

RECORDS TAPE RETAILING VIDEO BROADCASTING STUDIOS PUBLISHING

MUSIC WEEK

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Feathers fly in cuckoo in the nest row

THERE SEEMS to be some ruffled feathers over that record of birdies tweeting that has swooped up the chart. A right storm in a bird-bath in fact.

The problem lies in the fact that there is not just one flock of warbling birds but two. Polydor has the one called *And The Birds Were Singing* by Sweet People (POSP 179) with piano accompaniment and a cuckoo break which is already roosting in the upper branches of the chart.

The other one, with strings, is *Beautiful Morning* (The Bird Song), by Herbert Rehbein (who arranged most of Bert Kaempfer's hits) and his orchestra. This version was picked up from the Swiss Pick International label by Sparta Florida and is being rush released on the PRT Piccadilly label (7P-204) today (15).

The question is, what was the pecking order in which the public became aware of these records and which one do they think they are buying?

Sparta Florida claims its version is the original hit and, although not on release, was played first by David Symonds on his afternoon Radio 2 programme, *Much More Music*.

"Polydor has the hit because people are buying the wrong record," said a spokesman for Sparta Florida. "We've had dozens of calls asking where they can buy the record they are hearing on Radio 2 so we are rushing it out — and we are taking TV advertising on LWT next weekend."

This claim is backed by *Much More Music* producer Chris Vezey: "Hal Shaper sent us the *Beautiful Morning* record, which he had picked up on the continent, because he thought it was our sort of material and we started playing it although it wasn't released here. Then Polydor got their's out and we had phone calls from listeners who had bought it and didn't like it because it wasn't the one they had heard."

Polydor firmly refutes all this. "Ours is the original continental hit," said PR man Roger Easterby. "It was first played by Don Durbridge on Radio Medway, then Radio London then by the Pete Murray and David Hamilton."

"Ours is a hit because we worked it and got the plays. People are buying ours because they want it. We haven't heard of any other version but all we can say is, 'tough luck!' To get hits in this business you've got to get 'em out fast and work them. We did."

HMV aims for 100 stores in all-out expansion plan

By TERRI ANDERSON

HMV IS joining the new aggressive march of high street record chains in earnest, with a full-scale re-launch of the company — starting immediately.

The announcement comes this week of an unprecedented spend on a national advertising campaign, expansion plans which start with a new 72,000 square foot store in Manchester in the New Year and aim for 100 HMV branches nationwide within 10 years, a total refit and modernisation of the Oxford Street store (with the addition of a video product floor) next year, and a comprehensive design package for giving all existing shops a new image through in-store and window displays.

The detailed and costly strategy

described by HMV's directors at the company's sales managers' conference last weekend was introduced by MD James Tyrell.

"For some time HMV, although long established in retailing as a profitable and well managed enterprise, had been slow to adapt to a changing market — as a result of which the chain's growth had slowed," he said and set the note for the conference and the chain's foreseeable future by adding: "It is HMV's firm intention to establish itself as a major recognised retailer in the UK based on home entertainment software and allied consumer needs. HMV has already established itself as the pre-eminent independent record retailer in this country, and during the Eighties this position is going to be improved as it builds itself into a truly national chain with a dominant position."

Ames buys TV ads for cut-price WEA product

THE PRESTON-based retail chain, Ames Records and Tapes, is buying TV advertising for its shops — to promote WEA albums exclusively, at a heavily discounted price.

Philip Ames has bought time, at local rates, during the last week of October and the first in November to promote his 12 shops which are all in the Granada area. The product featured in the ads will all be WEA albums, top-line titles which will be offered for £2.99.

Ames told *MW*: "I am doing this because I believe that John Fruin was right to give big discounts so that dealers would buy in bulk, but buying in bulk is only half the story — the dealer must then shift that stock out to the public, which means publicising it in the best possible way. I have been able to stock up with top WEA product and can offer it for this price, even at this time of year."

The TV campaign will be backed up by local newspaper ads and posters.

Ames, who is co-founder of the British Independent Record Dealers group, BIRD, remarked that it was just this kind of promotion, especially at this season when trade genuinely seems to be picking up after a disastrous summer, which BIRD could work on with the record companies — only it could be on a national scale rather than a local one.

● BIRD IS still working towards forming itself into a limited company, and there is soon to be a meeting of the member retailers at which a representative of the Department of Trade's small businesses advisory section will talk about a similar project which he set up in the catering industry.

EMI Holland triggers imports ban

MOTOWN RECORDS has secured an MCPS import ban on the new Stevie Wonder album, *Hotter Than July* (STMA 8035), due for simultaneous worldwide release at the end of October, because EMI Holland has jumped the gun and already has the album on release there.

Motown International is hopping mad because the promotional impact of a worldwide release will be dissipated by the Dutch company's action, and EMI UK is furious because it sees potential domestic sales being lost to importers.

A massive advertising and promotional campaign is planned for the official release of the album in this country. The campaign is expected to run through to at least the end of the year and EMI is anticipating the album to "ship gold".



RANDY CRAWFORD received a silver disc for her *One Day I'll Fly Away* hit single on stage at the Royal Albert Hall last week. The presentation was made by disc jockey Andy Peebles on behalf of WEA.

Industry has big part in video future—Marriot

RECORD COMPANIES will have a large part to play in the development of videograms, whatever the content might be, according to EMI business affairs director Guy Marriot — who also believes that video must be sold in record stores to reach a mass market.

Speaking at the Oyez IBC Video Clearances conference last week he said that it is a sterile question to ask how big a percentage of the software market will be taken by music videos, and that the proportion matters not "one iota", as the size is impossible to predict at the moment.

He added that the crucial area is the manner in which videograms are going to be manufactured, distributed and sold, where the record retailer will play an important

role.

"It seems to me that if this is going to be a multi-million pound business then it must be oriented towards the consumer who is going to browse and then make his purchase. So it will either have to go to record or specialist shops, which will probably go into records anyway to increase profitability," he said.

He went on to say that manufacturing processes will be similar to those of the record industry, although the technology might be different. The industry already presses discs, and like video, audio tape duplication facilities use slaves and masters.

● *Conflict over video musicians' rates — see page 4.*

ORGANISATION Orchestral Manoeuvres in the Dark



Album/Cassette on Dindisc/Did 6
Features the Single *Enola Gay*/Din 22
UK Tour from November 1
Includes limited edition free EP
Order through CBS 01/960/2155

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Pickwick bases campaign round Superstars series

A NATIONWIDE commercial radio campaign, point-of-sale material and a new rack in two variations are backing Pickwick International's autumn campaign centred on its new Superstars series.

Initial releases on October 9 comprise 11 single albums and eight double LPs. The single LPs feature Buddy Holly, Dawn, Lena Martell, Tammy Wynette, The Faces featuring Rod Stewart, Ray Charles, Guys 'n' Dolls, Golden Ladies Of Soul (including Gladys Knight, Mary Wells and Carla Thomas), Earth Wind & Fire, Bob Newhart, and Mary O'Hara.

The double albums are Rock Legends (including Manfred Mann, Status Quo, Marc Bolan, Kinks, and Uriah Heep), American Dream (with Dobie Gray, American Bread, Jan & Dean, Box Tops, Crystals, and Lesley Gore), Country Superstars (including Hank Snow, Waylon Jennings, Jim Reeves, Don Gibson, George Hamilton IV and Skeeter Davis), Status Quo, Barron Knights, Leo Sayer, plus an Arista pop and a Chrysalis compilation.

A further eight single and four double LPs are planned for release in late November. The campaign was initiated in June this year in terms of repertoire selection and contracting, and Pickwick International managing

director Monty Lewis told *Music Week* that, although the present promotion runs through until Christmas, it is hoped to make regular releases on the Pickwick Superstars label.

The radio campaign is running from October 9 to 17, with spots on Downtown, BRMB, City, Capital, Piccadilly, Radio Trent, Metro, Clyde, Forth, Hallam, Beacon and Hereward.

"Display is perhaps the most crucial thing we do in terms of sales," commented Lewis, "and if we can't present the records adequately to the customers, we won't sell them."

"We've developed a new rack which can accommodate 200 records or 150 records and 60 tapes. It also has interchangeable poster display facilities, and we regard it as a big improvement on the previously used cardboard dumpers which had a limited life and didn't do full justice to the product."

Lewis used the Earth Wind & Fire and Rod Stewart product as evidence that Pickwick is moving into the contemporary field of music as well as continuing its strong MOR involvement. Lewis also disclosed that between 25 and 30 per cent of Pickwick International sales is accounted for by country music.



BRONZE RECORDS has signed heavy metal band Angel Witch to a worldwide recording and publishing contract. A debut single, *Angel Witch* (BRON 109), is released October 27 and an album of the same title (BRON 532) follows on November 17. Pictured at the signing are (l to r) Kevin Riddles, Kevin Heybourne, Gerry Bron, David Pick (Bron business affairs manager), David Hogg and Ken Heybourne (band manager).

Bronze releases 'big three' albums

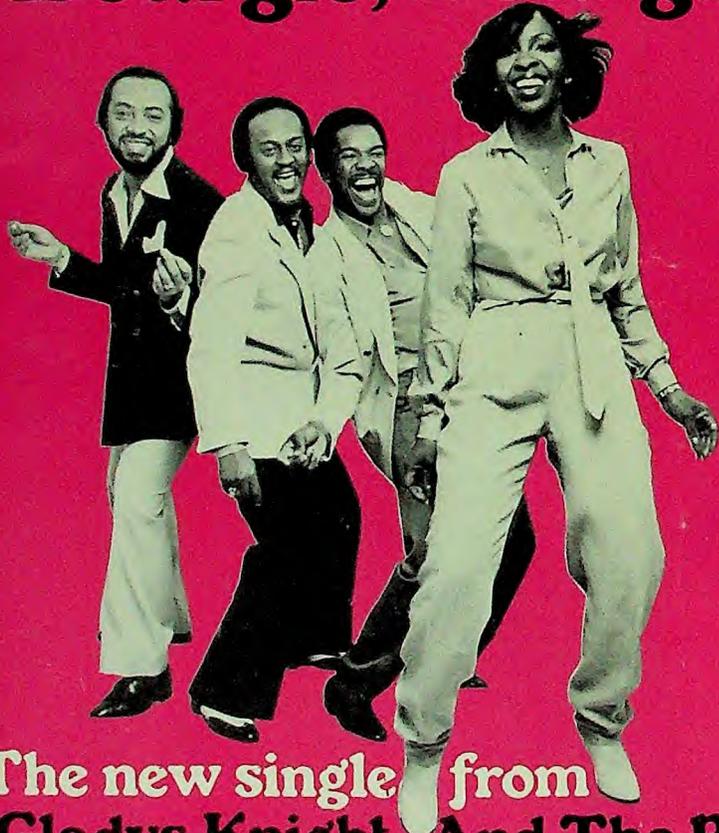
BRONZE RECORDS releases its "big three autumn albums" on October 27: Motorhead's *Ace Of Spades* (BRON 531), Hawkwind's *Levitation* (BRON 530) and Manfred Mann's *Earth Band's Chance* (BRON 529).

Campaign details are as follows: Motorhead: Single *Ace Of Spades* released October 20; London area fly posting, 500 window displays; rock press advertising and co-operative ads with Virgin record shops; T shirts, badges and a 33-date UK tour starting October 22. A video of the single is available.

Hawkwind: Initial pressing of the album in blue vinyl; artists royalties from the single *Who's Gonna Win The War* to be donated to Nuclear Disarmament Society; London flyposting; rock press ads; 30-date UK tour already under way; shop PAs, radio, TV, press interviews.

Manfred Mann's *Earth Band*: Single — *Lies* (Through The 80's) already getting airplay; first album from the band for almost two years; 500 in-store displays of folding cardboard deckchairs; full colour posters; rock press ads and a video of the single.

It's time for the 'Bourgie, Bourgie'



The new single from Gladys Knight And The Pips



After 'Taste Of Bitter Love' the time is ripe for the new single from Gladys Knight And The Pips.

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Taken from the current album 'About Love' CBS 84178 40/84178

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Indie Eagle signs Glitter

EAGLE RECORDS, a recently-launched independent label, has signed Gary Glitter to a three-year worldwide deal. His first single for the label will be released before Christmas. Also signed to Eagle is five-piece rock band Ginger who have a hit in Holland with the single *Blind Date*, Pauline Forte, Jilly Elkins and a band called Tuff.

Eagle is managed by Mickey Keen and Bob Britton. Working in conjunction with Eagle is Promedia, described as "a multi-media company wholly responsible for all design and marketing of Eagle Records products". Distribution is

through Pinnacle.

Keen first played guitar with the Ivy League; he has also worked with Dusty Springfield, Lulu and Engelbert Humperdinck. Britton was general manager of Southern Music for 11 years before joining April Music for a further three. He then helped organise the Alan Parsons Project with Eric Woolfson.

Eagle Records is based at 186 Sloane Street, London SW1 and can be contacted on 01-235 2117. Commented Keen: "We want to put some of the glamour back into the music business."

Stiff clinches tequila deal for 'King' Carrasco

STIFF RECORDS has tied up a deal between their latest artists, Joe "King" Carrasco & The Crowns and Cuervo Tequila. The act is currently in this country to appear on the Son Of Stiff tour. They play "a mixture of Southern rock and Spanish pop called Tex-Mex-Rock-Roll" and will be involved in various promotional schemes to advertise Cuervo

Tequila. Included in the campaign will be full colour double crown posters featuring Carrasco and Cuervo Tequila; displays at Son Of Stiff tour dates; hats, badges and cut-price tequila will be available at gigs. Current product — album *Joe King Carrasco & The Crowns* (SEEZ 28) and single, *Buena* (BUY 88).

News in brief...

CAPITOL ARTIST Bob Seger will be playing at Wembley Arena on November 20 as part of a 10-date

European tour and it is understood that while no new product will be available, a special dealer incentive scheme on catalogue will be introduced.

BLONDIE'S NEXT album, *Auto American*, is set for release on Chrysalis on November 14. A single, *The Tide Is High* precedes on October 24.

Coxhead and Evans get together with a Bullet

STEWART COXHEAD, until last week Phonogram's regional dealer and media promotion general manager, and Barry Evans, who recently resigned as Phonogram's marketing director, have set up their own nationwide promotion company, Bullet Ltd, of which they are both joint managing directors.

Coxhead stated that he was "exceptionally pleased" that all the recently resigned Phonogram team (see *MW* October 11) had agreed to work for Bullet. The company will also offer a nationwide disco/club promotion service to be run by Glenn Simpson, and a PR/media promotion tour service which will extend beyond the record business.

To finance their new operation, Evans and Coxhead have received "considerable financial backing" from a well known merchant bank. "The heavy financial investment

in Bullet," said Evans, "reflects both our belief in the abilities of our team and also a vote of confidence in the future of the record business. Further, we believe that regional dealer/media promotion is going to be of increasing not decreasing importance and that close dealer contact at street level is essential if companies are to keep in touch with the ever-changing demands of their customers."

Bullet is based at 36 Boston Place, London NW1. Telephone 01-723 1062.



TO HELP celebrate the company's first birthday, DinDisc — and its DinSong publishing arm — decided to invite the media to a party at its Portobello Road offices. Pictured are (left to right, back row) Terry King (Terry King Management and Agency), Stuart Grundy (Radio One executive producer), Jane Kennaway (DinSong artist), Teddy Warrick (Radio One chief assistant), Nicky Davies (DinDisc marketing director), Carol Wilson (managing director DinDisc and DinSong), John Walters (John Peel Show producer), and Diane Marlow (DinDisc token male and press officer); (left to right, front row, Diane Wray (DinSong general manager), Donna Thomson (DinDisc promotions manager), and Yves Stevenson (DinDisc secretary).

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Parkinson joins Hurley

FORMER POLYGRAM marketing services director Tom Parkinson has become a partner with Don Hurley in his ten-year-old marketing consultancy company, Motivation Techniques International, and plan to offer a new marketing service for record companies.

Hurley's company has worked on music projects in the past, including a James Last image-building campaign, but with the added experience of Parkinson's 21 years in the record business, they intend to offer a wider range of services.

"We handle a complete campaign or specific areas," says Parkinson.

"Our staff includes experts in media, art direction, PR, paste-up and I believe we have the scope, experience and knowledge to be of considerable use to record companies, particularly with so many companies now working with their own staffing levels reduced.

"We also have the international experience and facilities to follow through or coordinate a campaign in international markets."

Motivation Techniques International is based at Bishops Stortford (Tel: 0279 51777/51679).



TOM PARKINSON



DON HURLEY

News in brief...

AVATAR LAUNCHES an extensive campaign this week built around their first two album releases — The Alvin Lee Band's *Freefall* (AALP 5002) and Chevy's *The Taker* (AALP 5001). There will be extensive advertising in the rock and trade press, 130 radio spots on Clyde, BRMB, Capital, Trent, Two Counties, Tees and CBC and fly-posting to support a nationwide tour (The Big Red Tour) by the two bands.

THE FIRST 20,000 copies of the Blues Band LP, *Ready* (BB2) contain a free single — live versions of two of the first songs from the band's repertoire, Chuck Berry's *Nadine* and *That's Alright*.

THIS WEEK sees the release of *The Cockney Rejects Greatest Hits Vol II* (ZONO 102). A limited edition of the album will include a double crown poster. A campaign centres on posters, in-store displays and trade and rock press ads. The band tours October 16 to 26.

THE NEXT single from the Dead Kennedys on Cherry Red will be a re-mixed version of *Kill The Poor* c/w new track *Insight*. Released on October 17, the first 20,000 will include a free badge plus a lyric sheet covering the B sides of the three

singles released so far, which completes the lyric collection on the band. An ad campaign for the band — who have been touring the UK — takes in *NME*, *Sounds* and the trade press.

STIFF HAS produced an 18 minute sampler covering the five bands on its *Son of Stiff Tour 1980*. The 12 inch single (SON 1) retailing at £1.15 contains tracks by Tenpole Tudor, Any Trouble, Dirty Looks, Joe 'King' Carrasco and The Equators. The bands have been playing a 32 date UK tour.

RIVA RECORDS has finalised a deal with Heathwave Music and together they have formed a new label, Applause Records. The label will be marketed by Riva and pressed and distributed through WEA. The initial deal involves only singles product, but may be extended to album product at a later date. First release is *Fly On The Wall* (CLAP 1) by Ronnie Bond.

NIGEL REVELLER has been promoted to Polydor's marketing manager. He has been with the company for three years. Reporting to him will be the pop product departments, advertising and marketing services.

Stone quits Chrysalis

CHRIS STONE, Chrysalis Music's director and general manager leaves the company at the end of this month after seven years with the company.

"My departure from Chrysalis is on an extremely amicable basis," said Stone, "and it has been a tremendous experience contributing towards the success and development of the company over the last seven years.

"I have been approached to become involved in a fairly unique music business venture which I am actively considering at present." The announcement of his successor at Chrysalis Music will be made within the next few weeks.

THE INITIAL release of the new DinDisc album from *Orchestral Manoeuvres In The Dark* — *Organization* — will contain a free limited edition EP and the band's current chart single — *Enola Gay* — is being made available in 12 inch format apparently due to public demand.

The album is released on October 24 and the EP will contain four previously unreleased tracks, including live recordings made in November, 1978.

A full page ad campaign taking in *Music Week*, *NME*, *Sounds*, *Smash Hits* and *The Face* runs through to November 13 and the band is touring throughout November.

DinDisc is also setting up a co-promotion on the disc with *Beggar's Banquet* retail stores and is providing in store displays and promotional material.

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NEWS

M&S back in the record business

A RE-LAUNCH for records has begun in Marks and Spencer stores around the country. A new range of specially made compilations has gone on sale in 23 out of the country's 251 M&S branches, but they are not on the St Michael label which was set up when the chain started selling records last year. The albums carry no label identity at all — just titles and lists of artists featured.

A spokesman for M&S told *MW* that some of the compilations could not have been on the St Michael label "because of the original agreements between our suppliers and the artists" so, to avoid having some of the new product on one label and some on another, it was decided to use no label at all.

M&S described the albums as being "very MOR material" with tracks from artists such as Johnny Mathis, Rod Stewart and Leo Sayer. Both disc and cassette versions will be identically priced — £1.99 for singles and £3.99 for doubles.

The number of branches which will sell these albums may increase if results are favourable, and "results in the first week have been quite encouraging".

Castlebar win for Britain

DUBLIN: British songwriters Ed Welch and Barry Mason won the first prize of £5000 in the Castlebar International Song Contest last week with their song *Don't Stay For The Sake Of The Children*, sung by Linda Jardine.

Charmdale wound up

CHARMDALE RECORD Distributors Ltd. was compulsorily wound up in the High Court on Monday. Mr. Justice Slade made the order on a petition by the Customs & Excise based on a demand for £140,928. No other creditors gave notice of claims against the company which was not represented and did not oppose the petition.

"This action is a shocking, incomprehensible and disgraceful betrayal..."

Coury slates Bee Gees over writ

THE NEWS that the Bee Gees are suing their manager Robert Stigwood brought hard-hitting comment from their record company, RSO.

"I have worked in this industry for over twenty years", stated RSO Records president Al Coury, "and to the best of my knowledge the Bee Gees have received the highest royalty rate ever given to any artist and that includes 17 years at Capitol where I worked with such major talents as The Beatles, Bob Seger, Steve Miller and Paul McCartney.

"It appears," continued Coury, "that the Bee Gees are not happy with the extraordinary money they have already earned and they seem to be unaware, or insensitive to the fact that a record company working for them, requires money for the highest quality manpower.

"The Bee Gees have made significantly more money than RSO Records has in the past five years. If RSO had given them more, the record company simply could not have stayed in business.

"In all my years in the business I have never seen so much lavished on any one group."

