by Carl Vos, previously general manager of RCA Belgium, who assumes responsibility for the new RCA Benelux organisation.
 Wessels told *Music Week*: "I built a good team here in Holland, and the parting was emotional. I've no definite plans."

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EDITOR: Rodney Burbeck
**DEPUTY EDITOR/
 INTERNATIONAL/MUSIC
 PUBLISHING:** Nigel Hunter
NEWS EDITOR: Jim Evans
**FEATURES EDITOR/
 RETAILING:** Terri Anderson
TALENT EDITOR: Chris
 White
BROADCASTING EDITOR:
 David Dalton
VIDEO: Simon Hills

CHIEF SUB EDITOR: Kevin Tea
SUB EDITOR: Danny Van
 Emden
EDITORIAL COORDINATOR
 Louise Fares (assisted by
 Janet Yeo and Diane Ward)

CONTRIBUTORS: Tony
 Byworth (Country), Sue Francis
 (Topsheet), Tony Jasper
 (Select Singles), Nicolas Soames
 (Classical editor), Patrick Sullivan
 (Jazz)

ADVERTISEMENT MANAGER:
 Jonathan Ward
ASST. AD. MGR.: Andrew Brain
AD PRODUCTION MANAGER:
 Sandra Mysal
AD SALES EXECUTIVES:
 Jacky Lilburn, John Kania
CLASSIFIEDS: Jane Bartlett.
 Assistant: Ian Millar

PROMOTION MANAGER:
 Avril Barrow

SUBSCRIPTION MANAGER:
 Jeanne Henderson

MANAGING DIRECTOR:
 Jack Hutton
PUBLISHING DIRECTOR:
 Peter Wilkinson

Calder revamps Zomba

ZOMBA DIRECTOR Clive Calder has announced details of the re-structuring of the company's UK operations. Due to its increased involvement in the music publishing field, Zomba Management & Publishers Ltd has changed its name to Zomba Music Publishers Ltd. A new company, Zomba Management Ltd, has been formed to service Zomba's activities in the music management field.

"We have recently been appointed as exclusive worldwide representatives for producer Martin Birch (Whitesnake, Black Sabbath, Blue Oyster Cult etc.)," Calder told *MW*.

"This means that together with Robert John Lange (AC/DC, Boomtown Rats, Foreigner etc.) we now represent two of the world's most in demand producers, as well as several up and coming young producers such as Mike Howlett, Tim Friese-Greene and Tony Platt. In order to effectively service these management responsibilities we needed to set up a separate company."

A third company, Zomba

MSD lines up Christmas TV campaigns

KEN DODD, Lulu, Des O'Connor and Brotherhood of Man are among the artists completing Multiple Sound Distributors' Christmas market line-up for TV-promoted albums.

Twenty Golden Greats Of Ken Dodd (Warwick WW 5098) will be promoted in the Trident area from November 3 with a probable national roll-out to follow. The LP contains Dodd's hits like Love Is Like A Violin and Tears, plus four new tracks including Matchstick Men And Matchstick Cats And Dogs.

The Brotherhood of Man album is 20 Number 1 Hits (WW 5087), and started its TV promotion in Trident and ATV on Monday (6). Flautist Adrian Brett's second Warwick album is Stepping Stones (WW 5091), produced by Warwick staffman Jed Kears, and due to start its TV exposure in Westward and Harlech on October 20.

Lulu's re-recording of her successes like Shout, The Boat That I Row and I'm A Tiger, entitled The Very Best Of Lulu (WW 5097) and produced by Mark London, begins in the ATV area on October 27, and Des O'Connor's Remember Romance (WW 5100) begins in the same territory on November 3.



Products Ltd, has been formed to service Zomba's planned activities in the record business.

"Our activities in the UK to date have been confined to music publishing, management and recording studio development. However, our expansion plans call for a direct involvement in records at some time in the future, so we needed to set up a separate company in preparation for this," commented Calder.

As a result of the re-structuring, Zomba director Ralph Simon will now be based at new offices at Zomba's Battery Studios, 14-16 Chaplin Road, London NW2 (01-451 3322).

KATE MUNDLE has been appointed head of product management and artist relations for the CBS label with Barry Humphries appointed to head of product management for EPA. Reporting to Mundle will be product managers

Greg Lynn and Andy Murray and artists relations manager David Beeching. Reporting to Humphries will be Jamie Rubinstein and Frank Brunger.

Ian Mallett (ex-WEA) and Mike Thomas (ex-Phonogram) to the Pinnacle sales force, where Bridget O'Connell has joined the telephone sales team... Two additions to the Magnum Associate Promotions team, based in Coventry: Frank Stuart Brown will cover the north of England and Scotland and Norman Francis takes on Wales. M.A.P. has recently clinched deals to handle regional promotion for Avatar, Albion, Bellaphon and Riva... EMI HAS announced a re-structuring of its 15-strong national merchandising and promotional team. Duncan Robertson becomes merchandising manager following the departure of Pete Rezon. Stevie Dunn, Elaine Brooks, Steve Webb, Ian Collins, Steve Osbourne and Tony Collins join the existing seven merchandisers... Mike Perry to head of regional promotion for the Eurodisc organisation reporting to marketing manager Brian Yates... David Short, in addition to his functions as creative services manager for the Eurodisc organisation will now also be responsible for day to day liaison with the Hansa organisation, Double D and Handshake labels.



'Knocker' joins Zilch Records

JOHN KNOWLES last week resigned as Island Records' sales manager to become managing director of a new company called Zilch Records. "Knocker" Knowles had been with Island for seven years, becoming sales manager in 1976. His replacement at Island will be announced shortly.

Currently finalising UK distribution plans, Zilch is distributed internationally by Polydor except in France where Underdog/Carrere handle their product.

Zilch, formed early in 1980 by Fred Cantrell, will debut in the UK with albums and singles from Sean Tyla, The Skyscrapers and Last Touch. Further signings will be announced shortly. Zilch can be contacted on 01-874 5291.

● Pictured posing outside the Zilch premises are John Knowles and Fred Cantrell.

Rush release

THE AMERICAN disco hit I Like (What You're Doing To Me) by Young & Company, previously only available here on import, is being rush-released by Red Bus on a new PRT distributed label, Excalibre (EXC 501 and EXCL 501 12"). The label is being headed by Morgan Khan, former assistant Calibre label manager at PRT.

Colquhoun to Saga MD

JOE COLQUHOUN has been appointed managing director of Saga Records Ltd., B&C Recordings Ltd. and Trojan Recordings Ltd. with immediate effect. Colquhoun will also become MD of New Town Sounds, the forthcoming music publishing subsidiary of the Art and Sound group of companies.

Colquhoun left Phonogram at the end of last year as divisional sales manager after 18 years' service with the company. He joined the Orlake pressing plant as commercial director early this year, becoming commercial director of Orlake's parent

company Movitex until the latter was obliged to appoint two receivers to its two trading divisions (*MW* September 13).

In his new post, Colquhoun will join forces again with a former Phonogram colleague, David Escott, managing director of Allied Records Ltd., who joined the company in May this year. Colquhoun also becomes an Allied Records board member as commercial director.

Escott is engaged in running the Allied pressing plant, and Colquhoun will be seeking new custom work for it as part of his duties.

Writers' rewards

RECIPIENTS OF this year's Gold Badge of Merit Awards presented by the British Academy of Songwriters, Composers & Authors (BASCA) are Charlie Chester, Ray Coleman, Robert Farnon, Stanley Holloway, Teddy Holmes, Elgar Howarth, Sydney Lipton, Bill McGuffie, Ben Nisbet, Gisela O'Connor, Geoffrey Parsons, Les Reed and Sandy Wilson.

The presentations are in recognition of services to the British music industry.



DOLL BY DOLL have become Magnet's second signing of the year. Pictured as they inked a long term, world wide contract are the members of the band — which will go into the studio very soon — and Magnet MD Michael Levy (seated).



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NEWS

Reed, Parsons & Manilow lead Arista's releases

ALBUMS FROM Lou Reed, Aretha Franklin, Barry Manilow, Showaddywaddy the Alan Parsons Project and a debut LP from comedy actor Rowan Atkinson are on the Arista release list for the pre-Christmas period. The biggest marketing pushes are planned for the Franklin, Manilow, Parsons, and Showaddywaddy albums.

The Turn of a Friendly Card is the new offering from Alan Parsons Project. Released on October 17 it will be backed by ads on Capital Radio in the following week, and between November 3 and 8. Press ads are going into all the hi-fi magazines, chosen music trade and

consumer papers, and some nationals. Point of sale will include 500 centrepiece displays, and 1,500 posters and 600 window displays.

At the end of the month the new Franklin LP, titled Aretha, will be released with ad support in the London evenings, Sunday quality press, pop and black music papers and a fortnight of commercials on Capital Radio. There will also be posters in the London tube stations and a flyposting campaign in central London.

For the Lou Reed 2LP compilation to be released in November, Arista has licensed some Velvet Underground tracks, to be included with selected cuts from Reed's past solo albums. The 24-track compilation will be advertised in the music press.

Rowan Atkinson's first album features material from a performance, at the Grand Opera

House in Belfast, of the comedian's touring revue. Release date is November 14 and ads will be taken in the daily and Sunday papers, *Private Eye*, *New Statesman* and the music press.

Also released on November 14 is the latest Showaddywaddy offering, Bright Lights. This will be supported by national press ads and nationally spread ILR commercials; also in-store display material, with POS designed around the LP title.

This LP will also be given a national TV campaign, but this may run after, rather than before, Christmas.

The other album for which a TV campaign is planned in December is the new Manilow release, titled Barry. As well as national press ads and TV this will be backed by a poster campaign on London buses, and nationwide in-store displays.

EMI stresses need for international image

FORTY DELEGATES, the highest total ever, attended a two-day EMI Records (UK) international conference last week at the Heathrow Airport Hotel. Among them were representatives from Hungary, Venezuela and Japan.

In his opening address, EMI Records managing director, Cliff Busby, stated that it is the company's firmly held belief that all acts should be viewed from an international standpoint.

Stressing the importance of co-operation with the overseas companies, Busby continued: "We are only too aware that success can only be achieved with this co-operation."

EMI Records international division general manager Richard Lyttleton drew attention to the conference slogan, In Tune With the Eighties.

Work to rule at Hayes plant

FOLLOWING THE recent introduction of an overtime ban, unions at EMI's Hayes plant have now called a complete work to rule following their rejection of management's redundancy proposals.

If the work to rule continues for more than a few days, production in the all-important run-up to Christmas could be severely hit.

"The UK industry has done such a marvellous job of advertising its problems that anyone would think that we are the only ones suffering from home copying and a stagnant domestic market," he commented. "These problems are by no means unique — I can't think of a market in any country which has escaped them."

"The real test is to see how fast and how effectively we can react to them. Like most of you, we in EMIR (UK) have had to re-structure and 'tune' our company to meet the challenge of the Eighties. Unless market conditions stabilise — and stability is not a word one associates with this business of ours — we will have to continue to adjust to a changing scenario."

• More reports from the conference next week.

Damont and SP&S in jazz link-up

THE FIRST label distribution deal undertaken by wholesalers SP&S Records involves a new jazz label, via Damont Records.

Although SP&S mainly distributes deletions, this deal is, said John Glockler, national sales manager, a departure in keeping with the company's expansion plans. The product is in fact licensed to Damont Records, though a long-standing deal with a US budget operation, but SP&S will be handling all aspects of marketing, selling and distribution.

This new mid-price label, aimed at collectors, is called From The Jazz Vault. Dealer price is £1.50 plus VAT, and RRP is £2.49. The 16 titles will be available in about a week's time, and they include recordings by Count Basie, Duke Ellington Trio, Woody Herman, Joe Venuti, and the Buddy Weed Septet.

Glockler commented: "Being a mid-price line, it is not too far removed from the sort of business we are already doing."

He added that SP&S would be happy to consider similar new distribution deals. Damont MD Monty Presky (whose own label is very small and has put out no product in the past year) said that the product on the From The Jazz Vault label had come to him as part of the licensing deal that Damont has had for many years with US budget king Dave Miller. He has licensed the recordings from the US writers and composers society, SESAC, which owns the copyrights.

ILR levies to boost jobs for artists

by DAVID DALTON

LATEST LEVIES made on the more profitable local commercial radio stations mean that the contribution made by the ILR network to live and specially recorded music and to UK musicians is now at an annual rate of well over £2,000,000, according to figures published by the IBA.

These levies — known as secondary rental and totalling £2,710,000 in the financial year ending September 30, 1980 — are earmarked for improvements to the ILR service and £600,000 is to be deployed on ILR music provision, with new employment for British musicians. This is in addition to the existing requirement for ILR contractors to devote a minimum of three per cent of net advertising revenue to live and specially recorded music and when added to copyright payments to Phonographic Performance Ltd pushes the total spend on music beyond the £2,000,000 mark.

Ten companies were liable for secondary rental during 1980 on the basis of their results for the year ending September 30, 1979, with Capital making the largest contribution at £1,812,000. The other stations were Piccadilly (£337,000), BRMB (£238,000), Clyde (£177,000), City (£96,000), Tees (£19,000), Hallam (£12,000), Downton (£11,000), Thames Valley (£7,000), and Swansea Sound (£2,000).

The IBA is also allocating secondary rental funds for other projects including programme sharing within ILR, experiments in surround sound (the multi-channel development of stereo broadcasts) and a subscription towards the ILR system's new membership of the European Broadcasting Union.

RCA sacks 21 staff

RCA REDUNDANCIES announced last week totalled 21 people and included its regional promotion force and some field sales staff. RCA also closed down its in-house cutting room. Other redundancies were in administrative areas.

Coincidental with the sackings was the departure of company's creative development director, Derek Everett, who controlled the A & R activities. The decision that he should leave the company was "mutually agreed" according to managing director Jack Craig.

A new A & R chief will be appointed in due course.

Conn deal

MULTIPLE SOUND Distributors will be involved in its first non-TV advertised project following a deal with Mervyn Conn to press and distribute his new country label Mervyn Conn Presents.

Although initial product will not be promoted on TV, a George Hamilton IV TV album is set for January 18 under a joint deal between Conn and MSD's Warwick label. Wanda Jackson provides the first album — Good Times — and single — Don't Let The Good Times Fool You — which are released this week, and will be followed by a J. J. Barrie single — Who Told The Band To Leave.

MCPS imposes more bans

THE FIGHT to stem the undermining of UK record sales by imported copies from across the Atlantic is continuing as the Mechanical Copyright Protection Society notifies the imposition of bans on a further seven albums being sold in this country in the form of American or Canadian pressings.

The LPs are Making Movies and Communique by Dire Straits, Zenyatta Mondatta by Police, Monty Python's Contractual Obligation Album, Paris by Supertramp, and New Morning and Pat Garrett & Billy The Kid by Bob Dylan.

The bans have been imposed at the request of Virgin Music, Rondor

Music, Rondor Music, Kay Gee Bee Music, Rondor Music, and Big Ben Music (both Dylan LPs) respectively.

The transatlantic catalogue numbers of the albums are as follows: Making Movies WEA BSK 3480 (cassette M5 3480); Communique Warner Bros HS 3330 (cassette WS 3330) US and Phonogram 631 0045 (cassette 710 9405) Canada; Zenyatta Mondatta A&M SP 4831; Monty Python's Contractual Obligation Album Arista AL 9536; Paris A&M SP 6702 (cassette CS 6702); New Morning CBS PC 30290, and Pat Garrett & Billy The Kid CBS KC 32460.

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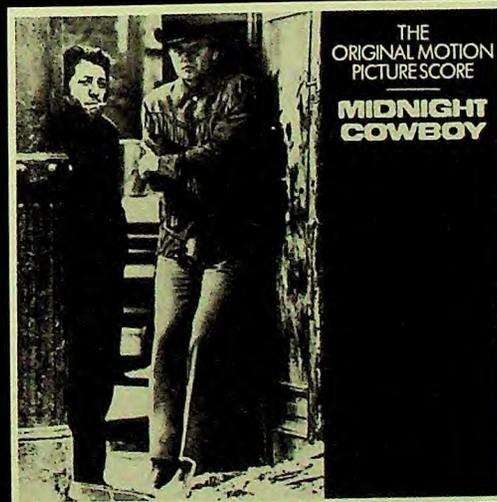
Listener reaction to Noel Edmunds Show demands release of

The Theme From

MIDNIGHT COWBOY

UP 634

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Special picture bag



THE ORIGINAL MOTION PICTURE SCORE
MIDNIGHT COWBOY

VIDCOM

DATELINE CANNES:

Music Week's SIMON HILLS reports from Vidcom '80. More Vidcom news in page four and in next week's MW.

RCA unveils SelectaVision

RCA SELECTAVISION video disc system had its first public demonstration at Vidcom and the company revealed that it will be launched in stereo in Europe in 1982.

In Britain, Ralph Mace (formerly RCA's London-based international manager) has been appointed to handle the development of SelectaVision. He demonstrated fast forward, reverse and picture search facilities that will be incorporated in the "CED" (Capacitance Electronic Disc) system, with still-frame and slow motion being added if required.

Among the initial range of disc titles to be released in America next year — when the machine will be on the market in mono only — will be To Russia With Elton, Gimme Shelter and the Grateful Dead disc. The company

has committed itself to a spectrum of subject areas with feature films making up 50 per cent of the catalogue.

RCA executive vice president Roy Pollack said that RCA's goal is to establish the CED system as, "the most cost effective system for a video disc market that could approach colour television in size and consumer acceptance. We believe that the same factors we expect to lead us to success in the US market — low cost, simplicity, ease of manufacture, and the strongest software position — can lead us to success in Europe."

In the US retail price will be below 500 dollars while discs will be priced from 15 dollars to 25 dollars. Pollack added that RCA expects to sell 200,000 players in America next year with an annual production capacity of 500,000 video disc players.

Discovision deal for Blondie video

BLONDIE'S EAT To The Beat video cassette will be available on RCA's Discovision system after a deal between Chrysalis and RCA was announced here last week. And the next Blondie album will also be available on video, Chrysalis international director Des Brown revealed.

The RCA deal will be an extra boost for the Eat To The Beat video, which has sold a total 8,000 copies in Britain and Europe, including 3,000 sold under the deal with Sony to sell Betamax only for three months. Brown said that all production costs have been met and the video is now making a profit — before it has been put on the US market.

Chrysalis has also done a deal

with Warners for video cassette release in America which will come out under the company's WCI catalogue in October. But Brown stressed that it will continue to come out through Brent Walker and Tandem in Britain.

The next Blondie video album will be released sooner after the audio release than Eat To The Beat because negotiations over various rights will be easier the second time round said Brown.

"We are pleased to have covered our production costs, and there will be more videos to come," said Brown. "Rights clearances have been very difficult and time consuming, but I think as more product starts getting released it is going to be easier."

Intervision shares up

INTERVISION VIDEO has officially recognised as a public company by the stock market as John Bentley, whose John Baker Insulation made the takeover, arrived at Vidcom last week.

Bentley said that on its first day of trading shares nearly doubled in value from 15p to 29p — indicating city interest in video although most of the shares are from private investors.

"It is seen as something to take an interest in, and more exciting than other industries," said Bentley. "Now the company has a far wider purchasing ability and will increase in competitiveness."

At the festival Intervision MD Mike Tenner tied up an agreement with Philips for its VLP video disc system. Intervision will release three titles: El Cid, Fall Of The Roman Empire and 55 Days At Peking.

It follows Tenner's reticence about video disc, but he said that he had a lot of faith in the VLP system of which Philips hope to sell 30 thousand units in its first year. The tie up is non-exclusive and distribution will be through both Philips and Intervision.

London newcomer

TRYTEL, THE London Software business headed by Nick Dearsley, has set up a new company, Music Video Limited, to sell and distribute pop and light music videos.

Titles cleared for British distribution include product by War, Blood Sweat and Tears, and Jerry Lee Lewis which are expected to be released within the next six weeks. RRP has yet to be finalised, but is likely to be below £25. Distribution is through Trytel only, while the company also handles duplication and packaging.

Seminar warns of underlying problems facing industry

AT THE music and video seminar CBS international (France) vice president of European business development Jacques Ferrari said that although on the surface the record industry has a lot of advantages in selling home video, there are a lot of underlying problems that it has no experience in.

"The record companies have distribution capabilities to service 30,000 customers in 24 hours, we are responsible, and we are legitimate," he said. "We are also able to distribute anything concerned with copyright."

"But there are also aspects we have to learn like duplication of cassettes and video discs and the functions of the non-record dealer outlets that handle video. Less obvious is what the home video market is going to look like."

"I believe that existing film and television material will last for between two and four years — and then we will have to produce specifically for the medium and create a demand for these new products," he concluded.

THE TEARDROP EXPLODES

The New Album
KILIMANJARO
 ALBUM: 6359 035 CASSETTE: 7150 035

THE TEARDROP EXPLODES IN DAKTARI
 with support act The Thompson Twins

Appearing at:

OCTOBER

- 21 Nottingham—Trent Poly.
- 22 Addison Centre—Bedford
- 23 Manchester Poly.
- 24 Stafford—North Staffs Poly.
- 25 Reading University
- 27 Kent University
- 28 Leicester University

29 Norwich—University of

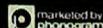
- East Anglia
- 30 Sheffield—The Limit
- 31 Liverpool—Prescott College

NOVEMBER

- 1 Portsmouth Poly.
- 2 Brighton—Jenkinson
- 3 Yeovil College
- 4 Bristol—Berkeley
- 5 Keele University
- 6 Leeds Fan Club
- 7 Scarborough—Taboo Club

8 Newcastle University

- 9 Edinburgh—Valentinos
- 11 Newport—Stowaway
- 12 Wolverhampton Poly.
- 13 Birmingham—Cedar Ballroom
- 14 York University
- 15 Liverpool University
- 16 London—Lyceum

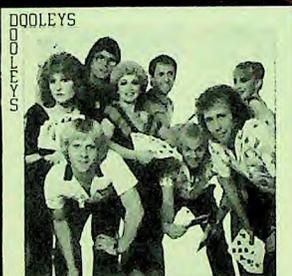


FULL HOUSE

THE DOOLEYS



GTTV 050



GT283
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THE CHOSEN FEW, OPERATOR,
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IN A RIDDLE
IN FULL COLOUR BAG.**

THE DOOLEYS FULL HOUSE TOUR

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10th CITY HALL ST. ALBANS
11th GAUMONT IPSWICH
12th THEATRE ROYAL NORWICH
16th DAVENPORT THEATRE STOCKPORT
18th TOWN HALL MIDDLESBROUGH
19th CITY HALL NEWCASTLE
23rd CAIRD HALL DUNDEE
24th ODEON EDINBURGH
25th APOLLO GLASGOW
26th MAGNUM IRVINE
30th CONGRESS THEATRE EASTBOURNE
31st LEISURE CENTRE CRAWLEY

NOVEMBER

1st WINTER GARDENS BOURNEMOUTH
2nd GUILDHALL PORTSMOUTH
7th BRANGWYN HALL SWANSEA
8th RHONDA SPORTS CENTRE YSTRAD
9th MEMORIAL HALL BARRY
13th FESTIVAL HALL CORBY
14th FESTIVAL HALL CORBY
16th ROYAL HALL HARROGATE
22nd EMPIRE SUNDERLAND
23rd ASSEMBLY HALL CARLISLE
27th APOLLO LONDON
29th ODEON CHELMSFORD
30th THEATRE COVENTRY

DECEMBER

4th ASSEMBLY ROOMS DERBY
6th EMPIRE LIVERPOOL
12th GUILDHALL PRESTON
13th APOLLO MANCHESTER

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Jet 7002

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VIDCOM

Magnetic Video to build London duplicating plant

LONDON IS to have the largest video cassette duplication plant outside America. Magnetic Video announced at Vidcom that it is to build a factory in the UK — and the company has committed itself to Philips' VLP video disc system.

