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MUSIC WEEK

21ST
ANNIVERSARY
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1959

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

It's IN to read MW — official

IT'S NOW officially elitist to read *Music Week* — according to Debrett's 1980-81 *In And Out* book, just published.

Written by journalist and broadcaster Neil Mackwood and sub-titled "An essential handbook for the social climber", the *In And Out* book lists *Music Week* as an IN music paper, calling it "the business paper for those in the know".

Also IN is the *New Musical Express*, but OUT are *Sounds*, *Record Mirror* ("weenybopper paper trying to get heavy") and *Melody Maker*.

Record companies rated as IN include 2-Tone, Dindisc, Stiff, Chrysalis and "any small record label"; OUT are Polydor, RCA, United Artists, EMI, Ariola and Hansa, and Island.

In the "pop persons" section, Howard Marks is reckoned to be IN as the "No. 1 record promotion man", along with Chris Wright ("party-giving head of Chrysalis"), Simon Draper, John Walters, Tony Satchell, Marianne Faithfull and "rock hack" Pauline McLeod.

OUT pop persons include Don Arden, Tony Stratton Smith, Jonathan King, Andrew Lloyd Webber, Tim Rice, Bob Harris, Tony Hatch and Johnny Lydon.

IN record producers include Nick Lowe, Chris Thomas and Hugh Murphy; OUT are George Martin, Ben Findon, David Essex, Mike Chapman and Mickie Most.

Surprisingly, no ILR stations make the list of IN radio stations, but BBC local radio stations do, along with Radio 1, Radio 4 and Radio 3. It is OUT to listen to Capital, Radio Luxembourg, Radio 2 ("except at night"), British Forces and "any local commercial station".

IN rock music terminology includes "street", "hanging in there", "head-bangers", "concept", "sniffing" and "off the wall".

IN disc jockeys are Kid Jensen, John Peel, Mike Read, Paul Gambaccini and Anne Nightingale; but OUT are Tony Blackburn, Jimmy Savile, Simon Bates, "all commercial station spinners"; Tommy Vance, Kenny Everett and Adrian Love.

* Debrett's 1980-81 *In And Out*, published by Pan Books, £1.25 (also available in hardback).

By TERRI ANDERSON

CHRYSLIS HAS become the latest record company to drop recommended prices based on a fixed dealer margin — but it is replacing them with quarterly surveys of average prices being charged in shops.

The surveys will be carried out by the British Market Research Bureau and will determine "current actual selling prices". These will be distributed to the company's retail accounts as a guide to suggested selling prices — although, confusingly, Chrysalis will continue to use the term "recommended".

The first survey published this month shows singles selling on average at £1.01; full price albums at £4.49; and full price double albums at £6.75.

These compare with £1.15, £4.99 and £7.25 on Chrysalis' last RRP list three months ago — indicating that while some shops are obviously discounting very heavily, a large enough number are only price cutting marginally, thus bringing the average up.

The new Chrysalis dealer price lists will carry a dealer price only. In the letter announcing this, and giving the findings of the first average price survey, marketing director Keith Lewis says: "It is our view that in today's marketplace the previous practice of setting a 'list price', based on the old fixed margin price structure, is no longer

relevant, since dealers now tend to fix their own selling prices, based on their individual experience and trading conditions.

"We are however conscious that many dealers would appreciate a guide as to actual selling prices and for that reason we have commissioned the BMRB to carry out these surveys."

The new recommended prices for the coming three months are: singles — CHS £1.01, CHS12 — £1.99; albums — CHM £3.29, CHR £4.49, CDR £4.77, CTY £6.06 and CJT £6.75; cassettes — ZCHM £3.29, ZCHR £4.79, ZCDL £5.03, ZCTY £6.06 and ZCJT £6.75.

Exceptions are the CHR 1001 — 1267 inclusive, and several other CHR numbers, which now have an average price of £3.82. The same exceptions occur in cassettes.

Chrysalis has commissioned a similar survey for up-to-date average selling prices for video cassettes, and dealers will also regularly receive information on these.

● A stormy debate on the subject of record companies abandoning RRP was expected at a forum of Mechanical Rights Society members on Tuesday (11) this week. The session was being held behind closed doors and an MRS spokesman told *Music Week* that it provided the first opportunity for the MRS membership as a whole to express its views. An MRS council meeting will be held later to determine what action should be taken.

Contracts were forged—Vangelis

GREEK KEYBOARDS composer and performer Vangelis Papathanassiou has alleged in the High Court that documents apparently assigning the copyright of the album *Hypothesis* to a Liechtenstein company, Etablissement Charly Music, were forged.

In the action brought by Vangelis, together with Brian Odgers and Tony Oxley, against Charly Music Ltd and Pye Records (Sales) Ltd, an injunction was granted preventing the further manufacture and sale of copies of the record *Hypothesis*. The defendants were also ordered to deliver up any remaining stocks of the record, to pay damages to be assessed and to pay the plaintiffs' costs.

Vangelis had contended that *Hypothesis* had been sold without his authority and in breach of copyright in the original musical works included in the record. In defence, Charly Music and Pye contended that Vangelis had assigned the copyright to Etablissement Charly Music and produced contracts which, they claimed, bore Vangelis' signature.

Vangelis denied that the contracts bore his signature and claimed that the documents relied upon by the defendants were forged.

After counsel for the plaintiffs outlined the case and the manner in which it was proposed to prove that the contracts had been forged, the defendants submitted to judgment in the terms demanded by the plaintiffs.

Vangelis has also commenced similar proceedings against Charly Music and Pye Records (Sales) in relation to the record, *The Dragon*.

This action has yet to be heard.

Charly Music's Jean Luc Younge told *Music Week*: "There was a dispute over the copyright of the songs. It was resolved on terms agreed by the two parties and *Hypothesis* has been stopped. I hope we can reach the same kind of settlement on the other record. This is still on the market but I think I will withdraw it."

"There seems to be a conspiracy in this industry to take out the creative entrepreneurial spirit — a conspiracy largely engineered by the major record companies"

— Tony Stratton Smith,
Opinion page 55.

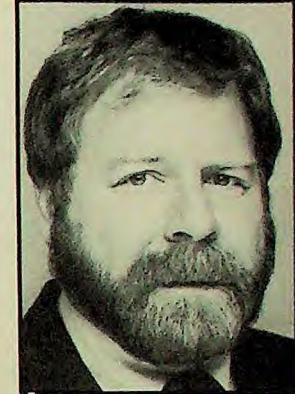
BVA names council

THE VIDEO industry has finally got a trade association. The election results for the 12-man British Video Association council were announced last week — and it includes three record industry men; Chrysalis international director Des Brown, Gerry Bron and CBS chairman Maurice Oberstein, as well as ex-Pye MD Walter Woyda.

The BVA will be set up in a similar way to the BPI with the council acting as directors for the limited company.

Other members are: Lawrie Hall from CIC Video, PolyGram Leisure's Michael Kuhn, Donald MacLean of Thorn EMI Video Programmes, Paul Rodwell from IPC Video, BBC Home Video's John Ross Barnard, Rick Senat from Warner Brothers Productions, Roy Simpson from Century Film Holdings, and Intervision MD Mike Tanner.

The first council meeting will take place this week, with the decision on the appointment of a chairman high up on the agenda.



NEW RCA Records (UK) managing director, American Don Ellis, pictured above, arrived in Britain last week to meet the staff and arrange his move from Los Angeles.

Ellis' appointment, revealed by *Music Week* last week, was confirmed by RCA's European vice president, Giuseppe Ornato, to whom he will report, who said: "Ellis' presence in London will provide great expertise and leadership at a most crucial period of our British company's operations."

Ellis has a background of retailing, marketing and A & R in the US music industry, including 16 years with CBS culminating as national vice president of all A & R for Columbia and Epic, and also served as executive vice president, creative, for Motown Records in Hollywood.

Fellow American Jack Craig, who has been managing director of the UK company for the past seven months, will remain in London as a consultant for the UK company until his next RCA appointment is announced.

VISAGE

The Single
Fade to Grey
POSP 194

The Album
VISAGE
2490 157
Cassette
3184 157

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NEWS

Riva releases Rod's first studio LP for two years

ROD STEWART'S first studio album since *Blondes Have More Fun* two years ago is being released by Riva on November 21 — with the title *Foolish Behaviour* (RVLP 11).

Stewart and his band produced the LP, which features 10 tracks written by the artist himself, including the current single, *Passion*. A free poster is in each LP sleeve.

The cassette of this LP will have an extra track entitled *I Just Want To Make Love To You* culled from live recordings of the Stewart concert in Los Angeles Forum last July. It also has an extended version of the *Passion* single.

RRP for the cassette (RV4-11) is the same as that for the LP. Shortly preceding album release a limited version of 30,000 12-inch copies of the longer version (7½ minutes) of the *Passion* single will be available this week.

The campaign for *Foolish Behaviour* began with

mentions on the Gloria Vanderbilt jeans commercial featuring Stewart, and more than 100 clothing stores are using joint displays for Vanderbilt and the new Stewart LP.

From the end of this month until mid-December a 30-second commercial for the album will run nationally. For the first time Stewart will himself be featured on the ad, introducing a track from the LP.

Posters, streamers and other in-store display and merchandising is available, as is additional promo material for the year-old Stewart Greatest Hits album.

Advertising support is being bought in the national and music press during December, and 1,000 London Underground poster sites will be used.

A tour of Britain also supports release, and after early sell-out of all dates two extra ones have been added in Brighton on December 16 and 17.



TO PRESENT Hazel O'Connor with a gold disc for the sales of her *Breaking Glass* LP. Derek Green, A&M MD, went to the rehearsal rooms under the arches of Waterloo station. It was here, by coincidence, that he had met her for the first time over a year ago. O'Connor and her Megahype band were preparing for the UK tour which has just started in Ireland. Pictured (left to right) are manager Alan Edwards, O'Connor and Green.



RABBITS WERE much in evidence in a certain North London pub last week when Chas and Dave celebrated the release of their single of that name, on their new Rockney label. Two of the oversized rodents can be seen behind the bar, with the artists' manager Bob England (left) and Chas and Dave.

Human face of industry

HUMAN RECORDS, formed by Steve Melhuish, head of Bonapartes record chain in conjunction with Stage One distributors, is launched this week.

"Our aim is to provide a professional alternative to the current haphazard independent set-up and the inflexibility of the majors," emphasises Melhuish.

Chris Youle, formerly with RSO and Acrobat is to run the new label along with former RSO executive Brian O'Donahue and Ray Cane who will head the label's promotions team as well as being active in the day to day running of the label.

First release is the single *Man In The Glass/MO7S* (HUM 1) by Birmingham band Dangerous Girls. Future releases include the Slits, Au Pairs, the Frankies, Hermine and the Afflicted Man.

Human Records is based at 284 Pentonville Road, London N1 9NR. Telephone: 01-278 3481. Distribution is through Stage One.

EMI issues Bow Wow Wow tape

IN A move aimed at the increasing pre-recorded cassette market, EMI is this week releasing an eight track cassette from *Bow Wow Wow*.

Retailing at £1.99, the cassette comes in a cigarette style flip top pack and "is aimed at the growing cassette market in the 15 to 19 year-old age group where figures relating to the ownership of tape playing equipment also show a marked increase."

Peter Buckleigh, EMI marketing director comments: "The cassette market has rapidly become a new fashion area with the introduction of portable play-back machines. Accordingly we have chosen to release and promote music that fits into that new market and are adopting a totally new approach to tapes."

To back up the *Bow Wow Wow* campaign, there will be counter display packs and four-colour in-store displays.

Rush release for Dan LP

LONG LEGAL disputes in the US have delayed the release of a new Steely Dan album — the first since *Aja* — but with these now settled MCA is rush-releasing the LP.

Entitled *Gaucho*, it will be out simultaneously in the US and UK on November 21, and features seven new songs by Becker and Fagen. Release will be backed with full page ads in the music trade and consumer press, and 500 retail window displays.

Harry Chapin campaign

BELLAPHON HAS organised a £15,000 promotion campaign for the new Harry Chapin album, *Sequel*, released last Friday on Boardwalk (FW 36872/cassette FC 36872).

There will be advertisements in the consumer press and posters in the London Underground and British Rail sites, including the mainline commuter stations. Chapin will visit the UK for a promotion tour in January before Midem.



THE FIRST single on Calibre for the Real Thing is released this week in both 12-inch and seven-inch (CAB1105 and CAB 105). It is being heavily promoted in discos and ILR stations, and PRT reports that reaction has been generally very good, but particularly so from regional radio.

TO BACK up the release of Straight Eight's new album, Logo Records is advertising on 50 London buses on all prime routes running through the West End. Half page ads will appear in the music press and 2,000 posters are being utilised. The track *Tombstone* is released as a single on November 14.

GEM RECORDS releases the latest Jimmy Lindsay album, *Children Of Rastafari* (GEMPLP 110), on November 14 at the special price of £2.99, backed with an extensive marketing campaign featuring ads in the national and ethnic music papers and in-store promotional material.

THE BARRON KNIGHTS

NEW SINGLE
IN FULL COLOUR PICTURE BAG
**'Never Mind
The Presents'**

JUST RELEASED
THEIR NEW CHRISTMAS HIT SINGLE
**'Never Mind
The Presents'**
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'Jesta Giggle'

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AND CASSETTE
'Jesta Giggle'
RELEASE NOVEMBER 21st
featuring THE SIT SONG,
WE KNOW WHO DONE IT,
and Barrons Fun 40!
A GIGGLE

NIGHTS

NIGHTS

NIGHTS

NIGHTS

NIGHTS

NIGHTS

Single EPC 9070
Album EPC 84550
Cassette 40-84550

Gill quits Riva chair

AFTER A 10-year association with the Gaff/Riva Group, chairman Mike Gill has resigned. Gill recently returned from the US where he has been living and working for the last two and a half years. He has also resigned as president of Riva Records Inc., Riva Music Inc., Gaff Music Inc., HG Music Inc. and Avir Music Inc.

Gill emphasises that the split is "completely amicable", and adds: "There were certain policy matters over which we didn't see eye to eye." Gill is considering several possibilities for the future but is planning to move "more towards theatre and music".

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Everett to Arlon group MD

FORMER RCA creative director Derek Everett has joined Deke Arlon's D & J Arlon Enterprises Ltd as managing director of the group's companies, including Chris Neil Productions and its publishing activities.

He will be mainly concerned with developing the record and publishing areas of the companies and will be working with Deke Arlon (chairman), Jill Arlon (director responsible for film, TV and books), Bill Tansley (director and general manager) and Frank Coachworth (contracts and administration).

MICHAEL McDONAGH has quit as marketing director of the Regents Park Recording Company and intends to concentrate exclusively on "the development, marketing and promotion of production and publishing projects".

He will continue his involvement in the recording of the classic trilogy Lark Rise To Candleford, by Flora Thompson, which Regents Park has completed with The Albion Band and actors from the National Theatre, and which will be released on Charisma at Christmas. McDonagh also retains control of his publishing company, Shafmire Ltd., and he can be contacted on 01-439 7855.

THE NEW head of press and public relations at Polydor Records, following the departure of Roger Easterby, is to be Andrew Hoy who is promoted into the post from product management and was at one time a press officer at RCA. . . Also at Polydor, Peter Schultz is appointed label co-ordinator for Bronze Records and Paul Lowe takes his place in the marketing services department as operations co-ordinator. . . David Brooks to Vinyard Studios concentrating on sales and promotion. Brooks, John Worsley and managing director Dave Meyers have formed a new label, Ocean Records and are currently negotiating a licensing deal. . . Martin Pursey from EMI Music Publishing international co-ordinator to director and general manager of Beadle Music with immediate effect. He will be working from home until office accommodation is finalised (01-586 3359). . . Eric Hall to creative director of Limmo Records, a new subsidiary of Chips Records. Hall, formerly with Rocket Music and ATV Music, can be contacted at 01-262 5502 prior to moving next month to Upper Brook Street premises. . . Ian Wellman appointed sales exec for South East England and East Anglia for Cambrasond (Formerly Cambra and Metrosound) record and tape accessories and storage manufacturers. . . Mike Wilkin has joined the Epic press office, reporting to Jonathan Morris. . . Janice Moir, who teamed up with Geoff Deane earlier this year to start Jan & Deane Publicity, has left to head up press and promotion at Rialto Records. . . Fiona Sudworth replaces her and Jan & Deane changes its name to Independent Publicity. . . PRT Records territory manager Christine Grey has been promoted to southern area retail manager.

VCL to rush-release Breaking Glass video

BREAKING GLASS will be available on video cassette before Christmas after a deal made between GTO Films and video software company VCL last week.

Negotiated between GTO chairman Laurence Myers and VCL's newly-appointed creative director, record producer Mike Leander, the deal also includes The Wanderers, Phantasm, John Carpenter's Elvis — The Movie, Scum and Birth Of The Beatles in a six-title package.

As well as the music content, the deal is also significant as it shows the growing tendency for feature films to be released as videograms only months after release.

"I have had a long association with GTO musically and when I went into video, it was natural that I would explore with Laurence Myers the possibility of seeing which films he had video rights for in the UK," said Leander.

"He has a large number of video rights and obviously he had talks with other companies in the same area. We don't have the resources of the major movie companies behind us but we are one of the few independents and we are aggressively marketing product — mainly music."

VCL has formed a new label,

Prime Time Video, to accommodate the product. The cassettes will retail at £31.45 on Beta and £34.95 on the VHS format following a deal with Sony and its Betamax system. All titles will also be available for rental under VCL's rental option scheme.

The product should be in the shops before Christmas and will be rush-released as soon as packaging has been finalised.

"The agreement with VCL gives us the best possible entry into the rapidly growing video software market," said Myers. "It is a very well established company, with proven expertise in this type of marketing operation. With films of this stature, naturally there was stiff competition."

Along with all other new VCL product, the cassettes will be available in plastic audio-cassette type boxes, although unlike most other packaging of this type, there will be different sized cases for VHS and Beta.

VCL has made it clear that its policy is to lay heavy emphasis on music product, and it already has titles from the Boomtown Rats, Black Sabbath, Average White Band, Tina Turner and Amanda Lear. Marketing director Steve Webber said that although the rental options should encourage record dealers to move into video, software and music videos, unlike films, are more likely to be ultimately bought

rather than rented.

"The biggest problem for the record retailer is that he can't see his customers paying £20 to £40 when they are used to paying £5 for a product," said Webber. "We hope that our rental scheme will help him sell tapes as he can use that option by selling them at a cheaper rate having rented them out three or four times."

Big push for second O'Connor LP

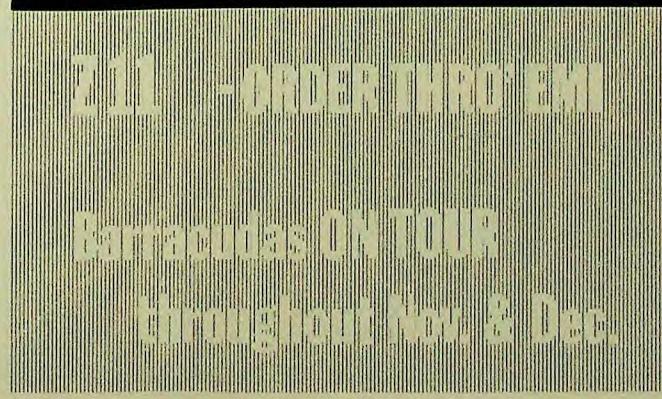
ALBION RECORDS is planning an extensive campaign for the new Hazel O'Connor album, Sons And Lovers (ALB 104), released on November 28 through Spartan.

National press ads include the Daily Mirror, Record, Mail and The Times, and ads will also appear in TV Times, NME, Sounds and Time Out. Radio advertising, in-store videos, fly posting and 1000 in-store displays complete the campaign. O'Connor plays a long UK tour from mid-November through to January.

THE barracudas

[I WISH IT
COULD BE]
**1965
AGAIN**

NEW
SINGLE



NEWS

Philips issues 'pop' digital

THE FIRST digital record to be issued by Philips is being rush released in this country following a "massive response" by consumers in the US where 100,000 units were sold in a matter of weeks.

The disc — Pops In Space — features the film music from Star Wars, Close Encounters Of The Third Kind and Superman written by John Williams. It is played by the Boston Pops Orchestra under the direction of the composer.

An unusual disc to be marketed by the classical department of Phonogram, it is being sold directly into the shops by the PolyGram sales force — the salesmen are carrying the product in their cars in an attempt to get shops well stocked in time for Christmas.

WCI buys out Sire

FOLLOWING MUCH industry speculation, Warner Communications Inc., through Warner Brothers Records has bought out Sire Records. The label will remain active as "an A & R/promotion hub", with company founder Seymour Stein continuing as president while assuming additional duties as a Warner Bros Records vice president.

Sire's UK branch, headed by managing director Elly Smith and A & R director Paul McNally, will continue to operate from their London office at 39 Floral Street.

Under the agreement, Stein retains control of licensing Sire repertoire outside North America.

Survey questions home-taping habits

A NEW survey of home-taping habits draws the conclusion that "fears that there are vast libraries of unlawful cassette recordings housed in peoples' homes appear to have been overstated".

But a BPI spokesman told *Music Week* that there seems to be "no factual basis" for that conclusion. A fuller comment on the report is expected next week after BPI statisticians have studied it.

NOP Market Research polled 2,000 adults aged 15 and over on purchasing patterns of blank tapes and deduced that nearly half the population of Britain (41%) buy

blank audio cassettes, but of those that had, half (51%), had not bought one within the last three months.

Not surprisingly, the survey found that young people are the most enthusiastic purchasers of blank audio cassettes (61% of all 15-24 year olds).

"Their purchasing pattern may, however, suggest that, if they are 'pirate' recording, there is the possibility that they are wiping the tapes clean soon after," says the NOP press release. "Perhaps today's music is not so memorable — or permanently collectable."

Kate Bush joins Xmas hit race

THE SEASONAL singles race gets well underway this week with the release of Kate Bush's latest single December Will Be Magic (EMI 5121), likely to be a very strong contender. Also hoping for a magic December are Annie Haslem and Michael Dunford from Renaissance who have joined up with Peter Gosling in a new group called Nevada. Their debut single, Bleak Midwinter (Polydor POSP 203), is released on November 14.

Following the traditional tack, Maurice Roeses performs the Highland Widow's Lament/Silent Night (EMI 5117), while Youngblood re-releases Joy (YB 97) by Apollo 100. Youngblood also has high hopes for Walking Talking Dolly (YB 106) by Shaun Connery.