Coury recalled the occasion when



HAPPIER DAYS — The Brothers Gibb pictured with manager Robert Stigwood. "These ridiculous allegations are false, baseless and without foundation," says Stigwood, "I have instructed counsel to see that the truth is told and that those responsible for this travesty are made to account for their misconduct."

the Bee Gees were negotiating about songs in Saturday Night Fever, "They were asking for so much money for four songs on the Saturday Night Fever album that I threatened to resign from my

position as president. If Robert Stigwood and the Bee Gees had forced me to accept their deal, the record company would have lost approximately fifteen cents per album.

Talent unions stand firm over video royalties

By SIMON HILLS

THE RIFT between video producers and the talent unions showed no signs of narrowing when both Thorn EMI business affairs director Guy Marriott and MU general secretary John Morton spoke at a video clearances conference organised by IBC in London last week.

Marriott said that he saw no reason why current payment practices should be changed for musicians, and that session players should receive a flat rate as negotiated by the MU for audio records. However, Morton said that it is "absolute folly" to not pay musician's royalties.

"The fact is that lots of people in the video market are saying that they

will have to go to multiple markets like cable TV and so on, as a single domestic market will not justify the production. That seems to me to be the prevailing philosophy and we expect to be involved in the benefits from our performances."

He added that musicians were not prepared to accept lower royalty rates simply to help the producers in a new market.

"I've always heard that the entrepreneurs' profits are made on risk and we are not going to be used as a means of taking away that element of risk," he declared.

And Equity general secretary Peter Plouviez added weight to Morton's argument when he said that the expansion of video could be to the detriment of other industries

currently employing the talent unions.

"The MU and ourselves make agreements that while being flexible enough to meet the demands of those people going out into the marketplace, we are saying right from the start that we want a share of the profitability of the new field if there is profitability — and if there isn't, payments that remunerate us for the work we do," he said.

Marriott argued that the approach to the question of rights should be based on the practices of the record industry as it provides a consensus point between the parties. At the same time he agreed with the BVA proposal that there should be a base royalty payment for music at 6/4 per cent.

"The Bee Gees still wound up with an excessively high royalty and I believe that Robert Stigwood even gave them a percentage of the film."

In their suit, the Bee Gees claim that independent accountants have found more than 16 million dollars in unpaid royalties is owed to them by Stigwood.

"It seems they have forgotten the costs involved in selling records," added Coury, "and are asking for even more than what has already been given. It is impossible for us to be more generous without putting ourselves out of business.

"The Bee Gees' relationship with Robert Stigwood is far more than that of manager. He has known them and cared for them, both personally and professionally for about 20 years and this action is a shocking, incomprehensible and disgraceful betrayal on their part."

Acting for the Bee Gees is John Eastman, the lawyer who helped the Beatles to end their contract with Alan Klein. Eastman was in London last week, but was not taking calls at his Claridges suite. Also in the UK were two of the Bee Gees, Robin and Maurice Gibb. Neither were available for comment.

Vos' RCA hat-trick

FOLLOWING THE departure of RCA Holland managing director Cees Wessels (see *Music Week*, October 11), the three Benelux operations in Belgium, The Netherlands and Luxembourg have been consolidated under the management of Carl Vos, until now general manager of RCA Belgium.

In making the announcement Giuseppe Ornato, vice-president RCA Records Europe, commented: "Centralised management of the record operations in Benelux will strengthen RCA's overall position in this important market area and, in the long run, will enable us to better exploit our resources and commercial opportunities by unifying marketing plans and strategies."

Vos joined RCA Belgium in May, 1979, when the company was formed and was previously in charge of Inelco, the Belgian licensee for RCA.

EMI factory

WORK WAS back to normal at EMI Hayes plant this week. The overtime ban and work to rule were lifted. A voluntary redundancy programme is in operation and further discussions are to take place concerning changes in work schedules and shift programmes.

Airplay Action

RADIO ONE listings in last week's Airplay Action chart were incorrect due to a printing error which was in no part the fault of Sham Tracking which provided originally correct information.

Elton switch confusion

CONFUSION STILL clouds the subject of Elton John's future UK and European releases. Though Geffen Records president Ed Rosenblatt told *MW* last week that Geffen definitely had signed John for the world and that future UK releases would go on Geffen through WEA, this was not confirmed by Rocket Records — John's present label.

Rocket Records MD John Hall told *MW* that "nothing has been signed" yet. An announcement is expected next week.

Meanwhile, Geffen has signed a further three acts — Greg Copeland, McAnally and David Lasley. Rosenblatt also stated that John Lennon and Yoko Ono were "thinking seriously about touring". Reports that Geffen has signed Rick Wakeman are incorrect.

MCPS warning

THE MECHANICAL Copyright Protection Society has issued important warnings over Canadian and American copies of the Police albums, *Regatta De Blanc* and *Outlands D'Amour and Breakfast In America* by Supertramp. All three are on A & M Records.

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The Book of the Film available mid. October
- VB 1002 **ROCK STARS IN THEIR UNDERPANTS**
by Paula Yates available mid. November
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editors — Michael Gross & Maxim Jakubowski available mid. November

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or through your friendly Virgin rep.



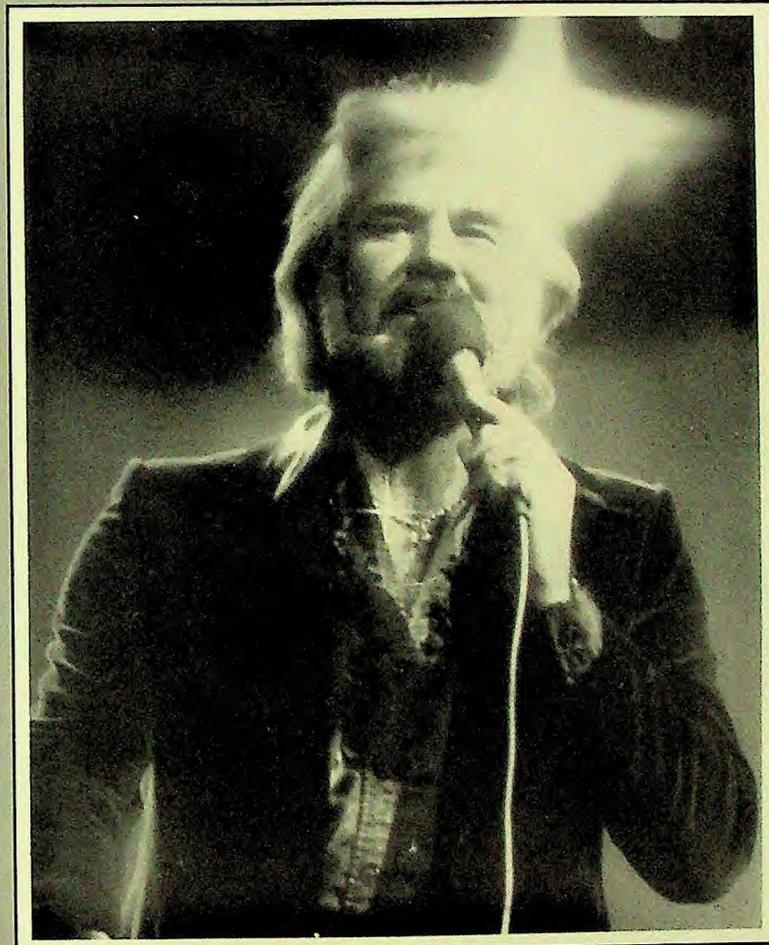
BRUM BEAT has become known in the Midlands as a local pop paper about local bands, produced by Big Bear Records. It is now also the name of an album — the sleeve of which is printed in newspaper style, and carries advertising for numerous Birmingham companies.

The double album which has a RRP of £4.99 was recorded live at Birmingham's Barrel Organ pub venue during a week in which 18 of the locality's most popular bands were showcased.

Brum Beat — Live at the Barrel Organ (BRUM 1) is available from Big Bear, and the *Brum Beat* news paper is distributed free through Midlands record shops.

**When Lionel Richie Jr. of the Commodores
writes and produces a song
for the unique voice of Kenny Rogers...
something magical happens!**

KENNY ROGERS



Lady
UP 635

Written and produced by Lionel Richie Jr.
(courtesy of Commodores Entertainment Corporation)
Arranged by: Gene Page

Special bag and label - Out now!

IN FIRST WEEK OF U.S. RELEASE 'LADY' WAS
MOST ADDED SINGLE EVER IN R+R, AND MADE
ITS BILLBOARD DEBUT AT 39 WITH A BULLET.
NOW, TWO WEEKS LATER, IT IS 17 WITH A BULLET!



Order from EMI

RETAILING



THIS ALBUM display, fronted by the name and face of DJ Alan Freeman, is becoming a common sight in branches of Littlewoods as the multiple's special record promotion month proceeds. The promo marks expansion in the Littlewoods records departments.

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.

TAPESTRY STUDIO

24 track
£30 ph

01-878 3353

Wynd-Up's national tour wins exhibitors' approval

IT TAKES about six hours for Wynd-Up's tour team to set up the stands at each venue on this, the company's first, travelling meet-the-dealers exhibition. But, by 1 p.m. last Monday, just as the finishing touches were put to the show at the Queen's Hotel, Leeds, Wynd-Up sales director Les O'Meara was able to down tools, raise a tired smile, and bravely say that he was quite enjoying himself.

Like all experimental ventures, this tour has not been an unqualified success. However, the organisers and the exhibitors agree that it was worth doing. The measure of such an event's effectiveness must always be the number of dealers who attend, and it was generally felt that — except for the Glasgow date — this had fallen short of hopes and expectations.

While the exhibiting companies were ready to support and encourage Wynd-Up generally, and applaud the great effort put into setting up and running the tour at short notice, it was felt that greater promotion and publicity of the event, to the retailers in the tour cities, was necessary.

On the stands were products from Bibi Music Cassettes, Merlin Sportswear, Belt-Up Promotions, Bib (hi-fi care accessories), Pulsonic (disco lighting system), Rank, VCL, JVC, Guild and other video companies, TDK, BASF, Memorex (blank tape), Dynamic Marketing (badges and patches), Zeepa (hi-fi

accessories), Michael Platt and Product 2000 (both record and tape cases), Network (Allsop 3 recorder cleaner) and Warwick and Bellaphon Records.

Ron Gale, UK sales manager of Bellaphon, echoed many exhibitors when he commented: "It's the accessories the dealers are interested in when they come here." However, he and salesman Steve Oakes felt that their eight or 10 hour stint at that and the other venues was worthwhile in the long run.

Good reaction

"Reaction has been good," he added, "Glasgow has been the best so far, but it has been useful to me — as someone with a very small sales force at the moment — to meet dealers and make it known that while Wynd-Up does handle our product, it is not our only distributor."

One company whose horizons have noticeably widened since it became involved with Wynd-Up about six months ago is Merlin, of Manchester. A director of the company, John Travers, said that the printed T-shirt business was growing fast, with Wynd-Up ordering specific designs and selling them to retailers — to the tune of about 50,000 in the last six months. Merlin, which has been a screen printing company for seven years

(although it is only recently, through Wynd-Up, that it became involved in the pop market), has now started using a new process which gives a textured finish to lettering and designs, and Travers is very optimistic about the reception this will have in the market. Merlin was also doing good business on the tour with its range of badges, including up-market items retailing at £1-plus.

Although inevitably affected by the drop in the record market "because people have to go into record shops to see our accessories before they can buy them" Bib reported that its accessory trade through record dealers has grown appreciably in the 12 months since it began to be distributed by Wynd-Up.

Pointing to the future for any dealer who is ready and willing to move into a new field was the display of video which can be obtained through Wynd-Up. O'Meara was able to express some satisfaction with the way sales of video cassettes were going (Wynd-Up now has about 350 video accounts, and the majority of these are record dealers), but added that he was most pleased at the prospect of handling video discs as well in the near future.

The Wynd-Up tour was at Birmingham Albany Hotel this week (October 14) and finishes at Kensington Town Hall in London on October 16 and 17.

Spoken Word

THE RECENT special supplement on spoken word and miscellaneous recordings in Music Week was the most comprehensive yet published, but even so a couple of companies slipped our net:

CELTIC MUSIC
24 Mercer Row,
Louth,
Lincolnshire.

Tel: 0532 460807

Distribution: self

Product available: Specialises in folk music, but also handles the Irish Claddagh label with a number of spoken word albums including Hugh McDiarmid, Robert Graves and Thomas Kinsella; Rubber Records which first broke Mike Harding and also has albums by Tony Capstick, Bill Barclay, Mike Elliott, Bobby Thompson and Johnny Morris; and MWM Records' LPs by Geordies Mike Neville and George House.

PEERLESS RECORD COMPANY

Gunshot Farm House,

Wisborough Green,

West Sussex RH14 0AQ.

Tel: 0403 752373

Distributor: self

Product available: European distributor for the American CMS label with a very comprehensive catalogue of fascinating albums in the spoken word field including Nixon's resignation speech, American Indian tales, Norse folk tales, Harrison E. Salisbury of the New York Times reporting from Vietnam on the effects of US bombing in Hanoi, and more.

6000 RPM.

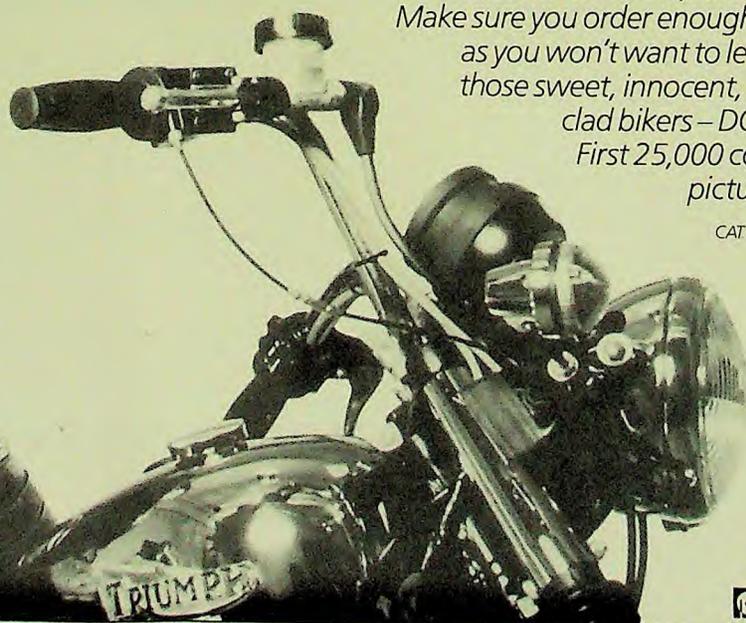
DAVID ESSEX. FAST MOVING NEW SINGLE 'ON MY BIKE'

The new single from David Essex 'ON MY BIKE' taken from his popular 'HOT LOVE' album is sure to race up the charts.

Make sure you order enough stock, as you won't want to let down those sweet, innocent, leather clad bikers — DO YOU!
First 25,000 copies in picture bag.

CAT NO. MER 47

PHOTO BRIAN ARIS



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featuring the single 'Let Me Talk...'
the first stage of a prestigious and extensive marketing campaign.



Album: CBS 88498. Cassette: CBS 40/88498



Produced by Maurice White for Kalimba Productions

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

INTERNATIONAL

From SUE BAKER

AMSTERDAM: Home-taping has been pinpointed as the culprit for depressing statistics on the Dutch record industry sales for 1979, released last week by the NVPI, Holland's equivalent of the UK's BPI.

The record industry's total turnover for 1979 was 25 million guilders (£5,330,490) less than 1978. Although the major share of this slump, 20 million guilders (£4,264,392), is attributed to pre-recorded cassettes, the NVPI figures disclose that sales of LPs dropped from 35.5 million units in 1978 to 32 million the following year, and a continuing decrease of 30 per cent has been registered for the first three months of the present year. Singles, however, rose from 14 million units in 1978 to 17 million last year.

The results of a survey on home-taping, conducted by the economics department of Amsterdam University for the BUMA/STEMRA copyright organisations and the NVPI, and also published last week, revealed that the amount of music copied on to blank tape at home in Holland has doubled in the last three years.

In 1976, 25 million hours were copied, but for 1979 the figure increased to 47 million hours, or the equivalent of 70 million LPs,

Survey blames home-taping boom for Dutch sales slump

according to the survey. Of those members of the public questioned, 38 per cent copied their own records for use in cars and elsewhere and 71 per cent copy music from radio programmes.

However, 47 per cent said they taped from records not owned by them, and one third of the sample owning some form of recording equipment admitted to buying less LPs.

NVPI director Leo Boudewijns comments: "Home-taping at this level could well result in there being nothing left to copy eventually. Armed with these figures, we shall be off to The Hague to lobby Parliament with several ideas and suggestions."

FEELS SO GOOD is the title of an extensive autumn campaign from CBS, the theme of which is quality.

Managing director Koos de Vreeze explains: "Firstly, we believe that the record as a product has lost some of its identity as an attractive consumer item through lack of quality, price dumping, etc., and we felt that we should produce a

Dateline: Amsterdam

campaign for our repertoire which would reflect its quality and re-establish it.

"Secondly, because of the decline in LP sales shown in the first part of this year, particularly in the 12-15 age group, we are addressing ourselves to a different target group. This is the so-called middle class, people with incomes of about 50,000 guilders (£10,638) and with hi-fi equipment in their homes and cars. These people, when invited to do so, are still willing to buy goods which contribute to their status building."

To reach this target group, the Feels So Good campaign will take in press advertising in upmarket magazines, and TV and radio commercials between now and Christmas. For the dealer, apart from the quality aspect, there will be in-store promotion with window

stickers and mobiles.

The introductory double LP, Feels So Good — Listen To The Music, contains tracks by Neil Diamond, Janis Ian, Joan Armatrading, Barry White and Johnny Mathis among others. It is also available on high quality chrome dioxide tape, as are two cassette-only releases, Feels So Pop and Feels So Disco.

De Vreeze remarks: "We think that, by offering well-programmed cassette products on high quality tape and with extended inlay notes, we can induce our target group to buy pre-recorded tapes and extend our market share. All the TV advertising will mention cassettes."

Within the Feels So Good campaign package, there will be new releases from star names such as the Police, Bruce Springsteen, Joe Jackson, Earth Wind And Fire, plus the Collage series of 12 albums from Dutch artists, classical LPs from national and international artists such as Herman Krebbers and John Williams.

Back catalogue of featured artists

will be given the campaign identity by the simple expedient of sticking the sleeves. There will also be the Mastersound series of digitally recorded albums and cassettes.

"The campaign covers a wide repertoire," says de Vreeze, "and we will be building it through to next autumn."

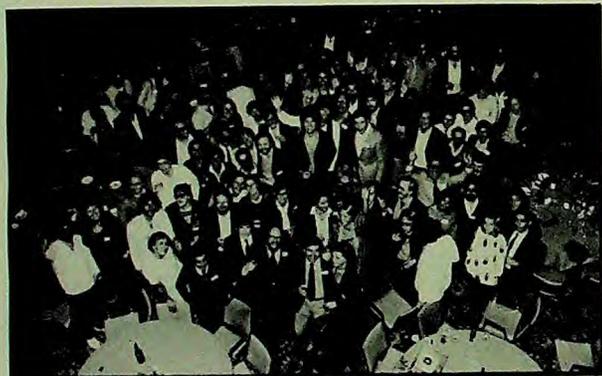
THIS AUTUMN Phonogram is releasing the fourth set of LPs in a series designed to encourage and advise in the establishment of a classical record collection on a subscription basis.

Under the collective title of The Romantic Piano, 22 records will be made available featuring great piano works from Mozart to Satie. The albums will retail at mid-price, and subscribers will be asked to take the complete set.

The idea has proved most successful in past years, attracting over 15,000 subscribers.

RIC URMEEL, A&R man at Inelco, has finalised two more distribution deals for the company, both for a period of three years in the Benelux territories.

The first is with Larry Uttal's Earlobe label, and first releases will be singles from the British bands Thieves Like Us and Amy. Also signed to Earlobe is Noosha Fox, previously lead singer with Fox, who has a new single due in early November produced by David Mackay. Distribution for the new Anastasia group label, Avatar, will also be handled by Inelco.



AMSTERDAM: Pictured at the Sad Cafe dinner, part of the group's recent international launch in Amsterdam, are various media and RCA personnel from Europe and around the world. In the centre, towering above the surrounding horde are Sad Cafe, Jack Craig (managing director RCA UK), Francisco Fanti (marketing director RCA Europe), Harvey Lisberg (head of Kennedy Street Enterprises, the group's management company), and Steve Weliman (international manager RCA UK) who organised the event.

EMI International re-organises exports, repertoire and promo

HEATHROW: EMI International general manager Richard Lyttelton announced a re-organisation of his division into three functional areas during the international conference held here at the Heathrow Airport Hotel.

The three areas are exports (finished goods), repertoire, and promotion, which includes press, TV and advertising.

"The people in these three areas have no geographical limitation to their responsibilities," Lyttelton told the conference, "and I hope you will still communicate freely with them."

"In addition to these functional areas, I have appointed Angus Margerison, formerly with UA, and Allasonne Lewis from EMI Sweden as marketing managers to help me give special attention to certain territories. In simple terms, Allasonne will help me with Europe and Angus with the rest of the world, particularly North and South America, Japan and Australia."

And in her address to the conference, international promotion manager Terri N. Berg explained how efforts are made in conjunction with EMI's UK marketing department to combine on producing material for use in the UK market and overseas.

Among the difficulties involved in achieving this "ideal situation" is the fact that markets abroad vary considerably in terms of their requirements, size of posters and



RICHARD LYTTLETON

display material, but in today's stringent economic climate it is essential for EMI's UK and international marketing operations to share as much common material as possible.