The London facility will serve Europe and also house the first large scale facility for Philips' new V-2000 cassette system. James Daly, sales manager of Magnetic Video UK, said that the company has "great faith" in the system in Europe.

Philips' multi-million pound video disc pressing plant at Blackburn is to start pilot pressings

of Magnetic Video's product this week, said Andre Blay, president of Magnetic Video Corporation — a 20th Century Fox company. And 30 of Philips' initial 120 strong catalogue will be Magnetic Video product, including The Rose, Alien and MASH.

But Daly said that there is no brand allegiance to Philips.

"It is a coincidence that we are moving behind the Philips disc system at the same time as the tape," he said. "But we think the optical laser is a very good system. We believe that the machines will sell as long as they have the software supporting and, therefore, it is our market."

"We are having discussions with JVC on its VHD system and RCA, but they are not in the market yet in the UK."

New Mountain range

MOUNTAIN VIDEO is to release a new range of music video cassettes featuring artists including Kris Kristoferson, T. Rex and the Beach Boys.

The range includes 13 titles, all half-hour long and will be distributed by Precision Video along with existing Mountain product. All programmes are available on VHS and Beta and will retail at £19.95 with a dealer price of £11.50.

Available now, the product will also feature other artists on each cassette. For example, T. Rex also carries Gilbert O'Sullivan and Pentangle.

All programmes were produced by Mountain. Distribution to other outlets will not necessarily go through Precision, but under the agreement between the companies Precision will service record stores.

Leander on VCL board

RECORD PRODUCER Mike Leander has joined video software company VCL on its board to develop music programming, after meetings at Vidcom, said VCL marketing manager Steve Webber.

Leander has already helped with some VCL titles along with Philip Goodhand Tait and will take on the role of executive producer.

"He will develop productions to start a creative department within VCL so we can produce our own new titles," said Webber.

Meanwhile the company has also announced plans to market a new budget label that will contain 100 titles comprising feature films outside the "blockbuster" bracket. They will retail at £14.90 on Betamax after a deal with Sony, and £19.90 on VHS.

Webber reiterated his belief that the price of video cassettes should come down and that it is unreasonable to expect the consumer to pay the same price for all films, regardless of their popularity.

The Captain expands

AN IN-STORE video service to promote pre-recorded video software has been set up by Captain Video, which is already servicing record dealers with videos to promote audio discs.

The show will be going into shops in November and will be free of charge to the dealer. But initially it

will only go to the top 300 accounts in the country including record and hi-fi shops.

Each show lasts for 90 minutes and the pricing for video producers and distributors will depend on whether they want their own show reel to be included or if they need material originated. But according to Captain Video's Bruce Higham, the price will be approximately £400 for two months, working out at 50p per store per month.

"This will not only demonstrate the software in-store, but it will be important for the dealer to show cassettes without having to take the wraps off," said Higham.

"It also helps demonstrate video as a whole, while helping the distributors who might not get their particular show reel shown if their are a dozen others from other companies."

"It is important for the dealer to have this, especially when he is buying stock at between £17 and £19 a piece in many cases."

Higham is currently negotiating with two hardware manufacturers to sponsor the tape.

Piracy theme

PIRACY was the dominant theme for the international legal commission meeting at Vidcom, chaired by Claude Masouye, information and copyright director of the world intellectual property organisation. The conference called for compulsory royalties to be imposed on sales of hardware and blank cassettes to benefit all contributors. They would be collected by one agency per country. Masouye added that the difference between private and non-private copying could be defined by the latter being for "exploitation with profit".

Wilton Felder



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 Wed 8 BRISTOL Hippodrome
 Thur 9 LONDON Royal Albert Hall
 Fri 10 LONDON Hammersmith Odeon
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 Sun 12 NEWCASTLE City Hall

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RETAILING

Revolver chain expands with opening of Nottingham store

Tony Jasper visits Revolver's newest branch

REVOLVER RECORDS has a large store at Market Place, Leicester, two of smaller size at the Armdale Centre, Wellingborough and Gold Street, Kettering, and now a spanking new shop right in the centre of a busy shopping area of Nottingham, at Lister Gate. Immediate competition there comes from HMV, Virgin, Presely's and Woolworth's.

Revolver Records, Nottingham, opened at the beginning of September under the management of Chris Beaumont, brother of the man who directs this growing chain. "Expansion is our aim, but only when we can find excellent sites such as this store in Nottingham which is right at the entrance of the much-used Broadmarsh Shopping Centre," Beaumont explains.

Good policy

"We stock 6,000 titles. We have no blanket price, we sort it out. We think the present policy of some companies to give us their price is a very good idea; it makes life simpler. Things have changed in the industry and it must be hard on long-time established firms. There are too many old heroes in this business. No-one is a gentleman. There is a place for the independent dealer but he must be competitive, nothing comes to you now. The customer wants the best price."

Beaumont doesn't see why it should seem a strange time for independent retail expansion. He tosses aside the sad and weary trade stories which pour from retailers and says: "If you have a good site, if you work long, long hours, if you know your trade, then you've a future."

Beaumont discounts heavily. On the day I visited his store he was selling the new Stiff Little Fingers album for £2.99 and Gary Numan's Tekon, David Bowie's Scary Monsters and Randy Crawford's latest, for the same price. Other discounts included the latest albums from Joni Mitchell (double, £5.99), Martha & The Muffins (£3.69), Diana Ross (£3.99), Van Morrison (£3.69), Skids (£3.99) and Supertramp's live set for £3.99.

Beaumont believes back catalogue must be made available at a low price. He says back copies cannot be sold at inflated prices and he sees the discount schemes of various companies as sensible.

He believes the reason why Phonogram's first experiment at offering back catalogue at reduced price failed was because the range of product it offered was simply not good enough. Of the companies he says: "They've made their money from these albums and so why shouldn't they knock down the dealer price?"

He believes a successful store must have its desired stock as quickly as possible and so keep up with the product which is played by radio stations and featured by the music press.

He has no complaints about the kind of service he receives from the companies and quite simply says that if a shop can show it's moving units then the companies will play their part.

"Take singles, unless you are very quick then the kids will go away and forget it. We stock a range outside of the chart, we have excellent staff who are ahead of the 75."

The store is on two floors. The upper is a seven and 12-inch singles paradise — the latest 45s plus a heavy batch of golden oldies. The ground floor has albums of all varieties, although the accent does seem more on contemporary music

than any other (the MOR section is small and tucked away to the side of the main door).

Beaumont has browser boxes which go out of the front door and into the street and he believes this is a valuable psychological sales impetus. He believes customers feel they can edge their way into the store and so not feel that as soon as they show their face someone will approach them and ask what it is they want.

The store also carries numerous other items than records such as video tape and films, blank cassettes, cassettes, patches, badges and books and he has hopes when the store is a little more straight and less hectic that he will sell concert tickets and extend promotional ideas into the university and polytechnic as well as the football grounds of the County and Forest teams.

On the afternoon I called, a Friday, the store was buzzing with life, even for mid-afternoon. It's bright and happy in its decor and it seems set for success.

PolyGram change transport service

AS FROM Monday this week PolyGram is changing its transport arrangements for delivering stock to dealers. The company describes this as "part of the continuous review of our delivery service".

Courier Express, which has been PolyGram's carriers for the past year will no longer be so, although Record Express (Road Link) will continue to deliver in London. From now on all other areas will be delivered to by Securicor.

Returns can, as before, if identified by the right PolyGram authorisation label, be returned on either Securicor or Record Express.

PolyGram hopes that dealers will find this new arrangement means a more flexible delivery service.

WEA prepares video network

VIDEO DEALERSHIPS will be set up in the existing video and record retail trades by WEA during the next three months. Titles and catalogue numbers for the WCI Home Video Catalogue, which from this week is being sold and distributed by WEA in the UK are now available in detail, and after a sell-in period of three weeks the first orders will be shipped to dealers from October 20. Sell-in will continue until the end of November. WEA expects the retail trade to sell these video cassettes at either £34.95 or £39.95.

However, the latest addition to the list of titles at time of going to press — and the only item which is not culled from the WB film catalogue — is Gary Numan's The Touring Principle 1979, which is expected to sell for £29.95.

The video cassettes are available in both VHS and Betamax formats. Catalogue prefix for the former is PEVN and for the latter is PENN.

Films available include Blazing Saddles (1001), The Green Berets (1002), East of Eden (1005), The Exorcist (1007), The Wild Bunch (1014) Woodstock Paris 1 and 2 (1015) and All The President's Men (1018).



THE LORD Mayor of Liverpool recently visited Rushworths Music House Ltd, at Whitechapel in Liverpool to inspect the expansion of and alterations to the ground floor of the six storey music store. Pictured above demonstrating that it is very much a family business, (left to right) are Alestair Rushworth, MD of Rushworth and Dreaper; Richard Rushworth, company secretary and accountant; the Lord Mayor, Councillor James Ross; David Rushworth, MD of Rushworth's Music House; and James Rushworth, chairman.

Recorder distribution

FURTHER DETAILS for dealers interested in obtaining copies of the first edition of *The Bristol Recorder* — the combined LP and magazine being produced by three Bristolians, Jonathan Arthur, Martin Elbourne and Thos Brooman. Distribution in London is through Rough Trade and Virgin, and from these sources the product will carry an RRP of £3.00 although the price if you order direct from *Bristol Recorder* (0272 293 398) will only be around £2.50. The BR producers hope to have a second edition out before Christmas, possibly for £2 RRP. Thereafter, if advertising continues to come in in the right quantity, the *Bristol Recorder* should appear quarterly.

News in brief...

Mystery Soundtrack

THE STRIKING music from the film *Badlands*, screened a few weeks ago by the BBC, provoked a rash of enquiries, writes *Nicolas Soames*. The music is *Musica Poetica* by Carl Orff which was available in this country only as a special import from Deutsche Harmonia Mundi. The company has now rushed more copies over and it is available from Parrot Distribution (tel 01 388 9906). The record is no 065 99791.

How to handle the hagglers in your shop

Shoptalk by Dave Lazell

THE EXCITEMENT is coming back into retailing and consists mainly of seeing how low we cut prices without actually going broke (well, at least, not *this* week). It's all good for the consumer, of course, who idly brings a sleeve to the counter and says: "You've got it marked at £3.99. How much will you take for it?" I even have people asking me to give discount for cash, as if normal trading is done by way of dinars, annas and Bulgarian doubloons.

Handling a nagging customer seems to be an essential part of any staff training these days — a great contrast to the old days when the poor old Co-op got clobbered for giving "divi" on records, this being construed as a breach of Retail Price Maintenance. Shows how long ago it was: "divi" still made a difference.

Some of our colleagues in the hardware trade have actually called for the re-introduction of RAM, pointing out that, whatever failings it might have had in other directions, it had a certain stability about it.

These days, customers seem to think (a) that if you cut the price today, you might do it again tomorrow, or (b) that if you *do* cut the price tomorrow, it's a sure sign you're going out of business. And who wants to buy an LP from a chap who is about to go broke? The record companies ought to supply us with some kind of Diploma of Dealership that we can hang on the wall — assuming that the rep doesn't knock it over while trying to staple a ghostly sleeve to the display — and point out to customers. In large letters, the diploma would state that the dealer was a thoroughly good

chap, who had been in business for at least 12 months without going barmy. There must be some dealers who could qualify!

If you are looking for a sales approach to awkward customers, try one I found successful in my last post. In a store that tried to stick to RRP we had a flow of customers who haggled. We didn't mind so much, but they invariably waited until the transaction had gone through the till, and we were about to count out the change. One day, a customer thrust a record under my nose and said, "I see you've got it priced at £3.50. How much will it be if you can't sell it to anyone else?"

"Can't sell," I said smoothly. "With inflation going as it is, any records we can't sell to customers, can be sold back to the suppliers at fifty per cent more than we paid for them in the first place."

It worked, I am pleased to say.

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.

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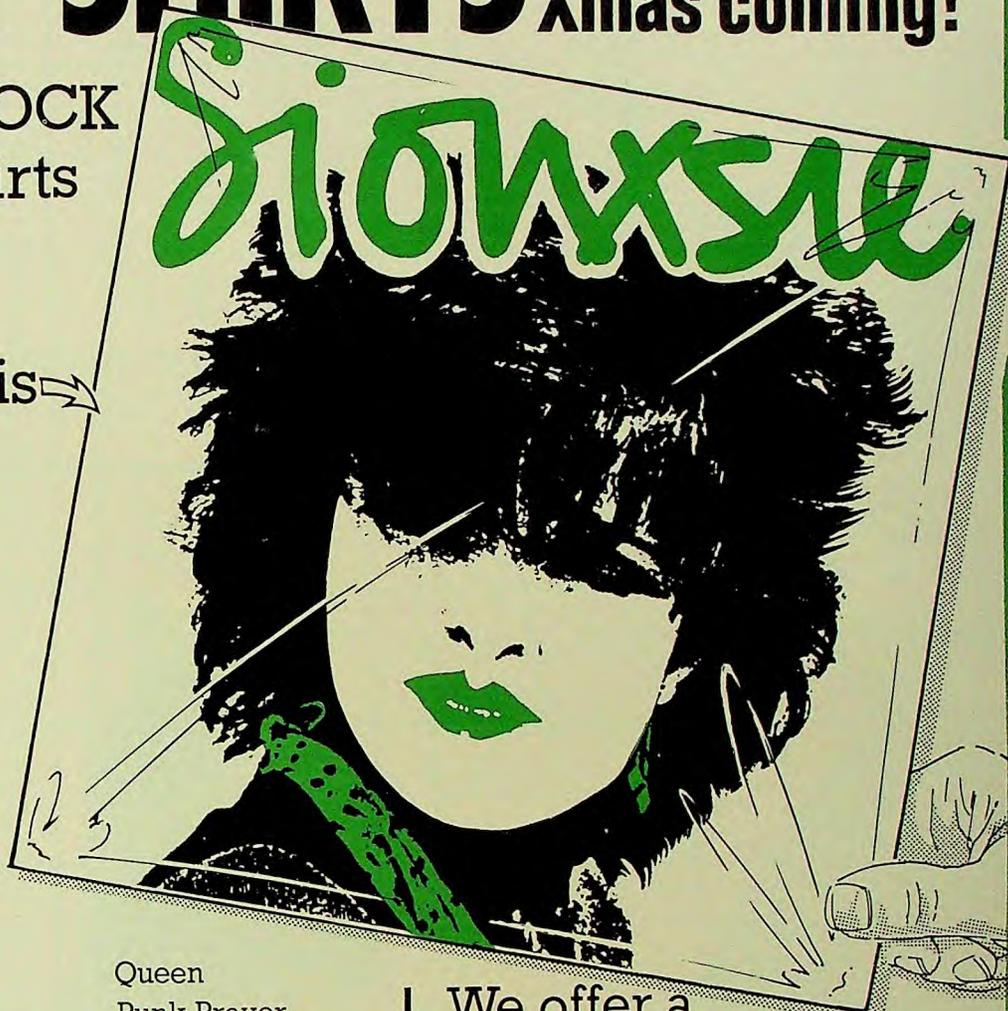
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Rod Stewart	Tongue (Rolling Stone logo)
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Gary Numan *	Crass
Sid Vicious	Undertones
Sid & Nancy	Blondie*
David Bowie	Police
Iggy Pop	Ian Dury
Chuck Berry	Pink Floyd
Elvis Costello	Dylan
Stranglers*	Johnny Rotten
Elvis Presley	PIL (Logo)
Lou Reed	Rolling Stones
Ramones	Clash
Buzzcocks	Bob Marley
Jimi Hendrix	Sex Pistols
Genesis*	Rock & Roll Swindle
Led Zeppelin*	Status Quo
The Specials	Judas Priest*
Madness	

Queen
Punk Prayer (Sex Pistols/Ronnie Biggs)
Joy Division
Iron Maiden*
Who*
Siouxsie and the Banshees
Thin Lizzy *
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Perry goes for commercial sound with Hyperion label

JUST SIX months after he left Meridian following a disagreement, independent record producer and label manager Ted Perry is back with a new label and his first group of releases.

The new label, Hyperion, is distributed by Lugton and Co and Unicorn Records, and the first release comprises of six records of a very varied nature.

Many of the artists, however, are familiar Perry names — virtually all the figures involved with Meridian have come with Perry to Hyperion.

The clarinetist Thea King, who is developing quite a reputation for resurrecting clarinet concertos, brings back to recorded life Finzi's Concerto for Clarinet and String Orchestra, coupling it with the premiere recording of Stanford's Concerto. The Philharmonia Orchestra conducted by Alun Francis accompanies and the number is A 66001.

The other five releases are all chamber music or solo recital records, but there are some very unusual things. Perry is pinning major hopes on a bravura release from Arthur Wills, the idiosyncratic organist who plays his own arrangement of Mussorgsky's Pictures at an Exhibition on the organ of Ely Cathedral.

This is, by all accounts, a dramatic and powerful piece, even more so for being recorded digitally and cut direct from digital masters. The sound is reflected on the cover which comes with prismatic defraction foil on a dazzling gatefold sleeve — so the customer will not be able to avoid noticing it in the shops.

In addition, Wills is signing the first 1,000 copies, which indicates the optimism of the Hyperion label.

Wills also features on another release, this time a more sober collection, Service High and Anthems Clear

(A66012) with the Choir of Ely Cathedral singing music by S. S. Wesley, Stainer, Parry (I Was Glad) Stanford and Wood. This is also a digital record (Perry uses the PCM I system).

The other releases are Angela Brownridge playing The Piano Music of Samuel Barber (the composer celebrates his 70th birthday this year) including the Sonata (A66016) Alice Artzt, plays a recital of 20th century guitar music (A66002) and the tenor James Griffett (who sings with Pro Cantione Antiqua) and guitarist Timothy Walker present a recital of English folk songs called Bushes and Briars (A66005).

Perry explains that he has no other policy with Hyperion other than to "make nice commercial records: I don't want to limit myself in any way".

His is aiming to release new titles at the rate of about three or four a month, though it depends on how fast he can produce them. He does hope, however, to make as many using the digital equipment as possible, and he is continuing a policy to have all discs pressed by Teldec in Germany.

Other forthcoming titles include Elizabethan Songs and Duets sung in Elizabethan English by the Camerata of London, Chopin Etudes played by John Bingham, Clarinet Quintets with Thea King and the Aeolian Quartet, and The Virtuoso Mandolin by Keith Harris and Leslie Howard.

All Hyperion records have a recommended retail price of £4.99, although the entire first release with the exception of Mussorgsky's Pictures at an Exhibition, will retail at the special price of £3.99 until December 31.

The Mussorgsky release will have the special price of £6.99 mainly because of the unusual nature of the packaging.

ALTHOUGH THERE are nearly 20 versions available of Sibelius' Violin Concerto, including performances by some of the best-selling violinists, they tend to be recordings dating back five or 10 years.

This month (October) two versions have come on the market, one by Perlman and Previn on HMV (MW, 4 October) and another by Salvatore Accardo, pictured right, accompanied by the London Symphony Orchestra conducted by Colin Davis, on Philips.

The Philips disc (9500 675) will have difficulty in competing with the superstar quality of Perlman and Previn, although the coupling is an attractive one — Sibelius' Six Humoresques for violin and orchestra.

Phonogram is also releasing another popular concerto, Schumann's Piano Concerto which faces, numerically at least, even stiffer competition. This new version with Alfred Brendel accompanied by Claudio Abbado and the LSO, which has Weber's Konzertstück in F minor as the filler, brings the consumer's choice up to 26.

But the Brendel/Abbado combination is artistically a strong one and the record (9500 677) could do well.

Another major Philips keyboard artist, Claudio Arrau, features in the October release with Debussy's Preludes Book 1 (9500 676).

Advertisement

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'Forgotten' Britten work published

NEARLY 45 years after its first performance, a forgotten work for oboe and piano by Benjamin Britten has been unearthed — in a tin trunk on Long Island.

The work, Temporal Variations, was originally performed in England on December 15, 1936, three days after its completion, and it went with the composer to the US. But when Britten returned to Europe after a five-year stay, he left the work in a tin trunk with friends, and it was forgotten.

Several years ago, however, the trunk was discovered, but it is only now that the work has been published, by Faber Music in London and Schirmer in the US. Interest in the work was revived by the American oboist Philip West who, with the pianist David Burge, has just given the American premiere, in a concert with another neglected Britten work, Two Insect Pieces.

West describes Temporal Variations — which lasts 15 minutes — as "full of brilliant things, ingenious, and the work of a fully mature composer".

The first releases from young emerging cellist

OVER THE last three or four years there have appeared on the concert scene a handful of young and brilliant English cellists who seemed destined to fill the gap left by the tragic illness of Jacqueline du Pre.

But none of these figures — including Raphael Wallfisch, Colin Carr and Alexander Baillie seemed to make an impact on the record companies.

The next two months, however, will see the promotion of the youngest of them all as a concert and a recording star.

He is 21-year-old Robert Cohen, son of the violinist and orchestral leader Raymond Cohen and the pianist Anthya Rael. He began learning the cello at five, and although he did not receive intense hot-house training, his natural talent asserted itself. By the age of eight he was playing his first concerto, and at the age of 12 he played a Boccherini Concerto in the Royal Festival Hall.

Studying mainly with William Pleeth, his natural abilities have matured into adulthood. Having made a highly acclaimed Wigmore Hall debut at the age of 17, he went on to win the prestigious Young Concert Artists International audition in New York which guaranteed him three years of American concert tours, establishing him as a name to be reckoned with in the US.

Yet the first to invite him into the recording studios were two English recording companies, and it seems that the directors of CFP and CRD can now congratulate themselves on an astute move.

CFP is releasing the Elgar Cello Concerto played by the LPO under Norman del Mar with Robert Cohen as soloist (CFP 40342) coupled with In The South and Elegy for Strings.

And towards the end of October, CRD releases a box set of the four Piano Trios by Dvorak played by The Cohen Trio, as well as, in November, Robert Cohen's first recital record, of Sonatas by Frank and Grieg with the pianist Roger Vignoles.

The companies are timing the releases to coincide with the screening of a major TV documentary made by Thames and networked on November 6 which is entirely devoted to Cohen.

Apparently, the director, impressed with Cohen's last Wigmore Hall recital, invited the young musician to record a short interview, but then went on to make a much longer film.

Certainly, Cohen has that vital element of star quality in his performance, although he is



ROBERT COHEN

more circumspect about his rise and rise since the age of five.

"It has just happened gradually," he remarked quietly to me. "But it does seem that major things are happening now, and through records I will be able to reach a wider audience. I am very happy."

It is also worth noting that there is likely to be a sustained interest in his work — for in April next year he makes an important appearance at the RFH playing Schumann's Cello Concerto with Riccardo Muti and the Philharmonia; and in June he gives a recital in the QEJ. In November of this year also, he makes his debut at the Kennedy Centre, Washington.