Scratch Records launches its newly-signed RCA production and distribution deal with comedian Jim Davidson's version of White Christmas (SCR 001), while Charisma re-issue Trimmer And Jenkins' I Love Parties/Thank You Lord (CB 349), and Zero Records is trying with a country and western singalong by Chinega County called Tinsel Time In Texas (ZER 8025).

Club Records has flipped its disco version of Auld Lang Syne (KLUB 12), first released in 1978, so that the vocal version is on the A side for this year. That song is one of the tracks on The Yobs' Christmas Album (Safari, RUDE 1), retailing at £1.99, from a band which traditionally releases a Christmas single. And as well as the Wurzels' latest single, JM Records is pushing Monday Morning Blues (JM 1006) by Iggin Lot.



HERCULES, THE bear who attracted much media attention when he went walk about in Scotland a few weeks ago, has made a record — Running Bear by Hercules and the Three Bears (SON 2217). It is on the Royal Chimes label, named after the company which manages Hercules, and is distributed via Sonet. Hercules is pictured above with his handler/mentor, Andy Robin.

Stiff releases Oklahoma LP

STIFF RECORDS has made a cast recording of the new London production of Oklahoma, and the album will be released on November 28, in a gatefold sleeve, backed with television advertising in the London area, 250 shop displays, advertising in the national press and probably a single release.

Also planned is a consumer competition with a major retailer offering as first prize a week in Oklahoma City. Stiff recorded the show at the Palace Theatre on 48-track. Catalogue numbers will be OAK 1 for the album and Z OAK 1 for the cassette.

Support Music Therapy this Christmas

MUSIC THERAPY — a favourite music industry charity — is now officially registered as a charity under the name Nordoff Robbins Music Therapy Centre Ltd.

And the first cheque made out in its new name has been presented by ATV Music's Charlie Crane — £250 in lieu of the company sending Christmas cards this year.

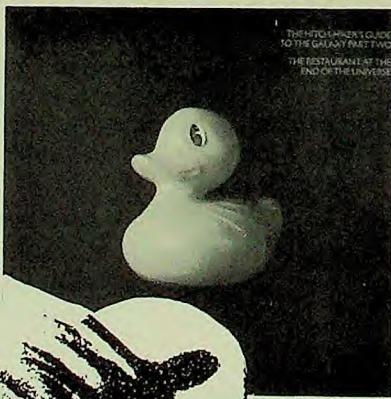
Other companies wishing to donate money to Music Therapy rather than sending Christmas cards are invited to contact Sam Alder or Anthea Norman-Taylor on 01-730 2162. All donations will be acknowledged in *Music Week*.

Hatch to head Radio Two

AS A result of Charles McLellan's elevation to the post of deputy managing director of BBC Radio, assisting MD Aubrey Singer, David Hatch — with roots based more in comedy than music — becomes new controller of Radio Two. He has been BBC Radio's head of light entertainment from February, 1978.

THE HITCH-HIKER'S GUIDE TO THE GALAXY

Part Two 'The Restaurant At The End Of The Universe'



NOVEMBER ACTION:

Official release date November 7th. Window and in-store displays nationwide. First wave of advertising campaign in national dailies and music press. Forty-two 30-second spots on Radio Luxembourg.

DECEMBER ACTION:

Nationwide poster campaign on British Rail stations. Pan launch paperback version nationwide.

JANUARY ACTION:

BBC 1 launches network TV serial featuring original radio and record cast. Second wave of press advertising campaign.

THE RESTAURANT AT THE END OF THE UNIVERSE is on Original Records (ORA 54), and is also available on cassette (TORA 54).

THE HITCH-HIKER'S GUIDE TO THE GALAXY first double album is also available on records (ORA 42) and cassettes (TORA 42).

ORIGINAL RECORDS LIMITED 2 Bloomsbury Place London WC1 Tel: 01-580 6996

Distributed by Stage One (Records) Ltd Parshire House 2 King's Road Haslemere Surrey Tel: (0428) 53953 Telex: 858226

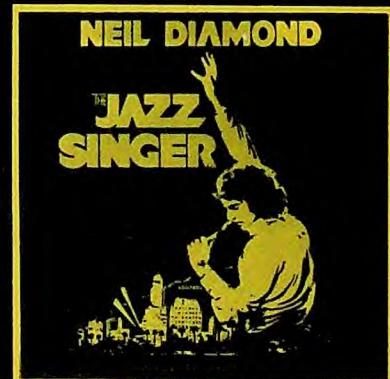
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this album is his best
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best album needs the best campaign:-

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- Women's Magazine Ads
- Music Press Ads
- London Bus Poster Campaign
- National 4-Sheet British Rail
- Poster Campaign
- Radio Advertising
- Cinema Advertising
- 1000 Window and In-Store
Display Units
- Over 1000 In-Store Videos
- National TV and Radio Coverage



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INTERNATIONAL

Artists pouring in to play Rio

From CHRISTOPHER PICKARD

RIO DE JANEIRO: There has been a heavy schedule of artists visiting Brazil in recent weeks, with varying degrees of success.

Ariola started the ball rolling in September with the arrival for a six-day stint of Graham Russell and Russell Hitchcock of Air Supply. They did various TV and radio spots to consolidate the success of the Lost In Love album and the single cut, All Out Of Love, and hope to take a break in their next US tour to return to Brazil for some appearances.

Viola Wills followed Air Supply to promote her new Ariola record If You Could Read My Mind, and WEA had Van Halen's David Lee Roth and Alex Van Halen in town to assess tour prospects for the band and promote their last album, Women And Children First.

The managers of America came through Rio to check the chances of adding Brazilian dates to the band's November tour of South America, but decided to settle for a promotional visit only to boost the new LP.

Demis Roussos, the man who recorded Air Supply's Lost In Love for Europe, performed in Rio at the end of September, but the visit seemed to be fairly low-key without any extra promotion from PolyGram.

The CBS invasion had already

started by then in the person of Stan Getz and his excellent young band. Getz played to a select audience at the Caesar Park Hotel, which is located on Ipanema Beach, and there was a very special moment when he played The Girl From Ipanema in tribute to the late Vinicius de Moraes, who penned the Portuguese lyrics for Jobim's melody.

Peter Frampton and the US funk rock group Sun were next, and experienced different problems in Rio. Sun's problem was lack of people, mainly due to insufficient promotion, but Frampton's bordered on the exact opposite in adoring excess, and he also had difficulties with the notorious Maracanazinho acoustics.

CBS has released a special version of Greatest Hits by Earth, Wind & Fire to tie in with the band's current tour of Brazil.

ARIOLA HAS been assessing its first eight months in the Brazilian market, with good results from international repertoire by Bob Marley with the reissue of Kaya and the release of his live album, and strong sales by Air Supply, B.B. King, and Cat Stevens.

Domestic big sellers have been Toquinho & Vinicius, Alceu Valencia, MPB 4, and Moraes Moreira, and particularly the new album entitled Sentinela by Milton Nascimento.

CBS Canada named in Black & White 'conspiracy' lawsuit

From RICHARD FLOHIL
TORONTO: CBS Canada has been hit with one of the largest lawsuits in Canadian music industry history. Also named in the suit, which seeks \$15 million (£5,190,311) damages, is CBS Inc. New York, CBS UK Ltd., and CBS International and CBS Disques in Paris.

The action comes from Black & White Sales Consultants Ltd., and was placed in the Supreme Court of Ontario. It stems from business dealings between CBS and Black & White, which was an export-import company owned by Gary Salter.

The suit alleges conspiracy between the various defendants in restraint of trade, and for combining to restrain trade and competition, and unlawfully interfere with contractual relations between Black & White and CBS Canada.

Individual CBS officers named in the suit include Arnold Gosewich, Allan Dyer, and Fred Rich of CBS Canada, and Walter Yetnikoff and Richard Asher of CBS New York.

LAST JANUARY'S raids on premises in Ontario and Pennsylvania have now resulted in charges of conspiracy against Kurt Glemer, head of Blue

Dateline: Toronto

Flake Productions, New Hamburg, Ontario, Darrell Douglas of Kitchener, and Lorne Romano of Toronto.

The raids, mounted in Canada by the Royal Canadian Mounted Police and in the US by the FBI, were accompanied by an announcement from the Canadian Record Industry Association that a major bootleg ring had been "broken".

Glemer, meanwhile, waited for charges to be laid, and continued to publish Hot Wacks, a listing of bootleg releases, and Hot Wacks Quarterly, a magazine which covers the bootleg recording and videotape scene. His last issue, in fact, reproduced several pages of RCMP documents on the raid on his premises, listing material taken by the police.

Charges under the Copyright Act were also laid against six retailers in Toronto and Kitchener-Waterloo for selling bootleg albums. One of those charged, Around Again Records in Toronto, has already pleaded guilty, and was fined \$15 (£5.19) on each of three charges.

CRIA officials cannot speculate on when the charges against Glemer and the others will be heard. John Langley, CRIA investigator (and, incidentally, the man who led last January's raids when he was a member of the RCMP) said: "This could take upwards of a year to come to court. These are the first charges of this kind laid in Ontario, and it will become a test case."

"In the United States, where charges are laid by a grand jury, rather than by the police as in Canada, it may take even longer. The FBI is currently presenting its case to the grand jury there."

SIGNINGS: Dutch Mason, 42-year-old Nova Scotia blues musician, has signed with Attic Records, and his first album, Special Brew, has just been released . . . Marie-Michele des Rosiers, formerly lead singer with Quebec supergroup Beau Donnage, has signed with CBS Disques, and her first album will feature 10 of her own songs . . . Toronto band Kid Rainbow has signed with Capitol Records for release in Canada and the US . . . Offenbach, Quebec's leading blues-rock band, goes to CBS Disques for distribution, following a deal between CBS and Spectra Scene, the group's label. CBS will distribute Offenbach's first English language album shortly.

More international news, page 10

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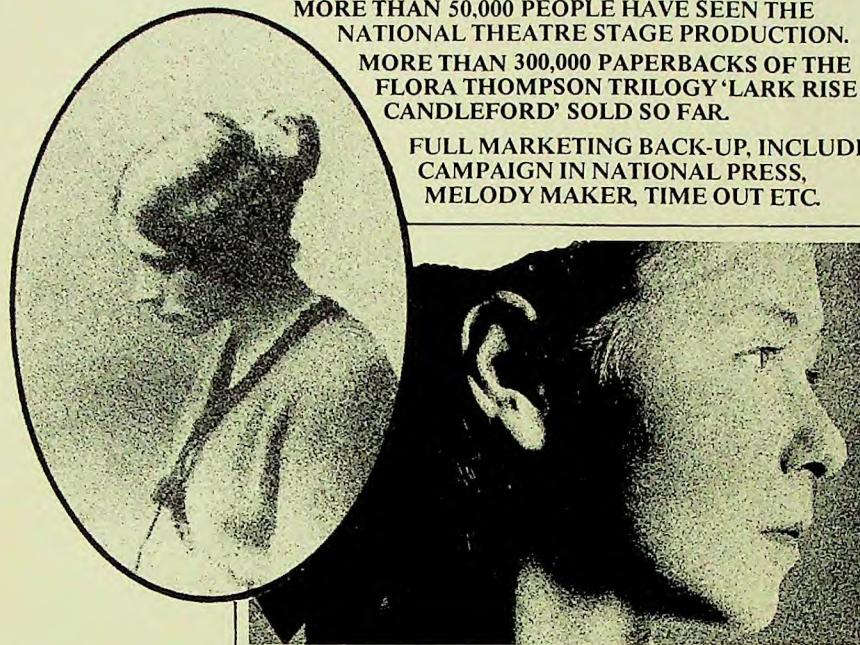
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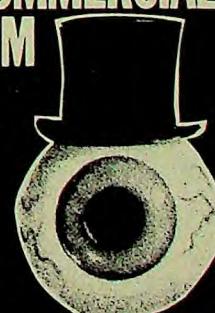
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INTERNATIONAL

PolyGram forms TV company

LOS ANGELES: PolyGram Television, a major new US operating entity, has been formed by the PolyGram Group, and Norman Horowitz, former head of Columbia Pictures Television Distribution, has been named president and chief executive officer by PolyGram Group president Coen Solleveld.

PolyGram Television will be based in Los Angeles, and be involved in developing, producing, acquiring and distributing programming for all video formats, including network, syndication, pay cable, public TV and video cassettes and discs. It will also work with PolyGram Pictures in developing and producing TV programming, and will serve as the latter company's worldwide TV syndicator with regard to its theatrical feature library.

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Dutch launch Christmas record guide for public

From SUE BAKER

AMSTERDAM: This month sees the appearance of *The Platengids*, produced by the Dutch Top 40 Foundation to inform the general public of the most important record releases during the pre-Christmas period.

In many parts of Holland *The Platengids* (Record Guide) will be delivered door-to-door, or can be obtained from local record dealers. In all, 1½ million copies will be distributed, and the 56 pages contain editorial information on new releases and on artists, together with advertisements for records, hi-fi equipment, sports wear and cigarettes.

The magazine is supported by the record industry, the NVPI (Dutch BPI) and the retailers association, and if it proves a success, there will be another edition next year.

DR HOOK and Phonogram were found congratulating each other on their recently signed contract at a reception held for the band during a promotion and recording visit to Holland.

Before Dr Hook busked through a few numbers, manager Ron Haffkine spoke of the speed with which a deal was reached, and agreed in principle on a handshake during a flying visit to New York by Phonogram International's Aart Dalhuisen.

However, first thoughts of a change of record company seem to

Dateline: Amsterdam

have been sparked off by Phonogram's Ramon Lopez, who told *Music Week*: "When I moved to the company, Dr Hook were due to sign their new contract with Capitol, and I was naturally delighted that they expressed the wish to follow me to Phonogram."

EMI HAS launched a series of LPs under the collective title of World Stars, with albums by Don McLean and Elton John headlining the project.

The promotion campaign has commercials prepared by the J. Walter Thompson agency and based on sleeve designs, with each spot stating that the LP featured is from the World Stars series and showing the special rack in which the line will be displayed in retail outlets. All albums in the series are available to the dealer on sale or return.

For Music for Pleasure, EMI has developed a special display rack for about 100 titles, and has brought back a recommended retail price of 8.95 guilders (£1.74).

Dealers must guarantee to situate the rack prominently on their premises, order the complete series rather than just the fast selling LPs and maintain the RRP unaltered.

All the titles will be available on cassettes too, which will be blister-packed — a new idea for MFP here but one which has proved very successful for EMI in the UK and Belgium, where increased cassette sales have resulted from the improved accessibility of the product.

FOR PROMISING new groups which find it difficult to obtain a recording contract comes some good news.

Ronald van den Brink and Jos van Woudenberg have started the Egmond label to provide an opportunity for unknown talents to start their recording career by the release of cheaply produced, low budget singles. Polydor is handling the distribution.

THE NATIONAL contest to choose Holland's entry for the 1981 Eurovision Song Contest will take place on March 11 in the Zuidplein Theatre, Rotterdam.

This time the national jury will be able to choose from 10 songs performed by five individual acts, solo singers or groups. Holland's main broadcasting company has now reverted to the original method of choosing the Dutch entry from songs performed by a variety of artists, unlike this year when Maggie McNeal was chosen to represent Holland and the national jury merely selected the song.



LISBON: Rodrigo Marin has been appointed managing director of PolyGram Discos, S.A.R.L., Portugal in succession to Claudio Conde, who has left the Group. Marin has been with the company since 1974, and was most recently head of administration.

Finnish veteran personality dies

HELSINKI: Jaakko Jahnukainen, one of the best-known personalities in the Finnish music industry, has died here, aged 50.

Originally a jazz drummer, he became a national celebrity as chairman and host of the top television program *Levyraati* in 1961. This series followed the format of BBC-TV's *Juke Box Jury* and its US predecessor, *Peter Potter's Juke Box Jury*.

The series stayed in the Top 20 ratings for year after year and was still on air at the time of Jahnukainen's death, pulling some two million viewers and certainly influencing disc-buying habits in Finland.

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PRINTED MUSIC is one of the few areas of the music industry which seems to be surviving the recession in reasonably good shape, and indeed showing healthy signs of growth in some respects.

In the early years of this century, printed music was the dominant factor in the entertainment industry, and only started losing ground dramatically in the post-World War Two years of the record boom.

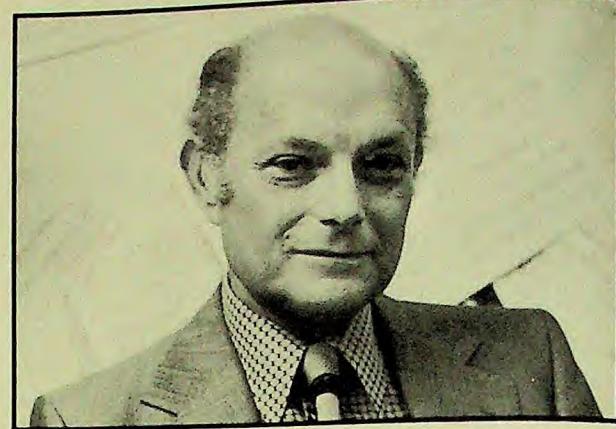
While it will never be the same force it once was, it is regaining momentum substantially, not so much in the form of the traditional single song copy (although this is still viably healthy) but more in the shape of folios, collections of songs associated with one artist or group.

Pop music still accounts for between 60 and 70 per cent of printed music sales, but there is a continuing and profitable movement on educational music, classical music and a new growth area in books about prominent artists (not only pop and rock ones) which are retailed in tandem with their records.

Music Sales is a prime agent and element in the new trend of publishing music and related books. It handles the distribution of printed music for an impressively large number of publishers from its nerve centre at Bury St. Edmunds, with its 35,000 square foot warehouse containing three million copies of 4,000 titles.

"We can handle one-offs or whole catalogues with the same degree of expertise," says a Music Sales spokesman.

The company has six sales



LEONARD TEMPLE

representatives on the road promoting the whole wide range of the products it has in its distributing charge, covering music and record shops. It operates a phone-out system similar to that of record companies, and dealers can have music books on display on their premises within days of their publication, as well as enjoying a 48-hour order service delivered by courier, post or other systems, according to their location.

Another central factor in the printed music world is the West Central Printing Company. This is the outfit which prints a large proportion of the song copies, folios and music books distributed by Music Sales as well as dealing direct with major classical music publishers such as the Oxford University Press and Josef

Weinberger.

The company began in 1948 when Leonard Temple opened the City Reproduction Centre photo-copying service near London's Kings Cross Station. He later moved to Denmark Street — Tin Pan Alley — where it was inevitable that his major clients would be music publishers.

The operation moved again to its Rathbone Place location in 1965, and in 1974 took over the Lowe & Brydone music printing works. It now has a staff of 20 in Rathbone place, where all origination work is done on manuscripts, and a further 40 at Haverhill, Suffolk, where printing, stitching and binding is carried out.

"No order is too small or too large for us to handle," declares Temple, "and we can turn around most within a week when necessary."



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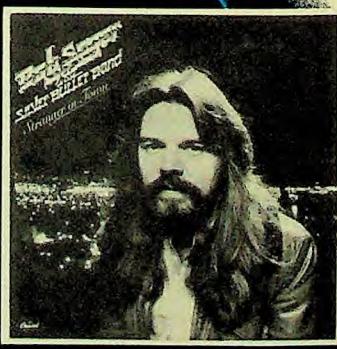
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CLASSICAL

Messiah, Handel, Jennifer Smith, Charles Brett, Martyn Hill, Ulrich Cold, Choir of Worcester Cathedral, La Grande Ecurie et La Chambre du Roy, Jean Claude Malgoire, CBS 79336.

This is the second version of the Messiah to be released using authentic instruments and performing style — or authentic to a certain extent.

Based on the original Dublin version of 1742 — unlike the later performance which served as the basis for Hogwood's record on Florilegium — Malgoire has chosen soloists who on the whole do not sing in the appropriate Baroque style. Without wanting to sound too much like a pedant, this causes moments of unease when the instruments are at odds with more operatic vocal style of particularly Jennifer Smith and Ulrich Cold.

In conventional terms, however, the singing is good and this version may be a good compromise issue for customers who have yet to warm to the purer vocal sound. Otherwise, my recommendation stays with Hogwood.

The Six String Quartets dedicated to Haydn by Mozart. The Chilingirian Quartet, CRD 1062-4. R.R.P. £13.25.

This is a thoughtful marketing idea — no other box set brings together the six quartets which Mozart dedicated with such humility and reverence to Haydn. Listening to them as a set makes one even more aware of the extraordinary quality of Mozart's invention. I have great regard for the Chilingirian Quartet, and I was not disappointed by their playing. Of course, the approach is in traditional rather than period style, but the end result speaks of commitment rather than over indulgence. In the few days I have had the set, I have found myself coming back to it again and again.

Pictures from an Exhibition, Mussorgsky. Transcribed for organ and played by Dr Arthur Wills, Hyperion, AS 66006 Digital. £6.99. Distribution: Lutgots and Unicorn. This is the eye-catcher in the first block release of Ted Perry's new label Hyperion. Elgar Howarth's arrangement of Pictures for the Philip Jones Ensemble was enormously successful, and Willis



BERNARD HAITINK

and Perry hope to emulate it with this organ version.

Using imaginative registration, Willis plays the piece as if he were on a cinema organ with flashing lights and full effects — with the recording using the digital process he can afford to pull out all the stops which indeed he almost does at the end.

On a more serious note, this version offers the discipline view of the work as seen through a keyboard instrument with the extensive colour possibilities of the organ. A marketing note: the disc comes in a gatefold sleeve with a prismatic defraction foil cover which all helps to make it an unusual Christmas present. The first 1,000 copies are signed by Dr Wills himself.

Violanta, Korngold, Berry, Marton, Jerusalem, Bavarian Radio Choir, Munich Radio Orchestra, conducted by Marek Janowski. CBS 79229. Korngold was a musical prodigy who, although best known for his years as a Hollywood composer, wrote his first big work at the age of 9. Violanta, his third opera, was written at the age of 18, premiered in 1916, and received subsequent performances by no less a figure than Karl Bohm who still admires it.

It is extraordinary in its imaginative orchestration, controlled theatrical vision, and sheer passion. The marvellously effective overture, which grips from the first sounds, develops into a passionate drama of intrigue and death. Of course, there are marks of Wagner and Mahler, and it is easy, therefore, to see why the following generations allowed it to fall into obscurity. But the change of public taste which resulted in the acceptance of Mahler could not fail to resurrect Violanta.