"For the same financial reasons, though, many territories are ordering less material," Berg continued. "This has two effects. By lowering the total order, it puts unit costs up, and by lowering the international division's order, it reduces the influence we have on the origination of the material."

India to host IFPI meeting

NEW DELHI: The Annual IFPI council meeting is being held here on October 14 and 15, the first time the conclave has been located in Asia.

Seventy representatives from IFPI national groups all over the world are meeting to discuss the major legal problems facing the recording industry today such as piracy and home taping. Reports are expected on the conclusion of the negotiations with BIEM for mechanical royalty payments and on progress made in setting up videogram associations and IFPI's related activities in this field.

The presence of the IFPI delegates in New Delhi will be utilised in an attempt to encourage the Indian Government to ratify the 1961 Rome Convention for the protection of performers, producers of phonograms and broadcasting organisations.



TERRIN. BERG

She discusses merchandising needs with her UK counterparts as early as possible in order to reach a useful compromise on items to be included in the home and overseas campaigns.

"What can happen is that we have about three weeks to do what should take eight weeks. Guesses have to be made, often deliveries are later than we expect, and almost always a lot of money has been committed before I have an accurate idea of whether you will want the goods or not."

Austrian Import Fair

VIENNA: EMI Columbia's first Import Fair staged here provided visiting record dealers with the chance of buying discs and cassettes from 18 different countries, all product not normally in the company's available repertoire.

The exhibition ran four days and also included slot machines, music shows on closed circuit TV and live shows in a Boogie and Rock Corner by such artists as Vince Weber and Martin Pyker.

Peter Mampell, EMI Columbia general manager, looked for a turnover of \$80,000 (£33,473) on a wholesale basis and, while final figures are not available, is convinced that target was well beaten.



Dear Dealer

We invite you to visit any of our product presentation venues as detailed below

LONDON
Kensington Town Hall

Thurs 16 Oct 12 noon-10 pm
and Fri 17 Oct 10 am-9.30 pm

Wynd-Up, 14 Birch Lane, Longsight,
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Tel: 061-224 2823

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STUDIOS**

24 Track
Fully Residential

"The Best in the Country"

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The Nolans

MAKING WAVES
new album and cassette.



TV ADVERTISING PLUS!!!

National campaign starts
29th October in Granada and ATV
moving on to other areas.

Plus personal appearances on TV
Plus nationwide tour

Plus press advertising
Plus hit singles
Plus national and local press editorial
Plus radio promotion
Plus national window campaign

The Nolans new album and
cassette **Making Waves** features the
hit singles 'Don't Make Waves', and
'Gotta Pull Myself Together', **plus**...

New album and cassette
Album EPC 10023
Cassette EPC 40/10023



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

French Blake's new consultancy wins Middle East contract

FOLLOWING SEVERAL weeks of speculation about the future of Thames Valley Radio's programme controller Neil French-Blake, he has announced the setting up of a radio and television consultancy and his first customer is the government of the Middle East Sultanate of Oman.



EX-THAMES VALLEY programme controller Neil French-Blake in Oman conducting his own research into the listening habits of the country's population. Oman is the first customer for his CTV Productions consultancy.

David Addis — currently the station's news editor — takes over as 210's programme controller.

The new company is called CTV Productions and as managing director French-Blake recently spent three weeks in Oman examining the country's radio service in order to prepare a report recommending future developments for the minister of information.

It is believed that Oman is prepared to spend several million pounds on improvements and French-Blake comments: "They are not enormously rich but there is plenty of money around for development."

"I did my own research by visiting seven schools, talking to about 200 16-18 year olds, and found that musical tastes are tremendously wide-ranging. At least 50 per cent of the population enjoy Western music and could name artists, although most of the music is on cassette rather than records. Boney M are top of the pops out there at the moment, though people like Cliff

Richard, The Beatles, Bob Marley and The Jacksons are also big names."

As well as his Oman assignment, which could make him the Jimmy Hill of radio, French-Blake is also advising a television consortium bidding for one of the current franchises on its programme schedules. He also has links with several radio consortia and says that he is available to advise any existing or new stations.

On-air at long last!

Mercia Sound's John Bradford concludes his series on the setting up of an ILR station.

MERCIA SOUND spent something around £20,000 on its launching using TV, press, posters, buses and leaflets, as well as an enormous amount of time just getting out and meeting people.

If we are planning to spend our money on buying advertising from other people, it is clearly time that we discussed how the selling of our own advertising time is progressing.

And if there's one subject that excites the commentators on ILR more than the great consortium race, it is the great sales agency battle.

The idea that a number of stations should take advantage of a single representative body in the central marketplace of London is, I believe, sound — but I think it is the gravest possible mistake to offer promises of the sales agency to a particular company in return for help, advice, blandishments, in advance of securing the contract. Wait until the contract is won — as Mercia did — and then interview all the sales agencies who wish to be considered.

I think a certain amount of clarification is going to be required over any suggestion of involvement in the management policy of individual stations by sales agencies or their parent companies. I believe this to be of great importance and any executive of a radio station must know that he enjoys the confidence of his company to instruct his sales agency rather than vice versa.

Local sales performance remains paramount and, while we have a first-class and professional sales team for our radio station, we must also mobilise our supporters' club. Introduce the station to all and sundry in the area, advertisers, politicians, social groups, volunteer centres and, indeed, anyone who will listen.

If our job now is to talk to anyone who will listen — what about those who are going to earn their living by presenting our radio programmes — those who are to become some of the best-known names throughout the area? The tapes are coming in — and in — and in. Probably around 1,500 tapes arrive, and most are awful. Sadly, the realisation also dawns that still the vast majority of would-be broadcasters are men.

Finally, however, we reach a position where the team is established. Management must never forget these fundamental principles:

- The station must be professional; they are going to have to invest in training;
- Numbers must be kept tight;
- Everyone is going to have to work.
- And so months of planning and heartsearching reach their fruition and we reach the goal — the first day of broadcasting — but that is only the beginning.

HOW TO ENJOY RECORD PROFITS ONCE AGAIN

With the music business a bit slack at the moment, a new, fast-moving product line makes a lot of sense.

Pre-recorded video cassettes give you an average profit of £8.25 per sale.

There's a wide range of material to suit every taste — and they occupy very little shelf space.

Not only is video currently booming (and it's about the only area that is) but has a tremendous image which will do your shop no harm at all.

Carnaby Video have put together a special dealer's starter pack to help you get going.

It contains everything you'll need to make money out of video.

Ring us today, or post our coupon, and we'll fill you in on the details.

Now is the time to diversify.

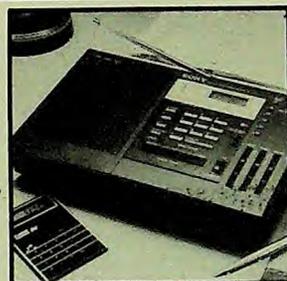
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I'd like to make record profits out of video cassettes. Please tell me all about your new "Starter-kit".

Name _____ MW
 Company _____
 Type of business (Record, Hi-fi etc) _____
 Address _____
 Town _____ Postcode _____
 Tel Number _____



MUSIC WEEK does not normally review radio hardware, but we must make a one-off exception for Sony's amazing ICF-2001 which has been keeping the editor happy for the past couple of weeks. Without getting too technical, it has a built-in mini computer instead of a tuning dial and its range covers all FM, short wave, medium wave and long wave frequencies. With the aid of a magazine called Voice, a sort of worldwide Radio Times, you can simply tap out a frequency, punch the "execute" button and out comes disco from Radio Moscow, gospel from Radio Ecuador, folk music from Radio Peking and curry shop sounds from New Delhi. The clarity and power is truly mind-boggling — news broadcasts from Australia came in loud and clear in Kensington, W8. We were disappointed that it couldn't receive Radio Clyde, though. It's in the shops for around £150.

Oval star Kakoulli writes radio play

HARRY KAKOULLI'S debut solo album Even When I'm Not on Oval Records was originally intended to be a radio play on a 14 inch disc, with the scenes running between the music tracks. Having put Kakoulli off the idea Oval passed the script to radio man Barry Everitt who has adapted and produced the play as a half hour radio item. It has been circulated to radio stations in Britain and syndication abroad is planned.

The Alan Parsons Project is a phenomenon.

Curiously, like so many other good things to have come out of Britain, The Alan Parsons Project so far have had their greatest successes overseas. But with the release of their new album, The Turn Of A Friendly Card, they intend to change all that.

The Project have created their brand new album to appeal to a far wider audience than even the hugely successful 'Tales Of Mystery and Imagination', and 'I Robot', and it's being backed with a huge promotional push.

◆ Big-budget advertising campaign, including ads in the National press, Trade and Music press, Hi-Fi magazines, evening press and local radio.

◆ London area Television campaign starting 31st October.

◆ National display campaign with full range of exciting point-of-sale aids including centre-pieces and posters.

◆ New single 'The Turn Of A Friendly Card' ARIST 374 in Full colour Bag.

◆ Simultaneous world-wide release.

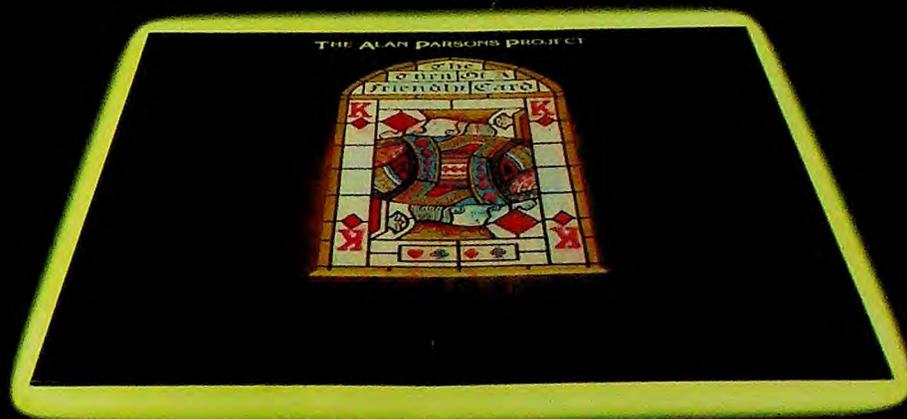
◆ Joint promotion with SONY.

The Turn Of A Friendly Card: The brand new album from The Alan Parsons Project

ON
ARISTA
RECORDS AND TAPES
Album: DLART | Cassette: TCART I

Orders to:
Polygram Record Services Ltd.,
Clyde Works, Grove Rd.,
Romford, Essex.
Tel: 01-590 6044
or Tandem Sales Team.

**They've never appeared on stage,
few people know what they look like,
yet they've sold almost seven million records.**



The Alan Parsons Project
◆ **The Turn Of A Friendly Card** ◆

CLASSICAL

DG's digital Mozart set to out-sell all other versions

Die Zauberflöte, Mozart, E Mathis, Karin Ott, Jose Van Dam, Francisco Araiza, Berlin Philharmonic Orchestra and Chorus, Karajan. Digital 2741 001.

This version will without doubt be the best-selling Flute, despite eight existing versions. Apart from the various historical issues, Karajan's most serious rival comes from Solti, but that recording dates back to 1971 and Mozart fashions have changed much in the past 10 years.

The only other contender is the version on Barclay with Kiri te Kanawa singing Pamina which is beautiful, but difficult to get hold of.

The other major factor is, of course, the fact that this new production, Karajan's second, was recorded digitally. In fact, artistically it is impressive, with Karin Ott and Araiza, welcome newcomers, as the Queen of the Night and Tamino. Edith Mathis and Jose Van Dam give predictably thoughtful performances as Pamina and Sarastro. However, this Flute is not without its problems — Tamino's first aria is recorded unnecessarily far away and the accompaniment to Pamina's great G minor aria is, at times, almost sluggish.

But this won't stop the record selling, particularly as the box contains an interesting addition — Karajan's first recorded version of the Overture, dating from 1938. It is here put on to a 12 inch disc playing back at 45 r.p.m. which allows a much higher standard of reproduction than would otherwise be available.

New releases

Stiffelio, Verdi, Carreras, Sass, Manuguerra and others. ORF SO and Chorus, Vienna, conducted by Lamberto Gardelli. Philips 6769 039.

This is the last in the series of early Verdi operas produced by Philips and Gardelli and, in fact, it was only made possible by the discovery of two copyists' full scores in the Sixties. Stiffelio was the original form of Aroldo, and was shelved as a result of objections by the censors of the day who were none too keen with the basic plot of a pastor's wife being seduced. There are a number of substantial musical differences between Aroldo and Stiffelio and not all were improvements. Stiffelio stands as a dramatic entity in its own right, and there are many typical Verdi moments that make just as great an effect here as when they appear in the later great works. It is certainly a passionate score; Carreras who has featured in most of this series, makes the most of role, and while Sass occasionally sounds a little hard, she presents a sympathetic portrait of the confidante, but ultimately faithful Lina.

Hogwood's AAM project improving with every release

The Symphonies, Volume 4, Salzburg 1773-1775, Mozart, Academy of Ancient Music, Hogwood, L'Oiseau Lyre, D170DS.

As dealers know, the first volume of this Complete Symphonies project sold extremely well — to the extent that Decca badly underestimated the initial pressing figures. However, as this volume contains, for the first time, a couple of the more popular symphonies, it should do even

better. Into these few fruitful years of Mozart's life fall both the little G minor and the A major which, in pre-authentic parlance, was No 29. Hogwood's old phrase of cleaning the music of the accumulated dirt of the passing centuries can be appreciated fully here, with the music given new vigour and clarity, allowing so much of the small details to sparkle afresh. This Mozart project grows in stature with each release. Demonstrate with the Movements 1 and 2 of the A major.

Rigoletto, Verdi, Cappuccilli, Cotrubas, Domingo, Obraztsova, Ghiaurov, VPO, Giulini. 2740 2255. 3LP's.

This production marks the return of Giulini to recorded opera after a 10-year gap and the whole concept is as fresh and as dynamic as one would expect. Cappuccilli is compelling as he mocks Monterone, and as he limps through the court later, a broken and anguished man, even though his is a controlled anguish, Cotrubas is in beautiful voice, her rich, warm characterisation making a very different Gilda to Sutherland's for instance and Placido Domingo is as impressive as always. This disc is the direct rival to the Sutherland/Pavarotti/Milnes version on Decca which has dominated the field since 1973, and I believe it will make a real impact.

Les Elemens, Rebel, Les Elements, Destouches, Academy of Ancient Music, directed by Christopher Hogwood. DSLO 562. Despite the obscurity of the

composers, this is not an issue of exclusive academic interest — at least, not potentially. All the dealer has to do is to play the opening bars of the Rebel work in his shop to elicit a response from his customers: I know it works because I was in one shop when exactly this happened. The extraordinary sound of the opening chords — clusters more reminiscent of the 20th century rather than early 18th — which Rebel uses to depict chaos gives way to some highly attractive pastoral writing. The AAM plays in its inimitable style.

Music for Harpsichord by Handel from the 1733 Collection. Robert Woolley. Antiqua Series, Saga 5476. Robert Woolley tackles some works by Handel which, though generally less known, has some often-played pieces among them. Most notable is the D minor Suite which he presents with all the authority of the accomplished recitalist he is. A record for early music buyers mainly.



ALFRED BRENDLE

Piano Concerto, Schumann, Konzertstück, Weber, Brendel, LSO. Abbado, Philips 9500 677.

There are, of course, innumerable versions of Schumann's Piano Concerto but no recent recording of Weber's Konzertstück, which is actually a good work. So many of the sales of this disc are likely to come as a result of the coupling. It is worth pointing out, however, that Brendel, above, is characteristically reflective in his view of Schumann's popular work, and is beautifully supported by the LSO and Abbado, who makes his first appearance on Philips.

The Spanish Album. Music by Sarasate, Falla, Granados and Halffter. Itzhak Perlman, violin, Samuel Sanders, piano. ASD 3910. This album is one of a series of virtuoso showpieces recorded by Perlman and has all the features one would expect: fabulous pyrotechnics, zest, vivacity and sheer charm. You can see Perlman smile as he plays. Sanders accompanies ably. Much of the music, particularly the Granados excerpts, are arrangements from other works.

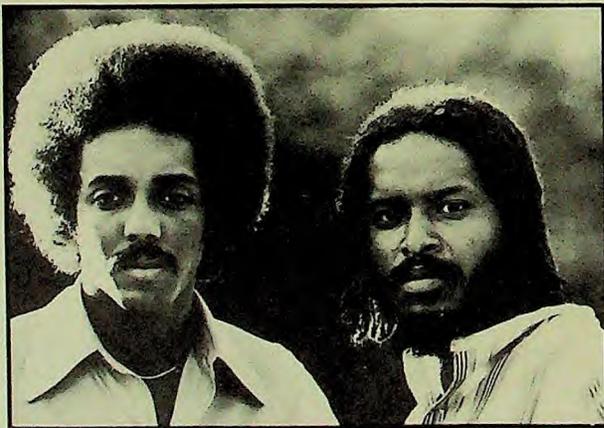
PUBLISHING

Frozen Butterfly for Brampton

KNOWING WHAT you're talking about musically can still pay dividends, even in these discordant, punk-ridden days. Tony Hall's Brampton Music has just acquired the UK sub-publishing rights to the transatlantic Frozen Butterfly catalogue in the teeth of tough competition, much of which was brandishing far larger bankrolls than Brampton.

Frozen Butterfly publishes all the compositions by the writing-production duo of James Mtume and Reggie Lucas, former sidemen with Miles Davis and Roberta Flack. Their chart successes include two gold albums by Stephanie Mills for 20th Century Records/RCA and single hits by Phyllis Hyman and Gary Bartz (Arista), plus their own increasingly successful band, Mtume, which records for Epic.

Tony Hall's first quest under the



JAMES MTUME and Reggie Lucas, whose Frozen Butterfly publishing catalogue has been captured for the UK by Tony Hall's Brampton Music.

deal will be promoting Never Knew Love Like This Before, the new Stephanie Mills single which looks destined for the US top 10 and is being released here by RCA.

Hall reckons his own predilection and background in jazz were influential factors in winning the Frozen Butterfly deal. Now 52, he has spent over 25 years in the UK music industry, many of the earlier ones at Decca as Capitol label manager and then group promotion manager and including much jazz A&R work for the Tempo series of Decca's subsidiary Vogue.

He now heads a small, but tightly-knit group of companies engaged in music publishing, management, and record production activities. Brampton Music has been in

specialising in Real Thing compositions, including their big hit last year, Can You Feel The Force.

Hall has the same zest and enthusiasm for the music scene and his part of it as he did many years ago when compering Jeffrey Kruger's Jazz At The Flamingo sessions, or hosting Decca's sponsored disc programme on Radio Luxembourg.

He has recently recorded a group called The Klones through his Fresh Air production company, and has signed another known as The Calculators. On the publishing front, Brampton has acquired UK rights to the copyrights of organist Charles Earland's new LP for CBS and the black soul material penned by Weldon Irvine, who has successes like Nina Simone's How Long Must I Wonder and Lenny White's Peanut Butter to his credit. Hall is also expecting great things from the Mtume LP, In Search Of The Rainbow Seekers, and the songs penned by The Reddings, sons of Otis.

"Promotion is the key always," he declared. "I was born a promotion man and I'll die as one. Deals like these mean I'm going back to my roots and the people who write and play the music I really like."

Poco signed

CAVALCADE MUSIC has announced that it has acquired UK publishing rights to the Poco catalogue, which includes Rose of Cimarron, Crazy Eyes and Indian Summer as well as the current single and album, Under The Gun.

Pixie deal

KEN COX of Pixie Music has obtained the rights for the UK and Eire to the recently voted No.1 country music song, Crystal Chandeliers, in a deal with Harbot Music through SESAC USA.

The song, recorded by Charley Pride in the States, is being covered by various British country music bands and singers.

Edited by
Nicolas Soames

Edited by
NIGEL HUNTER

Boosey Award goes to John Manduell

JOHN MANDUELL, principal of the Royal Northern College of Music and programme director of the Cheltenham International Festival of Music, is the first recipient of the Leslie Boosey Award, which was presented to him at a ceremony on October 7 at London's New Berners Hotel by Myers Fogg, chairman of the Royal Philharmonic Society.

The Leslie Boosey Award has been founded on a biennial basis by the Performing Right Society in memory of the late PRS president of honour, who died last year aged 92, after a long and distinguished music publishing career.

It is presented to someone, not primarily a composer, conductor or soloist, who has made an outstanding contribution to the furtherance of contemporary music and, in particular, British music, and is made in association with the Royal Philharmonic Society.

The RPS unanimously chose Manduell for "his tireless enterprise and his catholic taste in 20th Century music successively displayed at the BBC, the University of Lancaster, the Royal Northern College of Music, and, above all, at the Cheltenham Festival".

The award is a bronze poised eagle, specially commissioned from sculptress Elisabeth Frink. The award will be held for two years by the recipient, together with a medal.

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nationwide promotion and merchandising service at both dealer and media level.