Not surprisingly therefore, CFP has been shrewd enough to book him for another record, this time a coupling of Dvorak's Cello Concerto and Tchaikovsky's Rocco Variations again with the LPO.

● Meanwhile, since 1971 when Lynn Harrell won the first Avery Fisher Award and shortly after became the youngest ever section principal of the Cleveland Orchestra, the American cellist has been among the world's foremost solo cellists.

He has made records for a number of companies both in England and the US, but this month sees his debut on both EMI and Decca, with two concerto discs.

The Decca release (SXL/KSXC 6965 £3.19/£3.35 dealer price) is devoted to two very popular Romantic works for cello, Elgar's Concerto and Tchaikovsky's Rocco Variations plus Pezzo Capriccioso. He is accompanied by the Cleveland Orchestra conducted by Lorin Maazel.

The cellist's world of the Baroque is explored in the HMV disc (ASD/TC 3899) with concertos by C.P.E. Bach, Vivaldi and Couperin with Harrell accompanied by the English Chamber Orchestra conducted by Pinchas Zukerman. Incidentally, Harrell gave a recital in the QEJ, London, on September 28.

News in brief...

issued by DG this month — Prokofiev's Peter and the Wolf, with the English Chamber Orchestra conducted by Daniel Barenboim. The work, which is coupled with Leopold Mozart's Cassatio ex G (with Toy Symphony) is released on 2531/3301 275.

Now RCA is releasing the second volume (actually Volume 5) of the complete Caruso which contains Caruso's work from 1908-9, including the two main arias from Rigoletto.

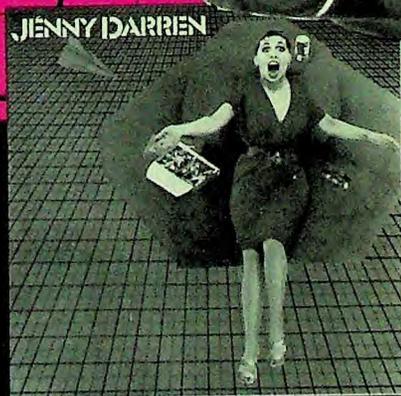
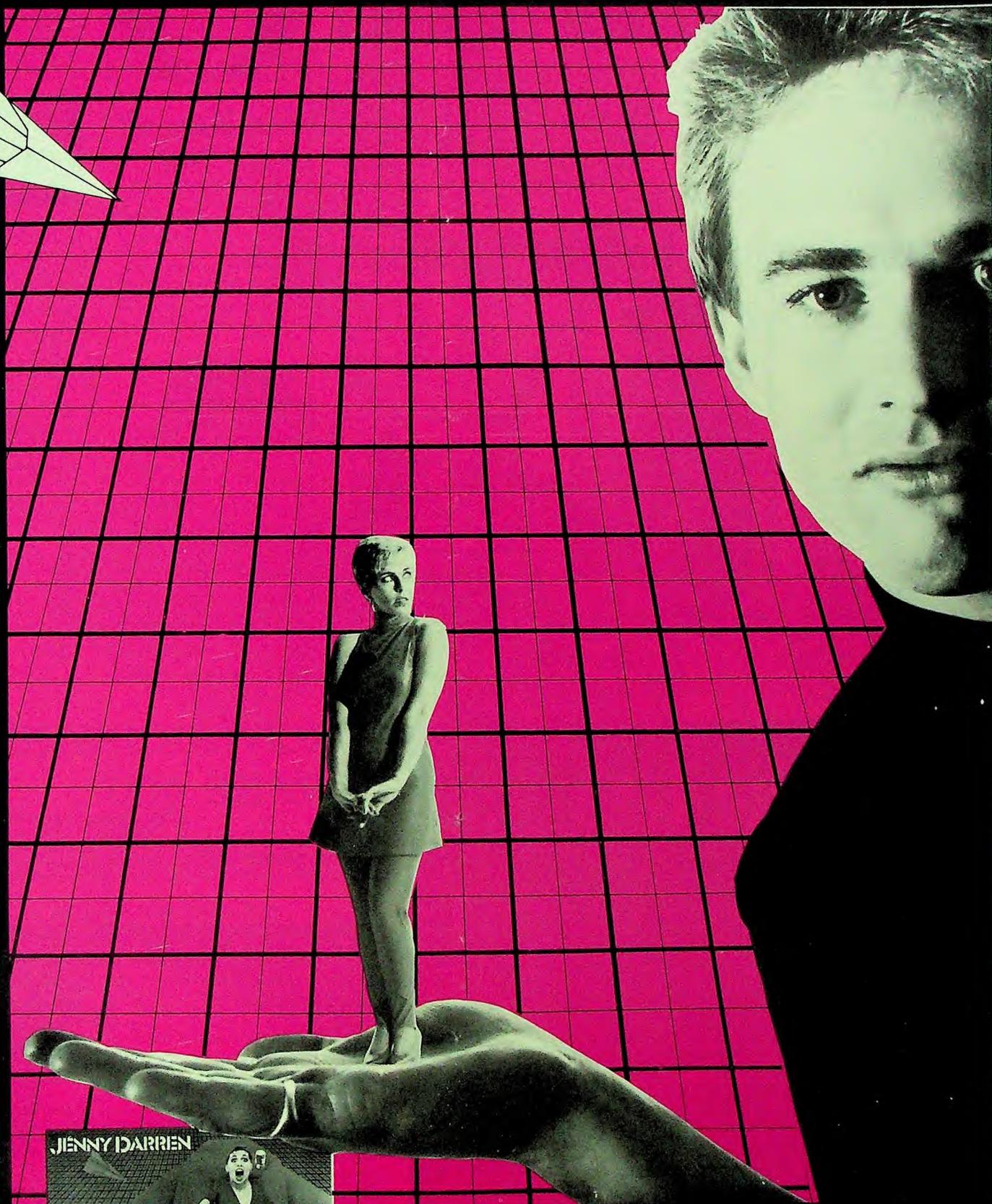
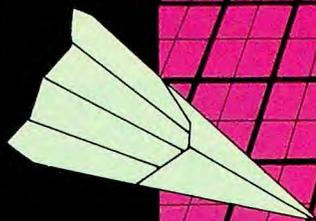
TCHAIKOVSKY'S SYMPHONIES Nos 1, 2, 3, and Bruckner's Symphony No 6 are issued in new recordings by the Berlin Philharmonic Orchestra conducted by Herbert von Karajan by DG in October. Each of the symphonies has a title. No 1 (2531 284) is subtitled Winter Daydreams; No 2 (2531 285) is Little Russian; and No 3 (2531 286) is Polish.

Bruckner's Symphony No 6 is issued on 2531 295. All are available on cassette as well.

JACQUELINE DU PRE, who has already established herself as a compelling television personality in her master class recitals, returned to the recording studios last year in a new role as narrator.

And the result of those sessions is

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TALENT

Growing demand for the songs of Richard Digance

IT'S ALL happening for singer/songwriter/poet Richard Digance with a new record contract, a book, two radio series, his own TV special and a UK concert tour.

The contract is with RCA which rush-releases a maxi-single to coincide with publication of the book, *Animal Alphabet*, by Michael Joseph on November 3. The single features *The Journey* as its A side and on the B side is one of the poems from his book, *The Halibut*, coupled with Working Class Millionaire, recorded live at the

Cambridge Folk Festival in August.

His Capital Radio series, *Richard Digance And Friends*, originally booked as a 13-week trial period, shortly clocks up its first birthday, and he starts a new series for BBC Radio 2's *Stop The World* later this month during which he will compose and sing two songs for each show.

The TV special will be part of ITV's *The Entertainers* series, and the nationwide concert tour will be as special guest star with Elkie Brooks starting at Hull on October 27 and including five nights at London's Apollo Victoria.

Ottawan's chart booster for disco

DISCO IS far from dead judging by the way Ottawan shot up the charts with their single on Carrere, D.I.S.C.O. — although producer David Van Garde claims that is it not a pure disco record, simply a song about a boy and a girl.

It was Van Garde, known for his production work with the Gibson Brothers, who found the act in Paris playing various night clubs. Ottawan are a boy and girl who both come originally from Guadeloupe in the French West Indies.

They did not know each other in their native land, however. Patrick (they are known by their Christian names only) is 26 and came to live in Paris at the age of 14 while 22 year-old Annette arrived in the city three years ago. Both were singer/dancers on the French night club circuit and struck up a working relationship.

Van Garde saw them in one of these clubs and wrote the current



Ottawan, huge continental success. single for them. He took the act to Carrere in Paris and the company

decided to sign them. The record has been huge on the continent — and has sold nearly a million copies in France, according to the company.

An album is scheduled to come out this month and another single is ready for release when their current offering starts slipping out of the charts.

NEW EPIC signing The Citizens, who debuted with a single, *Satisfy The Citizens* which was originally available on the band's own Cavalcade label, tour with UK Subs throughout October and November.

Talent Page editor CHRIS WHITE is indisposed following a road accident and in his absence this page will be edited by Rodney Burbeck.



BARBARA DICKSON was at the Castlebar Song Contest in Ireland this week performing one of her own songs, *Kathleen Goodnight*, and undertakes a gruelling UK tour starting at the Southport Theatre on October 28 and finishing at London's Royal Albert Hall on December 3. Her latest Epic album, *The Barbara Dickson Album*, has already achieved gold status and a new single is due in November.

Rod kicks off world tour

ROD STEWART undertakes a world tour starting in Stockholm on October 11, running through Europe, reaching Britain in November and continuing to Australia in January 1981 and ending in the US next summer. Tying in with the UK leg of the tour will be a new album, *Foolish Behaviour*, his first studio LP for two years, released at the end of this month.

Orchestral album out

LIVERPOOL BAND Orchestral *Manoeuvres In The Dark* have an album, *Organisation*, due for October 24 release on Dindisc, which will be followed by a November UK tour starting at Friars, Aylesbury, on November 1.

THE DETROIT Spinners will be making a short six-day tour of Britain next month and at the same time WEA releases a new single from the band, *I Just Want To Fall In Love*.

News in brief...

THE COMSAT Angels are currently touring the UK, including six dates supporting Captain Beefheart at the end of the month, co-inciding with the release of their Polydor album, *Waiting For A Miracle*.

CHEAP TRICK play the Hammersmith Odeon on November 5 having cancelled previous dates in October. Their new album, *All Shook Up*, produced by George Martin and partly recorded at his studios in Monserrat, is released next week.

NEW ROCKET signing 3 Minutes are currently touring as support to XTC and play their own headlining London concert at The Venue on October 23. Their debut single, *Automatic Kids*, is out now.

THE SALFORD Jets are in the studio recording an album for November release on RCA to follow their single, *I Don't Believe You*, released next week.

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

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TOP 75 SINGLES

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Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number	Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher	Label number
1	1	3	DON'T STAND SO CLOSE TO ME Police (Nigel Gray/Police) Virgin	A&M AMS 7564 (C)	39	27	6	TWO LITTLE BOYS/HORSE Sploognessabounds (M. Robinson) Feldman/EMI/Aviation	Deram ROLF 1 (F)
2	3	5	D.I.S.C.O. Ottawan (D. Vangarde) Heath Levy	Carrere CAR 161 (W)	40	31	13	9 TO 5 Sheena Easton (Chris Neill) Pendulum/Chappell	EMI 5066 (E)
£ 3	4	5	BAGGY TROUSERS Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)	£ 41	47	3	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)
4	2	5	MASTERBLASTER (JAMMIN') Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)	£ 42	62	2	SHE'S SO COLD Rolling Stones (Chris Kimsey) EMI/Cansel	Rolling Stones RSR 106 (E)
5	6	4	MY OLD PIANO Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)	43	30	11	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)
▲ 6	25	4	STEREOTYPE/INTERNATIONAL JET SET Specials (David Jordan/Jerry Dammers) Plangent Visions	2Tone CHSTT 13 (F)	£ 44	64	2	THE SIT SONG Barron Knights (P. Langford) Autumn/Warner Brothers	Epic EPC 8994 (C)
▲ 7	20	5	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey (S. Linzer) Chappell	RCA 5 (R)	45	37	7	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)
8	5	7	ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)	46	26	9	MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)
£ 9	10	4	AMIGO Black Slate (Black Slate) Wise Owl	Ensign ENY 42 (F)	47	52	3	WHEN I DREAM Tadpole Explodes (M. Howlett) Zoo/Warner Brothers	Mercury TEAR 1 (F)
£ 10	18	3	KILLER ON THE LOOSE Thin Lizzy (Thin Lizzy/Kit Woolven) Chappell/PUK	Vertigo LIZZY 7 (F)	48	46	6	JOHNNY & MARY Robert Palmer (Palmer) Bungalow/Island	Island WIP 6638 (E)
£ 11	51	2	AND THE BIRDS WERE SINGING Sweet People (A. Stamy Prod.) Eaton	Polydor POSP 179 (F)	49	44	4	BETHANKFUL FOR WHAT YOU'VE GOT William DeVaughan (F. Fioravanti/L. DeLise/P. Rakes) Intersong	EMI 5101 (E)
12	7	11	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareem	Calibre 1 (A)	50 NEW			DOG EAT DOG Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)
13	11	6	SEARCHING Change (J. Petrus) Warner Brothers	WEA K 79156 (W)	51	32	8	START Jam (Vic Coppersmith/Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)
▲ 14	22	2	TROUBLE Gillan (AKR Prod.) Carlin	Virgin VS 377 (C)	52	54	3	THE WANDERER Donna Summer (G. Moroder/P. Bellotte) Carlin/Copyright Control	Warner Brothers/Geffen K 79180 (W)
▲ 15	38	3	WHEN YOU ASK ABOUT LOVE Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)	53	49	14	OOOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)
16	8	6	ANOTHER ONE BITES THE DUST Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)	54	53	5	YOU SHOOK ME ALL NIGHT LONG AC/DC (Robert 'Mutt' Lange) Zomba	Atlantic K 11600 (W)
£ 17	17	5	THREE LITTLE BIRDS Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)	55 NEW			I NEED YOUR LOVIN' Teena Marie (Teena Marie) Jobete	Motown TMG 1203 (E)
18	12	9	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)	56	33	11	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)
▲ 19	29	3	CASANOVA Coffee (C. Johnson/R. Williams) Planetary Nom	De-Lite MER 38 (F)	57	36	9	ASHES TO ASHES David Bowie (Bowie/Visconti) Bewlay Brothers/Flour	RCA BOW 6 (R)
20	9	7	IT'S ONLY LOVE Elvis Presley (-) Screen Gems EMI	RCA 4 (R)	58	39	10	CAN'T STOP THE MUSIC Village People (J. Morali) Zomba	Mercury MER 16 (F)
21	13	7	I OWE YOU ONE Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)	£ 59	69	3	LET'S GO Vardis (N. Raymond) Catapult	Logo VAR 1 (R)
▲ 22	48	2	WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)	£ 60	72	3	LA DI DA Sad Cafe (E. Stewart) St. Annes	RCA SAD 5 (R)
£ 23	23	4	YOU'RE LYING Linx (P. Martin/D. Grant/B. Salvary) Solid/Aves/Martin Coulter Music	Chrysalis CHS 2461 (F)	£ 61	68	2	HISTORY OF THE WORLD (PART 2) The Damned (Hanz Zimmer/Damned) Rock	Chiswick CHIS 135 (E)
24	14	9	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)	62	55	5	MISUNDERSTANDING Genesis (D. Hentschell/Genesis) Effect Sound/Hit & Run	Charisma CB 369 (F)
£ 25	28	5	GOTTA PULL MYSELF TOGETHER Nolans (Ben Finton) Black Sheep	Epic EPC 8878 (C)	63 NEW			THE BREAKS Kurtis Blow (J.B. Moore/R. Ford Jnr.) April	Mercury BLOW 8 (F)
▲ 26	45	2	LOVE X LOVE George Benson (Quincy Jones) Roodsongs	Warner Brothers K 17699 (W)	64 NEW			LET ME TALK Earth Wind & Fire (M. White) Rondor	CBS 8982 (C)
27 NEW			WHAT YOU'RE PROPOSING Status Quo (Status Quo/J. Eden) Dump/Eton	Vertigo QUO 3 (F)	65	61	4	YOUR EARS SHOULD BE BURNING NOW Marti Webb (Tony Macaulay) DJMT/Mac	Polydor POSP 166 (F)
28	16	10	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)	66	50	10	BANK ROBBER Clash (M. Dread) Nine Den	CBS 8323 (C)
29	15	10	MODERN GIRL Sheena Easton (C. Neill) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)	67	67	6	BIG TIME Rick James (R. James) ATV	Motown TMG 1198 (E)
30	19	9	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SO)	68	58	7	I DIE YOU DIE Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 46 (W)
£ 31	43	3	ALL OUT OF LOVE Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)	69	34	9	BEST FRIEND - STAND DOWN MARGARET The Beat (B. Sargeant/Zomba/Beat Brothers)	Go Feet FEET 3 (C)
32	21	9	DREAMIN' Cliff Richard (A. Torney) ATV/Longmanor/Chrysalis	EMI 5095 (E)	70 NEW			WHOSE PROBLEM? Motels (Carter) Rondor	Capitol CL 16162 (E)
£ 33	57	2	ARMY DREAMERS Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5106 (E)	71 NEW			1-2-3 Professionals (Cook/Jones) Warner Brothers	Virgin VS 376 (C)
£ 34	42	3	PARTY LIGHTS Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)	72	56	8	UNITED Judas Priest (Tom Allom) Arnaketa/Warner Brothers	CBS 8897 (C)
£ 35	59	2	ENOLA GAY (M. Howlett/Orch Manoeuvres In The Dark) Orch Manoeuvres In The Dark	Dindisc DIN 22 (C)	73	35	7	I WANT TO BE STRAIGHT Ian Dury (Pals) Blackhill	Stiff BUY 90 (C)
£ 36	40	3	WHAT'S IN A KISS Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)	74 NEW			WITHOUT YOUR LOVE Roger Daltrey (J. Wayne) G.H. Music	Polydor POSP 181 (F)
37	24	11	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)	75	60	7	DON'T MAKE ME WAIT TOO LONG Roberta Flack (Flack/Mercury) Jobete/Black Bull	Atlantic K 11555 (W)
38	41	3	SPECIAL BREW Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)	Top 75 compiled for Music Week and BBC based upon a 250 from a panel of 450 conventional record buyers by the British Market Research Bureau Ltd.				

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TIP SHEET

Edited
by
SUE FRANCIS

Midnight Express writer seeks UK commitments

ACTOR/SINGER and songwriter David Castle, who wrote the soundtrack music for *Midnight Express* and was launched as a singer in America by Russ Regan on his Parachute label, has come to Britain to make a base in London and is free of all recording and publishing commitments.

Castle once moved a US critic to write of his stage performance: "... instantly impressive, disclosing both high voltage charisma and a sturdy repertoire of personal composition", and he

made his mark in the charts over here a couple of years ago with a single, *Ten To Eight*.

As a writer his material has been used by Helen Reddy, Bobby Vinton and The Lettermen among others and he says his style reflects his classical training as a musician and a personal fascination with rock'n' roll.

Castle played a showcase set at London's Maunkberry's club last week and with his good looks, stage presence and his own highly-listenable songs he could be an interesting proposition for a UK label and/or publishing company.

CONTACT: via Chris Peers on 01 352 7266 or 01 388 0891.

Lemonfoot pushing Lush

THE LEMONFOOT label, formed to showcase Peter Lush's songs and release the Peter Lush Band's debut single, *Honk Honk*, is seeking a major nationwide distribution deal. Lush is a used car dealer who writes good solid songs and his debut is Rock-a-billy which has been getting considerable regional ILR airplay.

He attracted some very big names in the business for the band which was originally put together to demo his songs. After hearing the studio results they decided to stay together. The members include Henry McCullough (formerly with Paul McCartney's Wings and Joe Cocker's Grease Band), Chrissie Steward (Frankie Miller), Huw Gower (The Records), Davey Lutton (T Rex) and Mick Weaver (Traffic). Contact Peter Lush or Chris Abbott at Lemonfoot Music, 21/23 Nancy Road, Fratton, Portsmouth, Hampshire, Portsmouth (0705) 23867 or Pete Crewe on Portsmouth (0705) 26900.



JOHN MILTON: a John Lennon look-alike?

Lennon spoof

LIVERPOOL SINGER/songwriter John Milton has composed a spoof song of John Lennon's, *Ballad of John And Yoko*, and seeks a record company to take on the record for a Christmas release. It's certainly topical with the Lennons' return to recording.

With a little 're-writing' of the lyrics he has come up with *Ballad Of A Mind At Sea*, with obvious references to Lennon's recent boat venture.

His own blurb reads: "Sail into the charts this Christmas with *Ballad Of A Mind At Sea*, it's all about a guy who looks something like me!"

CONTACT: John Milton, Silverhammer Music, Olympic House, 117 Allerton Road, Liverpool 18. (051) 724 5612/4553.

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.

Dallas 'hit' available

REGENT SOUND Studio has come up with what is hoped will be a natural for promotion — a single to tie in with the forthcoming *Dallas* series and are looking to place it with a label.

Brian Waldman, who bought the studio some eight months ago and installed Charles Waldman (nephew) and John Gartland (writer) within it to run and produce hits, says they have an inside tip from Hollywood. In the next series of *Dallas*, which has achieved such high ratings in Britain, Lucy falls in love with a new guy, Mitch Cooper. A song was quickly written, and a group, The Visas, was formed to record it. 1

Love You Mitch Cooper was the result, but on hearing it is not just a novelty record. The girlie voices (one girl actually over-dubbed) are mellow and could create a pop sound just right for the youth market. Other tracks by the group have also been recorded.

Contact: Charles Waldman or John Gartland, Regent Sound Studios, 4 Denmark Street, London WC2. (01)836 6769.

Dressed To Kill soundtrack

TERRI FRICON, president of Filmways Music, is looking to place the sound track album of the new Brian de Palma thriller, *Dressed to Kill*.

The film stars Michael Caine, Angie Dickinson and Nancy Allen. Murray Cohen, vice-president of Filmways Pictures Export Corp. has said he expects *Dressed to Kill* "to be the biggest revenue producer abroad in the 27-year history of the company." It has already taken over \$30 million in America.

The sound track, written by Pino Donnagio, is a beautiful, lush score. It is only placed in North America. The theme could be released as an instrumental single, but Filmways has had lyrics written by Carol Connors and they call it *How Was My Heart To Know*.

CONTACT: Terri Fricon, Filmways Music Publishing, 9033 Wilshire Blvd., Beverly Hills, California 90211. (213) 278 8118.

HERE'S AN offer you can't refuse: "The novelty rock single of the month could be yours — ring the gorgeous Ginger on Reigate (74) 48830 now!"

The aforesaid Ginger writes on behalf of Ginger And The Nuts, from Slug Music Services, and the single she is touting, *Oil Wars*, is best described in her own words: "A zany, three-minute melody with quirky Arabian keyboards and a Romany violin which would have the invading Russians pogging."

It's the band's first single and Ginger is ready with a "top quality demo from a working band" for the first A & R man to call.

IN LONDON this week and available for talks about using his talents as a producer is Ensign artist David Bendeth, who had a Top 30 hit last year with *Feel The Real*.

Bendeth works in the US with musicians such as Billy Cobham and Lenny White and is particularly interested in producing acts in the R 'n' B, black funk, disco fields. He's here through the weekend and can be contacted via Judy Hutchinson at Ensign (01 723 8464).