Hopefully, this recording will lead to a production of the work in this country — perhaps even with the cast of this persuasive production: Walter Berry and Eva Marton reveal in their parts as the lovers.

This 2LP box set is an example of a record company being really creative in its choice of repertoire and will inevitably lead also to a wider interest in Korngold in general, and his other major opera Die Tote Stadt. Certainly, this is a composer who is seriously under-recorded.



ZUBIN MEHTA

soprano line and remarkable suspensions. The Tallis Scholars perform superbly, thus creating stiff opposition to the established Decca version — and especially at CFP price. Good coupling.

The Planets, Holst. Scottish National Orchestra, Sir Alexander Gibson, Chandos Records, ABRD 1010.

There are many versions of the Planets with international figures conducting, but this is the first digital version, and obviously the process really benefits an orchestral block buster such as this. The sound is direct and clear, and the reading forceful and uncompromising — Gibson makes the most of the fuller dynamic range at his disposal at both ends of the spectrum. It comes handsomely presented in a gatefold sleeve. Sponsored by the Bank of Scotland, it is altogether an attractive package.

Trio Sonatas, Concertos, by Boismortier, Geminiani, Dornel, Telemann and Fux. Parnassus Ensemble, Alpha DB 248. Distribution: Parnote. R.R.P. £5.50.

Alpha is a small Belgian label specialising in early music with well-known (in the Early Music World) continental musicians — the Kuijken family, for instance) playing authentic instruments. This

particular disc, though made over four years ago now, is delightful in its choice of works and challenging in sound and style — the bright performances are easily recommendable. For the early music collector.

Symphony No 3, Beethoven. New York Philharmonic, Mehta, CBS chromium dioxide tape. HMT 35883.

This was the first of CBS' chromium dioxide tapes. CBS felt that while it was not possible to achieve the level of audio quality available on disc, the more expensive CrO₂ tape would help maintain some of the original quality of a digital recording. I must admit that on my (average) system, the improvement appeared minimal in comparison with other tapes. The disc remains streets ahead.

Clarinet Concertos, Stanford, Finzi, Thea King, clarinet, Philharmonia Orchestra, Alun Francis. Hyperion, A66001.

These are two rarely played clarinet concertos that deserve more attention, and with the general interest in Edwardian and Victorian music could be re-introduced into the concert hall. The Stanford, which has only just re-surfaced, is a fairly bloodless but pleasant work, originally written for Muhlfeld, Brahms' clarinetist.

Finzi's Concerto has, however, much greater character, and although there is one other recording (on Lyrita), this performance, with Thea King in mellifluous form and Alun Francis accompanying sensitively, could do well.

Cello Concerto, Overture In the South, Elegy for Strings, Elgar. Robert Cohen, cello, LPO, Norman del Mar. CFP 40342.

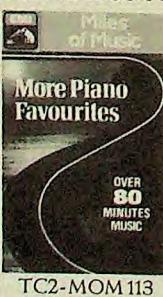
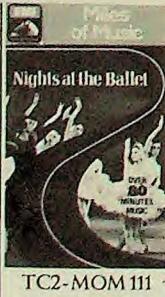
This is the first disc by the young but very gifted cellist Robert Cohen. Though still only 21, he has a real musical presence which he demonstrates from the opening bars. Not surprisingly, CFP is following this with another Cohen disc coupling the Dvorak Concerto and Tchaikovsky's Rococo Variations, and with publicity beginning to come in the form of the recent TV programme, I predict an impressive career for Cohen. This disc represents excellent value, except that my pressing was not of the quality that I usually expect from CFP.

Reviews**MILES OF MUSIC**

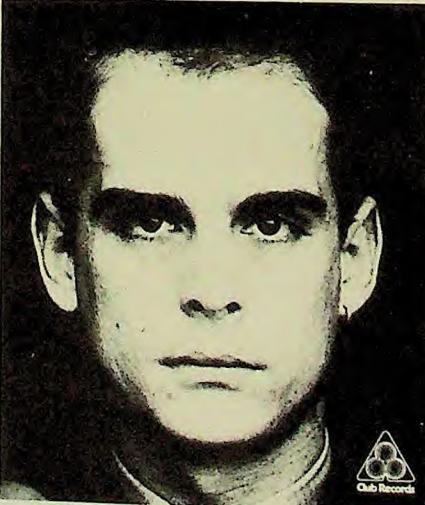
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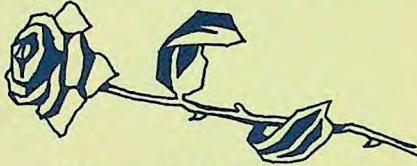
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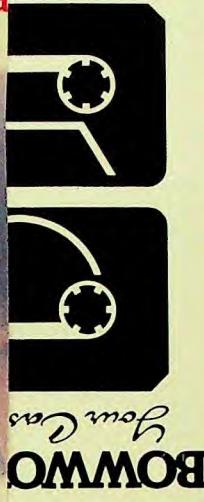
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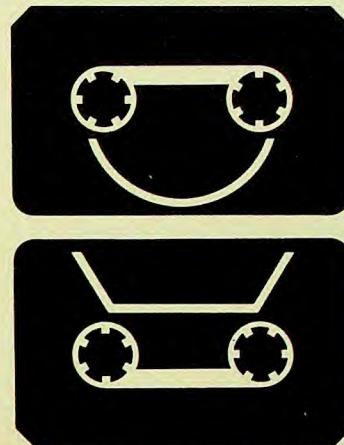


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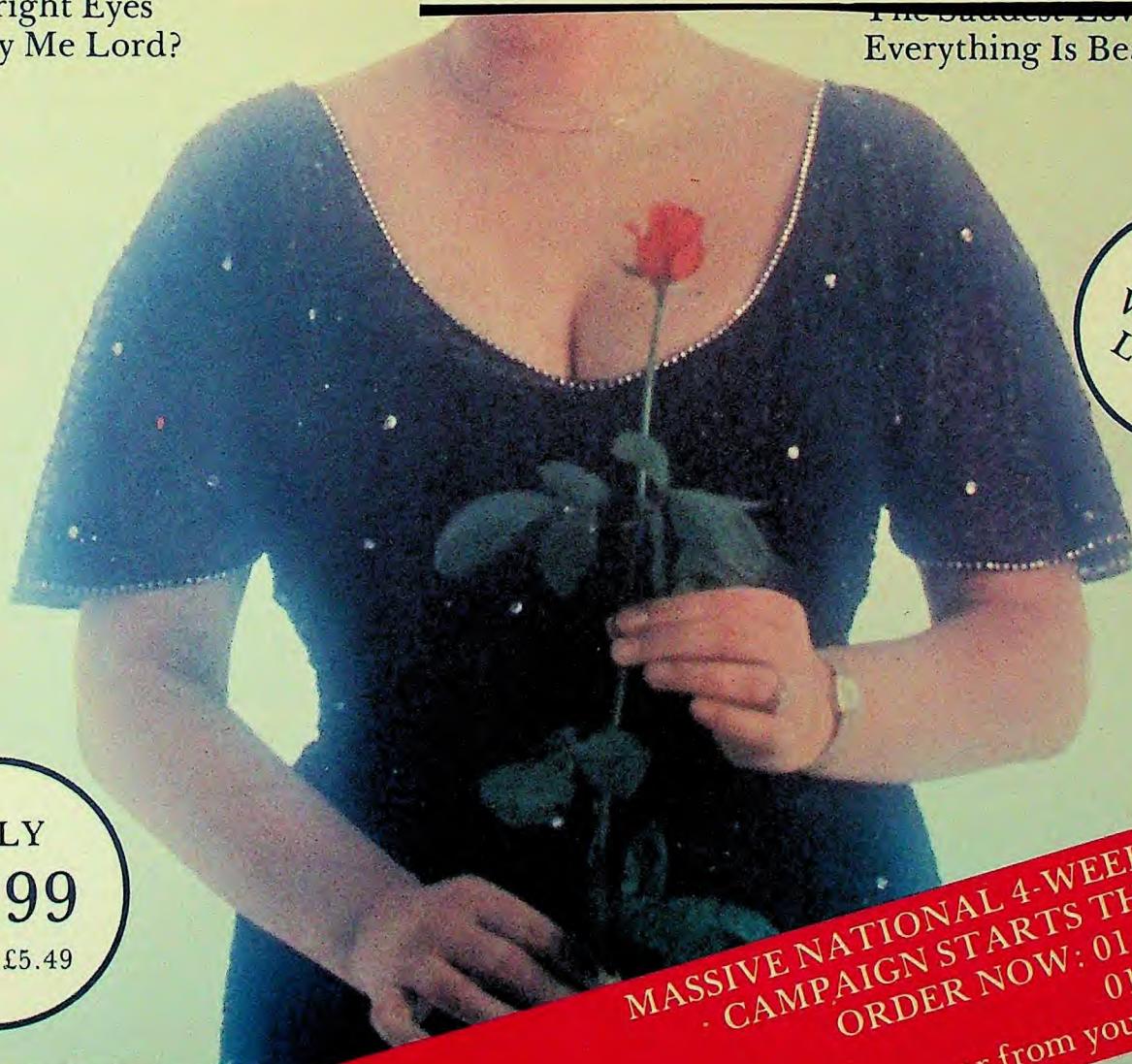


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CLASSICAL

Messiah, Handel, Jennifer Smith, Charles Brett, Martyn Hill, Ulrich Cold, Choir of Worcester Cathedral, La Grande Ecurie et La Chambre du Roy, Jean Claude Malgoire, CBS 79336.

This is the second version of the Messiah to be released using authentic instruments and performing style — or authentic to a certain extent.

Based on the original Dublin version of 1742 — unlike the later performance which served as the basis for Hogwood's record on Florilegium — Malgoire has chosen soloists who on the whole do not sing in the appropriate Baroque style. Without wanting to sound too much like a pedant, this causes moments of unease when the instruments are at odds with more operatic vocal style of particularly Jennifer Smith and Ulrich Cold.

In conventional terms, however, the singing is good and this version may be a good compromise issue for customers who have yet to warm to the purer vocal sound. Otherwise, my recommendation stays with Hogwood.

The Six String Quartets dedicated to Haydn by Mozart. The Chilingirian Quartet, CRD 1062-4. R.R.P. £13.25.

This is a thoughtful marketing idea — no other box set brings together the six quartets which Mozart dedicated with such humility and reverence to Haydn. Listening to them as a set makes one even more aware of the extraordinary quality of Mozart's invention. I have great regard for the Chilingirian Quartet, and I was not disappointed by their playing. Of course, the approach is in traditional rather than period style, but the end result speaks of



BERNARD HAITINK

and Perry hope to emulate it with this organ version.

Using imaginative registration, Willis plays the piece as if he were on a cinema organ with flashing lights and full effects — with the recording using the digital process he can afford to pull out all the stops which he almost does at the end.

On a more serious note, this version offers the discipline view of the work as seen through a keyboard instrument with the extensive colour possibilities of the organ. A marketing note: the disc comes in a gatefold sleeve with a prismatic refraction foil cover which all helps

It is extraordinary in its imaginative orchestration, controlled theatrical vision, and sheer passion. The marvellously effective overture, which grips from the first sounds, develops into a passionate drama of intrigue and death. Of course, there are marks of Wagner and Mahler, and it is easy, therefore, to see why the following generations allowed it to fall into obscurity. But the change of public taste which resulted in the acceptance of Mahler could not fail to resurrect Violanta.

Hopefully, this recording will lead to a production of the work in this country — perhaps even with the cast of this persuasive production: Walter Berry and Eva Merton revel in their parts as the lovers.

This 2LP box set is an example of a record company being really creative in its choice of repertoire and will inevitably lead also to a wider interest in Korngold in general, and his other major opera Die Tote Stadt. Certainly, this is a composer who is seriously under-recorded.

Reviews

Trois Nocturnes, Jeux, Debussy, Concertgebouw Orchestra, Amsterdam Haitink, 9500 674.

There are a number of good performances of the Nocturnes, notably by Maazel and Barenboim, and this richly coloured view from Haitink joins the top rank. He takes a measured view, allowing • the

News in brief...

Champ to promote country concert

BRITISH COUNTRY music specialist label Champ Records is to promote a concert of British country music at the New Theatre, Oxford, on December 2, with promotional sponsorship from local firm, Hartwells Truck City.

The sponsorship has evolved from Champ's involvement with Leyland Vehicles which includes promotional support by the company for the band Barbary Coast who will be featured in the concert along with Frank Jennings, Al Barrett's Linesmen, Linda Page, The Syndicate and Slim Pickins.

"This concert is seen as a further step in Champ's policy of promoting British artists in every possible way and if successful will lead to further concerts in the new year," says Champ's Richard de Sylva.

LEGENDARY SONGWRITING team Felice and Boudleaux Bryant — writer of Bye Bye Love, Raining In My Heart, Love Hurts, Wake Up Little Susie and many more — have recorded their first ever album singing their own songs. Taking its title from one of their greatest songs, All I Have To Do Is Dream, the album is released here on the DB Records label via Pinnacle.

LINDISFARNE'S TENTH anniversary is marked by 10 special Christmas shows at Newcastle City Hall starting December 20. They are expected to be seen by a total of 25,000 people. The band has parted company with Phonogram but plan to record a new album in the New Year and say they intend to "give the album to one of the major labels for release".

JOHN KIRKPATRICK of Steeleye Span is backed by Dave Mattacks, Richard Thompson and Simon Nicol (the nucleus of Fairport Convention) for his solo single, Jogging Along With Me Reindeer (Dingles Records), aimed at the Christmas market.

ARETHA FRANKLIN, who plays six dates at London's Apollo next week, has a debut Arista single, What A Fool Believes, out now. Once a hit for the Doobies, it is taken from her new album Aretha. Support band at the concerts will be British jazz-funk outfit Light Of The World who have a single, London Town, in the charts, and a new album, Round Trip, out on Ensign this week.

STEEL PULSE play a month-long British tour starting this week and running through to the beginning of December ... Iron Maiden have added new guitarist Adrian Smith to replace Dennis Stratton who has left the band ... The B-52's will play two dates in Britain next month, both at London's Hammersmith Palais ... Island band Basement 5 will support Ian Dury and the Blockheads on tour next month.

Edited by
SUE FRANCIS

TIP SHEET

A flying start for new names

FLYING DUCKS Productions is a production/management company set up by Safta (Jaff) Jaffery with the object of developing artists from an early stage, producing demo tapes, putting them on the road and ultimately securing recording deals for them. Jaffery is always seeking new talent to develop and would be interested to hear from anyone with original ideas. He also tips three artists under Flying Ducks' wings.

• Akai: His music has been described as soft sci-fi rock. He had his own label, Vanity Records, in 1977 and released a single, Heroes are Losers, before his second release, Spaceage Lovers, out on Beggars Banquet.

• Barry Wrighton: Started his career at 15 when he wrote a musical. He has since been concentrating on his musical and visual image and he is also engaged in recording new material.

• RPM: A performing pop/rock band formed by members of The Torpedoes. They have been gigging on the London circuit and the band will also have a track, I'm Energy, included on the third compilation album produced by IOI Records, due for release in November. RPM are available for recording and publishing and have recorded six masters. Contact Safta Jaffery, Flying Ducks Productions, 204 Mitcham Lane, Streatham, London SW16 6NT. (01) 677 9883.

Giltrap seeks new long-term contract

THIS MONTH, with the release of a live album, Gordon Giltrap completes his contractual obligations with Electric Records and with a new album available is looking for a long term recording agreement.

Giltrap's four year relationship with Electric has given him two successful singles and a hit album, Perilous Journey. The last 12 months have seen a considerable broadening of his career which includes writing material for ITV. His music has since been used by the TV companies for programmes such as BBC's Holiday '80 and Thames motoring show, Wheels.

His first album for Electric, Visionary, has been recently scored for guitar and orchestra and will be premiered at Reading's Hexagon Theatre on November 30. Giltrap has also been commissioned by Capital Radio to write a 40-minute piece of music for a symphony orchestra to celebrate Operation Drake, a two year circumnavigation of the world, and this will be premiered at the Guild Hall in London on December 18, performed



GORDON GILTRAP

by the London Philharmonic Orchestra.

Giltrap has recently completed a new album based on Alan Aldridge's best selling book, the Peacock Party, and a two month tour has been organised in collaboration with PAN Artists in February and March of next year. He is now looking for a deal to coincide bringing the album as his first release. Contact Jon Miller, Taurus Productions, 23 Redan Place, Queensway, London W2 4SA. (01)229 9054.

Lasers ready to fire away

RICK SWINN-BREWER got his job as singer/frontman with new band Lasers though Tipsheet, and they have now recorded some 10 tracks. Their present tour is what all hope will provide the outlet to a recording contract. "Playing the Music Machine at midnight on a Monday deadens one's enthusiasm slightly," Chrissie Cremore from the management company confesses. "We have already played five dates and the audiences have been great. Lasers is collecting fans at each gig. Come along to the Rainbow on Friday (November 14) and then you'll see why I'm so confident that the lasers have a great future." Contact Chrissie Cremore, Sun Artists, 9 Hillgate Street, London W8. Z601727 2791.

Five-piece Odds out to attract A&R men

ODDS ARE a five-piece pop band who have had two singles on release, work regularly and have a new studio-produced video which they hope will attract the attention of record company A&R men.

They play a light, fast set of some 20 original numbers and were formed initially as a punk group but soon changed over to a more commercial sound.

Their first single, Saturday Night on Red Rhino Records, sold some 2,000 copies in six weeks and reached No 10 in the NME independent chart. Their second, Yesterday Man on JSO Records, reached the Radio 'B' playlist. And apart from headlining various rock venues and doing the university rounds, they have a tour of Germany/Sweden starting January 30. They have already been featured in Record Mirror and Musicians Only.

Says manager Steve Mather: "We have a new black and white video with five songs available to be screened on VHS and U-Matic which we would like to show to record companies." Contact: Steve Mather, McLeod Holden Enterprises, Halempre Chambers, PO Box 3, Hessle, N. Humberside HU13 9LP. Tel. Hull (0482) 649193.

Quick Tips

DAVID SYMONDS is looking for British rock musicians who are interested in appearing on future editions of the American radio show, Robert W. Morgan Special of the Week.

Watermark Studios in Hollywood have retained Symonds as their UK representative of the show, now in its fifth year in production. It is carried by some 200 radio stations in the US. Contact David Symonds, The Barn, 4a Whichers Gate Road, Rowlands Castle, Hants. PO9 6BB. 070541 2499.

VICTIMS OF PLEASURE, a four-piece band featuring Virginia Asfley on synthesiser, are looking for publishing and recording deals.

They have just had an EP, When You're Young/If I Was and Sporting Pastimes, released on PAM Records being distributed by Charlie Casey's Fresh Records. With a launch at The Blitz last month and more London gigs set, they'd like to hear from interested parties. Contact Charlie Casey, 395 Edgware Road, London W4. (01) 402 4585.

AFTER GUIDING the promotions departments of four major record companies, Richard Evans is forming his own company Goodevans promotions.

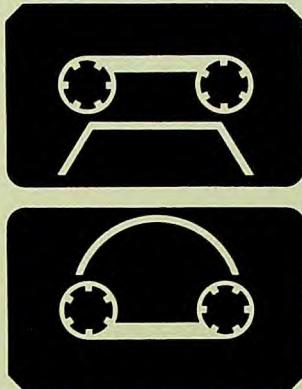
"A lot of companies cannot afford someone full time and the large companies still need independent support to add to their promotional efforts." He can be contacted at 23 Barrett Street, London W1. (01) 493 3294 or (01) 740 4021.

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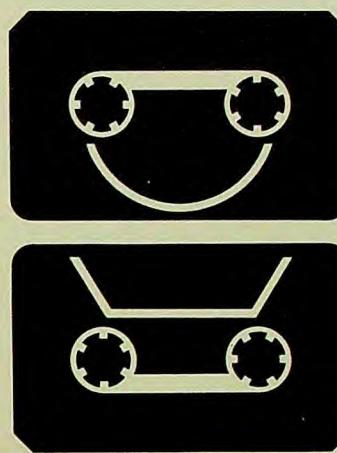


BOWWOWWOW

Your Cassette Pet

BOWWOWWOW

Your Cassette Pet



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EMI

BROADCASTING

IBA links creative surge with industry's slump

A LINK between a move towards more creative music programming in Independent Local Radio and the decline in the music industry is suggested in the IBA's Annual Report covering 1979-80.

Assessing the past year's output, it says: "Qualitatively, perhaps one of the more encouraging features was a beginning of a movement by presentation staff away from some of the more traditional methods of music presentation, including the over-reliance on record chart positions. It is not insignificant that the beginnings of this change of emphasis matched a period of unease and near crisis in the worldwide music industry, a factor reflected at many levels of popular music."

And in a feature on pop music it concludes: "Popular music programming gained in confidence over the year, containing both dominant themes and an admirably diverse range. At a time when the music industry was experiencing a deep trough of depression there were signs of unexpected new activity."

It spotlights the rise of Two Tone music and the resurgence of the mod craze but also notes that "survivors" from the past like Genesis and Pink Floyd

still "generated much ILR attention".

"The direction of music was, however, less than predictable," it says. "A pointer to the future, perhaps, lay in the electronic music of Gary Numan and John Foxx."

The report also highlights the efforts of some ILR stations to break down the barriers between different types of music, citing Ulster's Downtown Radio.

"Downtown Radio's popular programming contrived to satisfy two seemingly incompatible musical passions in Ulster: country and western and new wave, as well as a considerable range of other types. Also recognising a duty to lead, not merely to follow, popular taste, companies sought to cultivate in their audience an informed interest in popular music. Listeners were invited to express opinions on new record releases in schemes such as Radio Victory's Victory Vote."

"Similarly, emerging talent was a point of interest. Pennine Radio, for instance, made recordings of a number of new wave groups; Radio Hallam broadcast the work of Sheffield Heavy Metal band, Def Leppard."

Talent seeker

WATERMARK STUDIOS of Hollywood, US, have retained David Symonds as their UK representative and he is head hunting British rock artists for the Robert W. Morgan Special Of The Week (See *Tipsheet*). The Christmas schedule and features Chicago (November 15/16), Bob Seger (November 22/23), ELO (November 29/30), Charlie Daniels Band (December 6/7), John Stewart (December 13/14), Boz Scaggs (December 20/21) and Fleetwood Mac (December 27/28).