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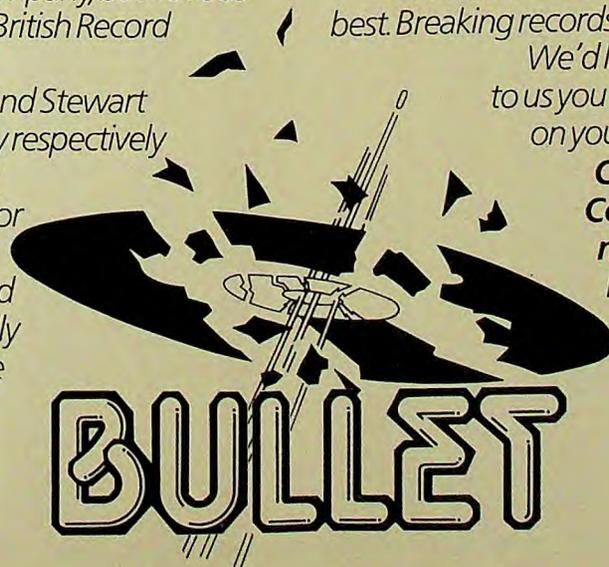
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Sharon Campbell 'You Pick Me Up (And Put Me Down)'	RCA 6	Leo's Sunshipp 'Give Me The Sunshine' REDC 3 (12")
Sylvester 'Sell My Soul'	FTC 192 (7") FTCT 192 (12")	Stephanie Mills 'Never Knew Love' TC 2460 (7") 'Like This Before' TCD 2460 (12")
Idris Muhammed 'For Your Love'	FTC 191 (7") FTCT 191 (12")	Slade 'When I'm Dancin' 'I Ain't Fightin'
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		£ HITS 3

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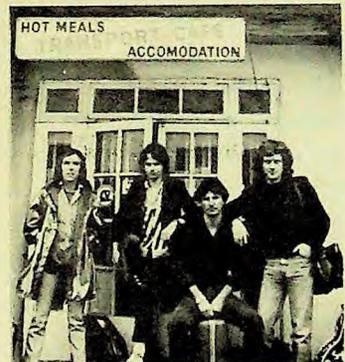


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ORDER FORM CHART

TOP 75 SINGLES

This Week				Last Week				Wks on Chart				TITLE/Artist (producer)/Publisher				Label number					
1	1	4	●	39	30	10	●	1	1	4	●	DON'T STAND SO CLOSE TO ME Police (Nigel Gray/Police) Virgin	A&M AMS 7564 (C)	39	30	10	●	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SO)		
2	2	6	●	40	24	10	●	2	2	6	●	D.I.S.C.O. Ottawan (D. Vangarde) Heath Levy	Carrera CAR 161 (W)	40	24	10	●	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)		
3	3	6	●	41	NEW	NEW	●	3	3	6	●	BAGGY TROUSERS Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)	41	NEW	NEW	●	TOWERS OF LONDON XTC (S. Lillywhite) Virgin	Virgin VS 372 (C)		
▲	4	11	3	£	42	60	4	▲	4	11	3	▲	AND THE BIRDS WERE SINGING Sweet People (A Stamy Prod.) Eaton	Polydor POSP 179 (F)	£	42	60	4	▲	LA DI DA Sad Cafe (E. Stewart) St. Annes	RCA SAD 5 (R)
▲	5	27	2	£	43	71	2	▲	5	27	2	▲	WHAT YOU'RE PROPOSING Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 3 (F)	£	43	71	2	▲	1-2-3 Professionals (Cook/Jones) Warner Brothers	Virgin VS 376 (C)
6	4	6	●	£	44	39	7	6	4	6	●	6	MASTERBLASTER (JAMMIN') Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)	£	44	39	7	6	TWO LITTLE BOYS/HORSE Splogdenassabounds (M. Robinson) Feldman/EMI/Aviation	Deram ROLF 1 (F)
£	7	7	6	£	45	70	2	£	7	7	6	£	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey (S. Linzer) Chappell	RCA 5 (R)	£	45	70	2	£	WHOSE PROBLEM? Metals (Cartar) Rondor	Capitol CL 16162 (E)
8	5	5	●	£	46	28	11	8	5	5	●	8	MY OLD PIANO Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)	£	46	28	11	8	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)
▲	9	22	3	£	47	47	4	▲	9	22	3	▲	WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)	£	47	47	4	▲	WHEN I DREAM Teardrop Explodes (M. Howlett) Zoo/Warner Brothers	Mercury TEAR 1 (F)
£	10	15	4	£	48	48	7	£	10	15	4	£	WHEN YOU ASK ABOUT LOVE Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)	£	48	48	7	£	JOHNNY & MARY Robert Palmer (Palmer) Bungalow/Island	Island WIP 6638 (E)
£	11	9	5	£	49	52	4	£	11	9	5	£	AMIGO Black Slate (Black Slate) Wise Owl	Ensign ENY 42 (F)	£	49	52	4	£	THE WANDERER Donna Summer (G. Moroder/P. Bellotte) Carlin/Copyright Control	Warner Brothers/Geffen K 79180 (W)
12	10	4	●	£	50	44	3	12	10	4	●	12	KILLER ON THE LOOSE Thin Lizzy (Thin Lizzy/Kit Woolven) Chappell/PUK	Vertigo LIZZY 7 (F)	£	50	44	3	12	THE SIT SONG Barron Knights (P. Langford) Autumn/Warner Brothers	Epic EPC 8994 (C)
£	13	19	4	£	51	61	3	£	13	19	4	£	CASANOVA Coffee (C. Johnson/R. Williams) Planetary Nom	De-Lite MER 38 (F)	£	51	61	3	£	HISTORY OF THE WORLD (PART 1) The Damned (Hanz Zimmer/Damned) Rock	Chiswick CHIS 135 (E)
▲	14	25	6	£	52	63	2	▲	14	25	6	▲	GOTTA PULL MYSELF TOGETHER Nolans (Ben Findon) Black Sheep	Epic EPC 8878 (C)	£	52	63	2	▲	THE BREAKS Kurtis Blow (J.B. Moore/R. Ford Jr.) April	Mercury BLOW 8 (F)
£	15	23	5	£	53	40	14	£	15	23	5	£	YOU'RE LYING Linx (P. Martin/D. Grant/B. Salvary) Solid/Aves/Martin Coulter Music	Chrysalis CHS 2461 (F)	£	53	40	14	£	9 TO 5 Sheena Easton (Chris Neil) Pendulum/Chappell	EMI 5066 (E)
16	13	7	●	£	54	45	8	16	13	7	●	16	SEARCHING Change (J. Petrus) Warner Brothers	WEA K 79156 (W)	£	54	45	8	16	GENERALS — MAJORS — DON'T LOSE YOUR TEMPER XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)
17	17	6	●	£	55	74	2	17	17	6	●	17	THREE LITTLE BIRDS Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)	£	55	74	2	17	WITHOUT YOUR LOVE Roger Daltrey (J. Wayne) G.H. Music	Polydor POSP 181 (F)
▲	18	35	3	£	56	46	10	▲	18	35	3	▲	ENOLA GAY Orch Manoeuvres In The Dark	Dindisc DIN 22 (C)	£	56	46	10	▲	MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)
19	8	8	●	£	57	NEW	NEW	19	8	8	●	19	ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)	£	57	NEW	NEW	19	DON'T SAY I TOLD YOU SO Tourists (T. Allom) Arnakata/Warner Brothers/Logosongs	RCA TOUR 2 (R)
20	14	3	●	£	58	NEW	NEW	20	14	3	●	20	TROUBLE Gillian (AKR Prod.) Carlin	Virgin VS 377 (C)	£	58	NEW	NEW	20	LONDON TOWN Light Of The World (Atgie/Johnson (Doghouse)) Dizzy Heights	Ensign ENY 43 (F)
£	21	26	3	£	59	NEW	NEW	£	21	26	3	£	LOVE X LOVE George Benson (Quincy Jones) Rodsongs	Warner Brothers K 17699 (W)	£	59	NEW	NEW	£	SLADE ALIVE AT READING EP Slade (M. Robinson/Slade) Whild John	Cheapskate CHEAP 5 (R)
22	6	5	●	£	60	NEW	NEW	22	6	5	●	22	STEREOTYPE/INTERNATIONAL JET SET Specials (David Jordan/Jerry Dammers) Plangent Visions	ZTone CHSTT 13 (F)	£	60	NEW	NEW	22	GENTLEMEN TAKE POLAROID Japan (J. Punter) Chadwick/Nomis/Virgin	Virgin VS 379 (C)
23	16	7	●	£	61	43	12	23	16	7	●	23	ANOTHER ONE BITES THE DUST Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)	£	61	43	12	23	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)
▲	24	31	4	£	62	NEW	NEW	▲	24	31	4	▲	ALL OUT OF LOVE Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)	£	62	NEW	NEW	▲	IN MY STREET The Chords (M. Glossop) And Son	Polydor POSP 185 (F)
▲	25	38	4	£	63	49	5	▲	25	38	4	▲	SPECIAL BREW Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)	£	63	49	5	▲	BETHANKFUL FOR WHAT YOU'VE GOT William DeVaughan (F. Fioravanti/L. DeLise/P. Rakes) Intersong	EMI 5101 (E)
£	26	33	3	£	64	32	10	£	26	33	3	£	ARMY DREAMERS Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5106 (E)	£	64	32	10	£	DREAMIN' Cliff Richard (A. Tarney) ATV/Longmanor/Chrysalis	EMI 5095 (E)
27	12	12	●	£	65	37	12	27	12	12	●	27	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareem	Calibre 1 (A)	£	65	37	12	27	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)
28	18	10	●	£	66	NEW	NEW	28	18	10	●	28	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)	£	66	NEW	NEW	28	PASSING STRANGERS Ultravox (Ultravox/Conny Plank) Island/Copyright Control	Chrysalis CHS 2457 (F)
▲	29	36	4	£	67	56	12	▲	29	36	4	▲	WHAT'S IN A KISS Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)	£	67	56	12	▲	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)
30	21	8	●	£	68	NEW	NEW	30	21	8	●	30	I OWE YOU ONE Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)	£	68	NEW	NEW	30	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills (J. Mtnum/R. Lucas) Brampton	20th Century TC 2460 (R)
31	20	8	●	£	69	NEW	NEW	31	20	8	●	31	IT'S ONLY LOVE Elvis Presley (-) Screen Gems EMI	RCA 4 (R)	£	69	NEW	NEW	31	DANCING WITH MYSELF Gen X (K. Forsay) Chrysalis	Chrysalis CHS 2444 (F)
£	32	34	4	£	70	NEW	NEW	£	32	34	4	£	PARTY LIGHTS Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)	£	70	NEW	NEW	£	LOVING JUST FOR FUN Kelly Marie (P. Yellowstone) Kareem Music	Calibre PLUS 4 (A)
£	33	42	3	£	71	57	10	£	33	42	3	£	SHE'S SO COLD Rolling Stones (Chris Kimsey) EMI	Rolling Stones RSR 106 (E)	£	71	57	10	£	ASHES TO ASHES David Bowie (Bowie/Visconti) Bawley Brothers/Fleur	RCA BOW 6 (R)
£	34	55	2	£	72	54	6	£	34	55	2	£	I NEED YOUR LOVIN' Teena Marie (Teena Marie) Jobete	Motown TMG 1203 (E)	£	72	54	6	£	YOU SHOOK ME ALL NIGHT LONG AC/DC (Robert 'Mutt' Lange) Zomba	Atlantic K 11600 (W)
£	35	64	2	£	73	NEW	NEW	£	35	64	2	£	LET ME TALK Earth Wind & Fire (M. White) Rondor	CBS 8982 (C)	£	73	NEW	NEW	£	GOODBYE CIVILIAN Skids (M. Glossop) Virgin/Arnakata	Virgin CS 373 (C)
36	41	4	●	£	74	59	4	36	41	4	●	36	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)	£	74	59	4	36	LET'S GO Verdis (N. Raymond) Catapult	Logo VAR 1 (R)
£	37	50	2	£	75	58	11	£	37	50	2	£	DOG EAT DOG Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)	£	75	58	11	£	CAN'T STOP THE MUSIC Village People (J. Moralli) Zomba	Mercury MER 16 (F)
38	29	11	●	Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record buyers by the British Market Research Bureau Ltd.																	

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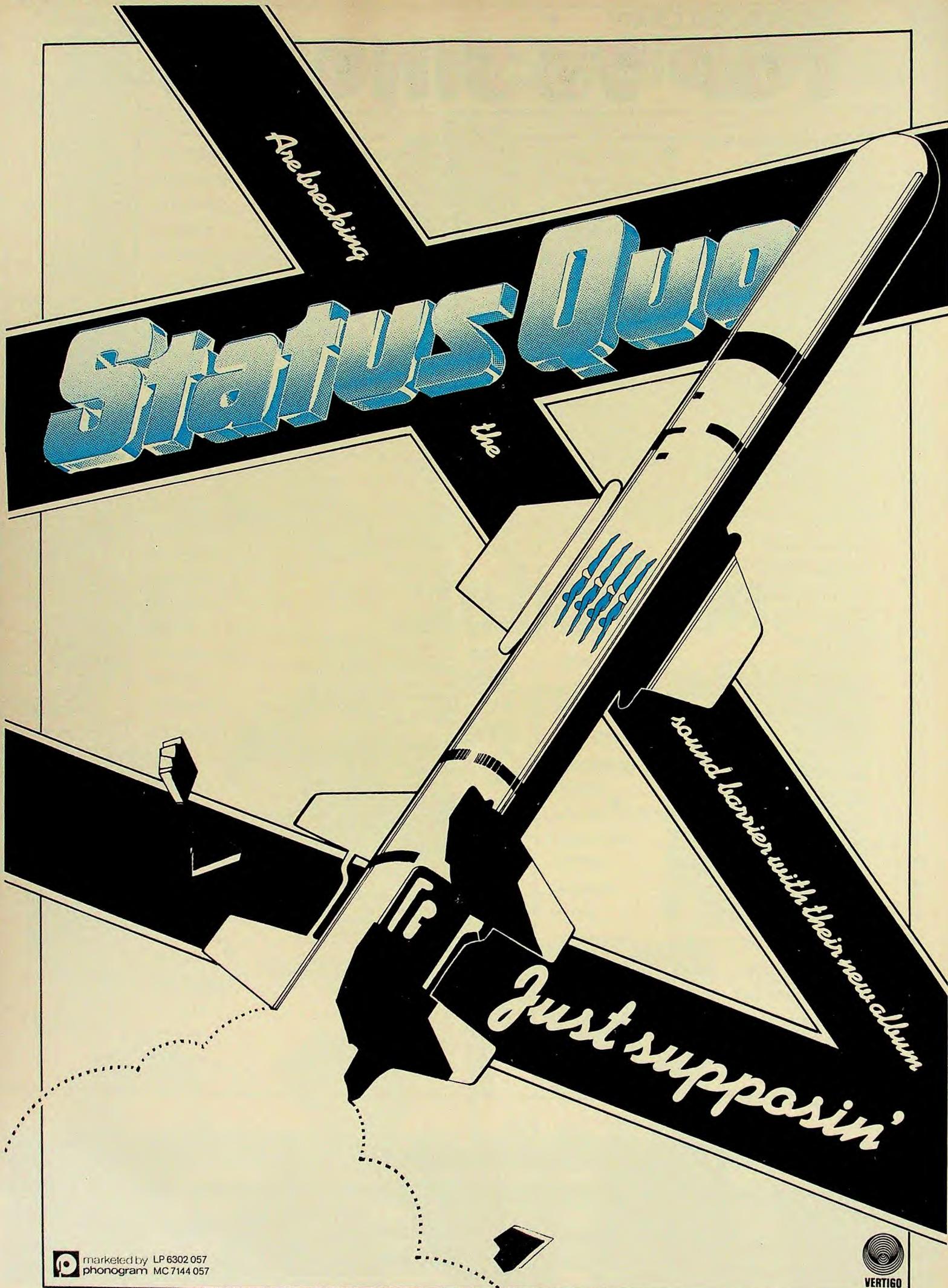
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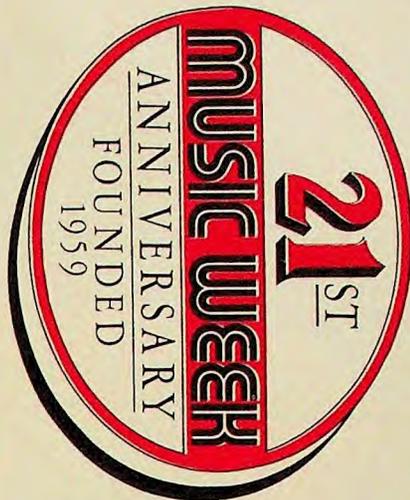
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MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK

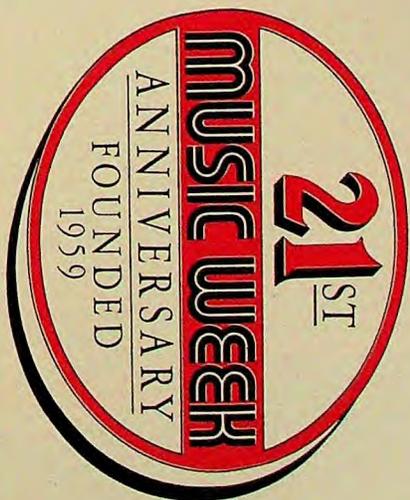


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At Their Best — LIVE



TOP 75 ALBUMS

Week-ending October 18, 1980

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

1	ZENYATTA MONDATTIA	Police	A&M AMLH 64831
2	GUILTY	Barbra Streisand	CBS 86122
3	ABSOLUTELY	Madness	Sff SEEZ 29
4	MOUNTING EXCITEMENT	Various	K-Tel NE 1091
5	NEVER FOREVER	Kate Bush	EMI EMA 794
6	SCARY MONSTERS & SUPER CREEPS	David Bowie	RCA BOWL P 2
7	CHINATOWN	Thin Lizzy	Vertigo 6359 030
8	THE VERY BEST OF DON McLEAN	Don McLean	United Artists UAC 30314
9	MORE SPECIALS	Specials	Chrysalis CHR TT 5003
10	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
11	BREAKING GLASS	Hazel O'Connor	A&M AMLH 64820
12	PARIS	Supertramp	A&M AMLM 66702
13	TRIUMPH	Jacksons	Epic EPC 86112
14	THE LOVE ALBUM	Various	K-Tel NE 1092
15	LAM WOMAN	Various	
26	DIANA	Diana Ross	Motown STMA 8033
27	TELEKON	Gary Numan	Beggars Banquet BEGA 19
28	I'M NO HERO	Cliff Richard	EMI EMA 796
29	BACK IN BLACK	AC/DC	Atlantic K 50735
30	SKY 2	Sky	Ariola ADSKY 2
31	OUTLANDOS D'AMOUR	Police	A&M AMLH 68502
32	OZZY OSBOURNE'S BLIZZARD OF OZZ	Ozzy Osbourne & Blizzard Of Oz	Jet JETLP 234
33	THE ABSOLUTE GAME	Skids	Virgin V 2174
34	THE GAME	Queen	EMA 795
35	KILIMANJARO	Teardrop Explodes	Mercury 6359 035
36	GLORY ROAD	Gillian	Virgin V 2171
37	BLACK SEA	XTC	Virgin V 2173
38	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
39	I JUST CAN'T STOP IT	The Beat	BEAT 001
40	CONTRACTURAL OBLIGATION ALBUM		
51	XANADU	Original Soundtrack	Jet JETLX 526
52	HANX	Stiff Little Fingers	Chrysalis CHR 1300
53	ONE STEP CLOSER	Doodie Brothers	Warner Brothers K 56824
54	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red BRED 10
55	NEW HOPE FOR THE WRETCHED	Plasmaties	Sff SEEZ 24
56	DUKE	Genesis	Charisma CBR 101
57	GLASS HOUSES	Billy Joel	CBS 86108
58	MICHAEL SCHENKER GROUP	Michael Schenker Group	Chrysalis CHR 1302
59	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOW 100
60	BEAT CRAZY	Joe Jackson	A&M AMLH 64837
61	BORDER LINE	Ry Cooder	Warner Brothers K 56864
62	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones CUN 39111
63	SHADOWS & LIGHT	Jonni Mitchell	Elektra K 62030
64	DEEPEST PURPLE	Deep Purple	Harvest EMTV 25
65	COUNTRY ROUND-UP		

TALENT



IT MAY have raised lots of money for handicapped children, but Thames TV's recent Telethon was abysmal entertainment — with the exception of a spot by black American singer Ursuline Kairson, above, who was in London to promote her WEA single *Buffalo Bill*, taken from the *American Heroes* album.

Ursuline, who first attracted attention in this country in *Bubbling Brown Sugar*, is Chicago-born and has spent a couple of years in Europe playing in *Sugar* and in cabaret.

She turned down several offers to record until the chance came to audition for the Barry Mason/Michael Heath Johnson musical concept LP *American Heroes* and she was immediately attracted to the roles offered to her.

She appeared in the *Talk of the Town* one-off showcase for the album and has now been offered the chance to appear in the stage version due to open in either London and New York next spring.

The Whiskey goes country style

LONDON'S FAMOUS Whiskey A Go Go club in Wardour Street has been a favourite nightspot for a couple of generations of disco-goers — even before the word disco was invented — and Georgie Fame and Adam Faith played some of their first gigs there.

Now the club is following the success of some American discos with country music and will feature country music exclusively every Tuesday night with live bands and a country disco.

Wantage agency Allen Promotions has been given the sole booking contract for the country nights and for the first six weeks they will present leading British acts. Depending on the success of the shows they will then bring in American acts.

Acts featured in the first six weeks will be: Quarter Moon, Aubrey Lovejoy & Tennessee Rain, Roger Humphries Band, Kelvin Henderson's Country Band, City Limits and the Carey Duncan Band. The disco will be the Tom Fee country disco show.



ONE OF the fastest-moving records in the singles chart the last couple of weeks has been *Casanova* by three black American ladies who call themselves *Coffee*, and their debut album, *Slippin' and Dippin'*, is released this week on the Phonogram-licensed De-Lite label. *Coffee*, pictured above, are Lenora Dee Bryant, from Columbus, Georgia, Elaine Sims, from Tennessee, and Glenda Hester a native of Chicago where the trio is now based.

Kool & The Gang shows

KOOL & THE GANG, now in their eleventh year together, play six major UK dates early next month, preceded by a single, *Celebration*, and album, *Celebrate*, on the Phonogram De-Lite label.