HER FIRST EVER SOLO SINGLE

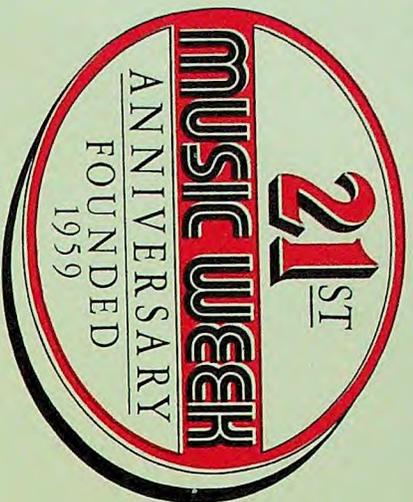
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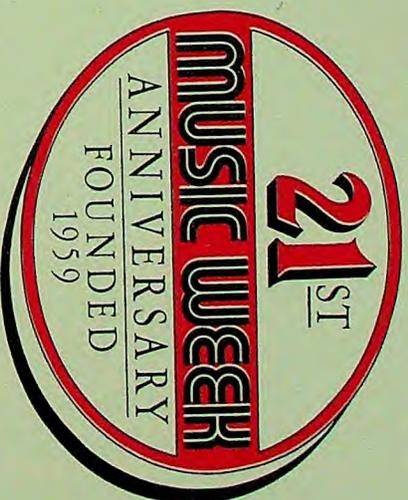
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AT THEIR BEST — LIVE



TOP 75 ALBUMS

Week-ending October 11, 1980

NEW = NEW ENTRY
◆ = PLATINUM LP (300,000 units as of Jan. '79)
● = GOLD LP (100,000 units as of Jan. '79)
□ = SILVER LP (60,000 units as of Jan. '79)
- 1 = RE-ENTRY

1	NEW ZENYATTA MONDATTI	◆	A&M AMILH 64831
2	ABSOLUTELY	●	Sitt SEEZ 29
3	SCARY MONSTERS & SUPER CREEPS	●	RCA BOWLP 2
4	MOUNTING EXCITEMENT	●	K-Tel NE 1091
5	MORE SPECIALS	□	Chrysalis CHRTT 5003
6	NEVER FOREVER	●	EMI EMA 794
7	PARIS	□	A&M AMILH 6670Z
8	THE VERY BEST OF DON McLEAN		United Artists UAG 30314
9	BREAKING GLASS	□	A&M AMILH 64820
10	SIGNING OFF		Graduate GRADLP 2
11	MANILOW MAGIC	◆	Arista ARTV 2
12	NEW GUILTY		CBS 86122
13	I AM WOMAN		Polystar WOMTV 1
14	GIVE ME THE NIGHT	□	Warner Brothers K 56823
15	NOW WE MAY BEGIN		
26	SKY 2	◆	Ariola ADSKY 2
27	BACK IN BLACK	□	Atlantic K 50735
28	OZZY OSBOURNE'S BLIZZARD OF OZZ		Jet JETLP 234
29	NEW TRIUMPH		Epic EPC 86112
30	I JUST CAN'T STOP IT	●	BEAT 001
31	CRASH COURSE		Gem GEMLP 111
32	NEW THE LOVE ALBUM	□	K-Tel NE 1092
33	MICHAEL SCHENKER GROUP		Chrysalis CHR 1302
34	BAT OUT OF HELL	◆	Epic/Cleveland International EPC 82419
35	NEW PAULINE MURRAY AND THE INVISIBLE GIRLS		Eluvia 2394 277
36	HANX		Chrysalis CHR 1300
37	DUKE	◆	Charisma CBR 101
38	OFF THE WALL	◆	Epic EPC 83468
39	OUTLANDOS D'AMOUR	◆	A&M AMILH 6850Z
40	ME MYSELF I	●	A&M AMILH 64809
51	WAR OF THE WORLDS	◆	CBS 96000/WOW 100
52	ONE STEP BEYOND	◆	Sitt SEEZ 17
53	GREATEST HITS VOL. 2	◆	Epic EPC 10017
54	DEEPEST PURPLE	●	Harvest EMTV 25
55	LIVING IN A FANTASY		Chrysalis CDL 1297
56	GLASS HOUSES	●	CBS 86108
57	NEW ONE STEP CLOSER		Warner Brothers K 56824
58	WHEELS OF STEEL	□	Carrere CAL 115
59	FAME		RSO 2479 253
60	IF YOU WANT BLOOD YOU'VE GOT IT	◆	Atlantic K 50532
61	UPRISING		Island ILPS 9596
62	EMPIRES & DANCE		Arista SPART 1140
63	ONE-TRICK PONY		Warner Brothers K 56846
64	NEW COUNTRY ROUND-UP		Polystar KOWTV 1
65	RUMOURS	◆	Warner Brothers K 56844

Busch urges change of attitude

RICHARD BUSCH, the new executive VP of PolyGram Record Operations, echoed the optimism and exhortation of his contemporaries at other German record company sales conferences when he addressed the DG gathering.

"Let's dress in cotton, not in silk and not in sackcloth and ashes," he advised. "We have to change our attitude towards the market as the market is changing."

His company did not regard the present development of the market as wholly bad and unsatisfactory because the current situation favours the specialist dealer, in whom DG has always been interested. The absence of any particular musical trend, Busch declared, provides a good opportunity for attention to be given to the broad spectrum of repertoire.

DG classical department manager Wilhelm Cuerten revealed that concentration is being given to three areas. They are the exposure of DG artists on TV, 1980 as Beethoven Year, and the 25th jubilee of the Literatur Produktion.

Cuerten played delegates extracts from the New Year's concert by the Vienna Philharmonic under Lorin Maazel, and violinist Anne-Sophie Mutter, who has sold well with her version of the Beethoven violin concerto, gave a short recital for the conference.

Loch lays emphasis on innovation

TIMMENDORF: WEA Musik GmbH held its autumn sales conference at this Baltic Coast resort recently, and delegates heard a message of confidence and encouragement from WEA managing director Siegfried Loch in his opening address.

Referring to a recent feature in *Stern* magazine about "the dead-beat record industry with sales in the doldrums", Loch conceded that the international market in records and tapes has "cooled down appreciably", with stagnation in the USA and a real drop in sales in Britain.

"Here in Germany, however, there is only a slackening off in growth," Loch pointed out. "The 1979 financial year and the first half of 1980 show growth rates which can be described as normal and even good. So let's not shed tears at the Wailing Wall because that is the most inappropriate place conceivable for discovering the answers to the challenge of the future."

He answers the question: "Does the music industry have a future?" with: "We just can't imagine a future without music". The music industry will have to compete with other interests for the public's leisure time and money. It is important to watch social behaviour and tastes and to keep the present customers for music and add new ones.

"Our duty is to understand both the consumer and the artist so well that we produce products which



SIEGFRIED LOCH, WEA Germany managing director (right), relaxes for the camera during a sales conference break with singing star Helen Schneider and Supermax chief Kurt Hauenstein.

correspond to their expectations," said Loch. "The customer never buys a product and the artist never produces a product. Both satisfy a need."

WEA has gained "a considerable share" of the German market over the past two years, despite "deliberately" keeping out of the TV merchandising sector and has achieved this share by adhering to its programme policy started in 1971 with the slogan The Coming Music On The Going Records.

"Our own development proves that we were consistently right. Losers in the market are not

companies which — like us — emerge with a high-quality offer, but those which perhaps think that merely being big is already in itself a guarantee of success."

Loch stated that even greater emphasis will be laid upon marketing and innovation in the future, because they are the only two factors which produce results, all the rest being costs.

Citing AC/DC and Marius Mueller-Westernhagen as acts at the zenith of success and on the brink of it respectively, he forecast "many new names" in the artist field this year who will be living proof that there is no shortage of creative, high quality music.

Digital recording has introduced a new quality in sound and WEA Germany has been in the forefront of this development with releases by artists such as Ry Cooder, George Benson and Joachim Kuehn.

"But only when the digital record is combined with the proper reproduction equipment will the consumer be in the position to make use of all the advantages of this new

process," Loch added. "The introduction of this technology on a wide scale is forecast for the mid-Eighties, and it will then grow steadily. But it's my opinion that the traditional record will not die out this century. Too much reproduction hardware exists in homes with huge record collections which can neither be replaced at short notice or copied by the new recording technique."

Loch commented that the introduction of the musicassette had led to music becoming transportable, but has also posed the present-day problem of illegal copying.

"It will be extremely difficult for us in the coming years to bring home to the legislators that the protection of our rights is not only legitimate, but that home taping also endangers our existence and that of our artists. To make this problem and its consequences more intelligible to the general public remains one of the most important demands upon the managers and members of the music industry. We are grateful to our colleagues in Austria for being the first in the world to convince their legislators about the necessity for a levy on blank cassettes."

Loch reminded his audience of the Warner Brothers Film Corporation part of WCI and its importance in the burgeoning video era in terms of films, old and new.

"These activities represent programme resources enabling us to offer the video consumer a first-rate selection. Since it is by no means a foregone conclusion that the distribution of video recordings must be made automatically via the record and tape marketing companies, our group management decided that we, WEA, take over distribution of our own video programme, beginning this year with the offer of top international movies on the Betamax and VHS video cassette systems.

"Time will tell whether the record dealer recognises this as his chance for the future and is ready to make an investment in this business."

No reason for crisis mentality — Baum

RCA GERMANY managing director, Hans-Georg Baum, told his 1980 sales convention, held in Yugoslavia, that there is no reason for a crisis mentality or for resignation in the music business.

"We have to work like our fathers did after the war," he stated. "It's time to calculate well and to save in the right areas. We like to work with profit and we don't give up enjoying music."

At a conference notable for small group discussions among the sales staff with forthright expression of opinions the order of the day, Baum rejected rumours about the possible sale of RCA as "total nonsense". RCA is a profitable multi-national, and the German branch contributes about 10 per cent of the company's worldwide turnover. From 1983, RCA Germany will offer the SelectaVision disc and a repertoire

of about 100 catalogue items.

Looking back, Baum expressed satisfaction about his decision to build a strong back catalogue which is playing a major role and accounting for 70 per cent of RCA's turnover in Germany.

However, the company is not relying on its 25,000 catalogue titles and Baum instanced the exciting new repertoire forthcoming from deals such as the one with Red Bus of the UK and the Dutch label formed by Ruud Wijnant, Bert van der Laar and German publisher Rolf Baierle. First product from the latter pact features Francis Goya, Judge Dread and Sweet 'n' Chips.

RCA Germany classical product manager Kees Rutters told the convention that he expects good sales reaction on a cassette recording of Beethoven's symphonies recorded by the Staatskapelle, with the eight cassettes accompanied by the scores of the works.

Other new classical issues will include Zaubertloete conducted by James Levine and recorded at this year's Salzburg Festival, and a seven-LP package of 10 piano concertos played by Artur Schnabel.

Rutters disclosed that the RCA Germany classical catalogue now contains over 800 titles, and has increased its sales by 30 per cent.



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TOP 75 SINGLES

Week-ending October 11, 1980
 * MILLION (PLATINUM)
 ● 1/2 MILLION (GOLD)
 ○ 1/4 MILLION (SILVER)

Rank	Artist	Title	Label	Start	Notes
1	Police	DON'T STAND SO CLOSE TO ME	A&M AMS 7564	32	Jam
2	D.I.S.C.O. Orttawan	D.I.S.C.O.	Carrere CAR 161	54	THE WANDERER Donna Summer
3	Madness	BAGGY TROUSERS	Stiff BUY 84	49	OOPS UPSIDE YOUR HEAD Gap Band
4	Stevie Wonder	MASTERBLASTER (JAMMIN')	Motown TMG 1204	53	YOU SHOOK ME ALL NIGHT LONG AC/DC
5	Diana Ross	MY OLD PIANO	Motown TMG 1202	NEW	I NEED YOUR LOVIN' Teena Marie
6	Specials	STEROTYPE/INTERNATIONAL JET SET	2Tone CHSTT 13	33	TOM HARK Piranhas
7	Odyssey	IF YOU'RE LOOKIN' FOR A WAY OUT	RCA 5	36	ASHES TO ASHES David Bowie
8	Randy Crawford	ONE DAY I'LL FLY AWAY	Warner Brothers K 17680	39	CAN'T STOP THE MUSIC Village People
9	Black Slate	AMIGO	Ensign ENY 42	69	LET'S GO Vardis
10	Thin Lizzy	KILLER ON THE LOOSE	Vertigo LIZZY 7	72	LA DI DA Sad Cafe
11	Sweet People	AND THE BIRDS WERE SINGING	Polydor POSP 179	68	HISTORY OF THE WORLD (PART 2) The Damned
12	Kelly Marie	FEELS LIKE I'M IN LOVE	Calibre 1	55	MISUNDERSTANDING Genesis
13	Change	SEARCHING	WEA K 79156	NEW	THE BREAKS Kurtis Blow
14	Gillian	TROUBLE	Virgin VS 377	NEW	LET ME TALK Earth Wind & Fire
15	When You Ask About Love	WHEN YOU ASK ABOUT LOVE	Virgin VS 377	61	YOUR EARS SHOULD BE BURNING NOW Mardi White
26	George Benson	LOVE X LOVE	Warner Brothers K 17699	45	
27	Status Duo	WHAT YOU'RE PROPOSING	Vertigo DUO 3	NEW	
28	Billy Joel	IT'S STILL ROCK & ROLL TO ME	CBS 8753	16	
29	Sheena Easton	MODERN GIRL	EMI 5042	15	
30	Black Sabbath	PARANOID	Nems BSS 101	19	
31	Air Supply	ALL OUT OF LOVE	Arista ARIST 362	43	
32	Cliff Richard	DREAMIN'	EMI 5095	21	
33	Kate Bush	ARMY DREAMERS	EMI 5106	57	
34	Gap Band	PARTY LIGHTS	Mercury MER 37	42	
35	Orchestral Manoeuvres In The Dark	ENOLA GAY	Dindisc DIN 22	59	
36	Gilbert O'Sullivan	WHAT'S IN A KISS	CBS 8929	40	
37	Nick Straker Band	A WALK IN THE PARK	CBS 8525	24	
38	Bad Manners	SPECIAL BREW	Magnet MAG 180	41	
39	Splodgenessabounds	TWO LITTLE BOYS/HORSE	Deram ROLF 1	27	
40	9 TO 5	9 TO 5	EMI 5066	31	

75	38	Matchbox	WHEN YOU ASK ABOUT LOVE	EMI 5102	61	Martí Webb	BANK ROBBER	CBS 8323
76	8	Queen	ANOTHER ONE BITES THE DUST	Island WIP 6641	50	Clash	BIG TIME	Motown TMG 1198
77	17	Bob Marley & The Wailers	THREE LITTLE BIRDS	A&M AMS 7546	67	Rick James	I DIE YOU DIE	Beggars Banquet BEG 46
78	12	Split Enz	I GOT YOU	De-Lite MER 38	58	Gary Numan	BEST FRIEND - STAND DOWN MARGARET	Go Feet FEET 3
79	29	Coffee	CASANOVA	RCA 4	34	The Beat	WHOSE PROBLEM?	Capitol CL 16162
20	9	Evis Presley	IT'S ONLY LOVE	Solar SO 11	NEW	Motels	1-2-3	Virgin VS 376
21	13	Shalamar	I OWE YOU ONE	CBS 8966	56	Judas Priest	UNITED	CBS 8897
22	48	Barbra Streisand	WOMAN IN LOVE	Chrysalis CHS 2461	35	Ian Dury	I WANT TO BE STRAIGHT	Stiff BUY 90
23	23	Linx	YOU'RE LYING	A&M AMS 7553	NEW	Roger Daltrey	WITHOUT YOUR LOVE	Polydor POSP 181
24	14	Hazel O'Connor	EIGHTH DAY	Epic EPC 8878	60	Roberta Flack	DON'T MAKE ME WAIT TOO LONG	Atlantic K 11555
25	28	Nolans	GOTTA PULL MYSELF TOGETHER					

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GERMANY

KLAUS EBERT has worked as **WEA** product manager in Hamburg, **A&R** chief and marketing manager at **Metronome**, and is now national product marketing manager at **Deutsche Grammophon**. In this question-and-answer session with **Music Week's** German correspondent, **MICHAEL HENKELS**, he gives his views on some aspects of the current music scene.

What is your attitude about homegrown product?

"We have to maintain the status of already established artists such as **Freddy Quinn**, **James Last**, **Tony Holiday** and others. On the other hand, we should produce more English language recordings because now's the time for it. Artists such as **Eruption** and **Peter Kent** are the living proof. Nobody asked any longer is this from Germany?"

Are artists sufficiently aware of commercial considerations?

"It's time to build new bands, but not too many. They must have stage presence, and they must think in terms of singles sometimes. The time of making records just out of joy in the music and one's personal abilities has gone. Nobody can justify self-indulgence any longer because it costs money, often without showing profit."

What progress are you making with German rock bands?

"We're working hard on giving profile to several German groups. They could be successful in the singles market too like the **Scorpions**."

Which is most important, market



KLAUS EBERT: *It's time to build new bands, but not too many . . . the time of making records just out at Jay in the music and one's personal abilities has gone.*

share or profit?

"Both are important. Everyone likes to win and keep a leading position in the market share and we owe it to our artists to have this status and authority. But nothing can prosper without profit, of course."

Are there certain consumer groups being neglected?

"At **Metronome**, we reached

older people up to 50 and more with a TV-promoted compilation of old **Rudi Schuricke** hits, which indicates two things: special products like the TV compilations must be addressed to a specific group of consumers, and the potential sales among such groups is greater than has probably been realised up to now.

"People older than the normal pop or rock public don't get the attention and offers they should, and possibly hesitate to ask for records in which they are interested in the shops, even if they know they exist."

Are hits necessary

"Every company needs hits. They act as trailers for still unknown or up-and-coming talent. Hits are necessary for the company turnover and to be credible in the eyes of the retailers."

Can you define successful repertoire?

"I think anything is possible. All records of all kinds can be sold as long as they are well produced and original in some way. Customers want a message they can understand and respond to, whether it's in the lyrics, the melody or the rhythm."

GERMANY IS experiencing the effects of the worldwide recession in trade, but is weathering the storm considerably better than some of her West European allies. **MW** German correspondent **MICHAEL HENKELS** recently interviewed **WILFRIED JUNG**, regional director of **EMI Records** for central and northern Europe, and sought his views on how **EMI Electrola** is coping with the current situation in Germany.

How seriously do you regard the recession?

"In earlier years, someone once said that Europe gets pneumonia when America gets a cold and in relation to the music industry that is still true.

"Unfortunately, Europe and especially Germany are to a large extent receivers of musical trends instead of being successful and sufficient in our own repertoire. Only by means of our own creativity and broadening the **MOR** repertoire will it be possible to avoid dangers in the future. Nevertheless, there are no jobs at risk at **EMI** because the German market is still OK up to now."

What do you think is necessary in terms of repertoire?

"It is necessary to broaden the **MOR** market. The entertainers — the **Schicks** of the Fifties, the **Alexanders** and **Heinos** of the Sixties and Seventies — have no equivalents in the Eighties up till now.

"We were all blinded by the disco wave and we didn't realise that complete groups of customers went away, the ones we have to regain now. We need the support of the media, particularly TV, for the more adult music lover, and we need innovative, creative marketing."

What type of product should Germany be offering?



WILFRIED JUNG, **EMI** regional director for central and northern Europe.

"The music produced in Germany should have sales potential abroad, too. That doesn't mean we should be presumptuous enough to believe that our music will conquer America or England, but it should arouse interest and attention in our neighbouring countries like the **Benelux** and **Scandinavian** ones and eventually **France** and **Italy**."

"There's no need for arrogance or chauvinism in this, but naturally economic reasons are important to the extent that a **Peter Kent** hit recorded here means a lot more income for us than the same amount of record sales by an international superstar."

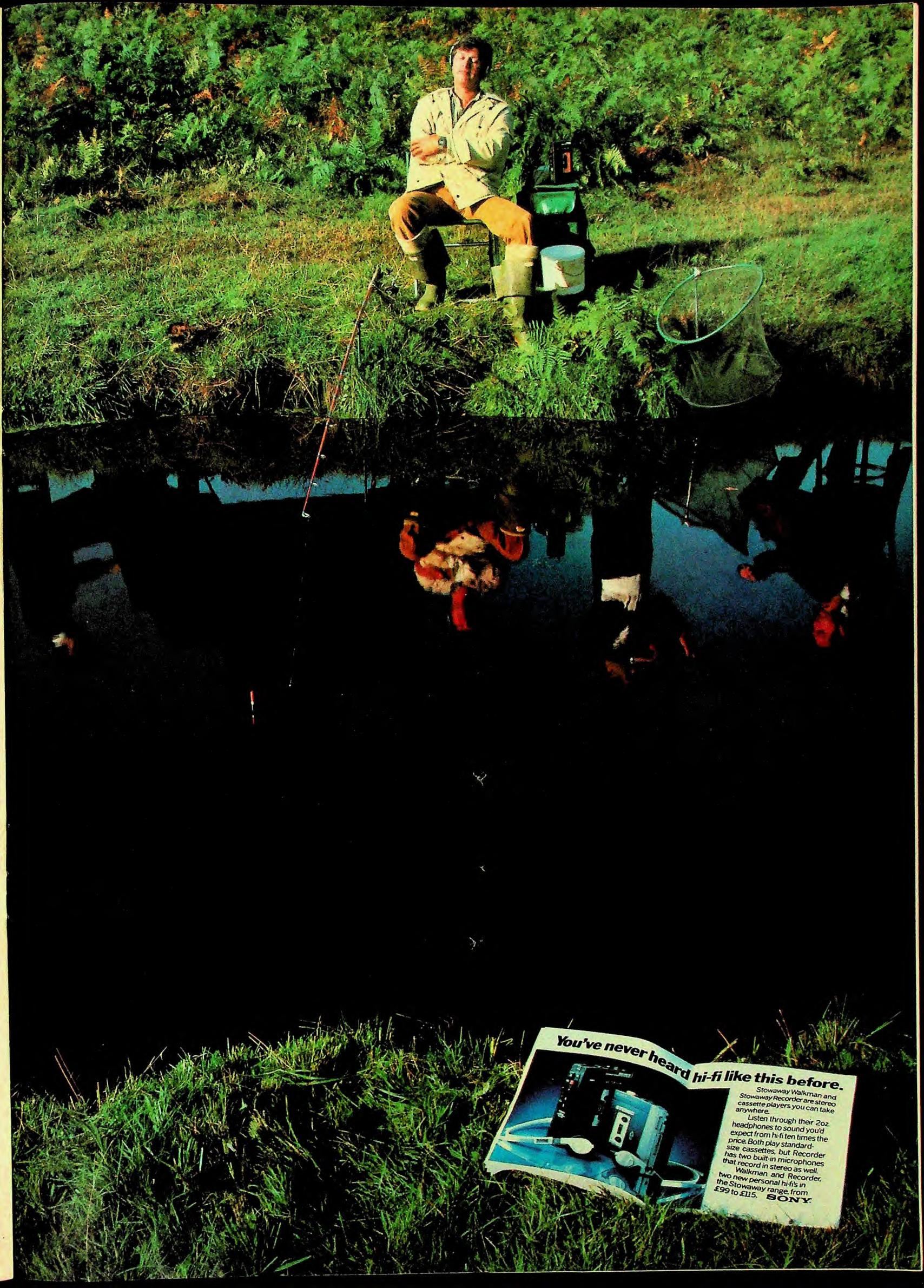
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16	59	A TOUCH OF LOVE Gladys Knight & The Pips	K-Tel ME 1090
17	14	FLESH AND BLOOD Roxy Music	Polydor POLH 002
18	28	GOLD Three Degrees	K-Tel Ariola 302
19	12	TELEKON Gary Numan	Beggars Banquet BEGA 19
20	18	I'M NO HERO Giff Richard	EMI EMA 796
21	25	DIANA Diana Ross	Motown STMA 8033
22	23	REGGATTA DE BLANC Police	A&M AMLH 64792
23	NEW	MIDNITE DYNAMOS Matchbox	Magnet MAG 5036
24	11	THE ABSOLUTE GAME Skids	Virgin V 2174
25	20	THE GAME Queen	EMA 795