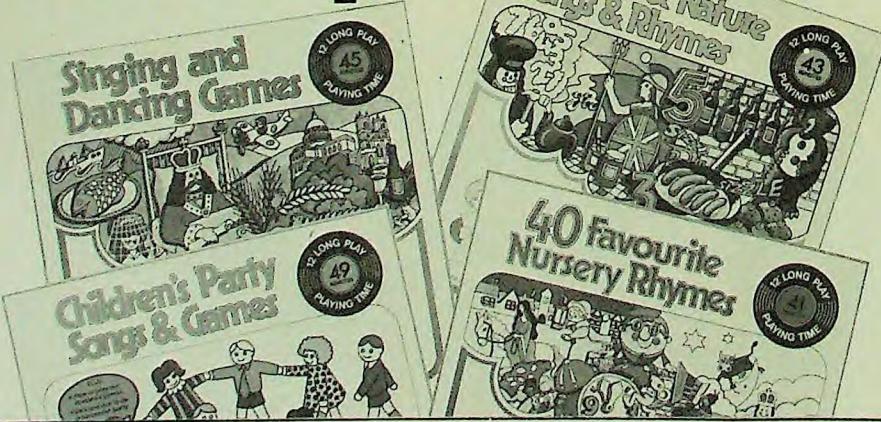
Ten years later

BRMB PRESENTER Les Ross, right, celebrates 10 years in broadcasting this Friday — and that has meant 10 years of early mornings, for at BBC Radio Birmingham, Radio Tees and BRMB Ross has always hosted the breakfast show. During that time he has also maintained a link with his current programme controller at the station, Bob Hopton, for Hopton was on the original BBC auditioning panel that selected him for his first on air job and was also his programme boss at Tees.



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First twinned ILR station goes on air

DEVONAIR RADIO, the ILR station serving Exeter and East Devon, went on air last Friday as the UK's first twinned radio station in the ILR network.

First presenter on air at 6am was Breakfast Show host Bob Kingsley who was commercial production manager and Saturday Breakfast Show presenter at Pennine Radio.

DevonAir's current broadcasting hours are from 6am to 9pm, and commenting on the launch, programme controller Jeff Winston says: "We hope to have our full broadcasting hours by Christmas when we plan to bring our Torbay transmitters on the air."

"Being the first twinned station in the ILR network gives us unique opportunities, both in terms of programmes and commercials. Through our separate transmitters we can bring a new meaning to 'local' radio."

"The quality of life in Devon is known to be high and the sound of the station will reflect this — quality in music, quality in speech."

The programme schedule reveals a heavy concentration on music with specialised shows fitting in the 9pm to 10pm slot — when broadcasting hours are extended — with country on Monday, rock on Tuesday, folk on Wednesday, big band music on Thursday and jazz on Friday.

Following the weekday Breakfast Show at 9am is Paul Owens, who is also the station's head of music and says that his morning show is aimed at the housewife. Owens has previously worked for BBC Radio London and Radios One and Two.

From 1pm to 5pm the afternoon show is hosted by Travis Baxter who in the past three years has worked for Plymouth Sound and Swansea Sound, and has just returned from a year in South Africa with Capital Radio. Following the daily magazine programme John Pierce, who was at Radio Tees for three years, presents the teenage programme No Nonsense from 6.30pm to 9pm.

Following the specialised music slot at 10pm will be two hours of Nightwatch, presented by Ian Waugh who has worked for Westward and Harlech TV and Plymouth Sound.

The station aims to reach a quarter of a million listeners initially, and when the two Torbay transmitters come into operation towards the end of the year, the station will be able to reach an additional 190,000 listeners.

Vickers to quit Capital

TONY VICKERS, Capital Radio's sales director since the award of the franchise in 1973, will hand in his resignation next week and will leave the company on January 1.

It was not clear at press time what his future plans are and his only comment was: "My whole career seems to go in lucky sevens. Seven Years at Foote, Cone and Belding, seven at ATV, and now after seven tremendous years with Capital I've got the itch again."



ELKIE BROOKS recently took time off from rehearsing for her current tour to visit Michael Aspel at Capital Radio. During the half-hour interview Elkie talked about her return to the raucous Vinegar Joe style of music on her present tour.

ILR revenue plummets

ILR REVENUE reached a low point in September with a dramatic fall in national advertising the main cause.

The recession has caused advertisers to drop radio from their campaigns or at least concentrate on the major metropolitan stations and the new additions to the network are having to rely heavily on more buoyant local advertising.

Gross ad revenue for ILR stations

in September was £3,444,463 compared to £4,368,487 for the same month last year. Revenue in real terms has been falling for some months but this is the first time that the monthly figure has been down on the previous year.

Revenue for the year so far is at £32,268,276 compared to £27,532,132 for the same period last year.

New venue for next LRA meeting

THE NEXT meeting of the Local Radio Association takes place on December 9, at the new venue, The Connaught Rooms, Great Queen Street, London WC2.

The first morning speaker will be Cecilia Garnett, managing director of Peterborough's Hereward Radio, talking on the subject From Dream To Reality. She will be followed by John Thompson, director of radio at the IBA.

The guest speaker at lunch will be Roger Underhill, director general of the Advertising Association, and speakers in the afternoon session will be Patrick Gee and Peter Faure.

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AIRPLAY ACTION

Listings exclude last week's Top 40

HOT CHOCOLATE	Love Me To Sleep	RAK 324 (E)
IRON MAIDEN	Women In Uniform	EMI 5105 (E)
JANKEL, CHAS	La No Corrida	A&M AMS 7570 (C)
JEROME	If You Walk	DJM DJS 10956 (C)
JOEL, BILLY	Don't Ask Me Why	CBS 9031 (C)
JOHN, ELTON	Harmony	DJM DJS 10961 (C)
KNIGHT, GLADYS	Bourgie Bourgie	CBS 9081 (C)
LIGHT OF THE WORLD	London Town	Ensign ENY 43 (F)
LIPPS INC	How Long	Casablanca CAN 212 (A)
LODGE, JOHN	Street Cafe	Decca F 13896 (F)
LOGAN, JOHNNY	Give A Little Bit More	Epic EPC 9043 (C)
LOOK, THE	I Am The Beat	MCA 647 (C)
LELO & THE LEVANTS	All I Want	Club ABC 2 (A)
MICHAEL SCHENKER GROUP	Cry . . .	Chrysalis CHS 2471 (F)
MANFRED MANN'S EARTH BAND	Lies	Bronze BRO 103 (F)
M Official Secrets	MCA 650 (C)	
MAGNA CARTA	Highway To Spain	Precision PAR 110 (A)
MANILOW, BARRY	Lonely Together	Arista ARIST 373 (F)
MARLEY, BOB	Redemption Song	Island WIP 6653 (E)
MAYFIELD, CURTIS	It's Alright	RSO 68 (F)
MIDNIGHT COWBOY	Soundtrack	UA UP 634 (E)
MITCHELL, JONI	Why Do Fools Fall In Love	Asylum K 12478 (W)
MOONDogs	Who Is Gonna Tell Mary	Real ARE 13 (W)
MOTORHEAD	Beer Drinkers . . .	Big Beat SWT 61 (P)
NIGHTINGALE, MAXINE	Work On It	UA BP 375 (E)
NICK STRAKER BAND	Leaving . . .	CBS 9088 (C)
O'CONNOR, HAZEL	Give Me An Inch	A&M AMS 7569 (C)
OTTOWAN	You're OK	Carrere CAR 168 (W)
QUICK	Hip Shake Jerk	Epic EPC 9032 (C)
PALMER, ROBERT	Looking For Clues	Island WIP 6651 (E)
POINTER SISTERS	He's So Shy	Planet K 12485 (W)
PFEIFER, DIANE	Just When I Needed . . .	Capitol CL 16169 (E)
REAL THING	She's A Groovey Freak	Calibre CAB 105 (A)
RAH BAND	Falcon	DJM DJS 10954 (C)
RICO	Sea Cruise 2 Tone	CHSTT 15 (F)
ROBERTSON, B.A.	Flight 19	Asylum K12482 (W)
ROCKPILE	Wrong Way	F. Beat XX9 (W)
ROGERS, KENNY	Lady	United Artists UP 635 (E)
ROSS, DIANA	I'm Coming Out	Motown TMG 1210 (E)
ROCK-O-LA	Touch Me Ovation	OVS 1217 (A)
ROCKPILE	Teacher Teacher	F. Beat (W)
SAVALAS, TELLY	Some Broken . . .	Satril HH 152 (A)
SCAGGS, BOZ	Look What You've Done	CBS 9034 (C)
SPRINGSTEEN, BRUCE	Hungry Heart	CBS 9309 (C)
St. CLAIR, ISLA	Song Bird	Ariola/Hansa AHA 566 (A)
STEVENS, SHAKIN'	Shooting Gallery	Epic EPC 9064 (C)
SAYER, LEO	Where Did We Go Wrong	Chrysalis CHS 2469 (F)
SHAKATAK	Feels Like The Right Time	Polydor POSP 188 (F)
SIMON, PAUL	One Trick Pony	Warner Brothers K 17715 (W)
SPARGO	You And Me	Champagne FIZZ 101 (C)
SPLIT ENZ	Nobody Takes Me Seriously	A&M AMS 7574 (C)
SUMMER, DONNA	Work Away	Casablanca CAN 211 (A)
ST. WINNIFRED'S CHOIR	There's No One . . .	MFP (E)
TEMPO, NINO	Hooked On Young Stuff	A&M AMS 7568 (C)
UTOPIA	I Just Want To . . .	Island IEP 12 (E)
WEAPON OF PEACE	Children Of Today	Fontana TF 1082 (F)
WARNER, FLORENCE	Hold Me Once	Mercury MER 42 (E)
WHITTAKER, ROGER	You Are My Miracle	Columbia DB 9089 (E)
WILLIAMS, DON	I Believe In Her	MCA (C)

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TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	Title / Artist / (producer) / Publisher	Label number	This Week	Last Week	Wks on Chart	Title / Artist / (producer) / Publisher	Label number
£ 1	5	2	THE TIDE IS HIGH Blondie (M. Chapman) Sparta Florida	Chrysalis CHS 2465 (F)	39	43	3	INHERIT THE WIND Wilton Feller (Felder/Hooper/Sample) Leeds	MCA 646 (C)
2	1	7	WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)	40	67	2	LONELY TOGETHER Barry Manilow (B. Manilow) ATV	Arista ARIST 373 (F)
3	3	8	SPECIAL BREW Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)	▲ 41	27	7	AND THE BIRDS WERE SINGING Sweet People (A Stamy Prod.) The Company/Eaton	Polydor POSP 179 (F)
▲ 4	19	4	I COULD BE SO GOOD FOR YOU Dennis Waterman (C. Neil) DBJ Arlon/Chappell	EMI 5009 (E)	42	28	9	YOU'RE LYING Linx (P. Martin/D. Grant/B. Salvary) Solid/Aves/Martin Coulter Music	Chrysalis CHS 2461 (F)
5	2	6	WHAT YOU'RE PROPOSING Status Quo (Status Quo/J. Eden) Dumb/Eaton	Vertigo QUO 3 (F)	43	NEW	TO CUT A LONG STORY SHORT Spandau Ballet (Richard James Burgess) Copyright Control	Reformation/Chrysalis CHS 2473 (F)	
6	8	3	FASHION David Bowie (Tony Visconti/Bewlay/Fleur)	RCA Bow 7 (R)	£ 44	71	2	FEELS LIKE THE RIGHT TIME Shakatak (N. Wright/L. McCutcheon) Skratch	Polydor POSP 188 (F)
7	4	6	DOG EAT DOG Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)	£ 45	74	2	SHARING THE NIGHT TOGETHER Dr. Hook (R. Haffkin) Alan Cartee/Shoals/Leosongs	Capitol CL 16171 (E)
8	9	7	ENOLA GAY M. Howlett/Orcb Manoeuvres In The Dark	Dinsong Dindisc DIN 22 (C)	46	35	8	PARTY LIGHTS Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)
£ 9	18	5	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills (J. Mtume/R. Lucas) Frozen Butterfly/Brampton	20th Century TC 2460 (R)	£ 47	66	2	MIDNIGHT COWBOY Soundtrack (J. Barry) United Artists	United Artists UP 634 (E)
10	7	10	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey (S. Linzer) Chappell	RCA 5 (R)	48	36	6	I NEED YOUR LOVIN' Teena Marie (Teena Marie) Jobete	Motown TMG 1203 (E)
11	6	8	WHEN YOU ASK ABOUT LOVE Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)	49	45	4	THIGHS HIGH Tom Browne (T. Brown) Sekou/Dave Grusin Music	Arista ARIST 367 (F)
▲ 12	29	2	SAME OLD SCENE Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor ROXY 1 (F)	50	44	4	CAN'T FAKE THE FEELING Geraldine Hunt (Palbon/Austin) Memory Lane/Carlin	Champagne FIZZ 501 (C)
13	NEW	SUPER TROUPER Abba (Anderson/Ulvaeus) Bocu	Epic EPC 9089 (C)	51	51	2	MILES AWAY John Foxx (John Foxx) Island	Virgin VS 382 (C)	
▲ 14	25	5	EARTH DIES SCREAMING/DREAM A LIE UB 40 (UB 40) New Claims/Graduate/ATV	Graduate GRAD 10 (SP)	52	40	4	PARTY IN PARIS UK Subs (M. Leander) Sparta Florida	Gem GEMS 42 (R)
£ 15	21	3	ACE OF SPADES Motorhead (Vic Maile) Motor	Bronze BRO 106 (E)	53	NEW	LADY Kenny Rogers (L. Richie Jrn.) Brockman	United Artists UP 635 (E)	
16	11	10	GOTTA PULL MYSELF TOGETHER Nolans (Ban Findon) Black Sheep	Epic EPC 8878 (C)	54	34	10	MASTERBLASTER (JAMMIN') Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)
17	15	4	SUDDENLY Olivia Newton John/Cliff Richard (J. Farrar) Rondor	Jet 7002 (C)	£ 55	69	2	ELSTREE Buggles (Downes/Horn) Island	Island WIP 6624 (E)
18	14	4	ONE MAN WOMAN Sheena Easton (C. Neil) Avocet/Chappell	EMI 5114 (E)	56	72	2	CRY FOR THE NATIONS Michael Schenker Group (R. Glover) Schenker	Chrysalis CHS 2471 (F)
19	12	8	ALL OUT OF LOVE Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)	57	41	4	GIVE ME AN INCH Hazel O'Connor (T. Visconti) Albion	A&M AMS 7569 (C)
▲ 20	30	2	STARTING OVER John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon	WEA/Geffen K 79186 (W)	58	32	9	AMIGO Black Slate (Black Slate) Wise Owl/Hit and Run	Ensign ENY 42 (F)
21	10	10	D.I.S.C.O. Ottawan (D. Vangarde) Heath Levy	Carrera CAR 161 (W)	59	NEW	MR. CROWLEY Ozzy Osbourne's Blizzard Of Oz (Blizzard Of Oz) Essex Music/Copyright	Jet 7003 (C)	
▲ 22	33	3	CELEBRATION Kool and The Gang (Deodato)Kool and The Gang) Planetary Nom	De-Lite KOOL 10 (F)	60	48	3	SMOKE ON THE WATER (EP) Deep Purple (Pete Duane/Nick Tauber) B. Feldman/Hec	Harvest SHEP 101 (E)
23	13	10	BAGGY TROUSERS Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)	61	NEW	IT'S HARD TO BE HUMBLE Mac Davies (—) Song Painter/MCPS	Casablanca CAN 210 (A)	
24	22	5	LOVING JUST FOR FUN Kelly Marie (P. Yellowstone/S. Voice) Red Bus Music (INT)/Grade One	Calibre PLUS 4 (A)	62	49	4	KILL THE POOR Dead Kennedys (Norm) Virgin	Cherry Red Cherry 16 (ISP)
25	17	7	ARMY DREAMERS Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5106 (E)	63	NEW	KISS ON MY LIST Daryl Hall/Hall Oates (Hall/Oates) Interworld/Fust/Buzza	RCA 15 (R)	
▲ 26	37	2	PASSION Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 26 (W)	64	NEW	SUPERMAN'S BIG SISTER Ian Dury & The Blockheads (Moorhens) Blackhill	Stiff BUY 100 (C)	
27	20	7	LOVE X LOVE George Benson (Quincy Jones) Rodsongs	Warner Brothers K 17699 (W)	65	57	5	TOWERS OF LONDON XTC (S. Lilywhite) Virgin	Virgin VS 372 (C)
28	23	8	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)	66	NEW	LOVE ON THE ROCKS Neil Diamond (Bob Gaudio) Chappell/Britico/MCPS	Capitol CL 16173 (E)	
29	26	8	WHAT'S IN A KISS Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)	67	NEW	DO YOU FEEL MY LOVE Eddie Grant (E. Grant) Marco/Intersong	Ensign ENY 45 (F)	
▲ 30	39	3	I LIKE WHAT YOU'RE DOING TO ME Young and Co.	Excalibur EXC 501 (A)	68	53	5	SLADE ALIVE AT READING EP Slade (M. Robinson/Slade) Whild John	Cheapskate CHEAP 5 (R)
31	16	8	DON'T STAND SO CLOSE TO ME Police (Nigel Gray/Police) Virgin	AGM AMS 7564 (C)	69	58	16	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Karen	Calibre Plus 1 (A)
£ 32	38	3	THE NIGHT, THE WINE AND THE ROSES Liquid Gold (Adrian Baker/Seago) Cellar/ATV/Leeds	POLO 6 (C)	70	NEW	LEAVING ON THE MIDNIGHT TRAIN Nick Straker Band (J. Paul) Lynton Muir	CBS 9088 (C)	
£ 33	60	2	BOURGIE BOURGIE Gladys Knight & The Pips (N. Ashford/V. Simpson) Warner Bros	CBS 9081 (C)	71	50	5	DON'T SAY I TOLD YOU SO Tourists (T. Alton) Arnakata/Warner Brothers/Logosongs	RCA TOUR 2 (R)
34	NEW	I'M COMING OUT	Diana Ross (B. Edwards/N. Rodgers) Warner Brothers	Motown TMG 1210 (E)	72	54	5	LONDON TOWN Light Of The World (Atgile/Johnson) Doghouse/Dizzy Heights	Ensign ENY 43 (F)
£ 35	52	2	WOMEN IN UNIFORM Iron Maiden (T. Platt) Zomba	EMI 5015 (E)	73	42	9	MY OLD PIANO Diane Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)
36	31	4	LOVELY ONE Jacksons (Jacksons) Carlin	Epic EPC 9302 (C)	74	NEW	PARISIENNE GIRL Incognito (Maunick/Williams) Dizzy Heights	Ensign ENY 44 (F)	
37	47	3	FALCON Rah Band (Richard Hewson) DJM	DJM DJS 10954 (C)	75	NEW	I NEVER GO OUT IN THE RAIN High Society (High Society) Arnakata/Warner Brothers	Eagle ERS 002 (P)	
38	24	7	CASANOVA Coffee (C. Johnson/R. Williams) Planetary Nom	De-Lite MER 38 (F)					

A-Z (TOP WRITERS)										
Ace of Spades (Kilmister)	Clarke/Taylor	15	All Out Of Love (Russell/Davis)	19	All The Birds Were Singing (Morisod/D'Adario)	41	Amigo (Black Slate)	58	Army Dreamers (Bush)	25
Baggy Trouzers (G. MacPherson)	C. Foreman/M. Benson	23	Bourgie Bourgie (Ashford/Simpson)	33	Bourgie Bourgie (Hunt/Dyson)	50	Cry For The Nations (Schenker/Barden)	56	Middlebrook (Kleinert)	38
Can't Take The Feeling (Hunt/Dyson)	Spandau Ballet (Richard James Burgess)	22	Don't Say I Told You So (Comber)	71	Don't Say I Told You So Close (Sting)	31	D.I.S.C.O. (D. Vangarde)	21	Don't Eat Dog (Adam & The Ants)	7
Do You Feel My Love (E. Grant)	Marco Pirroni	67	Don't Go (Lionel/Rokko)	65	Don't Go (Lionel/Rokko)	55	Elstree (Downes/Horn)	55	Earth Dies Screaming (Dream A Lie)	40
Enola Gay (McCluskey)	Fashion (Bowies)	8	Give Me An Inch (Hazel O'Connor)	57	Gotta Pull Myself Together (Findon/Myers/Puzey)	16	Falcon (Hewson)	37	Heads Will Roll (Lionel/Rokko)	44
Feels Like The Right Time (W. Sharpe)	Feels Like I'm In Love (R. Dorset)	69	Gotta Pull Myself Together (Findon/Myers/Puzey)	57	I Could Be So Good For You (W. Sharpe)	4	If You're Looking For A Way (Lionel/Rokko)	10	I'm Coming Out (Edwards/Rodgers)	34
Give Me An Inch (Hazel O'Connor)	I Need You Lovin' (Teena Marie)	48	I'm Coming Out (Edwards/Rodgers)	34	I Need You Lovin' (Teena Marie)	48	I Never Go Out In The Rain (High Society)	75	Inherit The Wind (Felder/Mix)	39
Gotta Pull Myself Together (Findon/Myers/Puzey)	I'm Hard To Be (Humble)	61	Inherit The Wind (Felder/Mix)	75	Kill The Poor (Biafra/Ray)	62	Kiss On My List (Allen/Hall)	63	Kiss On My List (Allen/Hall)	63
Holiday (G. MacPherson)	Lovely One (MBR Jackson)	36	Kill The Poor (Humble)	61	Lovely One (MBR Jackson)	36	Leave On The Rocks (N. Diamond/G. Beauda)	66	Leave On The Rocks (N. Diamond/G. Beauda)	66
Love Is High (J. Hott)	Lovely One (T. Barry)	51	Lovely One (T. Barry)	47	Loving Just For Fun (Perry/Whitmore)	24	Masterblaster (Jammmin')	24	Masterblaster (Jammmin')	24
Love Is High (J. Hott)	Loving Just For Fun (Perry/Whitmore)	51	Loving Just For Fun (Perry/Whitmore)	51	Mr. Crowley (Osbourne)	59	Masterblaster (Jammmin')	59	My Old Piano (Edwards/Rodgers)	73
Love Is High (J. Hott)	Never Knew Love Like This Before (Mtume/Lucas)	9	Mr. Crowley (Osbourne)	47	Never Knew Love Like This Before (Mtume/Lucas)	9	Party Lights (Wilson/Simons/Wilson/Taylor)	46	Party Lights (Wilson/Simons/Wilson/Taylor)	46
Love Is High (J. Hott)	One Woman (Leeson/Vale)	18	One Woman (Leeson/Vale)	18	Same Old Scene (Brian Ferry)	12	Passion (Various)	26	Parisienne Girl (Partridge)	74
Love Is High (J. Hott)	Parisienne Girl (Partridge)	18	Sharing The Night Together (Aldridge/Struzik)	45	Sharing The Night Together (Aldridge/Struzik)	45	Slade Alive At Reading (Holder/Lead)	68	Party Lights (Wilson/Simons/Wilson/Taylor)	52
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Slade Alive At Reading (Holder/Lead)	68	Smile On The Water EP (Various)	60	Smile On The Water EP (Various)	60	Smile On The Water EP (Various)	60
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Special Brew (Bad Manners)	3	Smile On The Water EP (Various)	60	Special Brew (Bad Manners)	3
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Starting Over (John Lennon)	20	Smile On The Water EP (Various)	60	Starting Over (John Lennon)	20
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Supernatural (U. Farrar)	17	Smile On The Water EP (Various)	60	Supernatural (U. Farrar)	17
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Supernatural (U. Farrar)	17	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
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Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54
Love Is High (J. Hott)	The Tide Is High (J. Hott)	1	Smile On The Water EP (Various)	60	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	54	Superwoman (Stevie Wonder)	

T | O | M | R | O | B | I | N | S | O | N

The logo for Sector 27, featuring the word "SECTOR" stacked vertically on the left and the number "27" on the right, all rendered in a stylized, blocky font with a black outline and a stippled or textured fill.