GEN X have resolved contractual problems that have kept them out of the studios for the past 12 months and are now completing a new line-up with former Clash drummer Terry Chimes joining and a lead guitar player to be added. In the meantime their first single for over a year, *Dancing With Myself*, is out on Chrysalis.

JOHN MARTYN undertakes his first major concert tour for three years this month, kicking off at Epsom Baths Hall this Friday (17) and ending at Glasgow City Hall on November 10. A new album, *Grace & Danger* (Island ILPS 9560), is out now.

COCKNEY REJECTS are playing a series of UK dates this month tying in with their new single *We Are The Firm* and album *Greatest Hits Volume II*, On Zonophone.

HEAVY ROCK outfit Vardis, whose debut single *Let's Go* (Logo) has made the charts, undertake an extensive tour throughout October and November as support to Hawkwind. Their debut LP, 100 MPH, is just released.

News in brief...

MANCHESTER BAND Monroe are to support local stablemates Sad Cafe on their forthcoming 14-day November tour. They have just signed with local label, Revolution Records, and debut with a single, *Can't Trust A Woman* on the joint venture Revo/Polydor label, co-produced by Ian Taylor of Sad Cafe and Andy McPherson of Revolution.

ARETHA FRANKLIN is to play her first British concert dates in eight years with a six-night season at London's Apollo Victoria theatre next month (November 18 to 23). Her first album for Arista, *Aretha* (SPART 1147), is released this week and she also stars in the film *The Blue Brothers* in which she plays the boss of a "soulful hamburger joint".

CORNISH BAND The Mechanics have been signed to the London agency ITB and start playing country-wide dates this month. They also guest on the Radio 1 In Concert series on October 18.

TONY MANSFIELD and New Musik are in the studio completing work on their new album for release in November and they will also be playing gigs next month.

TIP SHEET

Euro band seek British contract

JOOST VAN OS, A&R director of the German production/publishing company, Musikverlage Oktave, tips his unsigned new wave band Maxim Rod as a strong contender for the UK charts. This Hamburg band, now based in London, are signed to CBS for Europe but available for Britain.

Van Os feels German companies now have an advantage over those from other European markets and is not only placing his artists abroad but also looking for masters for Germany. "German music is heavily rock oriented and British and American product still does a booming business there whereas elsewhere economic depression is taking a heavy toll," he explains.

He and his company feel they can recognise international talent. One example of this expertise is the long-term signing for publishing of Abba before their first hit. Their production company has recently placed the band Accept on Logo Records in the UK.

What Van Os now particularly is interested in doing is to act as the middleman between production companies abroad and record companies in Germany in making foreign licensing deals. Contact Joost Van Os, Musikverlage Oktave, Adolfsstrasse 45, 2000 Hamburg 76, Germany (040) 225143-45.

Geffen label on UK talent trail

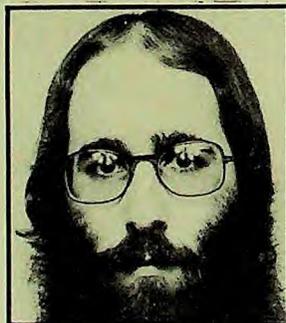
THE HOTTEST new custom label in the US is David Geffen's Geffen Records and John Kalodner, who with Geffen and Carole Childs handles A&R, is particularly looking to Britain for talent.

Geffen (manager, agent, founder of Asylum Records and record man extraordinaire) has seen that his new label will have the creative time to attract big name international artists and at the same time nurture new talent by affiliating with the Warner Communication Group.

Already signed are Donna Summer, John Lennon and Elton John and other superstars are rumoured to be following. It's the label that we hear everyone wants to be signed to.

Kalodner told Tipsheet what the Geffen artist roster will eventually include: "We will have five or six superstars, of the calibre already announced. These will provide billing for the label and enable us to sell large number of records. Then we want five or so middle level artists known to radio but who have not reached their full potential. Finally we will sign half a dozen new artists."

Kalodner has already been to England on a scouting trip and returns at the end of October. "The label wants artists (singer/songwriters) with great songs and rock people who can play and sing — talent that will still be viable in 15 or 20 years," he continued. "It wants no aberrations of music like new wave, no country, no gospel but definitely rock and



JOHN KALODNER

roll. We will concentrate on quality music not follow fads."

The staff at Geffen is still small with only eight people working out of the Los Angeles and New York offices. Contact John Kalodner, 9126 Sunset Blvd., Los Angeles, Calif. 90069. (213) 278 9010 or Geffen Records, 75 Rockefeller Plaza, 18th Floor, New York 10019, N.Y. (212)484 7170.

Nelson ready for studio work

BILL NELSON, who recently set up his own Cocteau Records, is now available for production on outside projects, having recently worked with *The Skids*, *The News* and *Original Mirrors*. Interested acts should contact his manager, Mark Rye, at *Bob The Doug Music*, (01 398 6413).

Dummer in demand but free for deals

SEVERAL MAJOR company A & R men are reportedly taking an interest in a new band put together by John Dummer, ex-Darts drummer and, of course, founder of the near-legendary John Dummer Blues Band.

The band is called Bouncers International and apart from Dummer on percussion, comprises Welsh-born singer Candy Jones, a French-African lady called Any on rhythm guitar and vocals, Robin Bibi (lead guitar, vocals), Tim Joyce (bass guitar, ex-Late Show), and ex-Squeeze bass player Harry Kakouli.

Their material is 60 per cent original, mostly written by Steve Kennedy and Robin Bibi, and 40 per cent covers. And their act is said to be a trifle bizarre.

They played a showcase gig at the 101 Club last week and apparently attracted scouts from CBS, Polydor and Chrysalis. At the time of writing they are free for recording and publishing and can be contacted via their manager, Helen April at Locarno Productions, 45 Rudloe Road, London SW12 (Tel: 01 673 2733).

Orchestra wanted for US distribution deal

LOS ANGELES-based Bill Roebuck, vice president of the music library, Screenmusic West/Speakeasy Records, would like to hear from British production companies who can provide good orchestral soundtrack music and would like to make an American distribution deal.

"We would commission for sale and distribution to radio and television stations and advertising agencies original backing music of 29, 59 and 120 seconds for use as mystery-anxiety cues, science fiction fanfares, romantic passages etc. We would split the US performance royalties with the European company. We also need music for TV and motion picture soundtracks," he explains.

Roebuck stressed the requirement of the fullness of sound with some 25 musicians for the station/advertising side and 40 for the film and TV needs.

Contact: Bill Roebuck, Screenmusic West/Speakeasy Records, 722 North Fuller, Los Angeles 90046, California (Tel: 213 934 2626).

TIPSHEET EDITOR Sue Francis will be back in London next Monday after her sojourn in America. Contact her on 01 439 9756, or write c/o Music Week, 40 Long Acre, London WC2.

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Presents



FRIENDS ON TOUR

GERARD KENNY

New LP on RCA
Living On Music
and introducing on RCA
LEESON & VALE

DENNIS WATERMAN

Debut album on EMI
So Good For You
SHEENA EASTON
New single from EMI
One Man Woman

Dealers beware,
this tour is selling out, and
apart from local radio
and press, national TV around
this tour is as follows.

The Minder currently running weekly	Oct 2nd	Dennis Waterman
ITV Thames Telephon	Oct 3rd	Dennis Waterman
BBC2 Friday Night/	Oct 9th	Gerard Kenny
Saturday Morning	Oct 10th	Dennis Waterman
BBC1 Top Of The Pops	Oct 11th	Gerard Kenny
ATV Pebble Mill	Oct 14th	Sheena Easton
BBC1 Multi-Coloured Swap-Shop	Oct 15th	Gerard Kenny
Granada Live From 2	Oct 22nd	Sheena Easton
ATV Starburst	Oct 24th	Sheena Easton
*ATV London Night-Out	Oct 25th	Dennis Waterman
*ATV London Night-Out	Nov 24th	Sheena Easton
ATV Tiswas		Sheena Easton
Royal Command Performance		

*Being recorded for transmission the following week

- OCTOBER**
- 12 CROYDON Fairfield Halls
 - 13 MANCHESTER Free Trade Hall
 - 14 HULL New Theatre
 - 16 GLASGOW Theatre Royal
 - 18 EDINBURGH Usher Hall
 - 19 SOUTHPORT Theatre
 - 27 NOTTINGHAM Theatre Royal
 - 28 BRISTOL Colston Hall
 - 29 POOLE Wessex Hall
 - 30 ST. AUSTELL New Cornish Riviera
- NOVEMBER**
- 1 BIRMINGHAM Odeon
 - 2 LONDON Dominion

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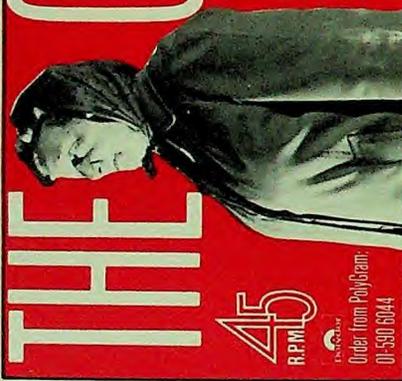
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WHOSE PROBLEM am I?
featuring the stunning Martha Davis
on the compelling new single
from the
MOTELS



CL 16162
Capital

THE CHORDS
IN MY STREET
POSP 185



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ELKIE BROOKS

A beautiful new single
produced by
Gus Dudgeon



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TOP 75 SINGLES

1	DON'T STAND SO CLOSE TO ME	Police	•	A&M AMS 7564
2	D.I.S.C.O.	Ottawan		Carrere CAR 161
3	BAGGY TROUSERS	Madness	•	Stiff BUY 84
4	AND THE BIRDS WERE SINGING	Sweet People		Polydor POSP 179
5	WHAT YOU'RE PROPOSING	Status Quo		Vertigo QUO 3
6	MASTERBLASTER (JAMMIN')	Stevie Wonder	•	Motown TMG 1204
7	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey		RCA 5
8	MY OLD PIANO	Diana Ross		Motown TMG 1202
9	WOMAN IN LOVE	Barbra Streisand		CBS 8966
10	WHEN YOU ASK ABOUT LOVE	Matchbox		Magnet MAG 191
11	AMIGO	Black Slate		Ensign ENY 42
12	KILLER ON THE LOOSE	Thin Lizzy		Vertigo LIZZY 7
13	CASANOVA	Coffee		De-Lite MER 38
14	GOTTA PULL MYSELF TOGETHER	Nolans		Epic EPC 8878
15	YOU'RE LYING			
26	ARMY DREAMERS	Kate Bush		EMI 5106
27	FEELS LIKE I'M IN LOVE	Kelly Marie	•	Calibre 1
28	I GOT YOU	Split Enz		A&M AMS 7546
29	WHAT'S IN A KISS	Gilbert O'Sullivan		CBS 8929
30	I OWE YOU ONE	Shalamar		Solar SD 11
31	IT'S ONLY LOVE	Elvis Presley	•	RCA 4
32	PARTY LIGHTS	Gap Band		Mercury MER 37
33	SHE'S SO COLD	Rolling Stones		Rolling Stones RSR 106
34	I NEED YOUR LOVIN'	Teena Marie		Motown TMG 1203
35	LET ME TALK	Earth Wind & Fire		CBS 8982
36	WHY DO LOVERS BREAK EACH OTHER'S HEARTS	Showaddywaddy		Arista ARIST 359
37	DOG EAT DOG	Adam & The Ants		CBS 9039
38	MODERN GIRL	Sheena Easton	•	EMI 5042
39	PARANOID	Black Sabbath		Nems BSS 101
40	EIGHTH DAY			
51	HISTORY OF THE WORLD (PART 1)	The Damned		Chiswick CHIS 135
52	THE BREAKS	Kurtis Blow		Mercury BLOW 8
53	9 TO 5	Sheena Easton	•	EMI 5066
54	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER	XTC		Virgin VS 365
55	WITHOUT YOUR LOVE	Roger Daltrey		Polydor POSP 181
56	MARIE MARIE	Shakin' Stevens		Epic EPC 8725
57	DON'T SAY I TOLD YOU SO	Tourists		RCA TOUR 2
58	LONDON TOWN	Light Of The World		Ensign ENY 43
59	SLADE ALIVE AT READING EP	Slade		Cheapskate CHEAP 5
60	GENTLEMEN TAKE POLAROIDS	Japan		Virgin VS 379
61	SUNSHINE OF YOUR SMILE	Mike Berry		Polydor 2059 261
62	IN MY STREET	The Chords		Polydor POSP 185
63	BE THANKFUL FOR WHAT YOU'VE GOT	William DeVaughn		EMI 5101
64	DREAMIN'	Cliff Richard	•	EMI 5095

Week-ending October 18, 1980

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

A WALK IN THE PARK

15	YOU'RE LYING Linx	Chrysalis CHS 2461	40	EIGHTH DAY Hazel O'Connor	A&M AMS 7553	65	A WALK IN THE PARK Nick Straker Band	CBS 8525
16	SEARCHING Change	WEA K 79156	41	TOWERS OF LONDON XTC	Virgin VS 372	66	PASSING STRANGERS Ultravox	Chrysalis CHS 2457
17	THREE LITTLE BIRDS Bob Marley & The Wailers	Island WIP 6641	42	LA DI DA Sad Cafe	RCA SAD 5	67	TOM HARK Piranhas	Sire/Hansa SIR 4044
18	ENOLA GAY Orchestral Manoeuvres In The Dark	Dindisc DIN 22	43	1-2-3 Professionals	Virgin VS 376	68	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills	20th Century TC 2460
19	ONE DAY I'LL FLY AWAY Randy Crawford	Warner Brothers K 17680	44	TWO LITTLE BOYS/HORSE Sploidge/essabounds	Deram ROLF 1	69	DANCING WITH MYSELF Gen X	Chrysalis CHS 2444
20	TROUBLE Gillan	Virgin VS 377	45	WHOSE PROBLEM? Motel	Capitol CL 16162	70	LOVING JUST FOR FUN Kelly Marie	Calibre PLUS 4
21	LOVE X LOVE George Benson	Warner Brothers K 17699	46	IT'S STILL ROCK & ROLL TO ME Billy Joel	CBS 8753	71	ASHES TO ASHES David Bowie	RCA BOW 6
22	STEREOTYPE/INTERNATIONAL JET SET Specials	2Tone CHSTT 13	47	WHEN I DREAM Teardrop Explodes	Mercury TEAR 1	72	YOU SHOOK ME ALL NIGHT LONG AC/DC	Atlantic K 11600
23	ANOTHER ONE BITES THE DUST Queen	EMI 5102	48	JOHNNY & MARY Robert Palmer	Island WIP 6638	73	GOODBYE CIVILIAN Skids	Virgin VS 373
24	ALL OUT OF LOVE Air Supply	Arista ARIST 362	49	THE WANDERER Donna Summer	Warner Brothers/Geffen K 79180	74	LET'S GO Vardis	Logo VAR 1
25	SPECIAL BREW Bad Manners	Magnet MAG 180	50	THE SIT SONG Barron Knights	Epic EPC 8994	75	CAN'T STOP THE MUSIC Village People	Mercury MER 16

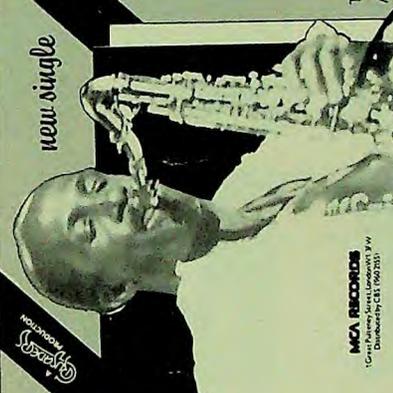
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THE NEW SINGLE WIP 6638

JOHNNY & MARY





EPC 9302

The BUKERS

Hit single
From their new album 'Triumph'

'LOVELY ONE'

ALBUM REVIEWS



THE BLUES BAND
 Ready. Arista. BB2. Producers: Stonebridge McGuinness and The Blues Band. The band, has made quite an impact on the live circuit in the last year and their "keep-it-simple" formula has been a successful one. They've stuck to that for this their second album and have produced a raunchy good times blues LP. Should follow their first LP, *Official Bootleg*, into the charts.

JIMMY PURSEY
 Imagination Camouflage. Polydor Deluxe 24442 180. Producer: Jimmy Pursey. Nicely packaged LP may not please all his fans from Sham 69 as Pursey has gone for a strangely conventional sound. Will be bought in large quantities on the strength of the Sham association, but whether his next will if there's no improvement is another matter.

VARIOUS ARTIST
 Monsters of Rock. Polydor 2488 810. Executive producer: Roger Glover. The big name line up for this Castle Donnington compilation includes Rainbow, Saxon, Scorpions, April Wine, Touch and Riot and features Rainbow's hit single All Night Long. With special low price it should chart.

THE TEARDROP EXPLODES
 Killimanjaro. Zoo 6359 035. Producers: Bill Drummond, David Balfe. Right in the mainstream of new rock, but at the tuneful end, and noticeably classier and smoother than some other fingerling bands in the crowded breeding tank. Already swimming strongly with a successful single, and this LP is a good follow-up.

CAPTAIN BEEFHEART AND THE MAGIC BAND
 Doc At The Radar Station. Virgin. V2172. Producer: Don Van Vliet. The Captain's music is not everybody's cup of tea, but there will be plenty of people prepared to buy this album for typical Beefheart titles like A Carrot Is As Close As A Rabbit Gets To A Diamond and Making Love To A Vampire With A Monkey On My Knee.

THERUTS
 Grin And Bear It. Virgin V2188. Retrospective released as a tribute to singer/lyricist Malcolm Owen who died earlier this year and who contributed so much to the group. This is a strong LP containing the familiar Ruts mixture of punk and reggae, plus three live tracks including their hit single Babylon's Burning. The band intend to carry on as a trio but whether they can produce music as good as this without Owen remains to be seen. Should chart.

QUARTZ
 Stand Up And Fight. MCA. MCF. 3080. Producer: Derek Lawrence. A Birmingham heavy metal band who have built up a following by supporting AC/DC and Climax Blues Band and this autumn will be supporting Gillan.

O'JAYS
 The Year 2000. TSOP PIR 84221. Producers: various. Smooth soulsters sing Gamble and Huff songs smattered with numbers by others including McFadden and Whitehead who wrote and sang chart topper Ain't No Stoppin' Us. No surprises but nice sound.

Advertisement

MIDEM'81

Latest list of new participating companies as of this edition of Music Week.

- | | |
|---|--|
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| CANADA
Solid Gold Records | UNITED KINGDOM
Berwin Leighton
Charly Music
Marcus Music
PVK Records
Rondor Music
Windsong Record Exports |
| FRANCE
Disco France
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| ITALY
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| NETHERLANDS
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COCKNEY REJECTS

NEW ALBUM

GREATEST HITS

SOME OF THEM HAVE GOT A FREE COLOUR POSTER INSIDE BE QUICK!

THE TOUR SO FAR...

OCTOBER

- 16 COVENTRY Tiffany's
- 17 HUDDERSFIELD Cleopatra's
- 18 HUDDERSFIELD Cleopatra's (Matinee only)
- 20 SHEFFIELD Top Rank

ZONO 102

- 21 BRISTOL Grainary
- 23 LIVERPOOL Brady's
- 24 BIRMINGHAM Digbeth Civic Hall
- 25 DERBY Ajanta
- 26 LEEDS Brannigans

More dates to be confirmed.