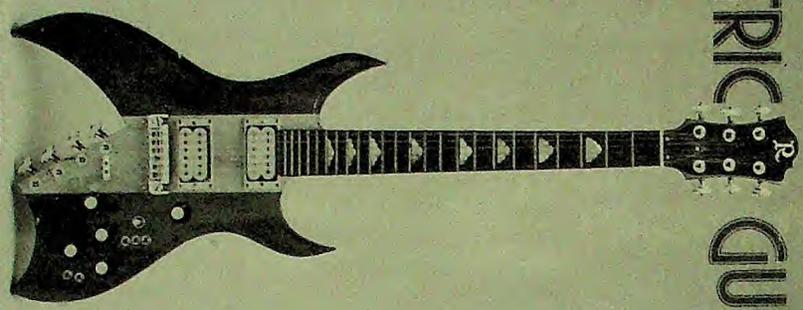
41	32	CLUES Robert Palmer	Island ILPS 9595
42	46	EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUN 39111
43	35	XANADU Original Soundtrack	Jet JETLX 526
44	45	GLORY ROAD Gillian	Virgin V 2171
45	31	BLACK SEA XTC	Virgin V 2173
46	38	TRUE COLOURS Sift Enz	A&M AMLH 64822
47	29	DRAMA Yes	Atlantic K 50736
48	NEW	SMOKIE'S HITS Smokie	Rak SRAP 540
49	41	McVICAR Roger Daltrey	Polydor POLD 5034
50	39	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red BRED 10

66	37	CHANGE OF ADDRESS Shadows	Polydor 2442 179
67	66	BEHIND CLOSED DOORS Secret Affair	1-Spy 2
68	NEW	NEW HOPE FOR THE WRETCHED Plasmatic	Siff SEZ 24
69	75	SHADOWS & LIGHT Joni Mitchell	Elektra K 62030
70	63	24 CARAT Al Stewart	RCA PL 25306
71	62	GREATEST HITS Rose Royce	Whitfield RRTV 1
72	-	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296
73	55	TWELVE GOLD BARS Status Quo	Vertigo QUOTV 1
74	-	VIENNA Ultravox	Chrysalis CHR 1296
75	51	BLACK SABBATH LIVE AT LAST Black Sabbath	Nems BS 001

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

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CHART FOR
WEEK-ENDING
OCTOBER 11

ORDER FORM CHART

TOP 75 ALBUMS

NEW ENTRY
 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (60,000 units as of Jan '79)
 RE-ENTRY

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			ZENYATTA MONDATTA Police	A&M AMLH 64831 C: CAM 64831 (C)	39	34	78	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
2	7	2	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	40	30	21	ME MYSELF I Joan Armatrading (Richard Gottehrer)	A&M AMLH 64809 (C) C: CAM-64809
3	1	3	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	41	32	6	CLUES Robert Palmer	Island ILPS 9595 (E) C: ZCI 9595
4	2	3	MOUNTING EXCITEMENT Various	K-Tel NE 1091 (K) C: ZE 2091	42	46	15	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111
5	6	2	MORE SPECIALS Specials	Chrysalis CHRTT 5003 (F) C: ZCHRTT 5003	43	35	13	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526
6	3	4	NEVER FOREVER Kate Bush (Kate Bush/John Kelly)	EMI EMA 794 (E) C: TCEMA 794	44	45	9	GLORY ROAD Gillian	Virgin V 2171 (C) C: TCV 2171
7	10	2	PARIS Supertramp	A&M AMLM 66702 (C) C: CLM 66702	45	31	4	BLACK SEA XTC (Steve Lillywhite)	Virgin V 2173 (C) C: TCV 2173
8	4	3	THE VERY BEST OF DON McLEAN Don McLean	United Artists UAG 30314 (E) C: TCK 30314	46	38	7	TRUE COLOURS Split Enz	A&M AMLH 64822 (C) C: -
9	8	10	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	47	29	7	DRAMA Yes	Atlantic K 50736 (W) C: K 50736
10	5	6	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	48			SMOKIE'S HITS Smokie	Rak SRAK 540 (E) C: TCSRAK 540
11	9	22	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	49	41	8	McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: -
12			GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	50	39	5	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	C: CBRED 10 Cherry Red BRED 10 (SP)
13	21	7	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WMMVC 1	51	60	27	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 9600/WOW 100 (C) C: 40-96000
14	16	12	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	52	58	2	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
15	13	8	NOW WE MAY BEGIN Randy Crawford (Crusaders)	Warner Brothers K 56791 (W) C: K 56791	53	48	9	GREATEST HITS VOL. 2 Abba (Ulvaeus/Andersson)	Epic EPC 10017 (C) C: 40-10017
16	59	2	A TOUCH OF LOVE Gladys Knight & The Pips	K-Tel NE 1090 (K) C: CE 2090	54	47	13	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25
17	14	20	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	55	64	8	LIVING IN A FANTASY Leo Sayer (Alan Tarney)	Chrysalis CDL 1297 (F) C: ZCDL 1297
18	28	3	GOLD Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2	56	33	11	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C)
19	12	5	TELEKON Gary Numan	Beggars Banquet BEGA 19 (W) C: BEGC 19	57			ONE STEP CLOSER Doobie Brothers	Warner Brothers K 56824 (W) C: K456824
20	18	5	I'M NO HERO Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796	58	49	27	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
21	25	17	DIANA Diana Ross (Edwards/Rodgers/Bernard Nile)	Motown STMA 8033 (E) C: TC-STMA 8033	59	53	6	FAME Soundtrack	RSD 2479 253 (F) C: -
22	23	52	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	60	50	16	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50532 (W) C: K4-50532
23			MIDNITE DYNAMOS Matchbox	Magnet MAG 5036 (E) C: ZCMAG 5036	61	40	16	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596
24	11	3	THE ABSOLUTE GAME Skids (Mick Glossop)	Virgin V 2174 (C) C: TCV 2174	62	52	3	EMPIRES & DANCE Simple Minds	Arista SPART 1140 (F) C: 1140
25	20	14	THE GAME Queen (Queen)	EMI EMA 795 (E) C: TC-EMA 795 (E)	63	43	7	ONE-TRICK PONY Paul Simon (Phil Ramone/Paul Simon)	Warner Brothers K 56846 (W) C: K4-56846
26	17	24	SKY 2 Sky (Sky/Clarke/Bandall)	Ariola ADSKY 2 (A) C: ZCSKY 2	64			COUNTRY ROUND-UP Various	Polystar KOWTV 1 (W) C: KOWMC 1
27	26	10	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 450735 (W) C: 450735	65	61	16	RUMOURS Fleetwood Mac (Callat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
28	19	4	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234	66	37	5	CHANGE OF ADDRESS Shadows	Polydor 2442 179 (F) C: 3184 147
29			TRIUMPH Jacksens	Epic EPC 86112 (C) C: 4086112	67	66	4	BEHIND CLOSED DOORS Secret Affair	I-Spy 2 (F) C: TCSPY 2
30	24	20	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	68			NEW HOPE FOR THE WRETCHED Plasmatics	Stiff SEEZ 24 (E)
31	15	3	CRASH COURSE UK Subs	Gem GEMPL 111 (R) C: GEMK 111	69	75	2	SHADOWS & LIGHT Jon Mitchell	Elektra K 62030 (W) C: K4-62030
32			THE LOVE ALBUM Various	K-Tel NE 1092 (K) C: CE 2092	70	63	2	24 CARAT Al Stewart	RCA PL 25306 (R) C: PK 25306
33	27	6	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302	71	62	33	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
34	36	83	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	72	-	1	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296 (R) C: RK 25296
35			PAULINE MURRAY AND THE INVISIBLE GIRLS Pauline Murray And The Invisible Girls	Elusive 2394 277 (F)	73	55	30	TWELVE GOLD BARS Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
36	22	4	HANX Stiff Little Fingers	Chrysalis CHR 1300 (F) C: ZCHR 1300	74	-	1	VIENNA Ultravox	Chrysalis CHR 1296 (F) C: ZCHR 1296
37	44	28	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	75	51	15	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nems BS 001 (SO) C: BST 001
38	42	48	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468					

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DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, L - Lugtons, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Charmdale, SO - Stage One, SP - Spartan.

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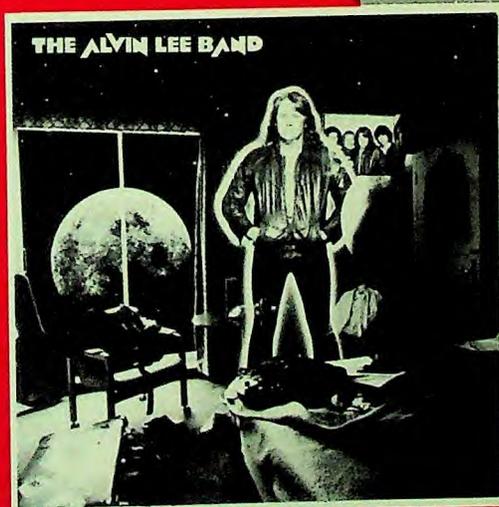
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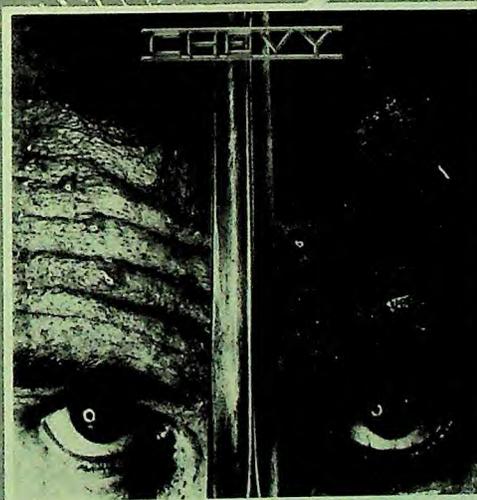
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CASSETTE: ZCAAA 5002.



CHEVY 'THE TAKER'
ALBUM: AALP 5001
CASSETTE: ZCAAA 5001

ALBUM RELEASE DATE 10TH OCTOBER DISTRIBUTED BY PRT/PYE RECORDS

NEW SINGLES

ACCOMPLICE HAVENT SEEN YOU (Ibaf) (Ariola)	ARO 248	A	Apocalypse M
ADAM & THE ANTS DOG EAT DOG/Physical (You're So) (CBS)	CBS 8039	C	Are You Sure A
AITKEN, Laurel HOOCHIE COOCHIE MAN/Sexy Boogie (Plastic)	(PFUL 2005)	P	Baby Come Back E
ALLISONS ARE YOU SURE/PAUL AND PAULA Hey Paula (Philips)	CUT 101	F	Bobby's Girl M
ANY TROUBLE GIRLS ARE ALWAYS RIGHT/No Idea (Stiff)	BUY 94	C	Bottle, Stone &
ARTFUL DODGER SHE'S JUST MY BABY/Gone Again (Ariola)	ARO 247	A	Stick B
ASTRONAUTS PRANKSTERS IN REVOLT (EP) (Bugle)	BLAST 5	P	Break Down The
ATOMIC ROOSTER DEVIL'S ANSWER/Tomorrow Night/Can't Take No More (B&C)	BCS 21	C	Walls D
BACHMAN TURNER OVERDRIVE YOU AINT SEEN NOTHING YET/Roll On Down The Highway (Mercury)	CUT 109	F	Can't Fake The
BATT, Mike WINDS OF CHANGE/Echo Foxtro (Epic)	EPC 9046	C	Feeling H
BEGGARS OPERA CLASSICAL GAS/KRAFTWERK Autobahn (Vertigo)	CUT 108	F	Cinderella
BLACKWOOD & THE GOVERNMENT, Vas BOTTLE, STONE & STICK (Cavalis)	CAV 003	P	Rockerfella D
BLUE OYSTER CULT DEADLINE/Monster (CBS)	CBS 8986	C	Classical Gas S
BOOKS EXPERTISE /Fowey Church Clock (Logo)	BOOK 3	R	College Luv B
BRADY, Paul CRAZY DREAMS/Something In The Atmosphere (WEA)	K18355	W	Crazy Dreams B
BROOKS, Elkie DANCE AWAY/Play The Way I Feel (A&M)	AMS 7567	C	Dance Away B
BROWN, Barry SEPARATION/Scientist In Fine Style (Trojan)	(TACK 21)	T	Dark Park Creeping M
CAMPBELL, Glen HOLLYWOOD SMILES/Hooked On Love (Capitol)	CL 16167	E	Dark Star Angel M
CARNES, Kim MORE LOVE/Looking For A Big Night/Changing (EMI America)	EA 113	E	Deadline B
CHEATERS NOTHING EVER HAPPENS ON A SATURDAY/Hard Work/Stop Pushin' (Parlophone)	R6041	E	Devils Answer A
CHIFFONS HE'S SO FINE/One Fine Day/Sailor Boy/Sweet Talkin' Guy (Philips)	CUT 115	F	Dog Eat Dog A
CITIZENS SATISFY THE CITIZENS/TV Woman (Epic)	EPC 9033	C	Don't Blame Me G
COCKNEY REJECTS WE ARE THE FIRM/War On The Terraces (Zonophone)	Z10	E	Don't Say I Told You So T
CRIBBINS, Bernard GIGGLING GERTIE/Bleep (Columbia)	DB 9088	E	England Forever P
DAGABAND TEST FLIGHT/Images (Rutland)	RX 100	P	Expertise B
DAMNED THE HISTORY OF THE WORLD PART 1/I Believe The Impossible/Sugar And Spite (Chiswick)	(12 CHIS 135)	E	Fuchi J
DAVE DEE, DOZY, BEAKY, MICK & TICH HOLD TIGHT/Zabadak/Legend Of Xanadu/Bend It (Philips)	CUT 105	F	Gentlemen Take
DE BURGH, Chris TRAVELLER/Eastern Wind (A&M)	AMS 7562	C	Polaroids J
DEEP PURPLE SMOKE ON THE WATER/Bird Has Flown/Grassplatter (Harvest)	SHEP 101	E	Giggling Gertie C
DI MEOLA, Al SPANISH EYES/Two To Tango (CBS)	CBS 8946	C	Girls Are Always
DION & THE BELMONTS THE WANDERER/Runaround Sue/ Wonder Why (Philips)	CUT 113	F	Right A
DOLLAR TAKIN' A CHANCE ON YOU/No Man's Land (WEA)	K18353	W	Give Me An Inch D
DOOBIE BROTHERS ONE STEP CLOSER/Thank You Lover (Warner Brothers)	K17707	W	Goodbye Civilian S
DREAD, Mikey BREAK DOWN THE WALLS/Mastermind (Stiff)	MIK 2	C	Got The Hurt S
EASTON, Sheena ONE MAN WOMAN/Summer's Over (EMI)	EMI 5114	E	Haven't Seen You A
EQUATORS BABY COME BACK/Georgie (Stiff)	BUY 95	C	He's So Fine C
FELDER, Wilton INHERIT THE WIND/Until The Morning Comes (MCA)	MCA 646	C	High Time G
FLAMINGOS THE BOOGALOO PARTY/MITCH RYDER & THE DETROIT WHEELS/Jenny Take A Ride (Philips)	CUT 114	F	Hip Shake Jerk D
FLYING LIZARDS MOVE ON UP/Portugal (Virgin)	VS 381	C	Hold Tight Q
FRANKLIN, Aretha THINK/Respect/Satisfaction (Atlantic)	K11614	W	Hollywood Smiles C
FUKUMURA, Hiroshi HUNT UP WIND/Captain Caribe (Champagne)	FIZZ 501 (FIZZY 5002)	F	Hoochie Coochie Man A
GAMMA SOMETHING IN THE AIR/Mayday (Elektra)	K12480	W	Hunt Up Wind F
GILLEY, Mickey STAND BY ME/Here Comes The Hurt Again (Full Moon/Asylum)	K79181	W	If You Walk J
GOLD HIGH TIME/The Note You Left (Sky-Hi)	SKY 777	P	Out That Door J
GOOMBAY DANCE BAND SUN OF JAMAICA/Island Of Dreams (Epic)	EPC 9057	C	I Hear You're P
GROOVEY, Winston DONT BLAME ME/Second Chance (Time)	(EBY 008)	C	Leaving Now P
GUARDIAN ANGEL LOVE'S ALIVE AND KICKING/Woman At The Mill (Cavalis)	(CAV 002)	P	I Married A Cult L
HINES, Marcia LET THE MUSIC PLAY/April Sun In Cuba/Save The Last Dance For Me (Logo)	(GO(T) 392)	R	Figure From Salford L
HUNT, Gerakline CANT FAKE THE FEELING/Look All Around (Champagne)	FIZZY 501 (FIZZY 5001)	F	Inherit The Wind F
JACKSON, Joe MAD AT YOU/Enough Is Not Enough (A&M)	AMS 7563	C	In The Mirror S
JAPAN GENTLEMEN TAKE POLARIDS/The Experience Is Thrilling (Virgin)	VS 379	C	Javaroo J
JAVAROO JAVAROO/The Buzz (Capitol)	CL 16168	E	Johnny Too Bad M
JAZZ SLUTS FUCHI/Maniacs Of The Fourth Dimension (Epic)	(EPC 13 8974)	C	Just Got To Be You P
JEROME IF YOU WALK OUT THAT DOOR/Token (DJM)	DJS 10956	C	Just When I Needed P
JETHRO TULL WORKING JOHN, WORKING JOE/Flyingdale Flyer (Chrysalis)	(DJR 18015)	C	A Love Song P
KENT, Steve LONDON/Belle Amour (MAM)	CHS 2468	F	King Of The Road M
KING, Calvin THAT'S WHEN IT ALL STARTED/Find Your Destiny (Time)	MAMS 205	A	Leader Of The Pack S
LA CREME, Cathy I MARRIED A CULT FIGURE FROM SALFORD/Tea Machine Dub (Ovation)	(EBY 005)	P	Let The Music Play H
L'AMOUR SUNSHINE ON MY PILLOW/Sunshine On My Pillow (Dublic Time)	OVS 1212	A	London K
LIGHT OF THE WORLD LONDON TOWN/Pete's Crusade (Ensign)	(EBY 006)	P	Look What They've
LIMMIE & FAMILY COOKIN' YOU CAN DO MAGIC/Walking Miracle (Philips)	ENY 43 (ENY 4312)	F	Done To Me S
MANKIND DARK STAR ANGELOU.F.O. (Ovation)	CUT 110	F	Love's Alive & Kicking J
MARTYN, John JOHNNY TOO BAD/Johnny Too Bad (Island)	OVS 1216 (OVD 12 1216)	A	Mad At You G
MAUGHAN Susan BOBBY'S GIRL/LESLEY GORE/It's My Party (Mercury)	WIP 6547	E	Magic Night V
MILLER, Roger KING OF THE ROAD/England Swings/Little Green Apples (Mercury)	CUT 102	F	More Love C
MO-DETTES DARK PARK CREEPING/Two Can Play/White Mice (New Version) (Derram)	CUT 103	F	Move On Up F
MONOCHROME SET APOCALYPSE/Fiasco Bongo (Dindisc)	DET 2	F	Mozart Forte S
NEWTON-JOHN & CLIFF RICHARD, Olivia SUDDENLY/You Made Me Love You (Jet)	DIN 26	C	Music Like Dirt N
NIGHTDOCTOR MUSIC LIKE DIRT/Dirty Dub (Young Blood)	JET 7002	C	My Prayer R
O'CONNOR, Hazel GIVE ME AN INCH/Only (A&M)	YB 105	F	Nice Age Y
OFARIM, Esther & Abi CINDERELLA ROCKERFELLA/HORST JANKOWSKI/A Walk In The Black Forest/FOUR PENNIES/Juliet (Philips)	AMS 7569	C	Nothing Ever Happens
PARIS 9 I HEAR YOU'RE LEAVIN' NOW/Don't Let Me Die (RCA)	CUT 107	F	On A Saturday C
PFEIFER, Diane JUST WHEN I NEEDED A LOVE SONG/Wishful Drinking (Capitol)	PB 5272	R	One Man Woman E
POACHER ENGLAND FOREVER/Buntermarkt (RCA)	CL 16169	E	One Step Closer P
PRIMA DONNA JUST GOT TO BE YOU/Lets Take Our Chances (Ariola)	RCA 9	R	Pranksters In A
PROFESSIONALS 1-2-3/White Light White Heat/Baby I Don't Care (Virgin)	ARO 244	A	Revolt (EP) A
QUICK HIP SHAKE JERK /Expresso Bongo (Epic)	VS 376	C	Satisfy The Citizens C
RAY, GOODMAN & BROWN, MY PRAYER /The Way It Should Be (Mercury)	EPC 9032	C	Separation B
RESIDENTS THE COMMERCIAL SINGLE (8 tracks) (Pre)	MER 46	F	She's Just My Baby A
ROGERS, Julie THE WEDDING/SARAH VAUGHAN & BILLY ECKSTINE/Passing Strangers (Philips)	PRE 9	F	Slade Alive At
ROYAL, Billy Joe (HOW DO I LIKE TO DANCE) SLOWLY/Mr. Kool (Mercury)	CUT 106	F	Reading 80 S
SAINTS IN THE MIRROR /Always (New Rose)	MER 36	F	(How Do I Like To
SCAGGS, Baz LOOK WHAT YOU'VE DONE TO ME/Just My Imagination (CBS)	NEW 3	P	Dance) Slowly R
SCULLION TENSION/Yellow Touch (WEA)	CBS 9034	P	Smoke On The Water D
SHADOWS MOZART FORTE/Midnight Creeping (Polydor)	POSP 187	F	Something In The Air G
SHANGRI-LA LEADER OF THE PACK/Remember (Walkin' In The Sand)/Give Him A Great Big Kiss/Past, Present & Future (Philips)	CUT 112	F	S.O.S. S
SKIDS GOODBYE CIVILIAN/Monkey McGuire Meets Specky Potter Behind Lochore Institute (Virgin)	VS 373	C	Sun Of Jamaica S
SLADE SLADE ALIVE AT READING '80 (EP) (Chappskate)	CHEAP 5	R	Spanish Eyes D
SMALL BROTHERS GOT THE HURT/Love And Murder/Baby Mine (Albion)	ION 1003	SP	Stand By Me G
S.O.S. BAND S.O.S. IDIT DIT DIT DASH DASH DASH DIT DIT DIT/Open Letter (Tabu)	TBU 9056	C	Suddenly N
			Sunshine On My
			Pillow L
			Takin' A Chance On You D
			Tension S
			Test Flight D
			That's When It All
			Started K
			The Boogaloo F
			The Commercial
			Single R
			The History Of The
			World D
			The Wanderer D
			The Wedding R
			Think F
			Traveller D
			We Are The Firm C
			Winds Of Change B
			Working John J
			You Ain't Seen
			Nothing Yet B
			You Can Do Magic L