THE ALBUM

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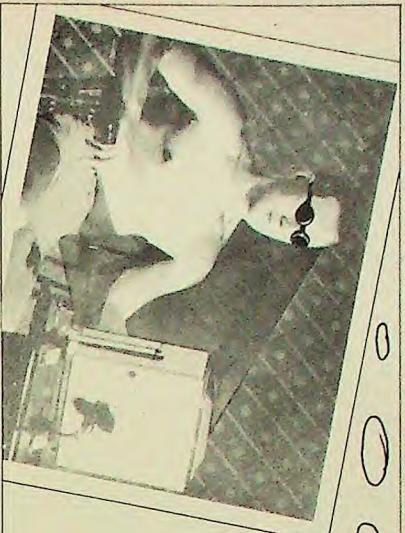
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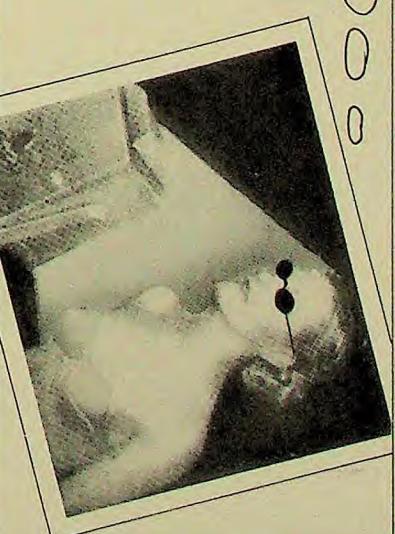


MUSIC WEEK



Holiday Romance

C/W Talk It Out
TR001



•FAMOUS NAMES•

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TOP 5 ALBUMS

Week-ending November 15, 1980

1	1	GUILTY	Bethra Streisand	CBS 86122
2	3	ZENYATTA MONDATTA	Police	A&M AMLH 64831
3	2	HOTTER THAN JULY	Stevie Wonder	Motown STMA 8035
4	NEW	KINGS OF THE WILD FRONTIER	Adam & The Ants	Vertigo 6359 034
5	4	ACE OF SPADES	Motorhead	Bronze BRON 531
6	5	LIVE IN THE HEART OF THE CITY	Whitesnake	United Artists SNAKE 1
7	6	ORGANISATION	Orchestral Manoeuvres In The Dark	DinDisc DID 6
8	19	NOT THE 9 O'CLOCK NEWS	Various	BBC REB 400
9	9	GOLD	Three Degrees	K-Tel Ariola 3D2
10	11	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
11	60	COUNTRY LEGENDS	Various	Ronco RTI 2050
12	16	MAKING WAVES	Nolans	Epic EPC 10023
13	8	THE RIVER	Bruce Springsteen	CBS 88510
14	7	JUST SUPPOSIN'	Status Quo	Vertigo 6302 057
15	20	LITTLE MISS DYNAMITE/BRENDA LEE		
26	21	LEVITATION	Hawkwind	Bronze BRON 530
27	44	QE 2	Mike Oldfield	Virgin V 2181
28	15	MAKIN' MOVIES	Dire Straits	Vertigo 6359 034
29	29	THE VERY BEST OF DON MCLEAN	Don McLean	United Artists UAG 30314
30	17	FACES	Earth, Wind & Fire	CBS 88498
31	27	CHINATOWN	Thin Lizzy	Vertigo 6359 030
32	23	REGGATA DE BLANC	Police	A&M AMLH 64792
33	25	GIVE ME THE NIGHT	George Benson	Warner Brothers K 56823
34	NEW	RADIO ACTIVE	Various	Ronco RTI 2049
35	22	CONTRACTUAL OBLIGATION ALBUM	Monty Python	Charisma CAS 1152
36	26	MY GENERATION	The Who	Virgin V 2179
37	31	TRUMPH	Jacksons	Epic EPC 86112
38	NEW	SONG OF SEVEN	Jon Anderson	Atlantic K 50756
39	NEW	ME & BILLY WILLIAMS	Max Boyce	EMI MAX 1003
40	45	STAGE STRUCK		
51	NEW	GENTLEMEN TAKE POLAROIDS		Virgin V 2180
52	50	DIANA	Diana Ross	•
53	53	TWELVE GOLD BARS	Status Quo	Motown STMA 8033
54	37	OUTLANDOS D'AMOUR	Police	Vertigo QUOTV 1
55	62	BACK IN BLACK	AC/DC	Atlantic K 50735
56	39	MORE SPECIALS	Specials	2-Tone CHRTT 5003
57	43	BORDER LINE	Ry Cooder	Warner Brothers K 56824
58	NEW	THE TURN OF A FRIENDLY CARD	Alan Parsons Project	Arista DLART 1
59	48	LIVE DATES II	Wishbone Ash	MCA (Int) MCG 4012
60	42	READY/	Blues Band	Arista BBZ
61	40	OUNTING EXCITEMENT	Various	K-Tel NE 1051
62	69	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
63	51	SKY 2	Sky	Ariola ADSKY 2
64	61	SECONDS OF PLEASURE	Rockpile	F-Beat XXI/P
65	57	SKA N' B		

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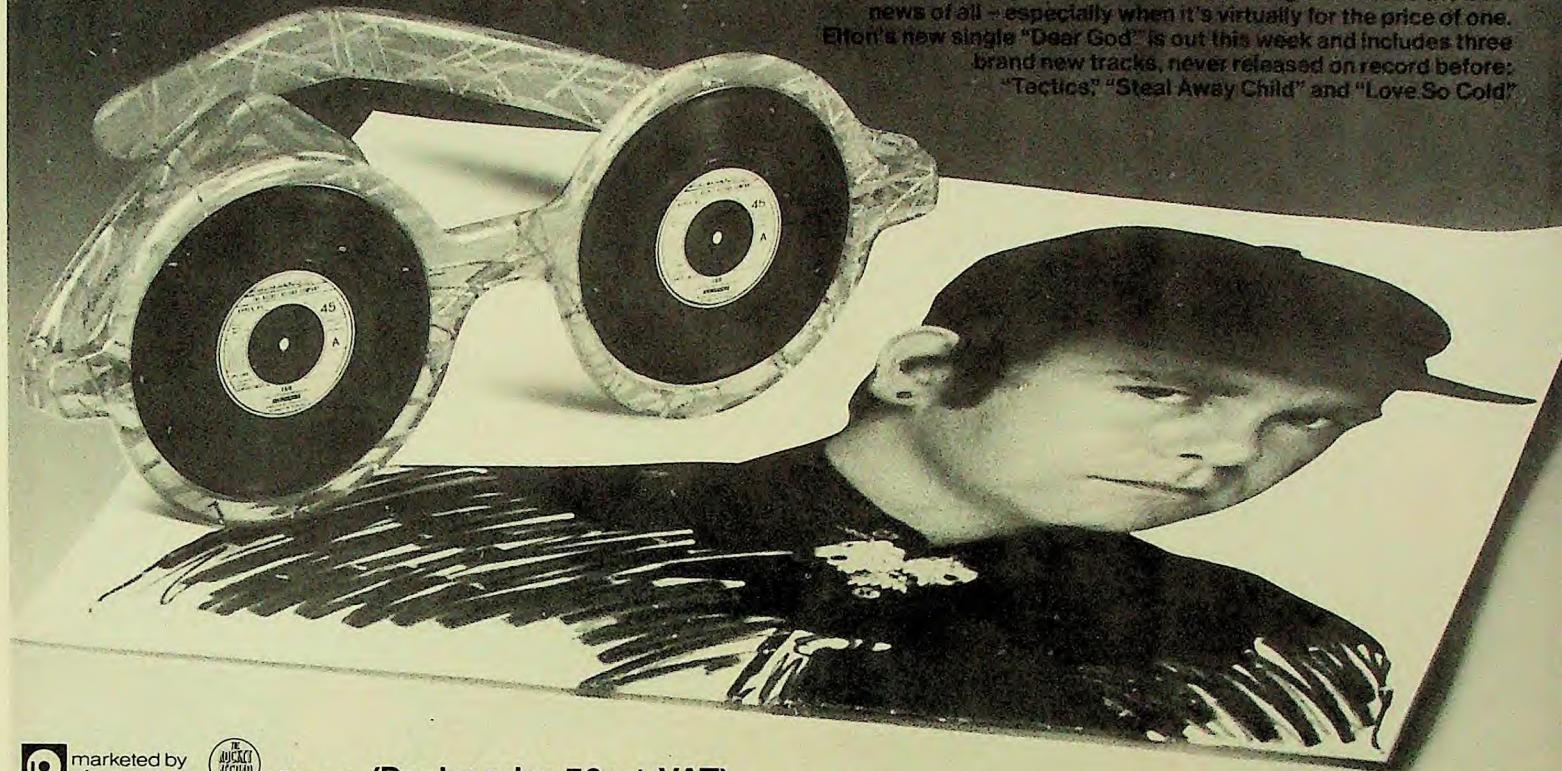
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 marketed by phonogram



Elton 1 (Dealer price 76p + VAT)

We'll get you to Nice and back for just £130

The Music Week chartered BAC1-11 will leave Gatwick on the morning of Thursday 22 January and return on Thursday 29 January. The flight times are:

Thurs 22 Jan	leave Gatwick 10.30	arrive Nice 13.30
Thurs 29 Jan	leave Nice 13.45	arrive Gatwick 14.45

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. Allocations are strictly limited to first come first served so please make your bookings right now. However, as this is a charter Music Week points out that if we do not sell all seats we will have to cancel the charter, but we will make arrangements to put you on a scheduled flight. To take advantage of this amazing air fare please contact Avril Barrow now.

Acknowledgement of your reservation, together with an invoice for £130, will be sent to you directly from Exhibitex—Music Week's appointed travel agent for Midem.

Prices per person include return air fare, London/Nice/London. Pre-flight refreshment reception. In-flight champagne brunch, Music Week Midem survival kit.

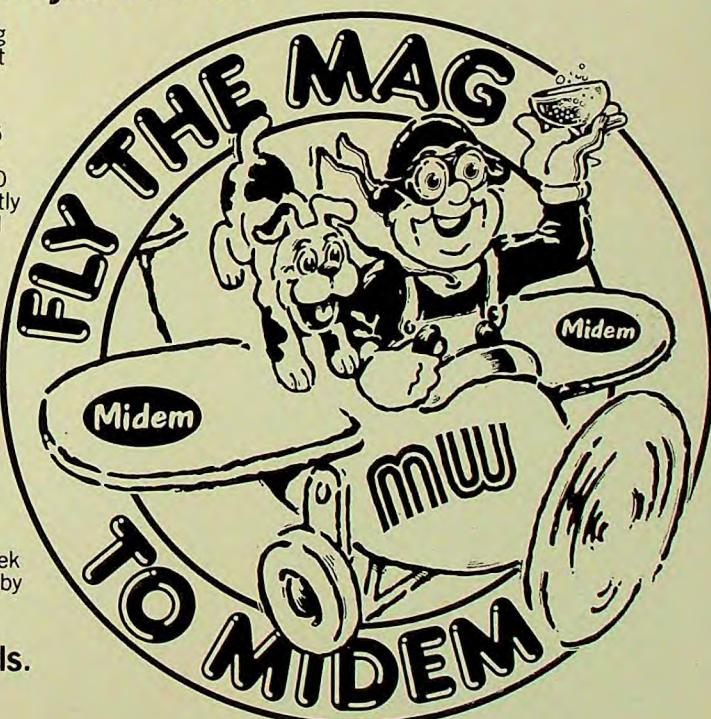
In addition hotel accommodation is previously announced in Music Week can be arranged. Confirmation of hotel reservations will be forwarded by us to Midem who will confirm your requirements directly with you.

**Please contact Avril Barrow now for full details.
Now is the time to book your flight and hotel accommodation for Midem. Tel: 01-836 1522**

If you require insurance £6.20 per person will be added to your invoice. Details of cover will be forwarded with acknowledgement of reservation. Please state whether you will require transport from the airport to your hotel.

All prices quoted are based on current air fares, hotel tariffs and rates of exchange. Exhibitex Travel will charge out increases covering fuel surcharges or increases resulting from adverse exchange rates etc.

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



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Lady

The brand new single by
KENNY ROGERS

UP 635

KENNY ROGERS

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Produced by
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(courtesy of
Commodores
Entertainment
Corporation)
Arranged by
Gene Page

Special bag and label - Out now!

UP 635

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TELL LAURA I LOVE HER
AND SONG FOR YOOTHA
POSP 201 ·
AS FEATURED ON THE PARKINSON SHOW

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LIBERTY
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**NEW SINGLE
“NOBODY
TAKES ME
SERIOUSLY”**

AMS 7574

Top 15

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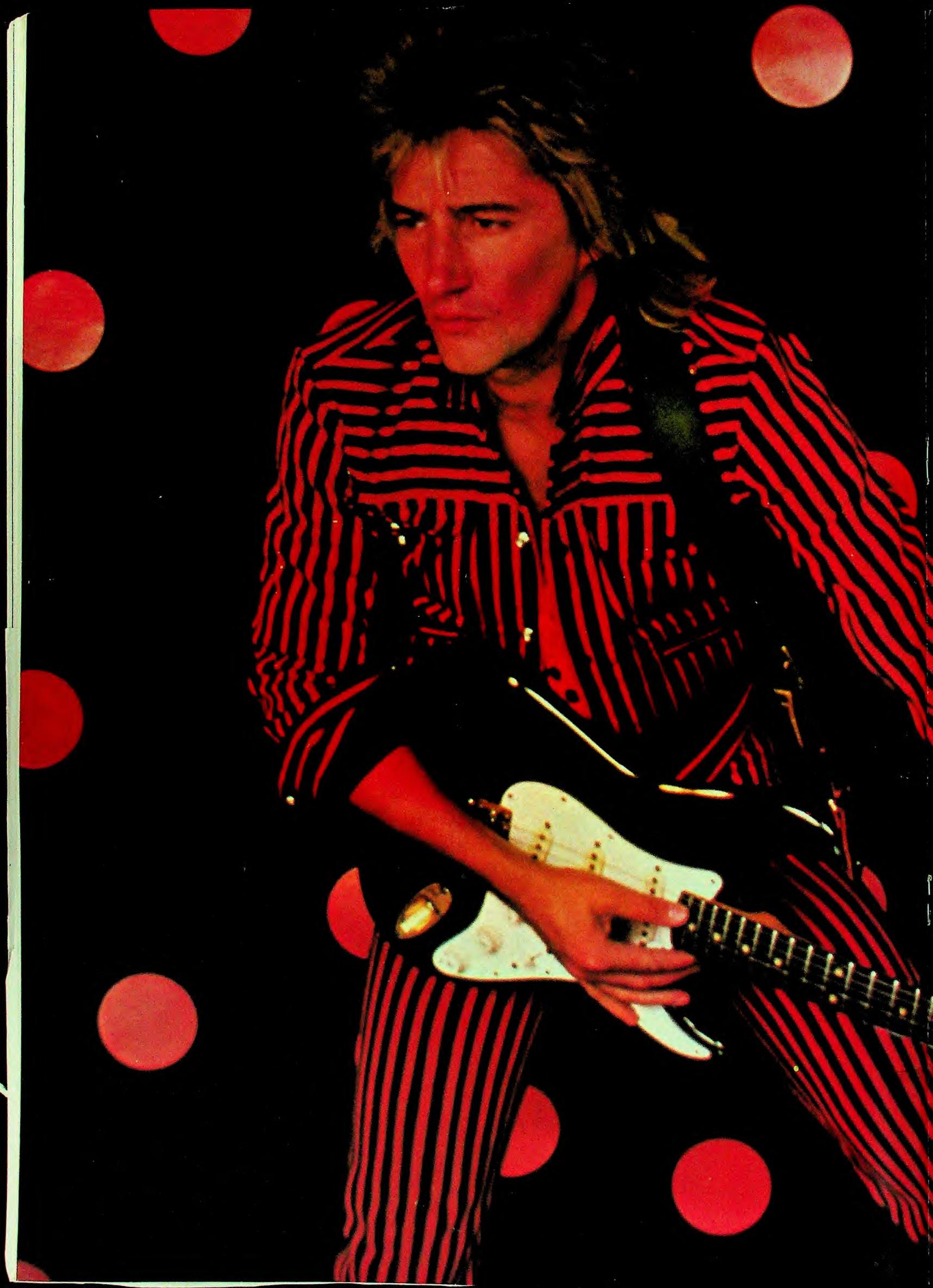
Week-ending November 15, 1980

3 MILLION (PLATINUM)
1/2 MILLION (GOLD)
2 1/2 MILLION (SILVER)

1	5	THE TIDE IS HIGH	○	Blondie	Chrysalis CHS 2465	26	37	PASSION	Rod Stewart	Riva 26	51	MILES AWAY	John Foxx	Virgin VS 382
2	1	WOMAN IN LOVE	○	Barbra Streisand	CBS 89866	27	20	LOVE X LOVE	George Benson	Warner Brothers K 17698	52	PARTY IN PARIS	UK Subs	United Artists UP 635
3	3	SPECIAL BREW	○	Bad Manners	Magnet MAG 180	28	23	WHY DO LOVERS BREAK EACH OTHER'S HEARTS	Showaddywaddy	Arista ARIST 359	53	LADY	Kenny Rogers	Gem GEMS 42
4	19	I COULD BE SO GOOD FOR YOU	○	Dennis Waterman	EMI 5009	29	26	WHAT'S IN A KISS	Gilbert O'Sullivan	CBS 8929	54	MASTERBLASTER (JAMMIN')	Stevie Wonder	Motown TMG 1204
5	2	WHAT YOU'RE PROPOSING	○	Status Duo	Vertigo QUO 3	30	39	I LIKE WHAT YOU'RE DOING TO ME	Young and Co.	Excalibre EXC 501	55	ELSTREE	Buggles	Island WIP 6624
6	8	FASHION	○	David Bowie	RCA Bow 7	31	16	DON'T STAND SO CLOSE TO ME	Police	A&M AMS 7564	56	CRY FOR THE NATIONS	Michael Schenker Group	Chrysalis CHS 2471
7	4	DOG EAT DOG	○	Adam & The Ants	CBS 9039	32	38	THE NIGHT, THE WINE AND THE ROSES	Liquid Gold	Creole P0106	57	GIVE ME AN INCH	Hazel O'Connor	A&M AMS 7566
8	9	ENOLA GAY	○	Orchestral Manoeuvres In The Dark	Dinidis DIN 22	33	60	BOURGIE BOURGIE	Gladys Knight & The Pips	CBS 9081	58	AMIGO	Black Slate	EriSign ENY 4
9	18	NEVER KNEW LOVE LIKE THIS BEFORE	○	Stephanie Mills	20th Century TC 2460	34	NEW	I'M COMING OUT	Diana Ross	Motown TMG 1210	59	MR. CROWLEY	Ozzy Osbourne's Blizzard Of Oz	Jet 700
10	7	IF YOU'RE LOOKIN' FOR A WAY OUT	○	Odyssey	RCA 5	35	52	WOMEN IN UNIFORM	Iron Maiden	EMI 5105	60	SMOKE ON THE WATER (EP)	Deep Purple	Harvest SHEP 10
11	6	WHEN YOU ASK ABOUT LOVE	○	Matchbox	Magnet MAG 191	36	31	LOVELY ONE	Jacksons	Epic EPC 9302	61	IT'S HARD TO BE HUMBLE	Mac Davies	Casablanca CAN 21
12	29	SAME OLD SCENE	○	Roxy Music	Polydor ROXY 1	37	47	FALCON	Rah Band	D.J.M DJS 10954	62	KILL THE POOR	Dead Kennedys	RCA 15
13	NEW	SUPER TROUPER	○	Abba	Epic EPC 9089	38	24	CASANOVA	Coffee	De-Lite MER 38	63	KISS ON MY LIST	Daryl Hall/John Oates	Stiff BUY 100
14	25	EARTH DIES SCREAMING/DREAM A LIE	○	Tommy Bolin	Graduate GRAD 10	39	43	INHERIT THE WIND	Wilton Felder	MCA 646	64	SUPERMAN'S BIG SISTER	lan Dunn & The Blockheads	Tommy Bolin