NEW SINGLE

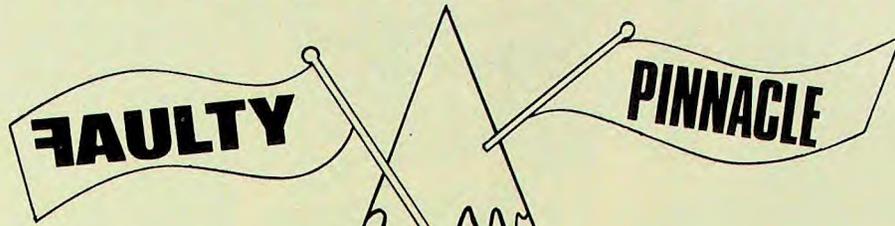
WE ARE THE FIRM s/w WAR ON THE TERRACES Z 10



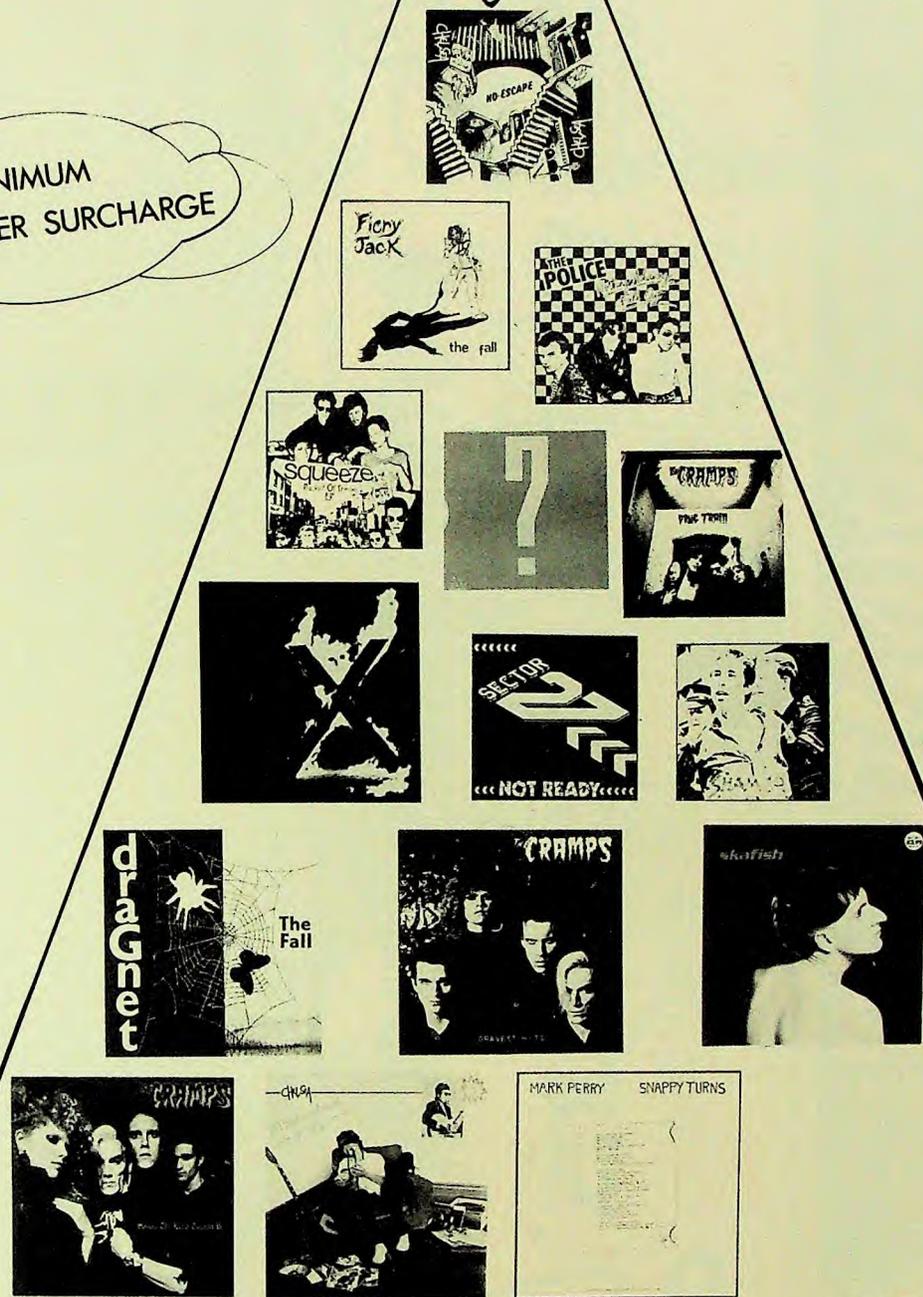
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 - IL 002 "Stuck On You" EP - THE ELECTRIC CHAIRS
 - IL 003 "Animal Justice" - JOHN CALE
 - IL 004 "Scrowed up" - MENACE
 - IL 005 "What You Got" - THE ELECTRIC CHAIRS
 - IL 008 "I Need Nothing" - MENACE
 - ILM 0010 "Angry young Women" - VERMILION
 - ILS 0012 "In My Garage" - KIM FOLEY
 - ILS 12013 "Gravest Hits" - THE CRAMPS (12")
 - ILS 0014 "Dare To Be Fat" - ROOT BOY SLIM & THE SEX CHANGE BAND w/ THE ROOTETTES
 - ILS 0015 "I Like Motorcycles" - VERMILION & THE ACES
 - ILS 0016 "Paranoia Station" - MICK DOREY & THE SIRENS
 - ILS 0017 "Fever" - THE CRAMPS
 - ILS 0018 "Disgracing The Family Name" - SKAFISH
 - ILS 0019 "I See Red" - SPLIT ENZ
 - ILS 0020 "Obsessions Of You" - SKAFISH
 - ILS 0021 "Drug Train" - THE CRAMPS
- ALBUMS**
- ILP 001 "Live" - SPIRIT
 - ILP 002 "Sunset Boulevard" - KIM FOLEY
 - ILP 003 "Things Aren't Right" - WAZMO NARIZ
 - ILP 004 "Zoom" - ROOT BOY SLIM & THE SEX CHANGE BAND w/ THE ROOTETTES
 - ILP 005 "Songs The Lord Taught us" - THE CRAMPS
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 - ILP 007 Debut Album Forthcoming - SKAFISH

- STEP-FORWARD SINGLES**
- SF 4 "I Don't Wanna/Red London/Ulster" - SHAM 69
 - SF 10 "[7" & 12]" - LEMON KITTENS
 - SF 11 "Spooled & Writting" EP - LEMON KITTENS
 - SF 13 "Rowche Rumble" - THE FALL
 - SF 13 "Fiery Jack" - THE FALL
 - SF 1212 "The Ugly Man" - THE TRANSMITTERS (12")
 - SF 14 "No-One's Coming Outside" - CHELSEA
 - SF 15 "Look At The Outside" - CHELSEA
 - SF 16 "No Escape" - CHELSEA
- ALBUMS**
- SFLP 1 "Live At The Witch Trials" - THE FALL
 - SFLP 2 "Chelsea" - CHELSEA
 - SFLP 3 "Minutes To Go" - SODS
 - SFLP 4 "Dragnet" - THE FALL
 - SFLP 5 "Alternative Hits" - CHELSEA
- DEPTFORD FUN CITY**
- DFC 10 "The Force Is Blind" - ALTERNATIVE TV
 - DFC 12 "Whole World's Down On Me" - MARK PERRY
- ALBUMS**
- DLP 02 "What You See Is What You Are" - ALTERNATIVE TV/ HERE AND NOW
 - DLP 03 "Vibing Up The Senile Man" - ALTERNATIVE TV
 - DLP 04 "Fire From Heaven" - THE GOOD MISSIONARIES
 - DLP 05 "Action Time Vision" - ALTERNATIVE TV
- ALBUMS**
- DLP 06 Sampler: "Action Time Vision/Another Coke/Life After Life/Life/Love Lies Limp/How Much Longer/Life After Dub/The Good Missionary/The Force Is Blind/Facing Up To The Facts/Lost In Room/Vibing" - SNAPPY TURNS

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12	Various	Polystar WOMTV 1							
16	10 SIGNING OFF UB 40	Graduate GRADLP 2	•						
17	NEW MONSTERS OF ROCK Various	Polydor 2488 810							
18	17 FLESH AND BLOOD Roxy Music	Polydor POLH 002	•						
19	18 GOLD Three Degrees	K-Tel Ariola 3D2	□						
20	14 GIVE ME THE NIGHT George Benson	Warner Brothers K 56823	•						
21	16 A TOUGH OF LOVE Gladys Knight & The Pips	K-Tel NE 1090							
22	15 NOW WE MAY BEGIN Nancy Crawford	Warner Brothers K 56791	□						
23	23 MIDNITE DYNAMOS Matchbox	Magnet MAG 5036							
24	22 REGGATTA DE BLANC Police	AGM AMLH 64792	◉						
25	35 PAULINE MURRAY AND THE INVISIBLE GIRLS Pauline Murray And The Invisible Girls	Eusive 2394 277							
41	NEW GRIN & BEAR IT Ruts	Virgin V 2188							
42	NEW SECONDS OF PLEASURE Rockpile	F-Beat XXLP 7							
43	NEW READY Blues Band	Arista BB2							
44	31 GRASH COURSE UK Subs	Gem GEMLP 111							
45	38 OFF THE WALL Michael Jackson	Epic EPC 83468	◉						
46	47 DRAMA Yes	Atlantic K 50736	□						
47	66 CHANGE OF ADDRESS Shadows	Polydor 2442 179							
48	48 SMOKIE'S HITS Smoke	Rak SRAK 540							
49	58 WHEELS OF STEEL Saxon	Carrere CAL 115	□						
50	65 RUMOURS Fleetwood Mac	Warner Brothers K 56344	◉						
66	61 UPRIISING Bob Marley	Island ILPS 9556							
67	41 GLUES Robert Palmer	Island ILPS 9595							
68	49 McVICAR Roger Daltrey	Polydor POLD 5034							
69	55 LIVING IN A FANTASY Leo Sayer	Chrysalis CDL 1297	□						
70	40 ME MYSELF I Joan Armatrading	AGM AMLH 64809	•						
71	71 GREATEST HITS Rose Royce	Whitfield RRTV 1	•						
72	70 24 GARAT Al Stewart	RCA PL 25306							
73	46 TRUE COLOURS Split Enz	AGM AMLH 64822							
= 73	59 FAME Soundtrack	RSD 2479 253							
75	73 TWELVE GOLD BARS Status Duo	Vertigo QUOTV 1	•						

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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	1	2	ZENYATTA MONDATTA Police (Nigel Grey)	A&M AMLH 64831 C: CAM 64831 (C)	39	30	21	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001
2	12	3	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	40			CONTRACTURAL OBLIGATION ALBUM Monty Python	Charisma CAS 1152 (F) C: -
3	2	3	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	41			GRIN & BEAR IT Ruta	Virgin V 2188 (C) C: TC-V 2188
4	4	4	MOUNTING EXCITEMENT Various	K-Tel NE 1091 (K) C: ZE 2091	42			SECONDS OF PLEASURE Rockpile	F-Beat XXLP 7 (C) C: -
5	6	5	NEVER FOREVER Kate Bush (Kate Bush/John Kelly)	EMI EMA 794 (E) C: TCEMA 794	43			READY Blues Band	Arista BB2 (F) C: MC BB 2
6	3	4	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	44	31	4	CRASH COURSE UK Subs	Gem GEMPL 111 (R) C: GEMK 111
7			CHINATOWN Thin Lizzy	Vertigo 6359 030 (F) C: 7150 030	45	38	49	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
8	8	4	THE VERY BEST OF DON McLEAN Don McLean	United Artists UAG 30314 (E) C: TCK 30314	46	47	8	DRAMA Yes	Atlantic K 50736 (W) C: K4 50736
9	5	3	MORE SPECIALS Specials	Chrysalis CHR7T 5003 (F) C: ZCHR7T 5003	47	66	6	CHANGE OF ADDRESS Shadows	Polydor 2442 179 (F) C: 3184 147
10	11	23	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	48	48	2	SMOKIE'S HITS Smokie	Rak SRAK 540 (E) C: TCSRAK 540
11	9	11	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	49	58	28	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
12	7	3	PARIS Supertramp	A&M AMLH 66702 (C) C: CLM 66702	50	65	17	RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
13	29	2	TRIUMPH Jacksons	Epic EPC 86112 (C) C: 4086112	51	43	14	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526
14	32	2	THE LOVE ALBUM Various	K-Tel NE 1092 (K) C: CE 2092	52	36	5	HANX Stiff Little Fingers	Chrysalis CHR 1300 (F) C: ZCHR 1300
15	13	8	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WOMMC 1	53	57	2	ONE STEP CLOSER Doobie Brothers	Warner Brothers K 56824 (W) C: K456824
16	10	7	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	54	50	6	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	C: CBRED 10 Cherry Red BRED 10 (SP)
17			MONSTERS OF ROCK Various	Polydor 2488 810 (F) C: TC-3199 256	55	68	2	NEW HOPE FOR THE WRETCHED Plasmatics	Stiff SEEZ 24 (E)
18	17	21	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	56	37	29	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRK 101
19	18	4	GOLD Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2	57	56	12	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C)
20	14	13	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	58	33	7	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302
21	16	3	A TOUCH OF LOVE Gladys Knight & The Pips	K-Tel NE 1090 (K) C: CE 2090	59	51	28	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOV 100 (C) C: 40-96000
22	15	9	NOW WE MAY BEGIN Randy Crawford (Crussaders)	Warner Brothers K 56791 (W) C: K4 56791	60			BEAT CRAZY Joe Jackson	A&M AMLH 64837 (C) C: CAM 64837
23	23	2	MIDNITE DYNAMOS Matchbox	Magnet MAG 5035 (A) C: ZCMAG 5036	61			BORDER LINE Ry Cooder	Warner Brothers K 56864 (W) C: K4-56864
24	22	53	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	62	42	16	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	(Rolling Stones CUN 39111 (E) C: TC-CUN 39111
25	35	2	PAULINE MURRAY AND THE INVISIBLE GIRLS Pauline Murray And The Invisible Girls	Elusive 2394 277 (F)	63	69	3	SHADOWS & LIGHT Joni Mitchell	Elektra K 62030 (W) C: K4-62030
26	21	18	DIANA Diana Ross (Edwards/Rodgers/Bernard Nila)	Motown STMA 8033 (E) C: TC-STMA 8033	64	54	14	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25
27	19	6	TELEKON Gary Numan (Gary Numan)	Beggars Banquet BEGA 19 (W) C: BEGC 19	65	64	2	COUNTRY ROUND-UP Various	Polystar KOWTV 1 (W) C: KOWMC 1
28	20	6	I'M NO HERO Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796	66	61	17	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596
29	27	11	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	67	41	7	CLUES Robert Palmer	Island ILPS 9595 (E) C: ZCI 9595
30	26	25	SKY 2 Sky (Sky/Clark/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	68	49	9	McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: -
31	39	79	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	69	55	9	LIVING IN A FANTASY Leo Sayer (Alan Tarney)	Chrysalis CDL 1297 (F) C: ZCDL 1297
32	28	5	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234	70	40	22	ME MYSELF I Joan Armatrading (Richard Gottehrer)	A&M AMLH 64808 (C) C: CAM-64809
33	24	4	THE ABSOLUTE GAME Skids (Mick Glossop)	Virgin V 2174 (C) C: TCV 2174	71	71	34	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
34	25	15	THE GAME Queen (Queen)	EMI EMA 795 C: TC-EMA 795 (E)	72	70	3	24 CARAT Al Stewart	RCA PL 25306 (R) C: PK 25306
35			KILIMANJARO Teardrop Explodes	Mercury 6359 035 (F) C: 7150 035	73	46	8	TRUE COLOURS Split Enz	A&M AMLH 64822 (C) C: -
36	44	10	GLORY ROAD Gillan	Virgin V 2171 (C) C: TCV 2171	= 73	59	7	FAME Soundtrack	RSO 2479 253 (F) C: -
37	45	5	BLACK SEA XTC (Steve Lillywhite)	Virgin V 2173 (C) C: TCV 2173	75	73	31	TWELVE GOLD BARS Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
38	34	84	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40.82419					

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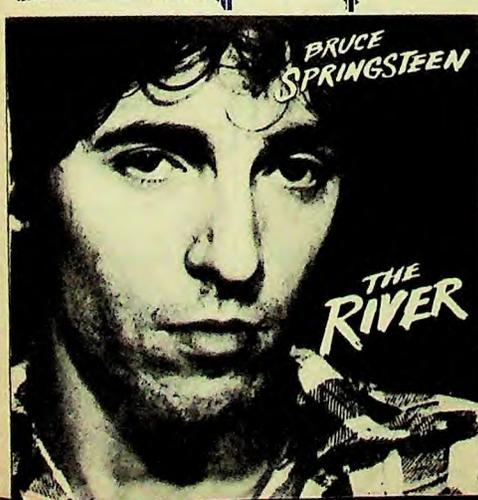
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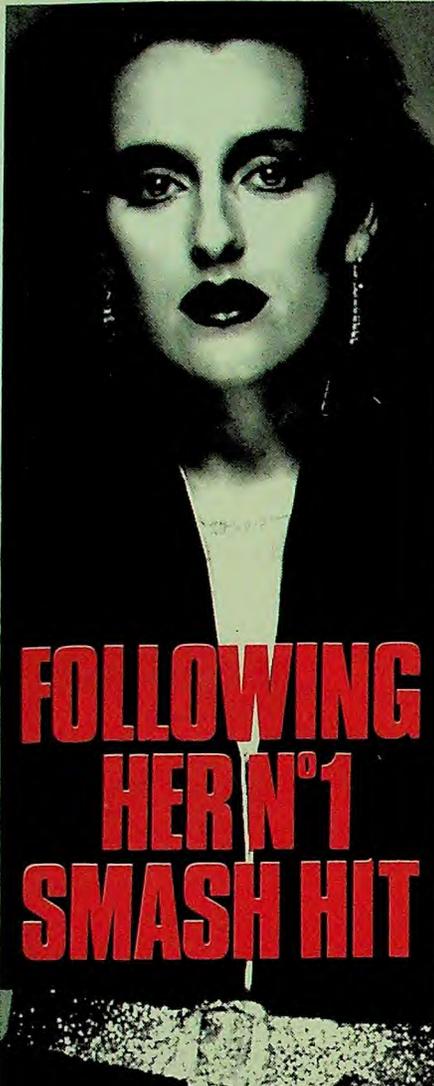
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SAILOR DON'T SEND FLOWERS/Don't Look A Gift Horse (Epic)	UP635	E	E	Monkey Live..... T
SECTOR 27 INVITATION: WHAT HAVE WE TO LOSE/Dungannon (Panic/Fontana)	RUT 1	SP	SP	My Life's A Jigsaw..... P
SHINE, Brandon CARROTS/Nancy Spain (Play)	EPC 9077	C	F	Night Time..... T
SIMPLE MINDS I TRAVEL/New Warm Skin (Arista)	SEC 28	F	F	Official Secrets..... M
SNIPS TELEPATHY/Lolita (EMI)	PLAY 130	SP	SP	On My Bike..... E
SOFT BOYS I WANNA DESTROY/I'm An Old Pervert (Disco)	ARIST 372	F	F	Oosta Be A Parrot..... W
SOUNDTRACK FAME/Hot Lunch Jam (RSO)	EMI 5107	E	E	People In Love Do..... W
SOUNDTRACK MIDNIGHT COWBOY/Fun City (United Artists)	AS 005	SP	SP	The Starkest Things..... A
SOUNDTRACK THEME FROM HAMMER HOUSE OF HORROR/Cover (Chips)	(RSOX 63)	E	E	Production Riot..... T
SPACE FRAULEIN /Blueberry Blue (Youngblood)	UP 634	F	F	Rain..... N
SPIDER COLLEGE LUV/Born To Be Wild (Alien)	CHI 104	A	A	Ramones (EP)..... K
SPRINGFIELD, Dusty I ONLY WANT TO BE WITH YOU/You Don't Have To Say You Love Me/ Little By Little/In The Middle Of Nowhere (Philips)	YB 100	A	A	Requiem..... R
ST. CLAIR, Isla SONG BIRD/uri (Ariola/Hansa)	ALIEN 16	P	P	Rockabooogiebabypoppa..... B
START HEY YOU! Gotta Have Love (EMI)	CUT 111	F	F	Ruin..... N
STEVENS, Shakir SHOOTING GALLERY/Make It Right Tonight (Epic)	AHA 566	A	A	Runaway From Home..... B
STRANGERS IN THE NIGHT I DROWNED/New York In The Dark (Dancing Sideways)	START 1	E	E	Sail My Soul..... S
STREET LIFE LOVE ME LIKE A LOVER/True Love (WEA)	EPC 9064	C	C	Sharing The Night Together..... D
SUMMER, Donna WALK AWAY/Could It Be Magic (Casablanca)	AS 005	SP	SP	Shooting Gallery..... S
SUSSEX WITH A GIRL LIKE YOU/What Can I Say (Mercury)	UP 634	F	F	Soldiers Of The Queen..... W
SWEET SUBSTITUTE TAKE ME TO THE MARDI GRAS/Do You Know What It Means To Miss New Orleans (Logol)	CHI 104	A	A	Something About You..... W
SYLVESTER SELL MY SOUL/Sell My Soul Instrumental (Fantasy)	YB 100	A	A	Songbird..... S
TEMPO & 5TH AVENUE SAX, Nino (HOOKED ON) YOUNG STUFF/Ronan's Blood (A&M)	ALIEN 16	P	P	Sunset..... T
TIGER LILY MONKEY JIVE/Ain't Misbehavin' (Dead Cool)	CUT 111	F	F	Swinging The Lead..... E
THOMPSON, Barbara SUNSET/Frankfurt Fyre (MCA)	AHA 566	A	A	Take Me To The Mardi Gras..... S
THORGOOD & THE DESTROYERS, George NIGHT TIME/Kids From Philly (Sonet)	START 1	E	E	Telepathy..... S
3D PRODUCTION /RIOT/Re-arrange (Version) (Third Kind)	EPC 9064	C	C	Theme From Hammer House Of Horror..... S
THUNDERBOLTS DUST ON ME NEEDLE/Something Else (Stiff)	DS 3X	RT	RT	Think..... F
TOOTS AND THE MAYTALS MONKEY MAN/Hallelujah (Island)	K 18350	W	W	This Is The Way... OK..... B
TUXEDO MOON DARK COMPANION/59 to 1 (Chrysalis)	CAN 211	A	A	Victims In Time..... R
UB40 THE EARTH DIES SCREAMING/Dream A Lie (Graduate)	SUSS 1	F	F	Wait In Line..... M
UFO COULDN'T GET IT RIGHT/Hot 'n' Ready (Chrysalis)	GO 393	R	R	Walk Away..... C
VALIANTS WHEN DREAMS FADE/Want You (Epic)	TTCT 192	R	R	Want Street..... H
WALKER, Bobbie SOMETHING ABOUT YOU/Rock Bottom (Casablanca)	AMS 7568	C	C	Weekend..... B
WALKER BROTHERS Make It Easy On Yourself/The Sun Ain't Gonna Shine Anymore/My Ship Is Coming In (Philips)	DEAD 11	SP	SP	When Dreams Fade..... V
WARNER, Florence HOLD ME ONCE/Hello Love (Mercury)	MCA 621	C	C	When The World Turns Blue..... C
WESLEY, Fred HOUSE PARTY/Make Music (RSO)	MCA 621	C	C	Whizzing Whizzes..... L
WESLEY, Fred HOUSE PARTY (LONG VERSION)/House Party (Short Version)/I Make Music (RSO)	SON 2220	A	A	With A Girl Like You..... S
WHITTAKER, Roger YOU ARE MY MIRACLE/I Am But A Small Voice (Columbia)	TKS 001	P	P	Yeah Yeah Yeah Yeah..... O
WINTERS SHOUT, Chris DOSTA BE A PARROT/Silicon Chips With Everything (PVK)	CLAP 1	C	C	You Are My Miracle..... W
WOOD'S HELICOPTERS, Roy GIVIN' YOUR HEART AWAY/Rock City (Cheapskate)	WIP 6663	E	E	Zero Ambition..... B
WOODWARD, Edward SOLDIERS OF THE QUEEN/At Last (RKT)	PRE 10	F	F	
ZON GODS AND KINGS/Suicide (Epic)	GO 393	R	R	
	TTCT 192	R	R	
	AMS 7568	C	C	
	DEAD 11	SP	SP	
	MCA 621	C	C	
	SON 2220	A	A	
	TKS 001	P	P	
	CLAP 1	C	C	
	WIP 6663	E	E	
	PRE 10	F	F	
	GO 393	R	R	
	TTCT 192	R	R	
	AMS 7568	C	C	
	DEAD 11	SP	SP	
	MCA 621	C	C	
	SON 2220	A	A	
	TKS 001	P	P	
	CLAP 1	C	C	
	WIP 6663	E	E	
	PRE 10	F	F	
	GO 393	R	R	
	TTCT 192	R	R	
	AMS 7568	C	C	
	DEAD 11	SP	SP	
	MCA 621	C	C	
	SON 2220	A	A	
	TKS 001	P	P	
	CLAP 1	C	C	
	WIP 6663	E	E	
	PRE 10	F	F	
	GO 393	R	R	
	TTCT 192	R	R	
	AMS 7568	C	C	
	DEAD 11	SP	SP	
	MCA 621	C	C	
	SON 2220	A	A	
	TKS 001	P	P	
	CLAP 1	C	C	
	WIP 6663	E	E	
	PRE 10	F	F	
	GO 393	R	R	
	TTCT 192	R	R	