DR HOOK
SHARING THE NIGHT TOGETHER

CL 16171
Special Picture Bag

Out Next Week  ORDER NOW

NEW ALBUMS

ARTIST	TITLE	LABEL	CAT. No.	DEALER PRICE	DIST.
AFTER THE FIRE	80-F	<i>Epic</i>	EPC 89545	3.04	C
BEATLES	BEATLES BALLADS	<i>Parlophone</i>	PCS 7214 TC-PCS 7214	3.07	E
BISHOP Stephen	RED CAP IN MANHATTAN	<i>Warner Brothers</i>	K56853 K4-56853	3.00	W
BLUES BROTHERS	BLUES BROTHERS ORIGINAL SOUNDTRACK	<i>Atlantic</i>	K 50715 K4-50715	3.00	W
BOYCE, Max	ME & BILLY WILLIAMS	<i>EMI</i>	MAX 1003 TC-MAX 1003	3.07	E
CARPETTES	FIGHT AMONGST YOURSELVES	<i>Beggars Banquet</i>	BEGA 21	2.44	W
CHELSEA	ALTERNATIVE HITS	<i>Step Forward</i>	SFLP 5	1.93	FP/P
COCKNEY REJECTS	GREATEST HITS VOL. 11	<i>Zonophone</i>	ZONO 102	3.06	E
COODER, Ry	BORDER LINE	<i>Warner Brothers</i>	K 56864 K4-56864	3.00	W
DAMNED	THE BLACK ALBUM	<i>Chiswick</i>	CWK 3015 TC-CWK 3015	3.07	E
DOOBIE BROTHERS	ONE STEP CLOSER	<i>Warner Brothers</i>	K 56824 K4-56824	3.00	W
EMERSON, Keith	INFERNO	<i>Atlantic</i>	K 50703	3.00	W
FOUR BUCKETEERS	FOUR BUCKETEERS	<i>CBS</i>	BUCK 1	1.82	C
GAYE, Marvin	MARVIN GAYE	<i>Motown</i>	STMR 9004 TC-STMR 9004	2.44	E
JACKSON, Joe	BEAT CRAZY	<i>A&M</i>	AMLH 64837	3.04	C
JACKSONS	TRIUMPH	<i>Epic</i>	EPC 86112	3.22	C
KOOL & THE GANG	CELEBRATE	<i>De-Lite</i>	6359 029	3.04	F
LIGHT OF THE WORLD	ROUND TRIP	<i>Ensign</i>	ENVY 14	3.04	F
LOGAN, Johnny	JOHNNY LOGAN	<i>Epic</i>	EPC 84477	3.04	C
LTD	SHINE	<i>A&M</i>	AMLH 64819	3.04	C
LYNN, Vera	THIS IS VERA LYNN	<i>EMI</i>	THIS 22 TC-THIS 22	1.82	E
MANFRED MANN'S EARTH BAND	CHANCE	<i>Bronze</i>	BRON 529 TC-BRON 529	3.07	E
MONEY, Zoot	MR. MONEY	<i>Magic Moon</i>	LUNE 1	2.89	P
MOTORHEAD	ACE OF SPADES	<i>Bronze</i>	BRON 531 TC-BRON 531	3.07	E
MONTY PYTHON	CONTRACTUAL OBLIGATION ALBUM	<i>Charisma</i>	CAS 1152	2.92	F
NEWMAN, Colin	A-Z	<i>Beggars Banquet</i>	BEGA 20	2.44	W
PRINCE	DIRTY MIND	<i>Warner Brothers</i>	K 56862	3.00	W
RESIDENTS	COMMERCIAL ALBUM	<i>Pre</i>	PREX 2	2.43	F

DISTRIBUTORS CODE

A — PRT/Pye; C — CBS; E — EMI; F — Polygram; FP — Faulty Products; G — Lightning; H — H. R. Taylor; I — Indies; L — Lugtons; P — Pinnacle; R — RCA; RT — Rough Trade; SO — Stage One; SP — Spartan; T — Trojan; W — WEA; X — Clyde Factors.

SPECIALS



WOB

SELECT SINGLES

 Reviewed
by
TONY JASPER

CHART CERTS

SKIDS

Goodbye Civilian (Virgin VS 373, Virgin).

STATUS QUO

What You're Proposing (Vertigo QUO 3, PolyGram).

ORCHESTRAL

MANOEUVRES

IN THE DARK

Enola Gay (Dindisc DIN 22 Virgin).

HAZEL O'CONNOR

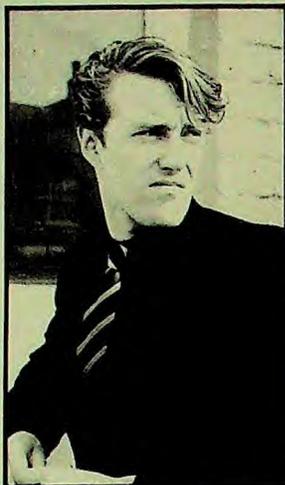
Give Me An Inch (A&M AMS 7569, CBS).

TOURISTS

Don't Say I Told You So (TOUR 2, RCA)

VILLAGE PEOPLE

Magic Night (Mercury MER 39, PolyGram).



RICHARD JOBSON of the Skids.

to past connections, song merely ploughs on and on.

THE THINGS

Pieces Of You (Imperial IP 4301, Indie). Sixties pop feel given current post-alternative new wave transfusion; shades of Bowie on early vocals, attractive vocal harmonies, catchy chorus, keyboard lady Ella Metcalfe prominent. B/W pic bag. (061 225 5567).

JOE JACKSON BAND

Mad At You (A&M AMS 7563, CBS). Off album Beat Crazy (AMLH 64837), jerky fast paced rhythm, girls employed on verse lines, solid handclap beat. For all its merits basic commercial idea not clearly defined with too many intermingling competing elements.

THE WHISPERS

Out The Box (Solar SO — 12,

RCA). Cert disco smash, cross-over possibilities with catchy though hardly fresh riff title line.

BLUE OYSTER CULT

Deadline (CBS 8986, CBS). One of many CBS hard-rock acts not homing in on current HM popularity. Cut more attractive on album Cultosaurus Erectus (CBS 86120) where it gives variety. As 45 has melodic title line riff but song cries for key change, gutsy guitar reading, sounds perpetual not unattractive fade-out.

RAY, GOODMAN & BROWN

My Prayer (Mercury MER 46, PolyGram). Another release of old Platters associated hit (4, 1956), EMI — MOR Iris Williams version reviewed (September 27). Pleasant, unsurprising reading.

MODERN ROMANCE

Modern Romance (Warner WEA K 18329, WEA). Odd quirky song too clever for itself in arrangement, musical lines. Overall appeal not helped by slow-down before chorus. Pic bag.

KEITH EMERSON

Taxi Ride (Rome), (Atlantic K 11611, WEA). Former ELP member, solo hit Honky Tonk Train Blues (21, 1976), this meanders through several ideas, impression of much happening, might well suit vocal image conjured by title, otherwise nothing sticks.

RICK WAKEMAN

Spider (Warner K18354, WEA). Recent WEA signing, current tour playing mostly A&M product, vocals plus lengthy instrumental passages, no real penetration with varying styles not helping.

BLOOD DONOR

Doctor? (Safari SAF 29, Spartan).

Toyah associated producer Steve James repeats production ideas for big powerful dramatic flowing cut featuring Simone. Enjoyable. PR: Judy Totton (01-403 1274).

STEPASIDE

Give Me Something (Gale GALE 7, Indie). Is Al Stewart in vocal reading, composition; pleasant attractive mid-tempo song where instinctively you wonder when sax will appear, it doesn't. Flip billed as alternative A-side, rockier feel, interesting lyric but Last Resort possesses no punch line.

ELECTRONIC ENSEMBLE

It Happened Then (Superstition SR002, Indie). Undemanding yet likeable synthesiser based outing with extra late impetus from heavenly choir, handclap beat effects. Ice-blue vinyl.

CHIC

26 (Atlantic K11617, WEA). Multi-hit outfit will need all WEA sales skill to save this pedestrian cut from oblivion, only glimpse of hitsville brief title riff.

DATA

Fallout (Bellaphon BPS 001, Indie). Sailor man Georg Kajanov forms new group, synthesiser grounded, riff title line not strong enough, otherwise it's OK with chirpy jumpy style in spite of lyric theme's nuclear allusion. PR: Brian Gibson.

TIGER LILY

Monkey Jive (Dead Good DEAD 11, Gull/Pye). Lines from several other songs, rasping vocals over dead beat. No chance.

THE MONOCHROME SET

Apocalypse (Dindisc DIN 26, Virgin). Talented outfit hardly fulfil expectation on low key run-down affair. B/W bag.



HAZEL O'CONNOR

ALBANIA

Are You All Mine (Chiswick CHIS 136, EMI). Bright snappy cutting which lacks real demanding lines. Off album of same time. Apt pic bag.

EYE TO EYE

Am I Normal (Automatic K 17688, WEA). Title riff line sparks interest with catchy build-up immediately prior to its execution, otherwise not unpleasantly drags along. Pic bag.

VARIOUS

Four Ways Out (Defensive PACT 4, Indie). 12", 45, double A-sided four band featured disc from Manchester with Mud Hutters, Vision On, Rire, Discolation Dance. Solidly indie market, very good value.

The Ruby Turner Band single, I Shall Be Released is distributed by Spartan and not EMI as printed last week.

THE RESIDENTS
COMMERCIAL SINGLE
CONTAINS 6 TRACKS
PRE RECORDS
PRE 9 RELEASED OCT.10

THE RESIDENTS
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CONTAINS 40 TRACKS
PRE RECORDS
PREX 2 RELEASED OCT.17

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PRE

You don't stand a chance
if you go down in Chinatown.

THIN LIZZY
CHINATOWN

The new album includes their hit singles
'Chinatown' and 'Killer On The Loose.'

PHONOGRAM
LONDON
LONDON



BROADCASTING

Edited
by
DAVID DALTONHereward
'in a strong
position'

HEREWARD RADIO, the Peterborough-based ILR company, emerged with rather less fanfare than most new stations but at the company's first Annual General Meeting chairman Patrick Sharman predicted: "There are clear signs already from a little over two months of trading that we are in a strong position to meet the challenges ahead. The company's revenue since its launch on July 10, 1980, has been good and we look forward to declaring the results of our financial year which ends on September 30 which will show a healthy profit for the period."

"At present local revenue alone is covering the company's running costs."

Radio Awards

WINNERS IN THE British Local Radio Awards 1980 — presented recently by **Radio Month at London's Kensington Exhibition Centre** — were drawn almost equally from the **BBC and Independent Local Radio**. Liverpool based **ILR Radio City** collected three awards while its **BBC counterpart Radio Merseyside** carried off the **Best Light Entertainment Programme** prize. Other award winners included **Piccadilly Radio** for the **Best Live Music Programming** and **BBC Radio Cleveland** for the **Best Specialised Music Programme**. **Meiro's Rockovis** was judged **Best Station Promotion**, while **BBC Radio Leicester's Morgan Cross** was named **Local Radio Personality**.

Severn going for a
Broad-based appeal

SEVERN SOUND, the upcoming Gloucester and Cheltenham-based ILR station, will attempt "to be all things to all people" with a wide ranging music format, programme controller Eddie Vickers told a recent public meeting at Cheltenham town hall.

Vickers was joined by managing director Graham Moon and several board members in answering questions about the station's proposed output and revealed that weekday music will be mainly confined to Top 40/MOR, while a broad section of musical tastes will be catered for at weekends.

From a planned on air date of October 24 Severn Sound will broadcast on 388 meters (774kHz) and 95mHz VHF, initially from 6am to 8pm.

On air personalities include former Swansea Sound DJ Alan Roberts who becomes head of music and breakfast show presenter, mid-morning host Chris Musk, also ex-Swansea Sound, and drive time presenter Steve Ellis. Former Tees presenter Laura de Vere will cover the afternoon slot, while Stewart White, ATV continuity announcer and ex-BRMB presenter, will be hosting a children's magazine and Sunday lunch time show. Pat Cory has also joined the station from Manx Radio and Mike Longley from Cotswold Hospital Radio.

A local chart show will be aired on Saturday mornings, followed by Alan Freeman's Makin' Waves, taken from Capital Radio. A rock show will be featured on Saturday

evenings, while the Sunday schedule allows for two hours of religious music (6am to 8am), two hours of oldies (10am to noon), plus a mix throughout the afternoon and evening encompassing country, folk, brass band, classical and arts programmes.

Severn Sound plans to open a studio in Cheltenham next spring in order to accommodate local input and help it achieve the targeted audience penetration of 40-45 per cent (equivalent to 500,000 listeners) by next May, and at the meeting station officials predicted that initial local interest suggested success.

● IN WHAT is claimed as a deal unique in the ILR network, Severn Sound is to have all its local commercials produced outside the company by the Birmingham based production company, The Soundhouse.

Citing a combination of financial constraints and the present limit of talented and experienced production people available in the broadcast media, Severn Sound sales manager Richard Barrence has brought in the services of The Soundhouse's Phil Bryce and Paul McMahon to ensure that the commercials produced are of a consistently high standard.

The Soundhouse deal, initially lasting for one year, means that the two partners will meet at Severn Sound two or three times a week to take briefs direct from clients. The Soundhouse is also making some organisational changes to ensure that other clients are not affected.

What's in a name?

Mercia Sound's John Bradford continues his series on how to set up an ILR station.

FOLLOWING ON from last week's advice on premises, the next item on our agenda is technical equipment.

I have a personal preference here for a turnkey contract with a single supplier so that there is no doubt as to where responsibility lies. The equipment installation as a whole is going to be subjected to some very rigorous testing before our company will be allowed to start broadcasting, do not be under any false illusions — standards are high — I would suspect that the technical standards of ILR are one of the highest for any system of radio anywhere else in the world.

Now it's promotion — and a subject near to my heart — a name. We are designing a product to market to the public and we need a name to which they will respond.

In all probability, the IBA will have issued the contract in the name of the largest city within the area, but that may have little to do with the true area we live to serve. We have to find something with which the population can identify. We are seeking to become a natural part of the area — not impose ourselves on it from outside.

TO BE CONTINUED

News in
brief...

THE LATEST BBC audience research figures for August give Radio One a 33 per cent share of listening, Radio Two 27 per cent, with ILR accorded just 17 per cent; and average daily patronage figures (as a percentage of the population aged over five) are for Radio One 15.2 per cent, Radio Two 14 per cent and ILR 7.6 per cent. . . . ILR revenue for August was £2,899,476 compared to £2,710,985 for the same period last year, bringing the total for the year so far to £28,823,813, compared to £23,163,645 for the same period last year. . . . RTE's Radio Two will broadcast Ireland's Top 30 singles chart on the Larry Gogan show every Sunday at 2pm. The chart is compiled by members of IFPI Ireland in conjunction with MCPS and is based on distributors' figures, with a cross check on retail outlets. . . . Radio Hallam's MD and for six years the station's classical music presenter **Bill MacDonald** has

accepted an invitation to join the Yorkshire Arts Association Orchestral Panel whose work includes the future planning of orchestral music programmes throughout Yorkshire. . . . Presenter of BBC Radio Cleveland's new early morning programme AM 194 is **Tony Smith**. . . . BBC Radio London celebrated its tenth birthday this week and while BBC Radio Solent celebrates its own tenth anniversary on December 31, the station decided to celebrate on September 15 with an outside broadcast from a cross channel ferry bound for Cherbourg, with 950 listeners plus 150 staff and freelancers on board.

PUBLISHING

Edited
by
NIGEL HUNTERLai turns to the British
for musical inspiration

THAT FAMOUS Entente Cordiale, supposed to exist between France and the UK throughout most of this century, is considerably less than cordial in political and economic terms these days. But at least there is one Frenchman extremely interested in what's happening on this side of the Channel musically, and anxious to get involved.

He is Francis Lai, the well-known composer of *A Man And A Woman*, *Love Story* and a lot of other money-spinners. He has set up a music publishing company here in partnership with Heath Levy Music, and he is genuinely eager to collaborate with British writers and artists in future projects.

More contact

"I want more contact with British writers, musicians and singers," he told *Music Week*, "and this company seems to be the best way to achieve this and overcome the Channel in between us."

Lai's credentials are impeccable with regard to his own writing record. *A Man And A Woman* and *Love Story* are now of standard status, and he named them as his two biggest earners to date, although *Love Story* is ahead

where cover versions are concerned.

His British plans will not diminish the demand for his writing services by the film world, and one of Lai's latest assignments is a major TV and movie project written, produced and directed by his regular colleague in the film world, Claude Lelouch.

"It's called *Les Un Et Les Autres*, which I think translates best as *The Ins And The Outs*," Lai explained. "It's the story of five families from different countries between 1937 and 1980, and I am writing the music with Michel Legrand."

The film will last for three hours, the TV series will total six hours in all, and two of the stars selected for the project are Geraldine Chaplin and Robert Hossein.

"When I work with Claude Lelouch, he tells me the story first and describes the characters before I write any music. I write without seeing any of the rushes, and give him several alternatives to choose from. We always record the music first before the film is shot."

"The second method of working is for me to have a video of a movie when it is finished, but I think I prefer the Lelouch method. With the picture in front of me, there is the risk of doubling up on it with the music instead of being complementary in my writing. Film music should play a role, an

integral part, just like an actor. It should be a counterpoint to the screen image."

Lai had no idea when penning *A Man And A Woman* and *Love Story* that both would be outstandingly successful all around the world.

Big sellers

"Writers and composers never feel they're writing a big seller at the time," he smiled. "That all depends on the public's decision later. Robert Evans, the producer of *Love Story*, visited me in Nice when I was writing the score, and listened to some of what I had done. He said 'I'll see you in Hollywood next year when you collect your Oscar', and happily he was quite right!"

Lai's main home is in Paris, but he has a second residence in the mountain resort of Isola, where he enjoys winter skiing. He fully intends to visit Britain regularly now to guide the fortunes of his new company, and get involved in the UK music scene.

"I like all music and I'm lucky to be in film music because that enables you to use all kinds of music. I'm always looking for new ideas and directions, and I think I will get a lot of assistance and inspiration from Britain."



SEEN AT a party to celebrate the foundation of the joint Francis Lai/Heath Levy publishing company are, from left, Colette Moughli of Editions 23, Lai's French publisher, Lai, Angela Bond and Ken Evans of Radio Two, and Eddie Levy.



HAPPINESS ABOUND following the signing of *Splodgenessabounds* to a publishing deal by *Aviation Music*. Seen with the band are *Aviation* managing director Peter Felstead (third from left) and professional manager Grant Black (extreme right).

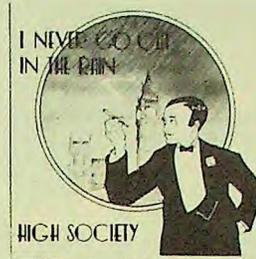
PINNACLE IN THE 80's - SEPTEMBER PRIORITIES



GINGER

'Blind Date' ERS 001

Heavy national and Regional Plays



HIGH SOCIETY

'I Never Go Out in The Rain' ERS 002

ZOOT MONEY'S LP 'MR. MONEY' LUNE 1

Zoot's 45 on Magic Moon Records is also exclusively distributed by Pinnacle - 'Your Feets Too Big' MACH 3.S



JOY DIVISION'S

12 Version of

'Love Will Tear Us Apart' FAC 23



release

'ATMOSPHERE' 12" Only

b/w 'She's Lost Control' FAC US2/UK



POLLY BROWN is back with 'BEWITCHED' POL 1

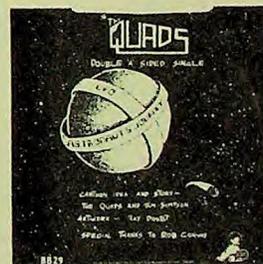
7" & 12" on Witch Records

Heavy Radio Two and Regional Plays. Former Bullet on Luxembourg

BIG BEAR RECORDS Launch the new Quads 45 'U.F.O./Astronauts Journey' BB 29 & The double album

'BRUM BEAT...LIVE AT THE BARREL ORGAN' BRUM 1 Featuring 13 different groups

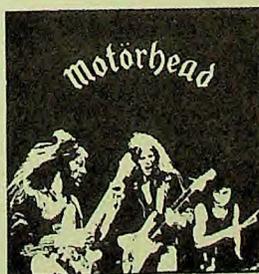
Dangerous Girls. Mayday. Quads. Little Willy. The Thrillers & Dansette Damage



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JOE 'KING' CARRASCO

LP 'Joe King Carrasco & The El Molino Band' WIK 11



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BUDGET+MID PRICE

THE RANGE of music appearing on albums in the budget and mid-price categories is, of course, completely across the board and designed to appeal to record buyers from the age of five through to 80. Generally, budget albums now retail at £1.99 (or less) while mid-price product is generally taken to mean product retailing under £4, although more often than not the average price is between £2.50 and £2.99.

The UK budget record industry, is of course, dominated by the two giants, Music For Pleasure and Pickwick International, both well-established and serving as the budget arm for many of the top record companies.

Although affiliated to EMI, MFP is also in a position to bargain with other major record labels, and product from A&M, MCA, Ariola and Arista, and even Stiff Records, has been released on a budget basis via the company. Similarly, Pickwick numbers the PolyGram companies, RCA, Pye, CBS, WEA and Chrysalis, among its clients.

The fight for top quality material between the two companies is enormous as both fight for dominance of the budget marketplace. Music For Pleasure has, of course, recently scored a coup with the announcement that the company will shortly be releasing the first ever Beatles budget product, but Monty Lewis' Pickwick is just as likely to retaliate.

Mid-price is becoming an increasingly important section of the marketplace and several new such album series have been, or are about



ELTON JOHN on DJM



DONNA SUMMER on CBS Embassy



DUSTY SPRINGFIELD on Phonogram's Reflection label



ELVIS PRESLEY on RCA

With the cost of full-price albums soaring, both manufacturers and consumers are looking at mid-price and budget albums with increasing favour.

For the former this market represents the jam on the bread and butter of normal trading, and for the latter usually good quality recordings at bargain prices.

Practically every major company has announced new mid-price lines, or boosts to existing labels, in the past weeks.

to be, launched by big companies. Phonogram, which had the Sonic and Philips International labels until now, recently started a new mid-price outlet, Reflection. The aim is to release top quality material by the company's top international artists. First three releases by Rod Stewart, Dusty Springfield and Nana Mouskouri augur well for the future.

CBS revamped its CBS-Embassy mid-price line and there was a switch in musical emphasis, in that the label now features mid-price product by such names as Donna Summer, Chicken Shack, The Byrds and Dr. Hook, as opposed to older material by the likes of Tony Bennett, Ray Conniff and Percy Faith.

Creole Records is about to launch a new mid-price line, which will feature 20-track compilations by

such names as Ruby Winters and Desmond Dekker, while Charisma introduced its Repeat Performance range a couple of months back with three albums by Hawkwind, Van Der Graaf Generator and various artists from the Charisma roster.