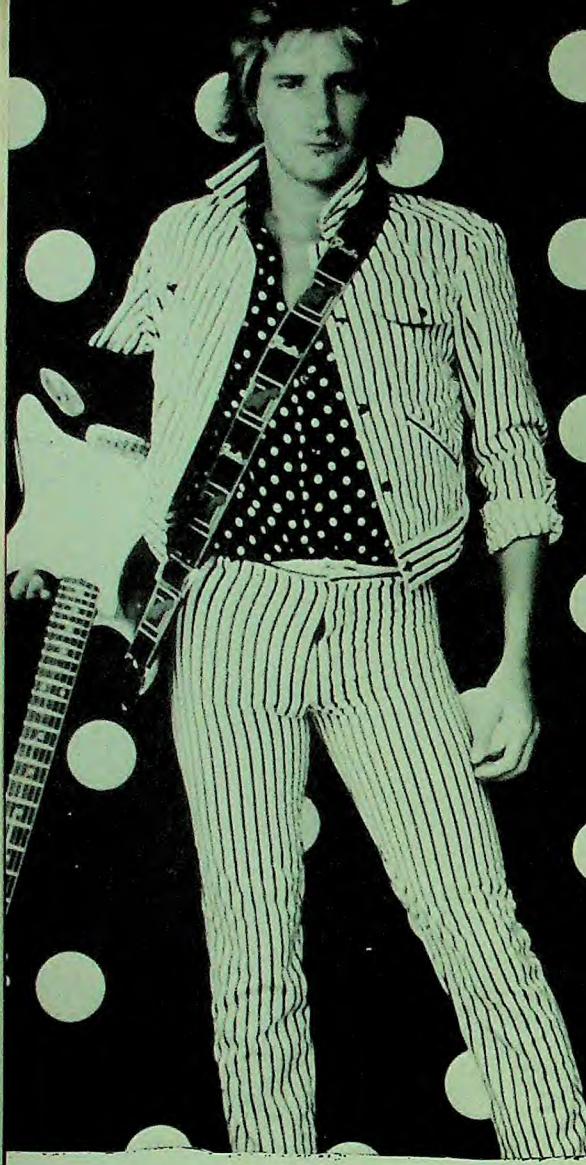
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U.K. TOUR 1980

NOVEMBER

20 th	DUBLIN	Simmons Court Pavillion
21 st	DUBLIN	Simmons Court Pavillion
24 th	GLASGOW	Apollo
25 th	GLASGOW	Apollo
26 th	GLASGOW	Apollo
28 th	LEICESTER	Granby Hall
29 th	LEICESTER	Granby Hall

DECEMBER

1 st	LONDON	Wembley Arena
2 nd	LONDON	Wembley Arena
3 rd	LONDON	Wembley Arena
5 th	LONDON	Wembley Arena
6 th	LONDON	Wembley Arena
7 th	LONDON	Wembley Arena
9 th	MANCHESTER	Apollo
10 th	MANCHESTER	Apollo
11 th	MANCHESTER	Apollo
13 th	BIRMINGHAM	International Arena
14 th	BIRMINGHAM	International Arena
16 th	BRIGHTON	Brighton Centre
17 th	BRIGHTON	Brighton Centre

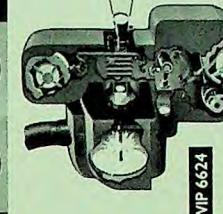


16	11	GOTTA PULL MYSELF TOGETHER	Epic EPC 8878	41	27	AND THE BIRDS WERE SINGING	Sweat People	27	LOVE ON THE ROCKS	Neil Diamond	66	NEW	LOVE ON THE ROCKS	Capitol CL 16173	
17	15	SUDDENLY	Jet 7002	42	28	YOU'RE LYING	Linx	28	DO YOU FEEL MY LOVE	Eddie Grant	67	NEW	DO YOU FEEL MY LOVE	Ensign ENY 45	
18	14	ONE MAN WOMAN	EMI 5114	43	NEW	TO CUT A LONG STORY SHORT	Spandau Ballet	Reformation Chrysalis CHS 2461	53	SLADE ALIVE AT READING EP	Slade	68	53	SLADE ALIVE AT READING EP	Cheapskate CHEAP 5
19	12	ALL OUT OF LOVE	Arista ARIST 362	44	71	FEELS LIKE THE RIGHT TIME	Shakatak	Reformation Chrysalis CHS 2473	58	FEELS LIKE I'M IN LOVE	Kelly Marie	69	58	FEELS LIKE I'M IN LOVE	Calibre 1
20	30	STARTING OVER	John Lennon/Yoko Ono	45	74	SHARING THE NIGHT TOGETHER	Dr. Hook	Reformation Chrysalis CHS 2473	58	LEAVING ON THE MIDNIGHT TRAIN	Nick Straker Band	70	NEW	LEAVING ON THE MIDNIGHT TRAIN	CBS 9088
21	10	D.I.S.C.O.	Ottawan	46	35	PARTY LIGHTS	Gap Band	Reformation Chrysalis CHS 2473	58	DON'T SAY I TOLD YOU SO	Tourists	71	50	DON'T SAY I TOLD YOU SO	RCA TOUR 2
22	33	CELEBRATION	Kool and The Gang	47	66	MIDNIGHT COWBOY	Soundtrack	Reformation Chrysalis CHS 2473	54	LONDON TOWN	Light Of The World	72	54	LONDON TOWN	Ensign ENY 43
23	13	BAGGY TROUSERS	Madness	48	36	I NEED YOUR LOVIN'	Teena Marie	Reformation Chrysalis CHS 2473	42	MY OLD PIANO	Diana Ross	73	42	MY OLD PIANO	Motown TMG 1202
24	22	LOVING JUST FOR FUN	Kelly Marie	49	45	THIGHS HIGH	Tom Browne	Reformation Chrysalis CHS 2473	44	PARISIENNE GIRL	Incognito	74	NEW	PARISIENNE GIRL	Ensign ENY 44
25	17	ARMY DREAMERS	Kate Bush	50	44	CAN'T FAKE THE FEELING	Geraldine Hunt	Reformation Chrysalis CHS 2473	51	I NEVER GO OUT IN THE RAIN	High Society	75	NEW	I NEVER GO OUT IN THE RAIN	Eagle ERS 002

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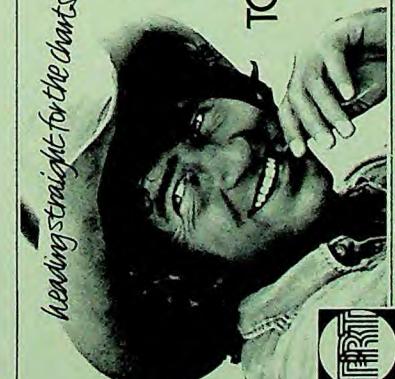
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FEATURE

Mike Oldfield — in search of something different

By JIM EVANS

TUBULAR BELLS — the first album release on Virgin Records on May 25, 1973 — has now notched up sales in excess of nine million copies, including two and a half million in this country. To creator and "sensitive boy genius" Mike Oldfield, it brought acclaim, fame and fortune. From the album's sales he has profited to the tune of half a million pounds.

Several albums, five years and a lot of work later, a not wealthy, but modestly well-off Oldfield is still in business. His latest project, the album QE2, is in the charts. It won't sell as Tubular Bells did, then few records do these days. The majority of the money from Tubular Bells was blown on an extravagant European tour in 1979. "That tour was certainly over the top financially," explains Oldfield, who after a considerable period of rare and limited communication with the printed medium, is now happy to tell all to all and sundry. "Sure, it was spectacular for the people to go to see, but I've only just finished paying for it. It was a joint venture between myself and Virgin. We lost around £500,000 in all. Much of that went on

extravagant equipment which we sold off afterwards at a ridiculously low price. But I don't really regret it, it was an amazing thing to be involved with."

In the autumn of 1973, Oldfield moved to a remote part of Hertfordshire and recorded his

'Perhaps what the business needs is a Freddie Laker type person'

second album, Hergest Ridge. Whatever he followed Tubular Bells with was bound to come in for close scrutiny, and Hergest Ridge got a share of stick and criticism, but it was the album that dislodged Tubular Bells from the number one spot after some 16 months.

Ommadawn, Incantations, Platinum and now QE2 followed. "QE2 took just over two months to complete. It was originally Richard Branson's idea that I should record a cover version of Abba's Arrival and it worked so well we just carried on and made the album. People came up with a lot of ideas for more covers —

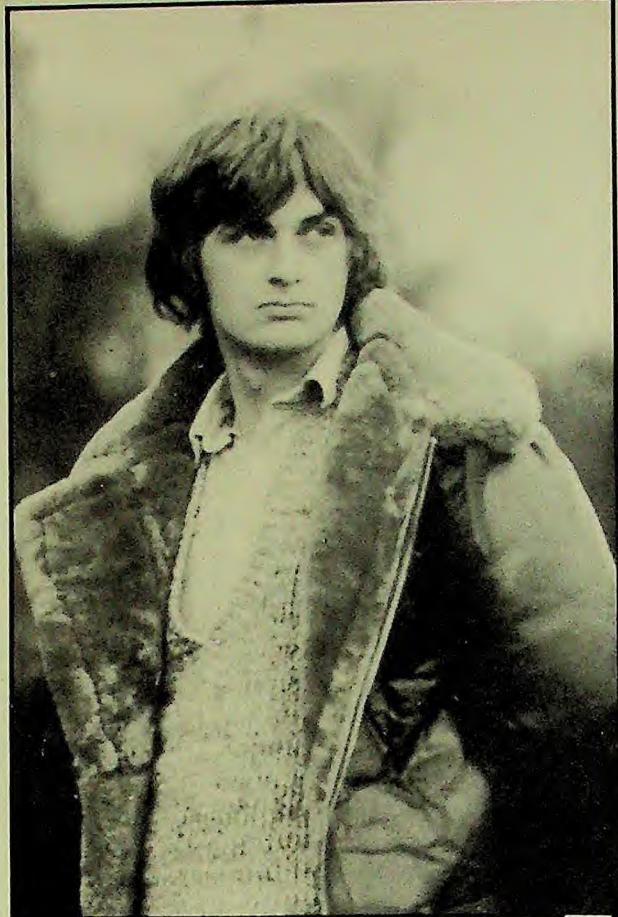
some of them were absolutely ludicrous. Wonderful Land was the only one out of them that I liked so I had a go at it and that was as far as I got with covers."

Why the title QE2?

"I wanted the concept of a big passenger liner. The Titanic would have suggested a disastrous piece of music and Queen Mary or Queen Elizabeth just didn't seem right. "The record company liked the title — and they're the people who have to work with it. I don't have a battle with my record company because I know all the people in it so well. They've got their job to do and I don't try to be obstructive. "There should be full co-operation between artist and record company. I've been with Virgin seven or eight years now and I suppose I really want them on my side."

"In my contract I am free to do exactly what I want to do. I've got total artistic freedom. If I really think I'm right about something, I stick up for it. But I don't usually have too many problems. The record company doesn't ask me to do things I don't want to do." Oldfield feels that if the music business is going to survive, there needs to be more variety. "It's the responsibility of the record companies to come up with new music — and I don't mean just new wave, but music that's different.

"Albums that are going to sell a



MIKE OLDFIELD: 'I'd like to see a greater variety of pop music find popularity and inspire people to buy records again.'

lot must appeal to a wide age group, they shouldn't be aimed just at teenagers. But it's not just the record companies, it's the whole media who can help, the people playing the records on the radio. The music and records played should be interesting or different enough to make people turn on the radio thinking they will hear something they'd like to buy.

"I'd like to see a greater variety of pop music find popularity and inspire people to buy records again."

Oldfield is surprised that records cost so much. "To me an album still costs 30 shillings. I'd like to know where the money goes. QE2 for example only cost around £3,000 to make. Perhaps what the business needs is a Freddie Laker type person to make everyone sit up and rethink.

"It's unfair to say that the people in the business aren't interested, but perhaps they've become too close to it. A & R men seem to have lost their objectivity.

"Imagine for example the trouble someone like Kate Bush had getting a recording deal and look what happened when she put a record out. At least some bright spark showed some initiative there. I'd like to see more individuals like that break through."

Oldfield has no definite plans for the near or immediate future. He certainly plans to tour again at some stage — especially in Germany where his Platinum album is currently selling around 5,000 copies a week.

And before he records again, Oldfield plans to make some changes at his Denham studio.

"I've been worried with the last couple of albums about the equipment, particularly my speakers. With the kind of speakers I've been using I tend to get carried away with the hugeness of the sound and don't really concentrate on the individual instruments.

"I don't see the necessity to put out an album next year. I'd like to work on a project for a long time instead of trying to cram everything into a couple of months."

Oldfield believes his music appeals to all age groups. "It's mostly young people," he explains, "but there are older people too. I know this from the letters I get. And there were two 70-year-old ladies at one of my concerts this year."

Oldfield is not happy with the reviews that QE2 has received.

"It's strange that the best reviews have been in the trade papers."

Does everything he records get compared to Tubular Bells? "It's not quite like that, but the people who tend to review my work all seem to prefer Ommadawn."

"Tubular Bells with all its bum notes was a bodge from start to finish, with all its edits and drop ins . . . I wasn't very good at timing then."

"I think over the last couple of years I've been concentrating too much on sorting out the problems in my musical technique. In some ways my music has become too clinical. I've been worrying too much about timing. A piece of music should speed up and slow down, like conversation where you use faster and slower phrases."

Oldfield is still surprised that records cost so much: 'I'd like to know where all the money goes. . . '

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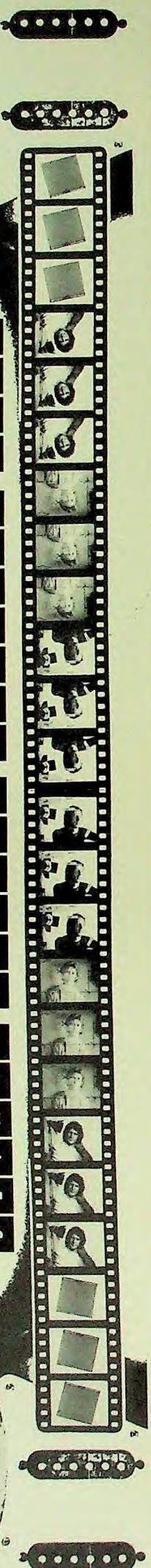
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16	13	THE LOVE ALBUM	•	K-Tel NE 102
17	14	SCARY MONSTERS & SUPER CREEPS	•	RCA BOWLP 2
18	10	NEVER FOREVER	•	Carrere CAL 120
19	12	BREAKING GLASS	•	EMI EMA 794
20	18	ABSOLUTELY MADNESS	•	Stiff SEEZ 29
21	35	PARIS	•	A&M AMLH 64820
22	28	SIGNING OFF	•	Superstamp GRADLP 2
23	33	SMOKE'S HITS	•	UB 40 Graduate GRADLP 2
24	24	VERY BEST OF ELTON JOHN	•	K-Tel NE 1094
25	41	FLESH AND BLOOD	•	Parlofor POLH 002
41	46	CLASSICS FOR DREAMING	•	Polydor POLTV 11
42	30	REMAIN IN LIGHT	•	Stie SRK 6095
43	36	STREET LEVEL	•	Talking Heads
44	38	MIDNITE DYNAMOS	•	Matchbox
45	68	I'M NO HERO	•	Cliff Richard Magnet MAG 5036
46	34	I AM WOMAN	•	Various EMI EMA 796
47	68	RUMOURS	•	Fleetwood Mac Polystar WOMTV 1
48	—	HAWKS & DOVES	•	Neil Young Warner Brothers K 56344
49	71	OFF THE WALL	•	Michael Jackson Epic EPC 83468
50	32	AXE ATTACK	•	Paul Simon Beggars Banquet BEGA 19
66	49	KILLING JOKE	•	Malicious Damage EGMD 545
67	58	WAR OF THE WORLDS	•	Jeff Wayne's Musical Version CBS 96000/WOW 100
68	67	IF YOU WANT BLOOD YOU'VE GOT IT	•	ACDC Atlantic K 50532
69	47	MONSTERS OF ROCK	•	Polydor 2488 810
70	—	BEATLE BALLADS	•	Beatles Parlophone PCS 7214
71	—	CHART EXPLOSION	•	Various K-Tel NE 1103
72	—	IN THE FLAT FIELD	•	Bauhaus 4AD CAD 13
73	59	TELEKON	•	Gary Numan Beggars Banquet BEGA 19
74	71	ONE TRICK PONY	•	Paul Simon Warner Bros K 56846
75	—	TOP 75	•	Conventional record outlets by the British Market Research Bureau Ltd.

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CHART FOR
WEEK-ENDING
NOVEMBER 15

ORDER FORM CHART

TOP 75 ALBUMS

This Week Chart

Label number

This Week Chart

Label number

- = 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

1	1	7	GUILTY	Barbra Streisand	CBS 86122 (C) C: 40 86122
2	3	6	ZENYATTA MONDATTA	Police (Nigel Grey)	A&M AMLH 64831 C: CAM 64831 (C)
3	2	2	HOTTER THAN JULY	Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035
4	-	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 84549 (C) C: 40 84549	
5	4	2	ACE OF SPADES	Motorhead (Vic Maile)	Bronze BRON 531 (F) C: TC-BRON 531
6	5	2	LIVE IN THE HEART OF THE CITY	Whitesnake	United Artists SNAKE 1 (E) C: TC-SNAKE 1
7	6	3	ORGANISATION	Orchestral Manoeuvres In The Dark	DinDisc DID 6 (C)
8	19	2	NOT THE 9 O'CLOCK NEWS	Various	BBC REB 400 (A)
9	9	8	GOLD	Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2
10	11	27	MANILOW MAGIC	Barry Manilow Ron Dante/Berry Manilow	Arista ARTV 2 (F) C: ARTVC 2
11	60	2	COUNTRY LEGENDS	Various	Ronco RTL 2050 (B) C: 4C-RTL 2050
12	16	4	MAKING WAVES	Nolans	Epic EPC 10023 (C) C: 40 10023
13	8	4	THE RIVER	Bruce Springsteen	CBS 88510 (C) C: 40 88510
14	7	4	JUST SUPPOSIN'	Status Quo	Vertigo 6302 057 (F) C: 7144 057
15	20	3	LITTLE MISS DYNAMITE/BRENDA LEE	Brenda Lee	Warwick (MCA) WW 5083 (C)
16	13	6	THE LOVE ALBUM	Various	K-Tel NE 1092 (K) C: CE 2092
17	14	8	SCARY MONSTERS & SUPER CREEPS	David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
18	-	STRONG ARM OF THE LAW	Saxon	Carrere CAL 120 (W) C: CAC 120	
19	10	9	NEVER FOREVER	Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TEMA 794
20	12	7	ABSOLUTELY	Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29
21	18	15	BREAKING GLASS	Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820
22	28	11	SIGNING OFF	UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
23	33	6	SMOKIE'S HITS	Smokie	Rak SRAK 540 (E) C: TCSRK 540
24	24	4	VERY BEST OF ELTON JOHN	Elton John	K-Tel NE 1094 (K) C: CE 2094
25	41	25	FLESH AND BLOOD	Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
26	21	2	LEVITATION	Hawkkwind	Bronze BRON 530 (F) TC-BRON 530
27	44	2	QE2	Mike Oldfield (David Hentschel)	Virgin V 2181 (C) C: TCV 2181
28	15	4	MAKIN' MOVIES	Dire Straits	Vertigo 6359 034 (F) C: -
29	29	8	THE VERY BEST OF DON McLEAN	Don McLean	United Artists UAG 30314 (E) C: TCK 30314
30	17	3	FACES	Earth, Wind & Fire	CBS 88498 (C)
31	27	5	CHINATOWN	Thin Lizzy (Thin Lizzy/Kit Woolven)	Vertigo 6359 030 (F) C: 7150 030
32	23	57	REGGATTA DE BLANC	Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792
33	25	17	GIVE ME THE NIGHT	George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
34	-	RADIO ACTIVE	Various	Ronco RTL 2049 (B) C: 40 RTL 2049	
35	22	5	CONTRACTUAL OBLIGATION ALBUM	Monty Python	Charisma CAS 1152 (F) C: -
36	26	4	MY GENERATION	The Who	Virgin V 2179 (C) C: -
37	31	6	TRIUMPH	Jacksons	Epic EPC 86112 (C) C: 4086112
38	-	SONG OF SEVEN	Jon Anderson	Atlantic K 50756 (W) C: K4-50756	

39	-	ME & BILLY WILLIAMS	EMI MAX 1003 (E) C: TC-MAX 1003		
40	45	2	STAGE STRUCK	Rory Gallagher	Chrysalis CHR 1280 (F) C: ZCHR 1280
41	46	3	CLASSICS FOR DREAMING	James Last	Polydor POLTV 1 (F)
42	30	3	REMAIN IN LIGHT	Talking Heads	Sire SRK 6095 (W)
43	36	4	STREET LEVEL	Various	Ronco RTL 2048 (B) C: 4C-RTL 2048
44	38	6	MIDNITE DYNAMOS	Matchbox	Magnet MAG 5036 (A) C: ZCMAG 5036
45	35	7	PARIS	Supertramp (Peter Henderson/Russel Pope)	A&M AMLH 66702 (C) C: CLM 66702
46	68	10	I'M NO HERO	Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796
47	34	12	I AM WOMAN	Various	Polystar WOMTV 1 (F) C: WOMMC 1
48	-	1	RUMOURS	Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
49	-	HAWKS & DOVES	Neil Young	Reprise K 54109 (W) C: K4-54109	
50	32	4	AXE ATTACK	Various	K-Tel NE 1100 (B) C: CE 2100
51	-	GENTLEMEN TAKE POLARIODS	Japan	Virgin V 2180 (C) C: TCV 2180	
-51	50	22	DIANA	Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033
53	53	35	TWELVE GOLD BARS	Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
54	37	83	OUTLANDOS D'AMOUR	Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
55	62	15	BACK IN BLACK	AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
56	39	7	MORE SPECIALS	Specials	2-Tone CHRTT 5003 (F) C: ZCHRTT 5003
57	43	5	BORDER LINE	Ry Cooder	Warner Brothers K 56864 (W) C: K4-56864
58	-	THE TURN OF A FRIENDLY CARD	Alan Parsons Project	Arista DLART 1 (F) C: TLART 1	
59	48	3	LIVE DATES II	Wishbone Ash	MCA (Int) MCG 4012 (C)
60	42	5	READY	Blues Band	Arista BB2 (F) C: MC BB 2
61	40	8	MOUNTING EXCITEMENT	Various	K-Tel NE 1091 (K) C: ZE 2091
62	69	88	BAT OUT OF HELL	Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40 82419
63	51	29	SKY 2	Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
64	61	5	SECONDS OF PLEASURE	Rockpile	F-Beat XXLP 7 (C) C: -
65	57	2	SKA 'N' B	Bad Manners	Magnet MAG 5033 (A)
66	49	4	KILLING JOKE	Killing Joke	Malicious Damage EGMD 545 (F) C: EGMD 545
67	58	32	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40 96000
68	67	2	IF YOU WANT BLOOD YOU'VE GOT IT	AC/DC	Atlantic K 50532 (W) C: K4-50532
69	47	5	MONSTERS OF ROCK	Various	Polydor 2488 810 (F) C: TC-3195 256
70	-	BEATLE BALLADS	Beatles	Parlophone PCS 7214 (E) C: TC-PCS 7214	
71	-	CHART EXPLOSION	Various	K-Tel NE 1103 (K) C: CE 2103	
72	-	IN THE FLAT FIELD	Bauhaus	4AD CAD 13 (RT)	
73	59	10	TELEKON	Gary Numan (Gary Numan)	Beggars Banquet BEGA 19 (W) C: BEGC 19
74	71	53	OFF THE WALL	Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40 83468
75	-	1	ONE TRICKY PONY	Paul Simon	Warner Bros. K 56846 (W) C: K4-56846

DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, L - Luggtons, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, SO - Stage One, SP - Spartan, WU - Wynd-Up, MR - Midland Recording Co, MW - Making Waves, Z - Enterprise.