Distributor 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
SD	-Stage One
SP	-Spartan
T	-Trojan
W	-WEA
X	-Clyde Factors

12" singles listed in brackets
Total releases: 98

NEW ALBUMS

OCTOBER 18, 1980

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
BERLIN BLONDES	BERLIN BLONDES	EMI	EMC 3346	3.07	E
CLARKE, Allan COFFEE CONNORS, Norman	THE ONLY ONE SLIPPIN' & DIPPIN' TAKE IT TO THE LIMIT	Aura DeLite Arista	AUL 711 6359 028 SPART 1144	2.89 3.44 3.84	SP F F
DARREN, Jenny DeVAUGHN, William DIRE STRAITS DOOBIE BROTHERS	JENNY DARREN FIGURES CAN'T CALCULATE MAKING MOVES ONE STEP CLOSER	DJM EMI Vertigo Warner Brothers	DJF 20569 EMC 3347 6359 034 K56824 K456824	3.22 3.07 3.44 3.00	C E F W
EMERSON, Keith	INFERNO	Atlantic	K50703	3.00	W
FELDER, Wilton FOGELBERG, Dan	INHERIT THE WIND HOME FREE	MCA CBS	MCG 4013 CBS 31847	3.04 1.82	C C
GAYLE, Crystal	THESE DAYS	CBS	CBS 84529		C
HAWKWIND	LEVITATION	Bronze	BRON 530 TC-BRON 530	3.07	E
HOLLOWAY, Stanley	MORE MONOLOGUES & SONGS ETC.	Encore	ONCM 533	2.00	E
HOLLY, Buddy	ROCK ON WITH BUDDY HOLLY	Music for Pleasure	MFP 50490 TC-MFP 50490	1.99 2.25	E
KEATING/LSO, John KIRKBYMOORSIDE TOWN BRASS BAND	SLEEPY SHORES MOORSIDE BRASS	Music for Pleasure Look	MFP 50495 TC-MFP 50495 LK/LP 6471	1.99 2.25 2.20	E P
LEVITAN, Ralph	HEBREW SPIRITUALS	Ralph	RALPH 6043		
MARTYN, John	GRACE & DANGER	Island	ILPS 9560	3.07	E
NIGHTWING NOLANS	SOMETHING IN THE AIR MAKING WAVES	Ovation Epic	OV 1757 EPC 10023	3.25½	A C
ORCHESTRAL MANOEUVRES IN THE DARK OTTAWAN	ORGANISATION OTTAWAN	Dindisc Carrere	DID 6 CAL 118	3.20 3.00	C W
PERRY, Mark PETERS & LEE PLATTERS	SNAPPY TURNS REMEMBER WHEN ENCORE OF GOLDEN HITS	Deptford Fun City Philips Mercury	DLP 06 6381 6463 062	2.31	FP/P F F
RANKING DREAD RELUCTANT STEREOTYPES RIPERTON, Minnie	LOTS OF LOVING THE LABEL LOVE LIVES FOREVER	Stand Firm WEA Capitol	FSLP 01 K58201 E-ST 12097 TC-E-ST 12097	2.89 3.00 3.07	P W E
ROCKPILE ROGERS, Kenny	SECONDS OF PLEASURE LOVE LIFTED ME	F. Beat United Artists	XXLP 7 LBR 1015 TC-LBR 1015	3.00 2.44	W E
STREISAND, Barbra	GUILTY	CBS	CBS 86122 40 86122	3.22	C
SPRINGSTEEN, Bruce STATUS QUO SWEAT SWINDELLS, Steve	THE RIVER JUST SUPPOSING NO MORE RUNNING FRESH BLOOD	CBS Vertigo Double Dee Atco	CBS 88510 6302 057 DDL 2 K50738	3.44 3.00	C F F W
TEARDROP EXPLODES, The TEENA MARIE THIN LIZZY TORONTO TWENNYNINE FEATURING LENNY WHITE	KILIMANJARO IRONS IN THE FIRE CHINATOWN LOOKIN' FOR TROUBLE TWENNYNINE	Mercury Motown Vertigo A&M Elektra	6359 035 STML 12143 6359 030 AMLH 64821 K52257	3.07 3.04 3.00	F E F C W
UTOPIA	DEFACE THE MUSIC	Bearsville	ILPS 9642	3.07	E
VARDIS	HUNDRED MILES AN HOUR	Logo	MOGO 4012 KMOGO 4012	2.43	R
VARIOUS VARIOUS VARIOUS	CRUCIAL REGGAE FROM ZE TO ETERNITY MR. MEN STORIES	Island Ze BBC	ILPS 9640 IRSP 9 REC 386 ZCM 386	3.07 2.00	E E A
VARIOUS	NOT THE NINE O'CLOCK NEWS	BBC	REB 400 ZEM 400		A
VARIOUS VARIOUS VARIOUS	OII TO THE MANOR BORN 20 GOLDEN GREATS	Zonophone BBC Motown	ZIT 1 REB 395 STML 12140 TC-STML 12140	2.43 3.07	E A E
VARIOUS	TWO RONNIES	BBC	REB 393		A
WALDEN, Narada Michael	VICTORY	Atlantic	K50743 K450743	3.00	W
WATERMAN, Dennis WHITESNAKE	SO GOOD FOR YOU LIVE IN THE HEART OF THE CITY	EMI EMI	EMC 3349 SNAKE 1 TC-SNAKE 1	3.07 3.65	E E
YORK RAILWAY INSTITUTE BAND	BRASS ON TRACK	Look	LK/LP 64767	2.20	P

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Busy Factory moves into video

FACTORY RECORDS moves into autumn with a busy schedule including a video release, while Joy Division's 12 inch single *Atmosphere* has shipped 8,000 copies, according to its joint distributor Pinnacle.

Most of Factory's releases are out this week. Included is a new 12 inch by A Certain Ratio entitled *Flight* backed with *Blown Away* and *Then Again* (FAC 22) while a 10 inch single by Crispy Ambulance is also released.

More gimmicks come with a double album priced at five guineas featuring four artists: Durutti Column, Kevin Hewick, Blur and The Royal Family and The Poor — with one side devoted to each act.

For November three singles are due from John Dowie, *The Names* and the *Mini Pops*. Also coming out is a re-issue of *Girls Don't Count* by Section 25 and Joy Division's *Transmission* in 12 inch form including sleeve notes. The free Joy Division Flexi-disc (FAC 28) is also being re-issued.

From the American operation comes singles from the three-girl Puerto Rican group *Emerald Sapphire* and *Gold* (ESG) (FAC 36) and a group called *New Order* (FAC 33). The as yet untitled debut album by A Certain Ratio, recorded in the US, is also due shortly.

Factory moves into video with a two-part 80-minute cassette featuring the JD's, ACR, Durutti Column, Section 25, Kevin Hewick

and Blur — currently being shown in New York discos. It will be released here on VHS in December retailing for around £15.

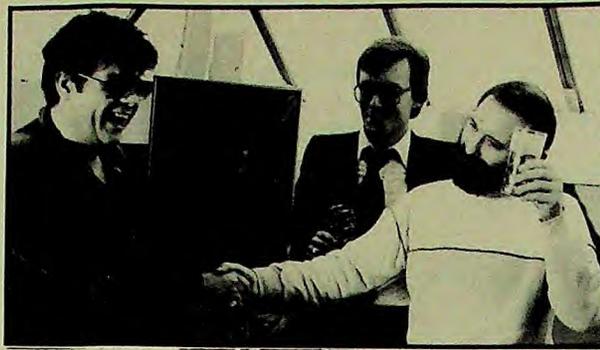
In January the company releases three books under the general title *Factory Editions* including a play by Stephen Morrissey, a picture book by The Royal Family And The Poor and one other title. They will be made available through RoughTrade mail order.

Foreign releases include Lips That Would Kiss by The Durutti Column, a 12 inch on Factory Benelux, along with Section 25's *Charnel Ground* released on the same label. While Factory US Inc. releases *Certain Ratio's Do The Du* on October 24.

News in brief...

NEWLY-FORMED Conspiracy Records releases its debut by the single of the *Deaf Aids* in both seven and 12 inch form, both selling at the same price.

The seven inch single, *Heroes* (CONS 1), is backed with *Bored Christine*, while the limited edition 12 inch contains two extra tracks, *Bristol Stomp* and *The Dog*. The release is backed up by a college tour from the band supporting *The Inmates*.



A HAPPY Gary Glitter shakes hands with his new label's co-manager Kickey Keen while his manager Mike Mingard looks on. Glitter has signed a three-year worldwide deal with the new independent label Eagle Records. For full story see news pages.

An album is planned for **Lightning Raiders**, who are also on the label, in November, and this will be backed up by a national tour. Conspiracy's distribution is through Pinnacle.

PIPE RECORDS has crammed 51 tracks onto its *Miniatures* album released this week, a compilation featuring minute-long tracks from artists such as Andy Thunderclap Newman, Andy Partridge, Dave Vanian, John Otway, Robert Fripp and Roger McGough.

Cover design is by cartoonist Ralph Steadman, marketing by Cherry Red and distribution is by Spartan. The album also contains a poster featuring many of the artists.

Meanwhile *Miniatures* director, Morgan Fisher, also releases his own album with Lol Coxhill entitled *Slow Music* on the same label.

SMALL WONDER releases its first fully independent album this week, *The Cravats* in *Toylad* (CRAVAT 1), by the Redditch band *The Cravats*. The band will play a series

of dates to back up the release.

SONGWRITERS KRIS Staines and Steve Parker have formed their own label which releases its first single this month. It is entitled *Lazy Summer's Day* by Breeze on the Polk-A-Dot label. A distribution deal has to be established and the label can be contacted at 3 Elthorne Park Road, London W7. Tel: 01 573 8744.

MUTE RECORDS releases two singles this week, *Robert Rental's* debut for the label, *Double Heart* (MUTE 010), and DAF's third release entitled *Der Rauber Und Der Prinz* (MUTE 011), recorded at Can's studio in Cologne.

101 RECORDS releases its second compilation featuring bands that have played the 101 Club in Clapham on October 21, and this time it is a live effort, featuring two tracks from six bands.

Entitled *Live At The 101*, *Warts 'n' All* (Polydor 2478139), it also includes a competition.

Double first for Future Earth

THE FIRST video EP is released this week by the Doncaster independent label *Future Earth* Records featuring five songs by the Mansfield heavy metal band *Limelight*.

It is the first video to be released by an independent company, claims *Future Earth*, as well as the first to feature a heavy rock group. It features the two songs on their latest single *Metal Man* and *Hold Me, Touch Me* (FER 006) plus three other numbers: *Walk On Water*, *Don't Look Back* and *Man Of Colors*.

The tape runs for 28 minutes and was produced by *Future Earth's* David Moffitt and recorded at the band's own studio on their farm near Mansfield. It is available on VHS only and is expected to go to record stores shortly. It can be purchased direct for £19.95 from *Future Earth Records*, 15 Darrington Drive, Warmworth, Doncaster, South Yorkshire, DN4 9LF. Tel: (0302) 854232.

Burdett forms band

EX-LITTLE BO Bitch player Rick Burdett has formed his own group and has his debut single, *Emotion No. 4* (SYS 1), released on System Records headed by Martin O'Donnell. The single is available from 21 Burleigh House, St Charles Square London W10. A distribution deal is being negotiated.

SELECT SINGLES

CHART CERTS:

DEEP PURPLE
Smoke On The Water EP (SHEP 101, EMI)
OLIVIA NEWTON-JOHN & CLIFF RICHARD
Suddenly (Jet 7002, CBS)
XTC
Towers Of London (Double single Virgin VS 372, Virgin)

Others:

THE FLYING LIZARDS
Move On Up (Virgin VS 381, Virgin). As irritating as *Money* (5, 1979), but not so commercially clever. Nasal half spoken-sung vocals relentless, only relief brief right channel back-ups, late instrumentation play-out. Sparse well utilised instrumentation with overall production clean. Pic bag. Every chance unless media think *Money* was enough.

FAMOUS NAMES

Holiday Romance (Trident TR001, Stage 1). Previously Writz (UA artists) lovely infectious chorus but verse, even with mid-way pronounced guitar underpinning, rather labours with late gathering of instrumentation — vocal quirks and tricks more a play-out than stirring climax. Almost persuaded. Pic bag.

ADAM & THE ANTS

Dog Eat Dog (CBS 9039, CBS). Lyrics-vocals in murky background but backing reeks of chart potential with its pushiness, rhythm.

GAMMA

Something In The Air (Elektra K 12480, WEA). Hard rock outfit headed by Ronnie Montrose. From *Gamma 2* (K 52245), cut is a take of classic *Thunderclap Newman* hit (1, 1969), vocals though not of John "Speedy" Keen calibre. Worth taking off album for at very least should gain airplay giving group plus album wanted notice.



XTC: heading chartwards?

TYGERS OF PAN TANG

Euthanasia (MCA 644, CBS). Off album *Wild Cat*, flip is *Straight As A Dye*. Group recently completed major UK tour, chart album, and have had copious press. Hard rock mandatory guitar flash work-out which provides main break from slightly ponderous play around one basic line. Driving beat, interesting but no magical commercial riff. PR: Jennie Halsall (01 240 5601).

THE SHADOWS

Mozart Forte (Polydor POSP 187, PolyGram). Off *Change Of Address* (2442 179), goes into classical up-tempo pastures, a vocal whistling of melody might have given extra commercial edge.

PRETTY THINGS

Falling Again (Warner K 17702, WEA). Last 45, I'm Calling (Rev: August 9), deserved to chart. This is from album *Cross Talk* (K 56842). Doesn't make best of finger snapping chorus and is catchy but

wanders too much mid-way into several instrumental side-walks.

YES

Into The Lens (Atlantic K11622, WEA). Album styled cut, not appeal of say *Wondrous Stories* (7, 1977), *Going For The One* (24, 1977). Depends whether Yes fans purchase and push it into the charts with consequent media follow-up. No immediate crossover into general record buyers' territory.

THE BLUES BAND

Find Yourself Another Fool (BOOT 3, CBS). On recent media buzz should be at chart top. This not likely to translate promotional bonanza into major sales; competent but no more. Good colour bag.

CHEAP TRICK

Stop This Game (Epic EPC 9071, CBS). In the beginning sounds like *Expecting To Fly* (Buffalo Springfield), with over ethereal sound backcloth and vocals,

thence into orchestral led instrumentation, gradually assumes harder edge, theatrical but not instant hit quality.

CATHY LA CREME

I Married A Cult Figure From Salford (Ovation OVS 1212, Pye). Indie pick-up, clever amusing tongue-in-cheek saga built around popular singing poet John Cooper-Clarke, superb arrangement which glistens with sensitivity. Oblivion or hit record.

LIGHT OF THE WORLD

London Town (Ensign ENY 43, PolyGram). Swingin' (45) gave 1979 promise, *Midnight Groover* same year (72) did not capitalise, further releases obvious draw-backs. This is back in hit mould but strangely cold, almost clinical for summer lyrics, night out in city setting.

MIKE BURDETT

Emotion No 4 (System No number, indie, 21 Burleigh House St. Charles Square, London W 10). Yes, oh yes, with reworking could score, imaginative use of guitar, drums, synthesiser. Strong vocals. Fades too soon.

MANKIND

Sark Star Angel (Ovation OVD 12" 1216, Pye/PRT). Dr Who hit outfit (25, 1978), synthesiser led, disco beat, squashed vocals. No immediate pick-up riff.

JAPAN

Gentlemen Take Polaroids (Double Single, Virgin VS 379, Virgin). Heavy rock for debut Virgin single, sounds like *Roxy Music* in vocals and arrangement.

GEN X

Dancing With Myself (Chrysalis CHS 2444, PolyGram/7. Idol-James return, fast jogging cut, back-up chorus. Not very original.

ECHO AND THE BUNNYMEN

The Puppet (Korova KOW 11, WEA). Not instantly recognisable as group, strident vocals over gutsy music underpinning, personally like but dubious whether 75-bound, particularly as less commercial than splendid *Going Up*, *Stars Are Stars* from album *Crocodiles* (KODE 1).

JOHN LODGE

Street Cafe (Decca F 13896, PolyGram). Pleasant, melodic, warm feel, perhaps too laid-back although picks up pace after midway instrumental break. Pic Bag.

LINCOLN THOMPSON AND THE RASSES

Spaceship (United Artists 12" 12BP 369, 7" BP 369, EMI). Rhythmic, pulsates with colour, smooth-riding, communicates for listening as well as more obvious dance floor prospects with 12" scoring in latter category. Commended. Pic bag 77.

BBRA

Rockaboogiebabybop (Yaga YG 002, Spartan). BBRA otherwise formerly known as JALN (major hit: *Disco Music*, 21, 1976), great punchy beat, falsetto vocals, certainly should score disco charts with strong crossover very possible.

BUNNY BROWN

Strawberry Letter 23 (12" Groove GP 103, Groove). Disco version of *Brothers Johnson* hit (35, 1977), beat more pronounced, other frills without too much point; girl back-ups under lead male voice, these becoming prominent in chanted title line. Good for dance floor.

IDRIS MUHAMMAD

For Your Love (12" Fantasy FTCT 191, RCA). Hit, *Could Heaven Ever Be Like This* (42, 1977), Sultry late-night sparkler, takes time to build, warm girl back-ups add much.

NEWS

Stagecoach
Records signs
chart names

AGENT BARRY Collings has joined forces with management consultant Cyril Wayne to form a new record company, Stagecoach Records.

Already signed are ex-chart groups The Fantastics, Sweet Sensation, Paper Lace, Pinkertons' Assorted Colours, Love Affair and Edison Lighthouse as well as new groups The Executives, Automatics, Resonators and Switch and Tickle who all have product scheduled.

Stagecoach aims to "produce and market pop records, aimed at the charts". It also has its own recording set-up at John Wayne Studios in North London, although it is also willing to negotiate deals for finished masters.

Stagecoach is also looking for new artists and songwriters who can contact the label at: 15 Claremount Road, Westcliffe-on-Sea, Essex. SSO 7DX. Tel: (0702) 43464.

PEL RECORDS has been formed as a subsidiary of Johnny Franks' Planned Entertainments Ltd, and will be distributed through Spartan.

First signings for the label, which will specialise in MOR entertainment, are Benny of ITV's Crossroads series (alias actor Paul Henry), Bernie Winters, and Mike Reed. Benny makes his disc debut on October 20 with *Waiting At The Crossroads* (POO 1) written by Tony Martell and David Rome, and the same date sees the release of *Financially I'm Embarrassed* by Bernie Winters (POO 2).

Mike Reed's single, *The Hospital Lament* (The Bedpan Song), is set for release on November 5 (POO 3). PEL Records is based at 11 Heronslea Drive, Stanmore, Middlesex. Tel: 01-958 4197 and 01-882 6441, ext. 364 (messages).

FRENCH COMPOSER Bernard Szajner releases his second album on Initial Records on October 24 entitled *Some Deaths Take Forever*. The LP is already available on import.

Szajner was commissioned to compose the film soundtrack as part of Amnesty International's campaign against the death penalty in France. It was mixed at his Laser Graphics studio in Paris and the lyrics are by Michael Quatermain. Distribution is through Spartan.

ESSENTIAL LOGIC release a new single on Rough Trade this week entitled *Eugen/Tame The Neighbours* (RT 050). The band have recently been touring, and return from Europe for further dates in December, when a second single will be released.

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see
page 41**

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FEATURE

Twenty-one years of Pye

Louis Benjamin talks to Rodney Burbeck

PYE RECORDS officially disappeared last week. The copyright of the name reverted back to the Cambridge electronics firm. Re-named PRT, the record company moved from Marble Arch to suburban Mitcham. And Louis Benjamin, its chairman, ended an association of 21 years.

As the removals men carted out the accumulated debris of a record company on the move, including a well-worn doormat on which the word WELCOME was barely discernible, Benjie sat in his end-of-corridor fifth floor office and reflected on 21 years spanning Lonnie Donnegan to Kelly Marie.

He was shedding no tears — after all he would now be able to devote all his time to his first-love, the theatre, as head of Moss Empires — and he is too hard-headed a businessman to allow emotion to cloud his judgement.