Decca is taking the opportunity to add to its already existing mid-price labels with Reflections, which in November will feature albums by Al Bowlly, Geraldo, Adelaide Hall and some of the big dance bands of the Forties. More important to today's pop fans, however, will be the TAB range which will include a mid-price album by the Rolling Stones, called Solid Rock. Other LPs will feature archive material by Tom Jones, Benny Goodman, Jacques Loussier and Vera Lynn.

EMI Records continues to have

success with its varied mid-price labels. The pop division's NUT and Harvest Heritage series have some particularly interesting compilations available, for which a lot of credit must go to researcher Colin Miles. In the MOR division, the This Is series, with compilations by Gracie Fields, Shirley Bassey, the King's Singers and Des O'Connor, provides that there is still a huge market for middle-of-the-road material at a price which middle-aged record buyers can afford.

Down in Richmond, Surrey, World Records digs even further back into the archives with its Retrospect Great British Dances series which has given a new lease of life to the Thirties music of Henry Hall, Ambrose, Geraldo, Billy Cotton and Jack Hylton. Surprisingly there is a large market for this era of music, as proved last year when the company scored two chart albums with Pennies From Heaven, featuring music from the popular BBC TV series of the same name.

Multiple Sound Distributors, known for its TV-marketing via Warwick Records, is also involved in both budget and mid-price records. The Chevron budget line is perhaps the cheapest in the UK — albums retailing at £1.10, albeit exclusively through the Woolworth chain. The Tempo label, which concentrates on children's material, is slightly more expensive at £1.49. A year ago the company launched the mid-price Parade label, which specialises in military music, and the catalogue has grown to 12 titles with more to come.

Saga Records' Boulevard label,

with a recommended retail price of £1.25, also lays claim to being one of the cheapest in the country. Artists featured on the label include Ian Matthews, Louis Armstrong, Acker Bilk and Steeleye Span, while the 5,000 and 6,000 mid-price labels concentrate on classical music recordings.

Another record company which believes in 'value for money' is President which has several mid-price ranges, including Bulldog, Rhapsody, Joy and Manhattan, and a catalogue which includes many jazz and country music favourites.

The majors continue to release mid-price product. RCA recently issued ten Elvis Presley soundtrack albums on the International label — a wise move as many of the LPs had not been available for several years. Other International releases include catalogue sellers like Harry Belafonte, Lena Horne, Perry Como and Jim Reeves, and pop names such as Neil Sedaka, Nina Simone and the late Sam Cooke.

Polydor has recently issued special mid-price albums by the Bee Gees (The Bee Gees First), The Hollies, Gloria Gaynor, Roger Whittaker, Oscar Peterson and the Steve Gibbons Band.

The continuing economic squeeze, which has resulted in less disposable income all round, has meant that many record-buyers have turned their attentions to the lower end of the market. With full-price albums now often costing around the £5 mark, consumers tend to look around more and the fact that many budget and mid-price albums now in fact feature material which is often only two or three years old has resulted in much more interest.

CHARISMA'S REPEAT PERFORMANCES

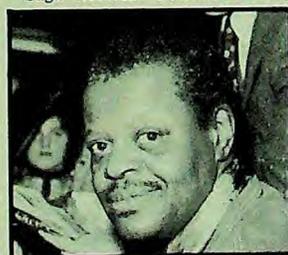
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- Genesis I Know What I Like
- Gary Shearston I Get A Kick Out Of You
- Chris White Spanish Wine
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- Link Wray It's All Over Now
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Cassette: BGC1

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"VAN DER GRAAF GENERATOR" Album BGC3 Cassette BGC3



JAZZ GIANTS: Oscar Peterson (top left) on Polydor, Benny Goodman (top right) on Decca's TAB label, and Louis Armstrong (bottom) is featured on Saga.

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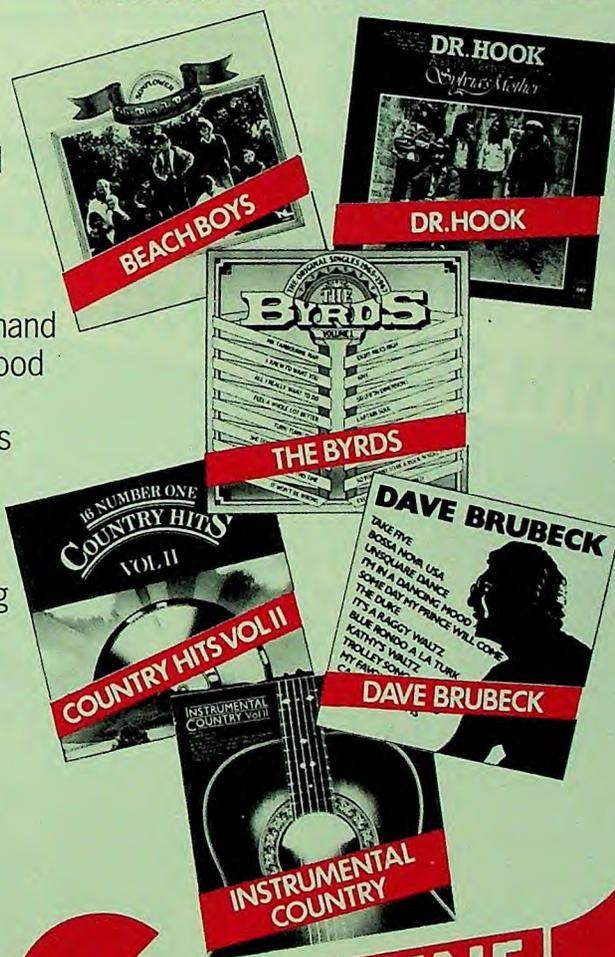
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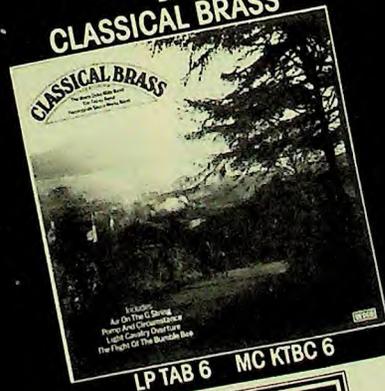
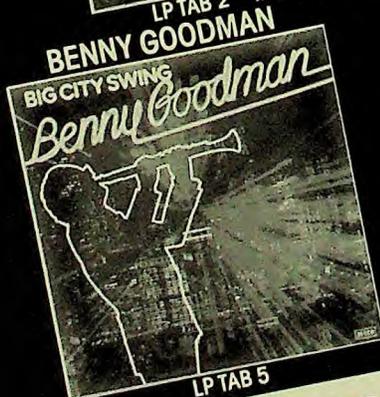
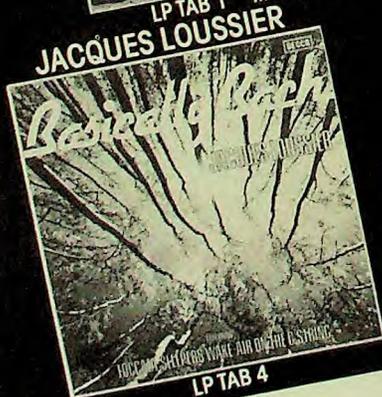
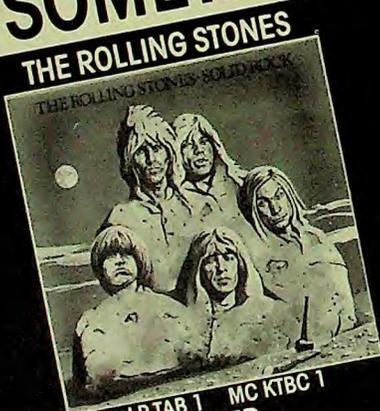
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Album INTS 5045 Cassette INTK 5045



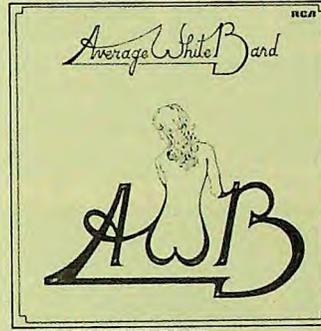
DELLA REESE
Album INTS 5046 Cassette INTK 5046



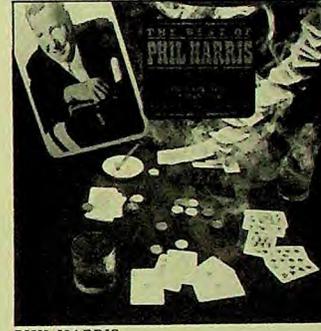
STEPHANE GRAPPELLI
Album INTS 5047 Cassette INTK 5047



PAUL ANKA
Album INTS 5048 Cassette INTK 5048



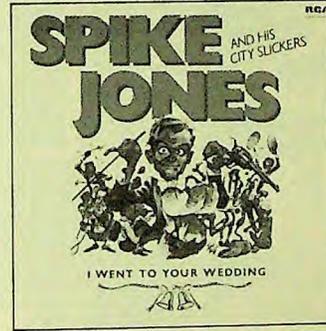
AVERAGE WHITE BAND
Album INTS 5049 Cassette INTK 5049



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Album INTS 5050 Cassette INTK 5050



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Album INTS 5051 Cassette INTK 5051



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Album INTS 5052 Cassette INTK 5052

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 - DARYL HALL & JOHN OATES - The Silver Album INTS 5010 INTK 5010
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 - GLENN MILLER - The Best Of INTS 5015 INTK 5015
 - JIM REEVES - Old Tige INTS 5021 INTK 5021
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Directory

CBS RECORDS

17-19 Soho Square
London W1
01 734 8181

Distributor: self
Product available: One mid-price line with no specific name although it was previously known as the CBS Embassy series. Best-selling titles include The Beach Boys, Earth Wind & Fire, Donna Summer, Fleetwood Mac, Chicken Shack and Dave Brubeck.

CHARISMA RECORDS

90 Wardour Street
London W1
01 434 1351

Distributor: PolyGram
Product available: The company has just launched a mid-price series, Repeat Performances, featuring recordings from the Famous Charisma label. First three releases were by Hawkwind, Van Der Graaf Generator and a various artists compilation. More titles to be added later.

CHARLY RECORDS

9 Beadon Road
London W6
01 741 0011

Distributors: PRT
Product available: The CR series, retailing at £3.85, covers approximately two thirds of the Charly catalogue, while there are four CRM albums available at

£2.99. Artists include Jerry Lee Lewis, the Dixie Cups and the Shangri Las.

CREOLE RECORDS

91-93 High Street
Harlesden
London NW10
01 965 9223

Distributor: CBS
Product available: A new mid-price series featuring 20-track compilation albums by such names as Ruby Winters, Desmond Dekker and Little Richard.

DAMONT RECORDS

Blyth House
Hayes
Middlesex
01 573 5122

Distributor: self
Product available: The company used to market the Stereo Gold Award budget album range which mainly retailed through Woolworths, but it now limits itself to several budget records on the Damont label. One of the most popular LPs is based on the Green Cross Code.

DECCA RECORDS

50 New Bond Street
London W1
01 491 4600

Distributor: PolyGram
Product available: Completely across the board, ranging from pop and rock music, to MOR and instrumental product, and comedy. Main mid-price series include The World Of, Qualiton (mainly Welsh music), Sounds Of, Ace Of

Diamonds and Jubilee. About to be launched are two new mid-price labels. The TAB prefix series, which will include the Rolling Stones' Solid Rock, plus titles by Tom Jones, Vera Lynn, Jacques Loussier and Benny Goodman. In November the Reflections series will make its debut with archive recordings by Al Bowly, Geraldo, Adelaide Hall and various dance bands of the Forties.

DJM RECORDS

James House
5-11 Theobalds Road
London WC1
01 242 6886

Distributor: CBS
Product available: Only two mid-price albums, Elton John's Lady Samantha and The Bona Album Of Julian And Sandy (featuring Kenneth Williams and Hugh Paddick), both retailing at £2.99.

EMI RECORDS

20 Manchester Square
London W1
01 486 4488

Distributor: self
Product available: Various mid-price lines which cover the whole gamut of popular music. The pop division's main outlet is the NUT series which features vintage pop recordings while the MOR division has several lines — Regal Starline, which comes in the budget category, Scottish Glen and Waverley Glen, which, predictably, have a lot of traditional Scottish music, Note, One-up, Encore and This Is. In addition there is the Ideal tape-only series. Capitol Records has its CAPS series which features both standards and pop material.

FROM THE JAZZ VAULTS

c/o SP&S Records
Wharf Road
London E15
01 555 4321

Distributor: SP&S
Product available: A newly-available VS jazz label, with a RRP of £2.49, being distributed through deletions specialist SP&S, via a deal with American SESAC. Among the first batch of releases due at the end of October are albums from the late Fifties and early Sixties, by Count Basie, Duke Ellington, Coleman Hawkins, Joe Venuti, Woody Herman and Chico Hamilton. Collectors' items at low prices.

MULTIPLE SOUND DISTRIBUTORS

79 Blyth Road
London W14
01 602 3483

Distribution: self
Product available: The Chevron budget line, which retails exclusively through Woolworths at £1.10, and the Tempo label (specialising in children's product) retailing at £1.49 and which is generally available. Recordings include early material by now well-established American stars, light classics, instrumental music and British artists like Marti Caine and Frankie Vaughan. The mid-price Parade label, started a year ago and retailing at £3.50, features military music and currently has 12 albums in catalogue.

MUSIC FOR PLEASURE

80 Blyth Road
Hayes
Middlesex
01 561 3125

Distributor: self
Product available: Along with Pickwick International, Music For Pleasure dominates the budget record marketplace, and is the budget outlet for many other record companies, including A&M, MCA, Motown, Liberty-United and of course EMI. There are three main labels — MFP, Classics For Pleasure and Listen For Pleasure (spoken-word product) and the company also has various children's recordings in catalogue. Generally, the product covers every facet of popular music.

PHONOGRAM RECORDS

50 New Bond Street
London W1
01 491 4600

Distributor: PolyGram
Product available: Sonic and Philips International mid-price series which feature many of the company's catalogue artists. A new mid-price line, Reflection, was launched in September with albums by Dusty Springfield, Rod Stewart and Nana Mouskouri.

PICKWICK INTERNATIONAL

The Hyde Industrial Estate
The Hyde
London NW9
01 200 7000

Distributor: self
Product available: Pickwick acts as the budget arm for several major companies including Pye, Phonogram, Polydor, Decca, WEA, Chrysalis, RCA, A&M and CBS. There are various labels: Camden, Camden Classics, Hallmark, Pickwick Startrax, Marble Arch, Contour, Mr. Pickwick. There is also a series of double albums and the Bravo cassette range.

POLYDOR RECORDS

17-19 Stratford Place
London W1
01 499 8686

Distribution: PolyGram
Product available: No particular mid-line series although various albums do fall into that category. The company recently issued LPs by the Bee Gees, The Hollies, Steve Gibbons and Gloria Gaynor.

PRESIDENT RECORDS

Broadmead House
21 Pantan Street
London SW1
01 839 4672

Distributor: self, Lugtons, H.R. Taylor, Wynd-Up and Clyde Factors.
Product available: Several mid-price ranges available. The Bulldog 1000 and 2000 series retail at £2.25 and £2.66 respectively, the latter featuring 20-track LPs. Artists include Lena Horne and Vic Damone. The President label, featuring country music, retails at £3.50, as does Rhapsody, specialising in jazz. Two other lines, Joy, at £1.99, and Manhattan, also £1.99.

PRT RECORDS

132 Western Road
Mitcham
Surrey
01 648 7000

Distributor: self
Product available: The main mid-price series previously was Golden Hour, but this is now channelled through Pickwick. However a new double-album series, Spotlight On, on the Piccadilly label, is launched this month with titles by Chuck Berry, Lena Martell and Petula Clark among others. Each set retails for £4.95 and has 24 tracks.

RCA RECORDS

1 Bedford Avenue
London WC1
01 499 4100

Distributor: self
Product available: RCA International line, retailing at £2.99, which includes 10 Elvis Presley soundtrack albums, recently re-issued, and other LPs from the RCA catalogue including such perennials as Jim Reeves, Perry Como and Jack Jones.

SAGA RECORDS

326 Kensal Road
London W10
01 969 6651

Distributor:
Product available: The Boulevard budget label which with a RRP of £1.25 must be just about the cheapest in the marketplace — artists featured include Steeleye Span, Acker Bilk and His Paramount Jazz Band, Ian Matthews and Louis Armstrong. The Saga 5000 and 6000 mid-price series feature various classical recordings.

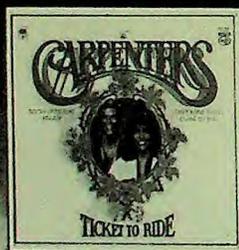
WORLD RECORDS

Parkbridge House
The Little Green
Richmond
Surrey
01 940 8331

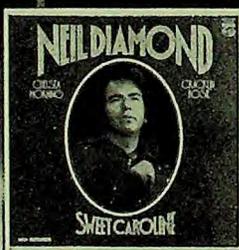
Distributor: EMI
Product available: Nostalgia recordings on the mid-price Retrospect label featuring British dance bands, musicals and jazz archive material.



ALL STARS



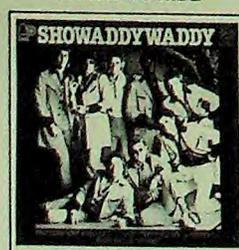
MFP 50431
THE CARPENTERS:
TICKET TO RIDE



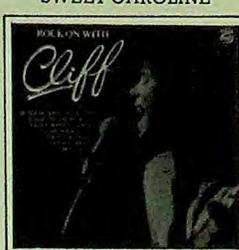
MFP 50449
NEIL DIAMOND:
SWEET CAROLINE



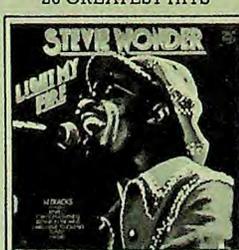
MFP 50492
CAPTAIN & TENNILLE:
20 GREATEST HITS



MFP 50353
SHOWADDYWADDY:



MFP 50467
ROCK ON WITH CLIFF:
16 ORIGINAL RECORDINGS



MFP 50420
STEVIE WONDER:
LIGHT MY FIRE

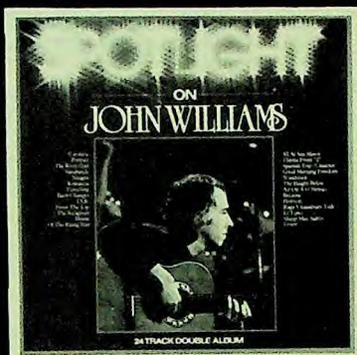
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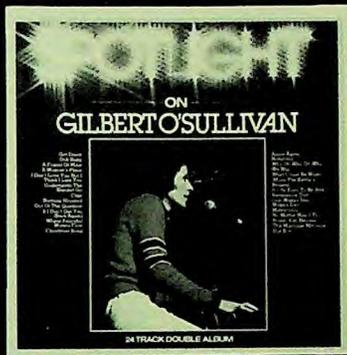
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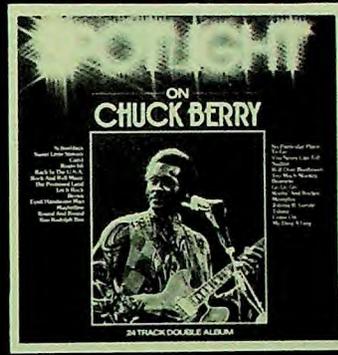
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GILBERT O'SULLIVAN
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Album: SPOT1002 Cassette: ZCSPT 1002



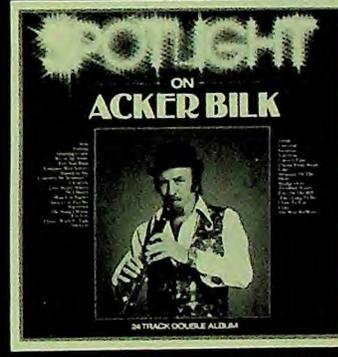
CHUCK BERRY
Featuring: No Particular Place To Go,
Sweet Little Sixteen, Nadine, My Ding A Ling.
Album: SPOT1003 Cassette: ZCSPT 1003



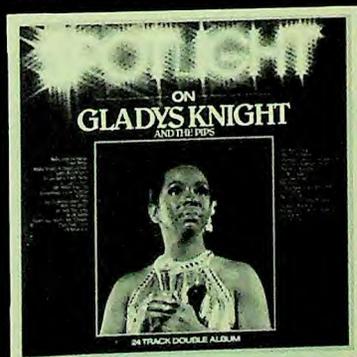
LENA MARTELL
Featuring: (Love Story) Where Do I Begin,
One Day At A Time, Amazing Grace,
Make The World Go Away.
Album: SPOT1004 Cassette: ZCSPT 1004

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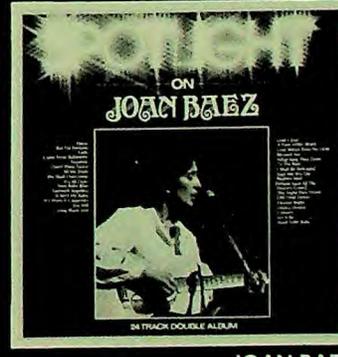
ACKER BILK
Featuring: Aria, Verde,
Stranger On The Shore, Sailing.
Album: SPOT1005 Cassette: ZCSPT 1005



GLADYS KNIGHT & THE PIPS
Featuring: The Best Thing That Ever Happened,
Try To Remember/The Way We Were,
The One And Only, Midnight Train To Georgia.
Album: SPOT1006 Cassette: ZCSPT 1006



LOVE
Featuring: If It's Alright With You Baby,
You To Me Are Everything, Isn't She Lovely, Gee Baby.
Album: SPOT1007 Cassette: ZCSPT 1007



JOAN BAEZ
Featuring: The Night They Drove Old Dixie Down,
We Shall Overcome, I Shall Be Released, Suzanne.
Album: SPOT1008 Cassette: ZCSPT 1008



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ALBUM REVIEWS

TOOTS AND THE MAYTALS
Toots Live. Island **TOOTS 1.** The limited edition pre-release album fulfilled its promise of being pressed, sleeved and distributed 24-hours after the superb, two-hour long concert at Hammersmith Palais was recorded live. It stands up to every test applicable to any LP produced in more leisurely fashion in a studio — sound quality is excellent, and the GOM of ska comes across hot, strong, and handsome. Richly deserves to chart.

BRUCE SPRINGSTEEN
The River. CBS **84622.** Producer: artist. It's been three years since Darkness on The Edge of Town but the wait has been worthwhile. This double album, complete with sensitive ballads such as Independence Day through to raunchy rockers like Cadillac Ranch, will certainly be a Top 20 seller.

THE JACKSONS
Triumph. Epic **EPC 86112.** Producers: artists. Whatever this group has done has been done with glossy style, and this new offering is no exception — although it shows a growing tendency to go for grandiose arrangements, they handle these superbly. Content is right down the middle of the Jackson tracks, but that's sure to be fine by a large enough number of people to take this high in the chart.

MATCHBOX
Midnite Dynamos. Magnet **MAGL 5036.** Producer: Peter Collins. Very nicely buffed up revival material which induces much foot tapping and humming by listeners. All tracks, including Marie Marie (currently a hit for Shakin' Stevens),

C'mon Let's Go, Checkin' Out and both singles — Midnite Dynamos and When You Ask About Love, are well chosen to suit the band's vocal identity. Should do very well.