MW ALBUM CHARTS ARE COMPILED BY BMRB ON RETURNS FROM 450 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £2.25 AND UPWARDS.

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SATURDAY 15th ST. AUSTELL, New Cornish Riviera
SUNDAY 16th SOUTHAMPTON, Gaumont Theatre
TUESDAY 18th BRISTOL, Colston Hall
FRIDAY 21st GLOUCESTER, Leisure Centre
SATURDAY 22nd IPSWICH, Gaumont Theatre
SUNDAY 23rd LONDON, Hammersmith Odeon

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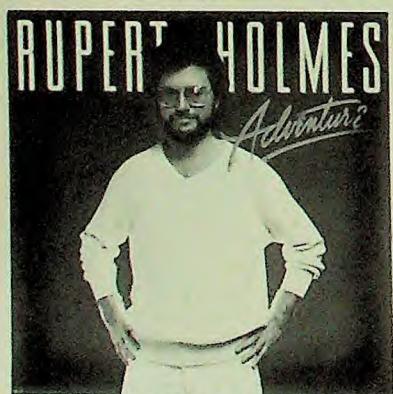
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MCA 658



**THE LOOK
I am The Beat**
MCA 647



**RUPERT HOLMES
Adventure**
MCA 653

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Distributed by CBS 1960/1981

NEW SINGLES

Artist/A Side/B Side/Label

Cat. No. Dist.

ADAMS AFFAIR, Glen JUST A GROOVE/We've Got To Make It (Excalibre)

EXC 502

A

BAD MANNERS LORRAINE/Back In Go (Magnet)
BONDS, U.S., Gary NEW ORLEANS/HIGH TIME (Creole)
BOOMTOWN RATS BANANA REPUBLIC/Man At The Top (Phonogram/Ensign)
BOX TOPS/JIM GILMER CRY LIKE A BABY/Sugar Shack (Creole)
BRASIL WHO'S GONNA LOVE YOU NOW/Head On (MCA)
BRIDGEWATER, D.D. ONE IN A MILLION GUY/Lonely Disco Dance (Elektra)
BROKEN HOME RUNAWAY FROM HOME/Shot Over Hill (WEA)
BUDGIE CRIME AGAINST THE WORLD/Helbender (Active)
BUMBLE, B/Stingers NUT ROCKER/Pipeline (Creole)
BUSH, KATE DECEMBER WILL BE MAGIC/Warm And Soothing (EMI)

MAG 181
CR 181
BONGO 1
CR 179
MCA 655
K 12490
K 18365
BUDGE 2
CR 186
EMI 5121

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NOVEMBER 14, 1980

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CARTER, Clarence/Eddie Floyd PATCHES/Knock On Wood (Creole)
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CR 183
RK 1033
K 17733
MCA 658
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HCS 105
POP 2015
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CR 180
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FANTASTICS/Clarence Frogman Henry SOMETHING OLD SOMETHING NEW/You Always Hurt The One You Love (Creole)
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FORD, Frankie/Chubby Checker SEA CRUISE/The Twist (Creole)
FRED, John/Playboy Band JUDY IN DISGUISE/Mr. Bassman (Creole)

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GLITTER, Gary WHAT YOUR MOMMA DON'T SEE/It's Not Just A Pretty Face (Eagle)
GIBBER, Tony DON'T ASK ME WHY/When I Look In Your Eyes (WEA)
GIBSON BROTHERS LATIN AMERICA/West Indies (Island)
GORE, Leslie/The Angels IT'S MY PARTY/My Boyfriend's Back (Creole)

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WISP 6659
CR 188

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FIELD, Frank THE WAYWARD WIND/Confessin' (HMV)
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INSTANT FUNK EVERYBODY/YOU Want My Love (Salsoul)

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POP 2014
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SAL 8

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JACKSON, Jermaine LITTLE GIRL DON'T YOU/We Can Put It Back Together (Motown)
JOHNNY AND THE HURRICANES REVELLE ROCK/Bumble Boogie (Creole)
JONES, Gloria LISTEN TO ME/Itba (United Artists)
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LITTLE RICHARD GOOD GOLLY MISS MOLLY/The Girl Can't Help It (Creole)
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Z 13
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MCLEAN, Don C. NO ROOM AT THE INN/Home Sweet Loving (Precision)
MOTORHEAD BEER DRINKERS AND HELL RAISERS/Instr. (Big Beat)
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MURRAY, Anne COULD I HAVE THIS DANCE/Somebody's Waiting (Capitol)

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ROEVES, Maurice HIGHLAND WIDOWS LAMENT/Silent Night (EMI)

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PB 5297
EMI 5117

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SELLERS, Peter HARD DAYS NIGHT/Any Old Iron (HMV)
SELLERS, Peter/Sophia Loren GOODNESS GRACIOUS ME/Grandpa's Grave (HMV)
SHANNON, Del RUNAWAY/Hats Off To Larry (Creole)
SHUSA HERE I LOVE YOU/YOU Can Always Feel It (President)
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PT 487
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K 17708
WMT 102
RCA 17
Z214
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THREE WAY SWITCH LEAVING ON A JET PLANE/Itba (Ariola/Hansa)

AHA 568

A

TICH TURNER'S ESCALATOR DIANA/Are You Wiv (Cheapskate)

CHEAP 7

R

URBANIAK, Michael NANAVA/Joy (Motown)

TMG 1208

E

WORZELS COMBINE HARVESTER/I'm A Cider Drinker (HMV)

POP 2017

E

Distributor Code

A - PRT/Pye
C - CBS
E - EMI
F - Polygram
FP - Faulty Products
G - Lightning
H - H. R. Taylor
I - Indies
L - Luggtons
MR - Midland Recording Co.
MW - Making Waves
P - Pinnacle
R - RCA
RT - Rough Trade
SO - Stage One
SP - Spartan
T - Trojan
W - WEA
WU - Wynd-Up
X - Clyde Factors
Z - Enterprise

12" singles brackets

Total releases: 68

NEW ALBUMS

November 14, 1980

Artist	Title	Label	Cat. No., Cass No.	Dealer Price	Dist. Code
ALLEN, Peter ANDERSON, Jon	BI-COASTAL SONG OF SEVEN	A&M Atlantic	AMLH 64825 K 50756 K 450756 SPART 1150	3.04 3.04	C W
ATKINSON, Rowan	LIVE IN BELFAST	Arista		—	F
BELLAMY BROTHERS	SONS OF SUN	Warner Brothers/Curb	K 56872	3.04	W
BLENNER, Serge BLOW, Curtis BOOKS	LA VOGUE CURTIS BLOW EXPERTISE	Sky Mercury Logo	SKY 042 6337 137 VOLUME 1 K VOLUME 1 RFL 1	— 3.04 3.04	MW F C
BOWLLY, Al	THE ONE & ONLY AL	Decca		1.73	F
CARAVAN	THE ALBUM	Kingdom	KV 9003 KVLX 9003 K 56871	2.89 2.89 3.04	P
CLIMAX BLUES BAND CLUSTER	FLYING THE FLAG CLUSTER '71	Warner Brothers Skv	SKY 047	—	W MW
DEKKER, Desmond DEWHURST, Keith & The Albion Band DOPSIE, Rockin' & His Cajun Twisters DOUGLAS, Shirley	ISRAELITES LARK RISE TO CANDLEFORD BIG BAD ZYDECO A HEART ON THE LOOSE	Cactus Charisma Sonet President	CTLP 111 CDS 4020 SNTF 851 PRX 17	3.04 3.04 — —	C F A Z/L/H
EAGLES	LIVE	Asylum	K 62032 K 462032 K 50757 K 450757	3.04	W
EMERSON LAKE & PALMER	BEST OF EMERSON LAKE & PALMER	Atlantic		3.04	WR
GERALDO GROSSKOPF, Harald	GERRY'S MUSIC SHOP SYNTHESIST	Decca Sky	RFL 2 SKY 043	1.73 —	F MW
HALL, Adelaide HOPKINS, Sam 'Lightnin'" HUMPERDINCK, Engelbert	THERE GOES THAT SONG AGAIN AT HIS NATURAL BEST GREATEST HITS	Decca Rhapsody Decca	RFL 3 RHAP 8 TAB 8 KTBC 8	1.73 — 2.03 2.28	F Z/L/H F
JAN & DEAN JOHANSSON, Lasse	THE JAN & DEAN STORY KING PORTER STOMP	Past Kicking Mule	PAST 1 SNKF 169	2.43 —	C A
LINDSAY, Jimmy	CHILDREN OF RASTAFARI	Gem	GEMPLP 110	—	R
MACKAY, Duncan MANILOW, Barry McCONVILLE, Tom/ Kieran Halpin MODERN MAN MYTHOS	VISA BARRY PORT OF CALL CONCRETE SCHEME QUASER	Edge Arista Rubber Mam Sky	HOG 2 HOGC 2 DLART 2 RUB 041 MAMLP 5001 SKY 046	3.04 — — — — —	W F SP A MW
NELSON ARION GLEE UNION/Haworth Band	A SLICE OF CHRISTMAS	Look	LK/LP 6550	2.20	P
PHANTOM BAND PINHAS, Richard POLYSTYRENE PRINCE FAR I ROEDELIUS RUSHDEN, Patrice	PHANTOM BAND EAST-WEST TRANSLUCENCE SHOWCASE IN A SUITCASE SELBSTPORTRAIT III POSH	Sky Pulse United Artists Pre Sky Elektra	SKY 048 PULSE 003 PULSE 003C UAG 30320 PREFIX 3 SKY 044 K 52260	— 2.95 2.95 3.07 2.61 — 3.04	MW MW E F MW W
SAXON SOUND STEAM IN SCOTLAND	STRONG ARM OF THE LAW JEOPARDY	Carrere Karova Decca	CAL 120 CAC 120 KODE 2 SPA 579	3.04 — 1.71	W F
TAYLOR, Allan THIN LIZZY	ROLL ON THE DAY CHINATOWN	Rubber Vertigo	RUB 040 6359 030 7150 030	— 3.44 3.53	SP F
VARIOUS VARIOUS VARIOUS VARIOUS VARIOUS	THE LEGEND OF JESSE JAMES BLACK SOUL HITS OF THE FORTIES KID ON THE MOUNTAIN POP BRASS	A&M Past Decca Kicking Mule Decca	AMLK 63718 CKM 63718 PAST 2 RFLD 4 SNFK 167 TAB 7 KTBC 7 PRX 16	3.04 2.43 3.04 — 2.03 2.28 —	C C F A F
VIRTUE, Frank & The Virtues	GUITAR BOOGIE & SHUFFLE	President			Z/L/H
WHITE NOISE WINTERS, Ruby WITCHFYNDE	RE-ENTRY RUBY WINTERS STAGE FRIGHT	Pulse Creole Rondelet	PULSE 002 PULSC 002C CRLP 512 ABOUT 2 CARB 2	2.95 2.95 3.04 3.04 3.04	MW C SP

Mary O'Hara

LATEST ALBUM

The Scent of The Roses

CHR 1380

Chrysalis

THE PERFECT COMPLEMENT
TO THE BOOK
THE SCENT OF THE ROSES

SELECT SINGLES

CHART CERTS:

WHITESNAKE
Live In The Heart Of The City
(United Artists BP 381, EMI).

IAN DURY & THE BLOCKHEADS
Superman's Big Sister (Stiff BUY 100, EMI).

ABBA
Super Trouper (Epic EPC 9089, CBS).

HOT CHOCOLATE
Love Me To Sleep (RAK 324, EMI).

RANDY CRAWFORD
I Stand Accused (Warner K17728, WEA).



ABBA

OTHERS:

BARCLAY JAMES HARVEST
Life Is For Living (Polydor POSP 195, PolyGram). RI, Lux, Capital, Clyde early pick-up; commercial offering from major European album selling band. From Manchester, solid UK following, never though really penetrated singles market outside of Rock 'n' Roll Star (Live EP, 49, 1977). Love On The Line (63, 1980). Easy flowing 45 with fairly dramatic backcloth, clear vocals. Pic bag of group.

WAH HEAT
Seven Minutes To Midnight (Inevitable REV 004, Indie). Magic with flip even better. Already high indie charts.

VARDIS
Too Many People (Logo VAR 2, RCA). Causing stir on Hawkwind tour, album 100 MPH (Logo Mogo 4012). Hard-edged driving cut, no real crossover commercial riff. Pic bag.

MARTHA AND THE MUFFINS

Was Wzo (DinDisc DIN 27, Virgin). Jingling snow bells, Christmas feel; breezy with chorale effect for vocals in chorus which if jacked up would have given extra lift to hesitant verse lines. Re-mix, issue again mid-November.

THE IVYS

Lonely Nights (Image IMG 001, PRT). Instrumental backcloth at one point sounds like Magical Mystery Tour and at another like Silent Night behind emotive spoken vocal, with Away In A Manger for finale play-out. Lyric not Yuletide, even if "God" is thrown around song lines, tale of broken love, possesses in tune, production, high up-scale vocals hypnotic quality which if played enough could bring sales.

REAL THING

She's Just A Groovy Freak (12" CABL 105, 7" CAB 105, PRT). Vocals pushed up in falsetto land of

Michael Jackson, whether lead or harmonies, ever present solid beat with early piano chords attractive. Brass for colouring at end of verse lines. If hit, then it will be due to clubs, because it's got no magical riff for general radio programming.

GLEN ADAMS AFFAIR

Just A Groove (12" 12 EXC 502, 7" EXC 502, PRT). Plaintive girl vocals chant our disco instructions, expected long instrumental break on 12" with synthesiser joining part-way before girl vocals return. Major US disco hit, re-mixed for UK market.

SHUSHA

Here I Love You (President PT 487, President). Rich romantic vocal sound, quality material though piano-string break lacks assertion, song ends too soon for effective gathering of overall pace which has only at that point become apparent.

ROGER WHITTAKER

You Are My Miracle (EMI DB 9089, EMI). Old-style, Fifties feel ballad, early string-choir behind vocals; for girls who like chocolates, flowers, assurance from romantic guys. Flip: I Am But A Small Voice, to aid handicapped children. Pic bag.

MATTHEW BUTLER AND THE FOUR BUCKETERS

Bright Eyes (CBS 9096, CBS). Same as Art Garfunkel hit (1, 1979). Four Bucketers only evident in song title, youthful male vocals which at this time of year might charm mums remembering past successes of Michael Ward, even Nigel Dennis. Pic bag.

NEIL DIAMOND

Love On The Rocks (Capitol CL 16173, EMI). Slow burning reflective love ballad with



IAN DURY

considerable emotional intensity both in vocals, instrumentation, which lacks sticking lines.

KENNY ROGERS

Lady (United Artists UP 635, EMI). Current US chart styled slow atmospheric ballad with Rogers singing straight, no country tinges; part spoken-sung with lyrics important, slightly laid-back with even late finale thrust subdued. Pic bag.

WHITE HEAT

Finished With The Fashions (Vallum VAL 02 Indie). Three styles in first minute, eventually settles into fastish jogging beat, distinct vocals tell of jaded parties and party goers. Attractive without real claims to chart. Pic bag.

ROGER WEBB ORCHESTRA

Theme From Hammer House Of Horror (Chips CHI 104). Atmospheric TV theme which without visual association seems like

a pleasant string laden composition. PR: Brian Gibson 0273 833914.

PAUL NICHOLAS

Magical Mr Mistoffeles (Polydor POSP 204, PolyGram). From the musical Cats with music by Andrew Lloyd-Webber. A show-tune though catchy chorus might lift it into general pop reckoning.

IRON MAIDEN

Women In Uniform (EMI 5105, EMI). Torrid erotic yearnings from popular UK, HM band who have UK tour from November 21. Pic bag with back ads for album titled after band (EKC 3330) plus singles.

DEVO

Whip It (Virgin VS 383, Virgin). Sounding like a mix of Talking Heads in verse. Sparks on chorus with sudden ending does not capture sparkle of late Seventies hit. Lyric not about flagellation or similar, merely winning in life's tasks.

STEVE GLEN

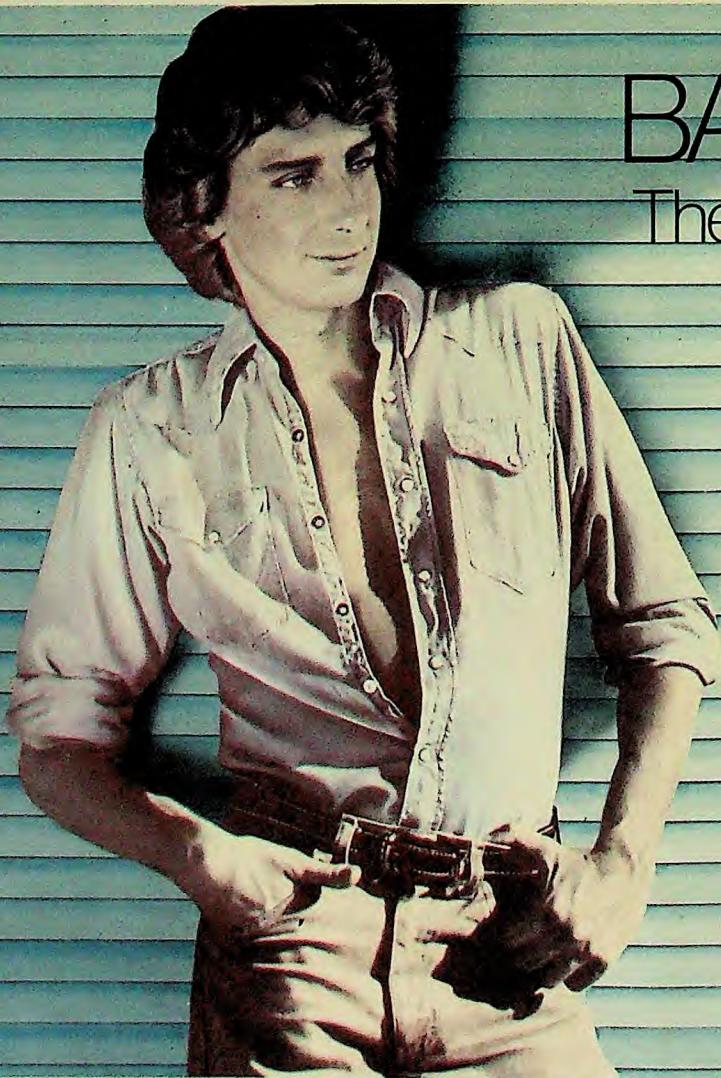
Down Among The Dead Men (Epic EPC 9340, CBS). Sounds very much like take or demo by or for Flash And The Pan.

EVELYN "CHAMPAGNE" KING

Let's Get Funky Tonight (RCA PS 2075, RCA). Slightly run down feel both in tune and production with artist lacking the authority she can so well possess, although there is some fight on chorus.

ELTON JOHN

Harmony (DJM DJS 10961, DJM). 1973 EJ, ties in with K-tel album, The Very Best Of Elton John, melodic, atmospheric song which builds well, doesn't sound seven years old.



BARRY MANILOW

The New Album and Cassette

Barry



Featuring his hit single
"Lonely Together"
Plus 9 other superb new songs.

ALBUM REVIEWS

**DARTS**

Greatest Hits. Magnet MAGL 5037. From *Daddy Kool* in 1977 to *Peaches* and *Let's Hang On* this year, this is a good straightforward compilation which will pull in all the buyers who loved the singles on the radio, but were not sufficiently interested to buy any of the LPs. Tracks variously produced by Tommy Boyce, and Richard Hartley, and Roy Wood. Great group, good LP.

IMAGE PUBLIQUE S.A.

Paris Au Printemps. Virgin V2183. Producers: Artists. A live set from Public Image Ltd, recorded, as the title might suggest, in Paris this spring. Many of their fans would say the band is at its best live and this captures them at their most vital, featuring numbers like *Poptones* and *Chant*. It is a year since their last studio album and this is likely to be snapped up

VARIOUS

Cash Cows. Virgin MILK 1. Producers: various. Virgin hopes to give a boost to its current album product with this compilation LP

for the price of a single. With RRP set at £1.15 this cannot be considered for the chart, but is likely to sell strongly with album tracks from XTC, The Skids, Gillan and Public Image Ltd, among the 13 cuts.

VARIOUS

The Hitch-hiker's Guide To The Galaxy Part Two: The Restaurant At The End Of The Universe. Producer: Geoffrey Perkins. This takes the Douglas Adams sci-fi comedy story on from the end of the last LP and is just as funny. Since the last album the cult following for this project which

started out as a BBC Radio Four series has mushroomed with a stage show and a further radio series out of the way and a TV series due in January. Should be a heavy seller for some time.

●

U2

Boy. Island ILPS 9646. Producer: Steve Lillywhite. Chris Blackwell has said that U2 are the most important signing since King Crimson, and there has been enough consumer press coverage to support that opinion. The band play distinctive modern pop in the Echo And The Bunnymen vein, but without the heaviness, nor the power. Will achieve good cult sales and is a diverse yet accessible album. Numbers like *Twilight* and *The Electric Co.* show depth and promise but perhaps not quite as much as Blackwell has attributed to the group.

●

JAMES "BLOOD" ULMER

Are You Glad To Be In America? Rough Trade ROUGH 16. Producer: James "Blood" Ulmer. The most interesting thing about this jazz album is probably the stunning bass work of Amin Ali, who not only manages to hang Ulmer's choppy guitar style together but fuses in some fine disco riffs, especially with *Interview* and *Jazz Is The Teacher* (*Funk Is The Preacher*). Deserves to gain good sales from "buffs", and probably several outsiders that stumble across it, too.

THIS IS . . . SERIES

Matt Monro. EMI. THIS 24. Going right back to *Portrait of My Love* in 1960 — which launched Monro as a first class MOR artist before the phrase was current in the business. A very

pleasant and well chosen set of tracks (but *Born Free* is missing). Good chance in its own, well defined market.