But looking back over the years I discerned a distinct fondness for those early days when the only opposition was EMI, Decca and Philips (whatever happened to EMI, Decca and Philips?), and the young Benjie was fresh down from running the Winter Gardens, Morecambe.

He candidly admits he joined Pye knowing little or nothing about the record business. In Morecambe he was out every night of the week and for the sake of his wife and child he wanted to move back to London. His boss, Val Parnell, offered him

the choice of working for Muzak, a bowling alleys subsidiary — "or we've got this record company which isn't in very good shape".

Benjamin told Parnell: "I don't know anything about any of them — you pick." Parnell picked the record company.

Such is fate. He could have become Britain's bowling alley king.

Before joining Pye he had an interview with the chairman of Pye of Cambridge who asked him what he thought of Lonnie Donnegan. "Not a lot," said Benjie honestly, being a variety act man himself and preferring a good crooner to this new-fangled skiffle.

Biggest seller

"Nobody had told me Donnegan was Pye's biggest selling artist at that time," he recalls. "In fact the company was living off him. They sold 80,000 copies just announcing a new release."

Surviving that gaffe, Benjamin went on to trample severely on the toes of the giants EMI and Decca which had the industry and particularly distribution, pretty well tied up.

They took special exception to his exploitation of the budget market. Being a showman by inclination he knew only too well the need to offer the punters value for money and came up with the Golden Guinea label — a bargain even then at 21s (£1.05p).

"That came about through Dave Miller who had the 101 Strings with Decca and was hardly selling any albums at full price," said Benjie. "He came to me and explained what the budget market was and offered me his line at four per cent of 85 when the average deal then was eight per cent of 85."

By negotiating for cheaper sleeves and lower margins Benjie got his Golden Guinea off the ground — and right up the noses of the opposition.

He heard some years later that EMI boss Sir Joseph Lockwood had suggested buying him off. "I was being paid £2,000 a year and apparently Lockwood said, 'let's pay him £5,000 and ship him off to the south of France'. I wish I'd known — I'd have accepted like a shot!"

He brought in an aggressive sales force with little knowledge of records but plenty of sales know-how. "My philosophy was, if you can sell soap you can sell records," says Benjie. Although in Pye's case it was Hoovers, for he poached most of his sales team from the carpet sweeper/washing machine company.

Benjie particularly enjoyed finding new, unorthodox ways of selling records. He took the first ever poster hoardings at Charing Cross: "I got them for £20 a week and finished up flogging them at £100 a week."

And when commercial TV started up he was in there with, he claims, the first-ever TV-advertised records. "I became a TV commercial



BENJAMIN: no recriminations

producer overnight. We did it all by hand and it cost about £600. We had three budget albums by the 101 Strings — Porgy And Bess, The World's Great Standards, and Gipsy Camp Fires.

"We went on TV at the weekend and there were queues outside the record stores on the Monday morning. It made direct distribution for us. As it happens, the policy of going direct was the wrong policy in retrospect, but without establishing the budget lines the company would have been doomed."

(Ironically, 21 years on, many of today's record companies are seeking salvation from their budget and mid-price lines.)

Then the boom years of the mid-Sixties saw Pye reaping success with full price product by some of the star names of the time — The Kinks, The Searchers, Sandie Shaw, Donovan, Kenny Ball, Petula Clark, The Ivy League, Joe Brown, Mark Winter, Long John Baldry.

Pye's success started to attract the American companies looking for a UK outlet in those goldrush days.

They picked up Sinatra's Reprise label — and kept it when Warners and Reprise got together and everyone assumed it would go to Decca which then had Warners; they were in at the birth of A & M; they got Buddah in its great days; and the R&B Chess label.

In more recent years Benjie had to witness the sad decline of the record company to a loss-making operation last year, and the humiliating experience of haggling with RCA over their recent ill-fated joint venture. (Although on the latter he is tight-lipped. "It could have been a fine deal," he said, but ask him what went wrong and he answers: "You'll have to ask Lord Grade that question.")

But on what has gone wrong with the record business generally he is more forthright. Firmly, but without any bitterness or recrimination, he places the blame squarely at the feet of artists and their managers seeking unrealistic advances and royalties — and equally he blames those record companies who have encouraged them by joining in the Dutch auctions and paying the asking prices.

"In the early days of this business it could be said with some justification that there was a lot of greed by the record companies and over-exploitation of the artists," he said. "But for the pendulum to swing so far the other way is a major part of today's world problems in the music business."

But Benjie is leaving the record industry behind him with an optimistic belief in the future. "There are too many recriminations going on. All areas of show business have their ups and downs and it is show business tradition to fight back. That's what the record industry has to do. But it has to adapt to a different sort of business."

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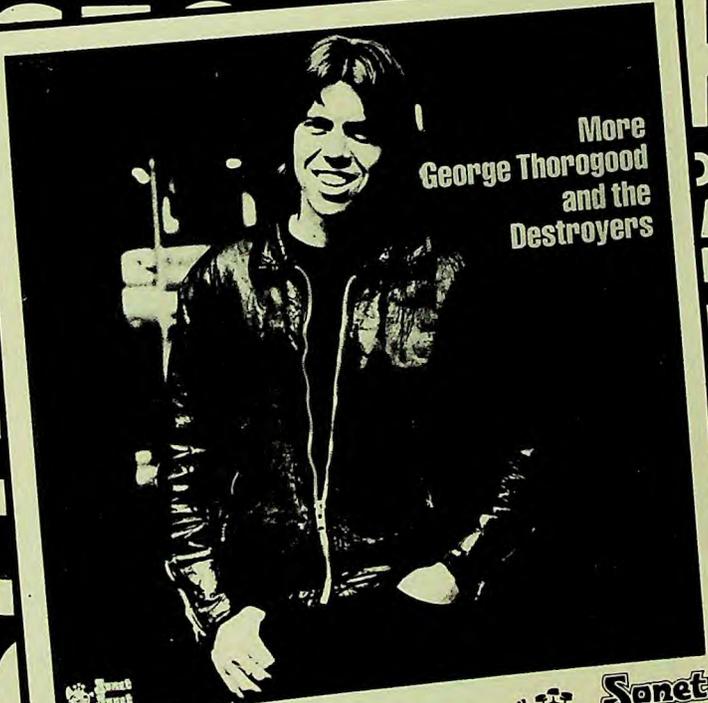
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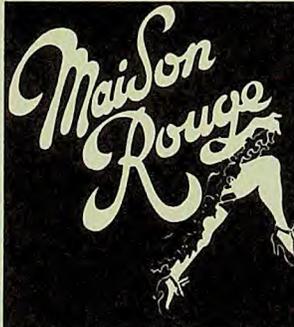
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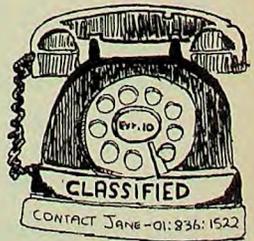
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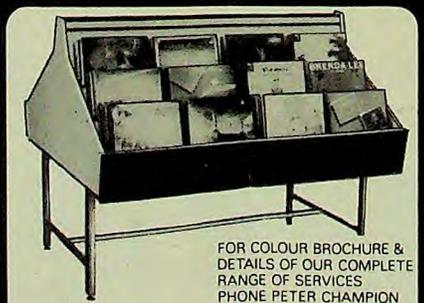
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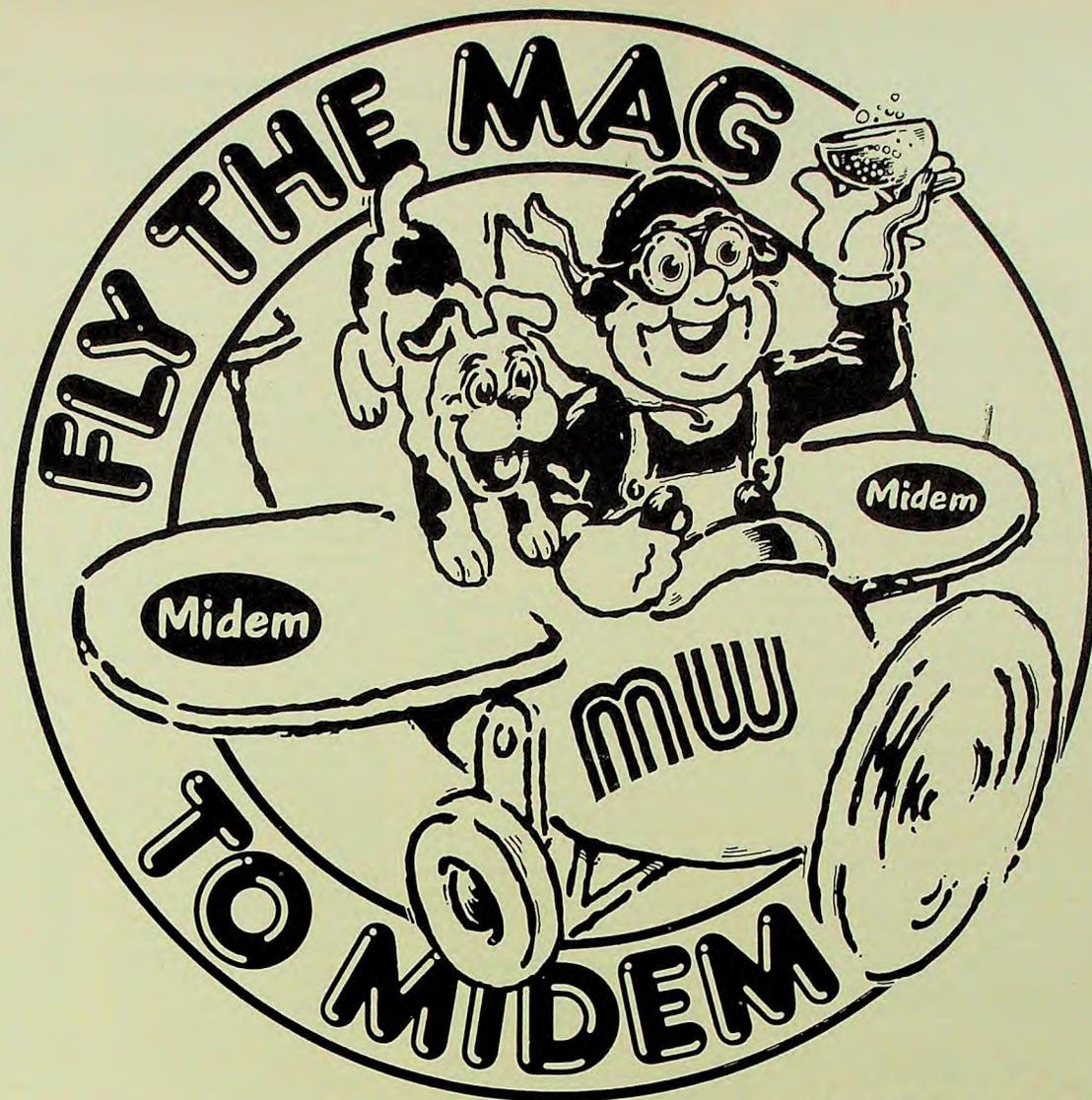
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Anyone planning to attend next year's Midem should be making travel and hotel arrangements now. In these cost-conscious times it makes sense to look for the best deal.

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The Music Week chartered BAC1-11 will leave Gatwick on the morning of Thursday 22 January and return on Thursday 29 January. Now is the time to take full advantage of this exclusive offer—just £130 compared with the normal schedule economy class return fare currently priced at £244.

In addition we offer hotel accommodation at four hotels, the Gray D'Albion, Cannes Palace and Ruc in Cannes, and the Westminster Concord in Nice.

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Acknowledgement of your reservation, together with an invoice for half the amount will be sent to you directly from Exhibitex—Music Week's appointed travel agent for Midem. This invoice must be paid by you and the remittance received by Exhibitex **NO LATER THAN 20 OCTOBER.**

Prices per person include return air fare, London/Nice/London. Pre flight refreshment reception. In-flight champagne brunch, Music Week Midem survival kit, executive coach transfer from Nice airport to your hotel and return, hotel room, continental breakfast, hotel taxes and service charges.

Gray D'Albion (Cannes) Single £360 or Twin £300
 Cannes Palace (Cannes) Single £316 or Twin £270
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 Return flight only £130

The cost includes:

1. Air travel London Gatwick/Nice/London Gatwick by Music Week private chartered aircraft.
2. Seven nights single or shared twin room accommodation at your selected hotel (as priced above) on room and continental breakfast basis.
3. Hotel taxes and service charges.
4. Return by coach transfers between Nice airport and your hotel on arrival and departure.
5. The services of Exhibitex staff on site.

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To Avril Barrow, Promotions Manager, Music Week, 40 Long Acre, London WC2E 9JT.

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£6.20 per person will be added to your invoice. Details of cover will be forwarded with acknowledgement of reservation.

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In the event of unforeseen circumstances Music Week reserves the right to amend or cancel the flight and hotel arrangements.

American Commentary



Shock CBS taping survey . . . and a possible solution . . . Tape pirate gets five years

NEW YORK: The dent that home-taping continues to make on the ailing US music market is enough to make any self-respecting record company accountant see red — as in sales deficits.

According to the findings of a CBS Records market research department report, released last week, loss of up to \$800 million (£334,728,000) in annual sales has been suffered because of this growing practice.

The survey also noted that blank tape purchases are clearly on the rise, with an estimated five million more people planning to buy tape this year compared with 1979. Furthermore, the CBS report found that the average home-taper would have purchased three additional albums in 1979 had he not been home-taping, a figure that accounts for as much as 20 per cent of the current market.

The survey revealed that 55 per cent of the sample were taping to save money, while 75 per cent confessed that "customising" (choosing their own record programmes) was their ulterior motive. Sixty-five per cent claimed they taped off their own LPs, 55 per cent taped off borrowed records and 45 per cent taped off the radio.

The CBS survey, which had originally been prepared for internal use only, was released publicly to shock the industry about the severity of the home-taping situation.

While CBS promises a more complete study to be issued shortly, a solution to the problem is still unknown, with most industry observers hoping that, as the US economy improves, the record industry might overcome the matter with the attractiveness of its legitimate product in terms of pricing and presentation.

MEANWHILE, THERE are those in the record business who think they have a workable solution to the problem of home-taping, especially that done off the radio.

A group of 37 world-class recording studios, known as the Society of Professional Audio Recording Studios (SPARS), adopted a resolution last week calling on Federal legislators to limit radio broadcasts of popular musical compositions to 90 seconds in length.

Calling its concept the "shortened edited version" (SEV), SPARS claims that only 90 seconds is needed to give a buyer a full taste of what the recorded product is about. In addition, it feels that the SEV will discourage radio bootlegging, and will encourage a greater variety of recorded product on to the airwaves — not to mention sending recording artists back to the studios to pump out new songs and to record old ones to the SEV format.

By MARTIN PORTER

THE US Government completed its case against George Tucker, who was convicted of tape pirating in the Brooklyn Federal Court.

He was sentenced to five years in jail and fined \$25,000 (£10,460). Tucker will soon be called to testify in an interlocked Federal case against the Sam Goody retail chain, which, the Government claims, was heavily involved in distributing the counterfeited product manufactured by Tucker's operation.

Tucker, who had been convicted of charges of perjury and obstruction of justice last September, was a leading supplier of pirated eight-track tapes. It was his arrest that led to the indictments of Sam Goody Inc. and the company's two top executives.

Whether or not the recent judgment will set a precedent for the Goody trial, which is road-blocked by pre-trial delays, is not known. However, the recent verdict has been praised by the RIAA as the "stiffest" to date.

WITH THE Government apparently so eager to aid the record industry by curbing tape pirates, would it be possible that it intentionally stymied a four-year investigation in Los Angeles of price fixing in the business?

That allegation has been made by the Los Angeles *Herald Examiner* and the *New York Post*, which claimed a series of meetings held in 1977 and 1978 between unnamed record industry representatives and White House officials put a damper on a Grand Jury investigation, and curtailed the prosecution of "leading" record industry executives and trade organisations. The Grand Jury had finished its probe in early February, and the Justice Department had ruled that there was insufficient evidence for prosecution.

White House, Justice Department and RIAA spokespersons have denied any wrongdoing, and though there have been reports that Senator Strom Thurmond of South Carolina will be investigating the allegations, it is believed these investigations will be on an informal basis.

RCA SELECTAVISION continues to obtain as much attractive video software as it can for its forthcoming video disc catalogue.

Recent acquisitions are the promotional tapes of Chrysalis recording artists Blondie, which will join the Rolling Stones documentary Gimme Shelter and the Jimmy Cliff cult film, The Harder They Come.

SHORTS: A Japanese firm with offices already established in Europe will be opening for business in Los Angeles, headed by Kunihiko Murai. It's Alfa Records, of which Murai is president in Tokyo . . . Movie mogul Francis Ford Coppola of Godfather and Apocalypse Now fame is continuing his involvement in the music market with the formation of a special unit to produce and develop musicals for his San Francisco-based operation, and veteran dancing film star Gene Kelly has been named as its head.

● Ira Mayer is on vacation.

OPINION

Put the fizz back into pop

TO ENTERTAIN an audience live, with all that that entails, is an ability so often lacking in our recording artists. Great they may be in the studio, but on stage they enter another world, one for which, often through no fault of their own, they are totally unprepared.

Too often and for too long, artists, with no experience other than the making of one or two chart records, have been thrust out by their record companies or managers, on tours, where for an hour-plus, the artist has had to take total responsibility for entertaining the public.

Vast sums of money are poured into these tours, by way of production costs, by the record companies believing they are paying for the necessary packaging around "the product" — but who teaches the product how to perform?

Too often the recording artists are surrounded by record executives and record industry managers who do not have the theatrical knowledge to teach an artist how to walk on a stage, how to move, how to build an act, talk to an audience, take applause.

(I don't level this criticism at heavy metal bands whose many individual performers create their own style, where the driving force of the sound and tempi brings a theatrical tension and atmosphere — a magic between stage and seats that is not made of stagecraft timing and experience but sheer pounding energy.)

There is an enormous distinction between the making of a record —

where the artist's performance is totally controlled by the producer and science and where nowadays the producer is often more responsible than the artist for the finished performance — and the stage, where the artist, all alone, faces his public.

DEKE ARLON is a music publisher, artist manager and entrepreneur and is currently involved as promoter of a revival of the touring pop package with Sheena Easton, Gerard Kenny, Dennis Waterman and Leason & Vale. In this article he makes a plea for the industry to put entertainment back into pop.

Here, apart from singing tracks from his latest LP, another dimension must be added and that can only be created by skill and experience as well as natural flair. We must train performers and, more important, we must keep open what few venues we have left, where this can be done.

Originally, recording artists came from the theatre — a record company would choose them on the basis of their popularity. In the mid-Fifties with the emergence of rock 'n roll and the pop music explosion, the record companies expanded their rosters by finding new talent. The record buyers wanted YOUTH! But by its very nature, new young talent has little theatrical experience — so where did our great individual performers learn their trade?

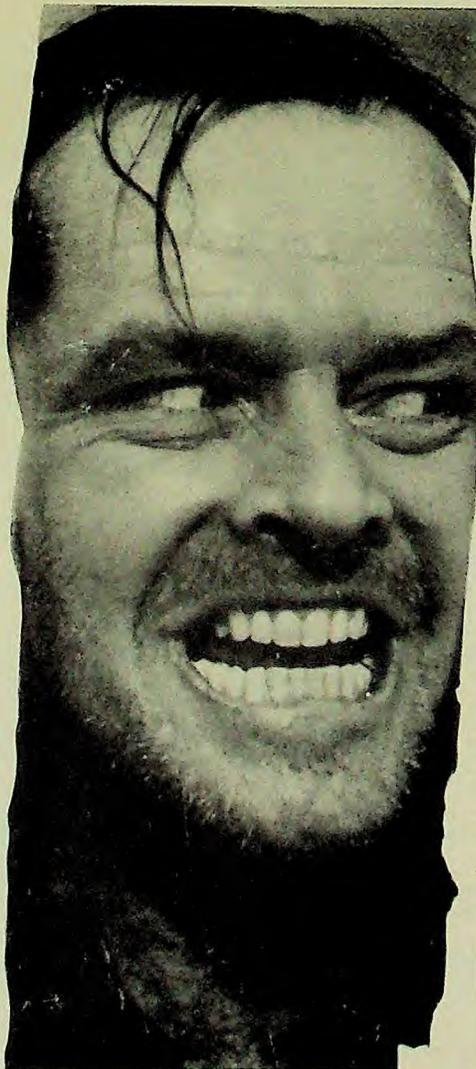
The pop entrepreneurs of the day would put together theatrical "bills" of several acts (in no way were these variety bills, no jugglers and comics but two hours of continuous music!). Most acts started with 10 minutes and as they gained in experience and success, graduated to 25 minutes. They were not only schooled, but the audience at worst only suffered bad acts for 10 minutes and at best were left longing for more.

Our present economy is being blamed for everything and is indeed partly to blame for the poor state of our theatre and entertainment industry, generally. However, I think if we sincerely examine our own shortcomings, such as some of the aforementioned, perhaps we can overcome some of the present lack of public interest in our industry.

We must ask ourselves, how entertaining is our entertainment? If we can only pack our theatres and introduce a fabulous evening's entertainment by successful recording acts, it must help increase the volume of record sales and stimulate interest in music generally.

We are all too aware of the tremendous losses endured on tours, the losses not only of finance but more recently and more importantly audiences. The record industry needs audiences to grow with the artist so that future record sales are assured.

A successful tour benefits everyone, the dealer, the record company, the artist and not least of all the audience. It is up to us to get back these audiences, to revitalise our industry and lay a firm foundation for our future.



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