GILBERT O'SULLIVAN
Off Centre. CBS **84524.** Producer: Gus Dudgeon. Apparently enjoying a resurgence of interest from radio, and presumably the public, the artist offers a pleasant enough new album. The silly, saccharine What's In A Kiss is, happily, far from the best track, even if its nursery rhyme banality makes it most appropriate as a single for mass consumption. O'Sullivan benefits greatly from Dudgeon's production, however. Could chart.

VARIOUS ARTISTS
The Sun Box. Charly **SUN BOX 100.** A three album, 54 track set that includes a most informative 20-page booklet. Sam C. Phillips' Sun Recording Studio in Memphis has its rightful place in rock history and this set sums it all up. Rockabilly, hillbilly, R n B, blues, country — it's all here. Featured artists include Carl Perkins, Howlin' Wolf, Doctor Ross, Johnny Cash, Roy Orbison, Warren Smith, Carl Mann and Jerry Lee Lewis. At RRP of £9.98, this set is bound to be in demand.

VARIOUS
Listen To Cliff (Music For Pleasure MIP 1011) is one of 10 albums released by MIP in its new doubles series, each 2LP set retailing for the excellent value of £2.99 (cassettes £3.25). Other titles include The One And Only Seekers, 40 Smash Hits Country Style, Harry Stoneham: Solid Gold Hammond, Joe Loss Plays Your All-Time Party Hits, Swinging Sixties, Favourites Of The

Philharmonic, The Waikiki Beach Boys, Alice In Wonderland and The Greatest Singers The Greatest Songs. Catalogue numbers: MIP 1002-1012. The accent is on easy listening MOR music and there is plenty of sales potential here for each set.

DUSTY SPRINGFIELD
Memphis Plus. Mercury **6381.** Ms Springfield's best-ever album, dating back to early 1969, is now re-issued in Phonogram's Reflection series — with the added bonus of four tracks, previously never released in the UK. The overall music certainly stands the test of time and this LP deserves sales success the second time around.

HARRY NILSSON
Flash Harry. Mercury **6302 022.** His nineteenth album in a 10 year career and certainly one of his best efforts for at least five years. Nilsson is helped out by a handful of melodic ballads and pop numbers, several of course penned by himself, while the title track is actually performed by Monty Python's Eric Idle and Charlie Dore.

NANA MOUSKOURI
Songs From Her TV Series. Mercury **6395 069.** Seven year old recordings, timeless in their appeal, as indeed are the songs. A good catalogue album, available at mid-price.

VARIOUS ARTISTS
Repeat Performance. Charisma **BG1.** Producers: various
HAWKWIND
Repeat Performance. Charisma **BG2.** Producers: various
VAN DER GRAAF GENERATOR
Repeat Performance Charisma **BG3.** Producers: various. Of all these

three nicely packaged LPs the various artists' one has the most chance of entering the charts (it has tracks by Peter Gabriel, Lindisfarne, The Nice and Genesis among others) and the Van der Graaf Generator the least. The Hawkwind release comes at an opportune time and should pick up some sales through the heavy metal boom. Each LP has detailed sleeve notes and represent good value at £3.99 each.

THE SMALL FACES
For Your Delight The Darlings Of Wapping Wharf Laundrette. Virgin **V2178.** Producers: Marriott/Lane. Another gem rescued from the immediate catalogue and essentially the group's first on the label. After a little of what is termed "pruning", the content stands the test of time well and while it contains none of the big single hits — collected on another Virgin compilation — it should appeal to those who want to catch up on the Sixties.

FACE DANCER
About Face. Capitol **E-ST 12082.** Producer: Alan Winstanley. American rock hopes for the future and while their sound is not strikingly original, they will only need one stand out track plus a tour to set them on the right path.

A TASTE OF HONEY
Twice As Sweet. Capitol **E-ST 12089.** Producer: George Duke. Better to dance to than to listen to but they are distinctive enough to prosper from disco plays. While they are unlikely to match their huge initial success at the time of Boogie Oogie Oogie, they will sell well in the right market.

MOLLY HATCHET
Beatin' The Odds. Epic **EPC 84471.** Producer: Tom Werman. Standard head-banging heavy metal riffs and macho-methedrine lyrics total suitable fare for the new breed of HM fans who have made such a change in the charts. Will sell in large numbers.

WILLIE NELSON AND FAMILY
Honeysuckle Rose. CBS **22080.** Producer: artist. Double album soundtrack from Nelson's first major film role. The majority of the music is from Nelson, excellent as ever, with back up tracks from Johnny Gimble, Jody Payne, Dyan Cannon, who co-stars, and Emmylou Harris. Not bad at all.

BITCH
First Bite. Bellaphon. **26 40 001.** Producers: Martin Pearson and artists. Impressive debut album of rock from a Swiss band who hail from the same stable as Krokus. Available only as an import at the present time.

BRUCE COCKBURN
Dancing In The Dragon's Jaws. RCA **FL 17747.** Producer: Gene Martynec. Debut RCA album from Canadian artist. The track Wondering Where The Lions Are has been a hit abroad and could repeat that success over here with enough airplay. Artist worth watching.

SCREAMING LORD SUTCH
Alive And Well. Babylon Records. Producers: Colin Solman, Tim Green and Herbert Holme. Sutch works his way through numbers old and new assisted by current HM hero Pat Travers and Rick Nielsen from Cheap Trick. Limited appeal.

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American Commentary



More sellers than buyers at low-key Musexpo Geffen to sign more names?

MIAMI BEACH: Nobody wanted to go on record as saying so, but sentiment was high that Musexpo '80 was a desperate last effort, with emphasis on "last".

Low attendance, lack of participation of major US or other manufacturers (most of whom had been regularly listed in advance ads for Musexpo, with many of the US companies having said in New York prior to the conclave that they had never agreed to participate), and a resulting low enthusiasm level all contributed to a lacklustre meeting.

On the positive side, while there were definitely more people who wanted to play their music than listen to that of others, those in search of ears generally found them, and if few deals appeared to be concluded, a few new relationships did appear to be made. For example, Echo Records looking for Latin American deals, Martin-Coulter seeking to place new band The Step and to preview the GB Band for Magnet distributors.

The biggest surprise was the failure of any local audio dealer to take a booth selling Sony Walkmans — those miniature stereo cassette players with headphones that made poolside auditions a mainstay of the convention.

The showcases featured Johnny Lee with Mickey Gilley's band on one night, and Kirri Adams, an Australian cabaret singer presented by MW correspondent from down-under, Peter Conyngham.

A third night saw a promotion on the part of a Miami-based manager, the event disguised as the Hemmingway Awards. It took place at an attractive nightspot some 20 minutes from the Sheraton Bal Harbour, and four of the manager's acts (each of whom received a Hemmingway Award for under-recognition) entertained, following a champagne buffet.

The workshop/seminars offered little in the way of stimulation. The topics were so general, and in many instances the panelists so unprepared (several stated flatly that they had been asked to appear no more than minutes before the scheduled start) that there was no focus. Also, panellists promised from A&M, Motown, Polydor and other companies did not appear at all.

Similarly, the video contingent comprised local Miami wholesalers, a couple of porno distributors, and Columbia Home Entertainment. There was no representation from any hardware manufacturers or from any of the companies currently involved in creating disc software.

Most interesting on the video front was the taking over by Musexpo of the in-hotel television Channel 3 for the continuous airing of promo clips. There were few clips used, and so the frequency of repetition was high, and the editing was crude, but it was an effective use of the medium and one that should be explored for future gatherings of this nature.

By IRA MAYER

Richard Lorber of National Video Clearing House announced that his company's new catalogue would include 30,000 titles from 450 sources, ranging from a four-minute cassette issued by the Centre For Southern Folklore entitled Hush Hoggies Hush (in which a farmer teaches his pigs to pray) to the standard feature-length films. According to Lorber, 33 per cent of the titles are in the educational category.

Attorney Kim Guggenheim applauded the "agreement to agree" clause recently adopted by Chappell for home video rights to materials for which it has granted synchronisation rights. Warned Guggenheim: "Setting a royalty rate too high will encourage producers to seek music elsewhere. Setting it too low will jeopardise a lot of executives' positions."

BACK IN New York, Vivien Friedman has been promoted to the position of director of public relations for Chappell Music and Intersong Music, according to an announcement by Chappell/Intersong president Irwin Z. Robinson.

Promoted from her current position of manager of public relations, Friedman will be responsible for national public relations for the two PolyGram publishing companies, their rosters of writers, and their affiliated major administered companies such as the RSO Publishing Group. Her duties will also include supervision and co-ordination of advertising for Chappell and Intersong.

Friedman joined Chappell in 1968, and prior to that worked with the late composer Frank Loesser at his Frank Music publishing company.

ALTHOUGH NO official confirmation was forthcoming at presstime, it is understood that attorney David N. Braun is to be appointed president and chief executive of PolyGram Record Operations USA, writes Mike Reynolds in Los Angeles.

Braun is presently a partner in the law firm of Barovick Konecky. Irwin Steinberg continues as chairman of PRO USA.

RUMOURS ARE building up about the activities, real or imagined, of David Geffen following his headline-hogging signings of John Lennon and Yoko Ono, Elton John, and Donna Summer for his Geffen Records venture.

Latest whisperings are that he's after Diana Ross and David Bowie. The same murmurings suggest that Geffen got the Lennon/Ono names on the dotted line for far less front money than they could have commanded elsewhere.

ASCAP WILL receive 54 per cent of the 4.5 per cent fee collected from cable television operators in 1978 for music licensing.

According to the latest ruling, BMI will get 43 per cent and SESAC will receive the remaining three per cent.

Incidentally, ASCP president Hal David estimates that the society will collect and distribute some \$150 million (£63,025,200) this year.

INTERNATIONAL

Edited
by
NIGEL HUNTER

Polydor Spain launches new label for teenagers

From JORDI RUEDA

BARCELONA: Polydor has launched a new label called Polydor 80s to feature young singers and musicians specifically for the teenage market.

First releases are by Mama and Los Secretos and the label will concentrate on acts not previously recorded and issued elsewhere.

The Mama release is a limited edition of 5,000 copies of an EP, containing Ya No Volveras (You Haven't Come Back), Nada Mas (Nothing More), Chicas De Colegio (Girls From School) and Regresaras A Casa A Las Diez (Be Back Home By 10). A single selected from these titles is planned this month, followed by an album.

RAFAEL GIL, manager of operations at EMI Spain, is visiting the USA this month to supervise the production of an LP of Great Hits by Kenny Rogers sung in Spanish.

Gil performed the same function

with Crying by Don McLean, recently released in Spanish with the title of Lloras, and EMI is hoping it will repeat its English success this autumn.

Recent EMI releases here include Bon Voyage, an LP by the Orquesta Mondragon of travel-type songs put across in the band's usual amusing manner, and a Duo Dinamico album, 20 Golden Hits.

The Dinamico duet was very popular in the Sixties, and comprised Manuel de la Calva, now art director at Discos Columbia, and Ramon Arcusa, producer of Julio Iglesias. They joined forces again for a successful Spanish tour in the summer.

FOLLOWING THE recent departure of general manager Tomas Munoz to CBS Brazil, Discos CBS has made some new appointments.

Stig von Bahr, director of operations in Scandinavia for the past two years, has joined the board of the Spanish company as an executive member. Jose Maria

Camara, who joined CBS in 1970 and has been in marketing for the last two years, has succeeded Munoz as general manager. He in turn has been succeeded as marketing director by Juan Manuel Romero, who joins CBS after three years with PolyGram Spain.

Shorts: Eddy Grant here last month to sing in Barcelona, Madrid, Valencia and Santander, backed by a strong promotion campaign from Movieplay, which releases his records in Spain . . . Discos Columbia artist Eduardo Marti will represent Spain in the Yamaha Song Festival in Tokyo . . . Village People came to Spain for the opening of their Can't Stop The Music movie, and received a platinum award from RCA for Spanish disc sales . . . EMI artist Dyango to be released in Venezuela and will represent Spain in the South American OTI song festival . . . Olivia Newton-John in Spain last week to promote the Xanadu movie . . . Hispavox's Enrique Y Ana appearing in Venezuela and Mexico and returning to Spain just before Christmas.

Italian group spells out industry's ailments

MILAN: Guido Rignano, president of record industry organisation Associazione dei Fonografici Italiani (AFI), led a deputation to put the Government in the picture about problems facing the record and tape business.

With AFI vice-presidents Giuseppe Gramitto Ricci and Livia Gallas, he emphasised to Guido D'Arezzo, tourism and entertainment minister, that sales of records and pre-recorded cassettes, have dipped by some 20 per cent in the first eight months of this year compared with the same period of 1979.

The AFI party stressed that employment levels could be affected if this situation goes on, while stricter investment levels could cut music production in particular and artistic activities in general.

Today, the Italian music industry employs 53,000 people with an industry turnover of \$180 million (£75,313,800). Rignano urged Government action in speeding up new laws against piracy and a quick reduction to eight per cent of the VAT on records which currently stands at 15 per cent.



DUBLIN: Happy times are here again as Release Records and Pickwick Ireland celebrate their new agreement (see story below). Gloria is in front, and flanked clockwise by Brendan Quinn, Larry Cunningham, Brendan Grace, Denis Allen, Michael O'Riordan, Jim Farrelly, Michael Clerkin, Stephen Lewis and Shay Hennessey.

WEA signs Pat Brady

From PAT PRETTY

DUBLIN: Pat Brady, one of Ireland's leading contemporary folk artists, has been signed to WEA Britain, and his first single under the deal is released this Friday (10) entitled Crazy Dream. Scullion, the Irish band signed by WEA Ireland, also has its first single released in the UK on the same date called Tension.

STEPHEN LEWIS and Snay Hennessey, UK director and general manager of Pickwick Records, Michael Clerkin and Michael O'Riordan, respectively managing director and general manager of Release Records, hosted a party recently to celebrate the signing of a licensing, manufacturing and distribution deal for Release with Pickwick Ireland.

Release will continue to produce and promote its popular team of artists, including Gloria (who scored a massive hit with One Day At A Time).

Her new release, written by Brendan Graham and titled My Younger Days, was introduced at the party. It has been chosen by the judges of the Castlebar International Song Contest as one of the finalists this year, and Gloria was due to perform it on October 6.

AB Video sets up Danish branch in co-op deal

COPENHAGEN: Norwegian video company AB Video, owned by Arne Bendiksen, has set up an office here in a co-operative deal with its initial clients PolyGram, EMI, Sonet, AEG-Telefunken and RCA-Hede Nielsen.

Each month, Danish retailers are offered a one-hour video cassette featuring promotional spots by Danish and international acts. Shops taking the \$45-a-cassette (£18.83) service have to instal a video machine and colour TV set.

AB Video says the scheme is a way of presenting new product despite the lack of airtime for pop music on Danish television.

"We know well that customers often decide when actually in the shop what records to buy, so video reminders push sales," says Bendiksen.

The first promotional cassettes include items from Blondie, Alan Sorrenti, Bob Marley, Elvis Presley, Dolly Parton, Suzi Quatro, Pink Floyd, Amanda Lear, Abba, Kate Bush, the Bee Gees, Boney M, David Bowie and top Danish name Shu-bi-Dua.

PERFORMANCE

Sad Cafe

SO MANY concerts are billed as the most important in a band's career, but this international showcase for Sad Cafe in Amsterdam must certainly fit that description.

RCA arranged this concert for 250 international subsidiaries, licensees and members of the media, plus about 500 of the Dutch public to reproduce and build on success already achieved in the UK for this Manchester based outfit, yet despite the need to impress, there was no sign of nerves. And the band showed no signs of stage rust after six months off the road, turning in a slick, polished performance.

It is easy to see why Sad Cafe have been picked out for special treatment. While difficult to categorise — sometimes driving rock, sometimes smooth, sophisticated pop — their music has a broad appeal and could ultimately achieve greatest success abroad.

Their sound is encapsulated in the current single La Di Da, performed flawlessly, as were several tracks from the new RCA album. But almost all their material was new to this appreciative international gathering and Sad Cafe reached back to their first album for the tender ballad Hungry Eyes and Black Rose and the more recent gold album Facades for Every Day Hurts.

If the band does break abroad — and the signs look good already — the international companies will have a wealth of repertoire to exploit.

DAVID DALTON

Rick Wakeman

A PACKED Hammersmith Odeon greeted Rick Wakeman with near adulation even before he promised to play something from each of his solo albums and it was clear that his admirers included many who would not bother to turn up for a Yes concert.

The chirpy Wakeman, whose banter with audience and band turned a mere performance into a show, was as good as his word, opening with an extract from his Arthurian epic, working his way through three of Henry VIII's wives, conjuring a fun version of Merlin The Magician and ending with a Journey To The Centre Of The Earth that was well worth the trip. These grand pieces were pleasantly interrupted by the slow, romantic Sea Horses, from the Rhapsodies album, and new cut Danielle —

dedicated to his wife.

If Wakeman ended up in rhythmic cul-de-sacs — usually led by his backing band — he always escaped by sheer virtuosity, pressing a strong claim as having the most nimble fingers in rock.

His latest single Spider — featuring too much vocals and not enough Wakeman — was perhaps the least satisfying contribution but David Geffen can rest assured that his new label capture will sell large quantities of albums for years to come.

DAVID DALTON

Toots & The Maytals

AS PROMISED and much publicised, Island Records faithfully produced a live limited edition album of Toots and The Maytals' Hammersmith Palais gig on the following afternoon, making it the fastest turned around live LP ever.

And it was a choice gig to record. The audience was big and in the mood for singing and dancing all night, and Toots, following a rousing set from the bouncy Bodysnatchers, was in great form.

Maybe he did go slightly overboard on the audience participation side, but from the opening favourite Pressure Drop, and through Monkey Man, Funky Kingston and many more, Toots and his audience shared the time of their lives.

DANNY VAN EMDEN

Elvis Costello

SOME FOUR years ago the bespectacled Costello and his band The Attractions rode the crest of the new wave to deserved acclaim and recognition. He soon established himself as both performer and songwriter of character and note.

Last week, at the Rainbow Theatre's 50th anniversary concert, he showed that, while the cutting edge of his performance may have become a shade blunted, he can still deliver the goods with style and power.

And, to use an athletic parallel, he has mellowed the show from a frantic sprint to a well-paced middle distance event. The songs varied from the old — Watching The Detectives, Radio Radio, I Don't Wanna Go To Chelsea — to tracks from the Get Happy album such as Temptation to brand new material such as Luxembourg.

Special guests (i.e. support band) for the evening were the Stray Cats, the muck talked/written about rockabilly trio recently signed to Arista reportedly for an arm and a leg. Hacking back to the archives, they go through the old routines proficiently, but originality is obviously not their forte.

JIM EVANS

Brothers Johnson

WITH THREE sell-out nights at London's Dominion Theatre, the Brothers Johnson proved themselves to be well established in the premier division of soul/funk music.

While their vocals could do with an injection of strength, their act is fun, entertaining and classy. Drawing mainly from their current album, Light Up The Nights (A&M), they did not take long to get the audience dancing in the aisles.

Outstanding was the bass playing of Louis Johnson whose solo was nothing short of brilliant. They closed the evening with their last hit, Stomp and by popular request this was repeated for the encore.

LOUISE FARES

The Tourists

THE TOURISTS obviously now feel at home as a headline act. The size of the audience at the Rainbow belied their chart successes, but those present were treated to an excellent set which came almost half way through an extensive UK tour.

From the opening number, Blind Among The Flowers, old favourites and new material were equally enthusiastically received, the new including the current RCA single Don't Say I Told You So. Anne Lennox, as stunning as ever, got the crowd on its feet early on for I Only Want To Be With You and there it stayed.

JOHN ELDON

Split Enz

SPORTING WHITE suits with dayglo stripes, New Zealand's leading rock exports made a stunning entrance onto the stage at the Hammersmith Odeon. And their first three numbers, delivered with conviction, threatened a barnstorming evening.

Unfortunately this initial momentum was not maintained and the set began to drag its feet as the band pounded out some pretty unsubtle rock, only receiving a shot in the arm from I Got You, their current A & M single, which was received with rapturous applause, possibly of relief. Nonetheless the band are competent and professional.

JIM EVANS

OPINION

THE FOOTNOTE to your report of the meeting of videogram persons (MW September 27) was obviously meant to be helpful: "Anyone wishing to join the British Videogram Association contact Garry Pownall at Thorn EMI."

But Garry has been acting hon sec of the Videogram Producers and Distributors Association since it came into being last year, so this helpful advice happens to resemble a sinister plot to hi-jack potential BVA members!

Because the VPDA and the BVA are making an earnest attempt to come together, would you be so kind as print this message:

"Videogram people who recognise the need for effective representation of their interests should contact either: The VPDA (per Garry Pownall), or The BVA (per John Deacon of the BPI)."

And with a little luck we will soon "get it all together".
DONALD MACLEAN, managing director, Videogram Production, Thorn EMI, Dean, Street, London W1.

DOOLEY

IF ANYONE was in any doubt that the music business in the Eighties has become a ruthless battleground, replacing the cosy cottage industry of "the old days", then the sudden shock departure of John Fruin from WEA will surely persuade them... Whatever the reasons, official or unofficial, for his resignation, Fruin is one of the industry's most talented marketeers and Nesuhi Ertegun might well find his projected "few weeks" as caretaker turning into months as he seeks a replacement for his UK company... Fruin's resignation as chairman of the BPI means that vice-chairman Chris Wright will take over the reins until the council decides who to recommend as a replacement — that recommendation then has to be agreed by the membership, but an extraordinary general meeting might be considered expensive and time-consuming at this time of year, so it seems likely that the "recommended chairman" will remain until the AGM next June... and Fruin will not be replaced on the council as his position was *ex officio*.

CONSIDERING THE vehement opinions expressed by some industry leaders about the chart in recent months, it was surprising that more of them did not turn out to see the presentations by Gallup and BMRB last week — if they could not be bothered to see for themselves what was on offer, they will hardly have cause to complain if the new chart set-up is not to their liking... Gabrielle James leaving Record Business to join Broadcast, and her page will be taken over by Pat Thomas... MW's Chris White recuperating at his Yorkshire home after smashing his leg falling off a moped over a cliff edge in Corsica... Considerable haggling going on between Rocket/Phonogram/WEA/Geffen over who gets Elton John outside the US... Derek Everett taking calls on 868 9874, and RCA regional promo guys can be contacted as follows: Mike Davies (021 454 0829), Richard Searling (0204 21096) and Jim McGinley (0236 874756)... Chris Charlesworth quickly back to work as a journalist following exit from RCA with a feature for MM on John Bonham.

GOOD VIBES at Vidcom in Cannes last week with many delegates agreeing that the atmosphere of excitement very much like Midem used to be and actual meetings (as opposed to liggings) going on to the early hours — Chrysalis met with Magnetic Video at midnight and Catalyst Video's Bonnie Molnar attended a 1 a.m. meeting with PolyGram... BBC's John Ross-Barnard quote at Cannes: "If the video companies allow the same people to run them as the record companies do then God help video"... Hot tip at Vidcom: Ex-EMI LRD MD Alan Kaupke to be next British MD for Magnetic Video after departure of Brian Payne two months ago... Meanwhile, back in London, among items going under the hammer at Abbey Road Studio next week (16), during auction of recording memorabilia is the last roll of shiny loo paper with EMI printed on every sheet (apparently McCartney rescued it after persuading the studio to equip the gents with tissue rolls).

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