Fivepenny Piece. EMI. THIS 21. A band which performs in jolly competent fashion, but did not have the collective strength of personality to avoid being gradually eclipsed by Mike Harding on their TV series. Again a nice MOR album, with folky framework.

Morrison Orpheus Choir. EMI. THIS 14. All the carols that anyone in the UK over five years old knows, but with the words on the sleeve just in case. An obvious one for the MOR/Classical browser this season.

Manuel and the Music of the Mountains. EMI. THIS 23. A selection of good pop tunes which are the direct descendants of those played by the hour on the old BBC Light Programme — *Una Paloma Blanca*, *La Bamba*, *Viva*, *Spanish Flea*, and a version of the Roderigo guitar concerto arranged to fit in with the general mood and sound. Again just right for the season.

**
(each album)

THE BABYS

On The Edge. Chrysalis CHR 1305. Producer: Keith Olsen. Signed by the label five albums ago this group has yet to break convincingly in the UK (which is home to most of them) but are very successful in the US. If recognition here comes with this LP — which is no better or worse than the preceding four to the uncommitted ear — it will be coincidence rather than just reward.

**

GOONS

Dark Side of the Goons. One-Up OU 2232. Compilation of tracks recorded by three chief Goons as

individual artists; compilation described as "disinterred by Chris Ellis" — but despite sad loss of Sellers the old comic body is still pretty fresh. Tracks include Sellers' classics like *Boiled Bananas And Carrots* and *Any Old Iron*; Secombe's non-Goon recordings as a Welsh tenor, such as *Here Is My Heart* and *I'll Make You Mine*; and Milligan's *Wormwood Scrubs* *Tango* and *Postman's Knock*. Not all are gems, and very best-known Goon recordings are not included here for obvious reasons, but a nice addition to the Goon vinyl collection.

**

AFTER THE FIRE

80-f. Epic EPC 84545. Producer: Mack. Epic has high hopes for this band, and understandably so, as they have an easy style with a heavy synthesizer emphasis that should sell universally. There is a hard core of fans in this country who will snap it up immediately, but it will need a lot of work to push them to the wider market that is potentially there. The single *Wild West Show* is included, but as yet needs more airplay for a pre-Christmas boost.

**

**ADA WILSON, IAN NELSON,
DAVE WHITTAKER**

Tattoo Hosts Vision On! Ambergris AGM 1. Producers: Artists. Wilson has gained a lot of indie support with his solo work and that will no doubt count for this album, where he teams up with the sax, keyboard and synthesizer talents of the other two. His soft songs like *Cocoon* work best but some numbers get pretentious, to say the least. There is a lot of talent and the album deserves good indie sales.

**

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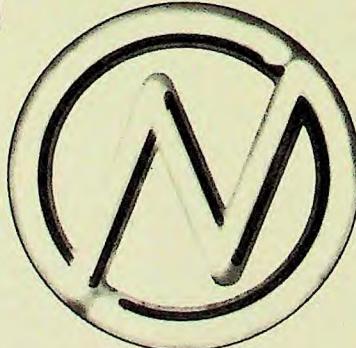
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Since Felice and Boudleaux first arrived in Nashville 30 years ago, over one quarter of a billion records and tapes of their songs have been sold around the world. Their great songs have been recorded by artists as diverse as The Everly Brothers, Bob Dylan, Elvis Presley, Sarah Vaughan, Nazareth, Simon and Garfunkel and the Grateful Dead . . . and just about every top country star in Nashville!

During these years of constant success, the legendary husband and wife songwriting team never ever thought of making records themselves. Earlier this year, they got together with some top Nashville session musicians and recorded their first-ever album featuring themselves singing their own great songs for the first time. This month their historic album is released in the UK by DB Records, distributed by Pinnacles. It is appropriately titled 'ALL I HAVE TO DO IS DREAM'.



Looking back over the past 35 years, it is obvious that the story of Felice and Boudleaux Bryant reads like a chronicle of modern country music. They arrived in Nashville at the same time as some of today's great stars, such as Chet Atkins, and they all played a great part in each other's subsequent success.

Felice comes from an all-Italian family and says she was born singing 'O Sole Mio'. Her earliest musical experience was gained singing Italian folk songs with her family and at school — although she has never had any musical training. She says the folk songs led to her ability to write 'country'.

Boudleaux Bryant was named after a Frenchman who saved his father's life while fighting in France during World War I. Boudleaux was destined to become a musician from the day he was born in Shellman, South Georgia. His was a family of musicians. A family band. His lawyer father played the piano, trombone and fiddle, while his mother played the guitar and mandolin. His parents wanted him to become a concert violinist and Boudleaux began studying the violin and piano at the age of five. Along the way, he picked up the guitar, bass and Sousaphone, too.

Boudleaux's earliest musical experience was as a young boy in the 1930s when the Bryant family used to go on "paid vacations" across America in a home-made trailer . . . stopping to perform along the way . . . and passing the hat after each show.

When the Bryant family moved to Moultrie, Georgia, their house became a meeting place for all kinds of musicians. Young Boudleaux anxiously learned as much as he could from each guest. A former member of the Boston Symphony Orchestra took him on as his only student and ultimately Boudleaux played with the Atlanta Symphony Orchestra.

Then, in the late 1930s, Boudleaux 'hit the road'. He performed jazz, pop and country one-nighters. He even posed as a wandering 'gypsy' fiddler. Eventually, his one-nighters took him to Milwaukee. It was there, in 1945, when he first met Felice. Three days later, they were married.

Boudleaux had already started writing — but only instrumentals. It was over a year before he discovered that Felice could write lyrics. They haven't looked back since.

After writing about 80 songs, they began to offer them to publishers. At first, they received their fair share of rejection letters from music publishers — until they met a new young Nashville publisher, Fred Rose. Rose took an interest in them. He found Boudleaux a job with another music publisher in Nashville, paying \$35 a week.

But Boudleaux and Felice could only afford to get to Nashville with their two baby sons, Dane and Dell, 'in stages'. They 'worked' their way from Moultrie, Georgia, to Nashville — earning money as they went. Boudleaux would be hired as a musician and Felice 'thrown in' as a singer. They played in bars and on radio shows. In one town Boudleaux landed a job as a Spanish guitarist with a Latin group and had to pretend he couldn't speak English. In the next town, he was a Phillipino with a Hawaiian band. The husband and wife team even did Vaudeville-style acts.

After four years in Nashville, success at last began to come their way. In those days, they could only write songs at night — when the children were in bed. After polishing the boys' shoes and laying out their clothes, Felice and Boudleaux would stay up and write all night. When the boys went to school, the Bryants would sleep until they came home again. They developed a fine understanding between themselves. Soon they were able to come up with hit songs instantly. 'Rocky Top' — a country standard — was written in ten minutes. 'All I Have To Do Is Dream'

was written quickly, too.

Their songs have been recorded by the world's top artists. Their anecdotes about the early recording sessions of some of today's great recording stars are humorous and revealing. For example, it was Boudleaux who taught Roy Orbison how to reach the very high note in 'Only The Lonely'.

It is said that the songs Felice and Boudleaux wrote for the Everly Brothers inspired Lennon and McCartney in their early days. In fact, Paul McCartney recently tried to buy one of their songs, 'Raining In My Heart,' for a huge amount of money. But the Bryants refused, for their songs are as close to them as their family.

"Boudleaux never thought songwriting was gonna be his life," Felice says. "He thought the violin was gonna be."

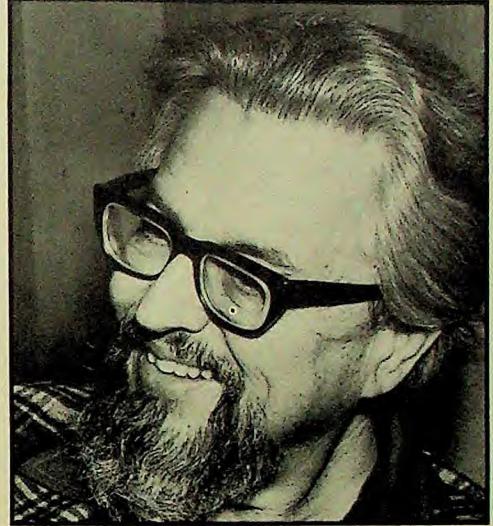
"I started writing songs at home and Boudleaux would put the tunes to them. When we had about 80 songs we thought were possibles, we started pitching them. In 1949 we sent 'Country Boy' to Fred Rose in Nashville and it consequently became a top ten song for Little Jimmy Dickens. Suddenly we realised that songwriting was it!"

"You can only go so far as a musician, unless you become a superstar," says Boudleaux. "As a superstar, you can't have a private life. We're basically hermits."

"We enjoy writing," adds Boudleaux. "We write just for kicks; we can make a living and do what we like to do."

In doing what they 'like to do', Felice and Boudleaux Bryant have become superstars as writers.

In their 35 years together, Felice and Boudleaux have lived and loved and starved . . . and succeeded. Together.



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RETAILING SUPPLEMENT

Reports from the pop merchandise front are that things are going very well. And generally there is agreement on the reason — which is that increasing numbers of record dealers have realised that in the present recession they must widen their scope and diversify their stock. In this supplement MW takes the latest of its regular looks at the retail trade and how it can be served by companies other than the record manufacturers.

The shape of music stores to come

THE RECORD shop of the future will — in the opinion of at least one man whose merchandise is far from being records but is increasingly being sold alongside them — be a "music store", selling any and everything which can closely or loosely be associated with music.

Robert Orbach, director of Hot Property, supplies T-shirts printed with R&B designs to many record dealers, and has noted how the trend to diversification of stock is accelerating.

One not-too-distant day he expects to see every high street with its music emporium — selling records, books, sheet music, instruments, hi-fi, badges, pop clothes, prints and posters, video cassettes and discs, disco jewellery, a comprehensive range of record and tape care accessories, blank tape, cases and cabinets, fanzines, concert tickets — even make up, hair

dyes, and whatever other trappings any current music-related fashion fad might require.

For many, if not most, indies that list probably conjures up a horrifying picture of a shop crammed to the rafters with wildly diverse stock, with no room left to breathe let alone do the original job of discussing and selling recorded music.

There is no need to go to extremes to gain the extra profit potential in all these products

There is no need to go to extremes, however, to gain the extra profit potential in all these related products.

The music store — in its mega shape — already exists. Virgin's two giant record shops include many of

the above in their stock, and in Glasgow concessionaires offer even jeans and "specialist hairdressing".

If all the merchandise manufacturers and distributors who talked to *MW* for this supplement are correct, the not-so-mega record stores all over the country are increasingly turning to items other than records to supplement turnover and profit. And it was constantly stressed by everyone that the margin on these pop products is many times higher than that on records.

However, on that last point, there was a caution from several quarters, including badge company Mr Tee's MD, Terry Thomas. Summed up, the comments amount to a reminder that these are hard economic times for customer as well as trader, and it is necessary to move down market in merchandise and price. Where there is a possibility of a 100 per cent or more mark-up it is now worth sacrificing a few points to offer a lower retail price. This should increase turnover, and that in turn could allow some manufacturers to produce and wholesale cheaper lines in bulk.

boutique.

As well as the shirts and designs produced here, there are also US imports which are slowly making headway in the market. And if things go as Peter Allsopp of Jet Lag hopes, the US-style baseball shirt, suitably adorned for the pop market, will become as familiar as the ordinary T-shirt and the sweatshirt.

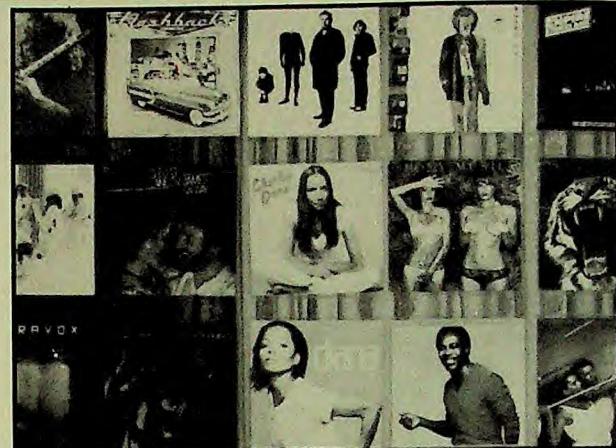
His company decided to import because it wanted to offer the particularly high quality shirts, screen printed with the names of (mostly US and until recently mostly West Coast) superstar bands, rather than new wavers. Jet Lag is still mostly mail order, but is working on packaging which will allow them to sell directly into more shops. Allsopp suggests that shops which specialise in import records could sell a lot of import shirts as well.

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He can remember selling cycles and darts for the company and says: "Let's face it, the original record dealer was the local hardware shop and one has got to be constantly looking for lines not always allied to our industry.

"We have been very encouraged by the response so far from dealers to the Ronco products and the TV campaign doesn't even start until December.

"I think Ronco came to us because of our wide connections



DEALERS SHOULD remember that there are more ways of selling plastic than offering it in flat, black, grooved form. This is the message from the part of the industry which comes under the general heading of packaging.

Harry Winfield, MD of Plastic Sales, does very good business in plastic album covers, in varying gauges, for retailers to protect LP sleeves in the browsers. "But an awful lot of retailers are missing out on the trade they could get by reselling them to customers. Some of the multiples do this (selling the covers for about 15p each, which in very loose terms would give a dealer buying the minimum order to mark up of around 100 per cent) and there is obviously quite a market to be taken advantage of."

Plastic sales has recently introduced a line in eyelet-linked transparent display sleeves, which can be hung in chains of any desired number for window or in-store displays, as seen above. A first eager bulk customer was HMV Shops, which used these in its branches' current promotion effort.

Diversify and survive

MORE AND more dealers are latching on the benefits of diversifying — not only into music related product but other miscellaneous lines.

It may seem like heresy to a record specialist to suggest retailing battery testers, miracle sanders and super saws — the latest of Ronco's TV promoted products — but the prospect does not shock Walter Collins — director of wholesales Lugtons which has been quick to handle the lines.

He can remember selling cycles and darts for the company and says: "Let's face it, the original record dealer was the local hardware shop and one has got to be constantly looking for lines not always allied to our industry.

"We have been very encouraged by the response so far from dealers to the Ronco products and the TV campaign doesn't even start until December.

"I think Ronco came to us because of our wide connections

with the hardware style retailer but there is potential there for other retailers as well."

While Collins handles the Ronco products through his Records Division at Lugtons, hardware and accessories are the domain of director John Sully who also sees an expansion of the market in non-music related products.

"Without question record retailers are getting into more varied product lines and I think there's more profit in accessories and hardware, item by item. It has certainly paid us as a company to diversify and I think we would have found ourselves in a backwater otherwise."

An example of the goods retailers are turning to in big numbers to balance slack record sales and make efficient use of shop space is the booming electronic games field and Sully reports thriving sales of Space Invaders and other games caught up in the craze.

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RETAILING SUPPLEMENT

Posters trade booming through the recession

STAMP OUT bare walls — sell someone a poster today. According to the companies which publish and distribute posters your chances, as a record dealer, of doing exactly that are at present very rosy. And while posters maintain and steadily increase their popularity with the pop music fan, the last year or so has seen a good rise in interest in glossy pop photographs — small enough to be carried about and cheap enough to be bought in numbers.

Aserati reports that when tested with some dealers the new posters proved popular, and advanced orders, unseen, are "very encouraging". The initial range is 15 subjects, which will be added to until it reaches about 50, whereafter — being well aware that the life of a pop poster is now around six months instead of the two years for which you could sell the same picture some time ago — Anabas will start deleting outdated pictures.

To serve a growing market Anabas has four reps on the road, and sells exclusively into record shops.

Agreeing that the poster and

dealers, and Orton could sum up: "We have had excellent sales in our merchandise area, while just about everyone else seems to be suffering from the recession."

The growing popularity of glossy pictures — genuine photographic prints rather than reprints onto paper — can be measured by the increase in the number of companies producing and selling them, and the success they are having commercially. Fotomark has a neat transparent plastic display pack for its range, and another company, primarily involved in badges and patches, does a comfortably profitable line in concert stills.

- PHOTOS FROM concerts are in fact a small part of the merchandise offered by Dynamic Marketing, which is otherwise well established as a producer of crystal badges, one-inch buttons, patches, and custom promotional material.

Sales manager Colin O'Leary pronounced the market to be buoyant at present, with record retailers who are adding pop merchandise like badges to their range of stock finding that it was a good move.

"I think this market will go on doing well for many years," he said. "When I first started I was not really sure if it was a fad thing which would disappear — but each year there seems to be a trend which gets people buying badges. The mods were the best, they went round with

Down-market product

While reporting that sales are currently very good for his company, Ray Aserati of Anabas added that the last year has also seen the need to provide down-market product as the economic recession slices into pin money.

"We have just introduced black and white budget price posters. This gives the kids £1 posters they can afford, and anyway we have found that these are popular with them now, because they are a generation which takes colour pictures for granted — that makes black and white different! Monochrome is also particularly appropriate for new wave groups, and we do a number of these in the range."

photo market is in a very healthy state, John Orton, publishing manager of Pace Minerva, was particularly pleased with two lines which the company has introduced this year, and which are selling well: Fotrock, a collection of colour photographs, took off exceptionally well in January "though it's evened out now", and an exclusive deal with futuristic pop artist Roger Dean for all his posters has also provided strong sellers. It has also encouraged Pace Minerva to look more closely at the possibility of widening their range to include more science fiction/fantasy subjects.

About 70 per cent of this publisher's customers are record



Some of Anabas' Photographs

their lapels covered in badges!"

O'Leary, like others in the same field, suggests that the retailer wanting to try new lines of merchandise associated with music could start with badges, which require little stock or display space.

becoming rather crowded with small operators (who often buy in what they sell from other companies, rather than originating it) O'Leary reminds dealers that the guesswork required to decide which designs would sell is best done by

Selection of different designs

"You don't need great quantity, but should have fair selection of different designs. Then these can be added to as customers ask for new ones. Remember local groups."

Retailers should feel fairly safe being guided on their choice by the well established manufacturers — like Dynamic and Belt Up (best known for their beautiful belt buckles carrying designs from famous album sleeves).

While concerned that the badge and patch side of merchandising is

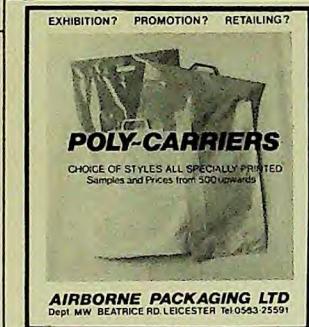
experienced manufacturers.

"We've been doing this kind of thing for quite a while; we usually know which bands or artists will have fans who will buy badges."

Nobody, he admitted, is infallible, and badges are occasionally produced which prove to have no real market. Each manufacturer has a few examples, but two which surprised Dynamic were its own Dr. Hook and Boney M designs. Immensely popular though the groups are, their badges remained unbroken. On the other hand, some bands become so strongly identified with a certain motif (Pink Floyd's Dark Side Of The Moon prism, or Motorhead's skull) that these sell indefinitely in badge form.

Heavy metal fans are great badge and patch wearers, as was attested by the head of a company which, like Dynamic, was on the Wynd-Up dealer tour recently.

Merlin — chiefly involved in the printed T-shirt business and now offering a new textured design — does a line of heavy metal badges made in exactly that. Their retail price is very high, as badges go, but they are selling well.



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RETAILING SUPPLEMENT

Book market looking ripe for development

LESS STOCK risk and no VAT are two of the plus points which have made books an increasingly attractive sideline for record retailers. And a totally new slant on the way books are wholesaled and distributed has resulted from a deal between Virgin Books and CBS.

Companies like Music Sales and Eel Pie have quickly established themselves in the burgeoning rock book market but it is the Virgin/CBS link-up which is likely to revolutionise the trade.

After the initial experiment with five titles — four directly related to music and a fifth with a more tenuous link — Virgin Books managing director Maxim Jakubowski has declared the venture a strong enough success to expand the range of titles.

"We have had a very favourable reaction from retailers and we are looking to introduce selected titles from other publishers," he says.

"The mix of music and non-music books the reps have at the moment is the sort of mix I want to continue to handle, but I think that record dealers should be prepared to sell a wide range of books. There are many books not about music that will appeal to record buyers and it is up to us to judge that appeal."

"Many publishers seem interested in the idea of getting into record retail outlets and I'm negotiating with a major publisher at the moment to handle a novel."

The market seems ripe for development and while Virgin and CBS have led the way, the opportunities are there for other major distributors to follow but

Jakubowski thinks this is unlikely. "Publishers are coming to us because we are in the happy position at Virgin of knowing the book trade and knowing the record business inside out."

Jakubowski has encountered a display problem at the retail end but says he is already beginning to solve that and while the dealer margin at 30 per cent may seem no more attractive than records, he says that this is always open to negotiation for large orders.

Virgin books currently available are *The Rolling Stone Record Guide*, *The Sid Vicious Family Album*, *Rock Stars In Their Underpants* by Paula Yates, *The Rock Year Book* and *The Elephant Man*. Titles being pushed by Eel Pie include *The Clash: Before And After*, *The Jam, and Mods!* by Richard Barnes. Music Sales has books on David Bowie, The Rolling Stones, Blondie, The Who, Pink Floyd and Bruce Springsteen, plus *Pete Frame's book of Family Trees*, but the big Christmas seller is likely to be *Guinness Superlatives' Hits Of The Seventies*, with a CBS compilation album based on the book due at Christmas.

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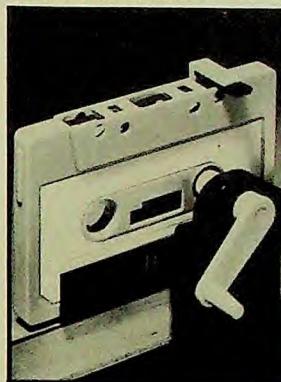
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A DISPLAY of the sort of hardware and accessories dealers are turning to in their desire for diversification at Lugtons north London warehouse.



PICTURED RIGHT is just one of the nifty new hi-fi accessories which are regularly invented, produced and marketed by a number of companies. This cassette winder, guaranteed to take the sweat and swearing out of sorting out tangles in tape, is made by Fixotape, contactable at Corsham, Wiltshire (Tel: 0249 714855). Long-established, and with a new very wide range of accessories is Bib (wholesalers through Wynd-Up) part of whose up-market Audiophile range is pictured above left.



Disco item crosses over to dealers

THE DISCO boom started among amateurs a long time before SNF brought the record industry to its feet, and many shops around the country have concentrated for years on selling disco equipment to DIY DJs.

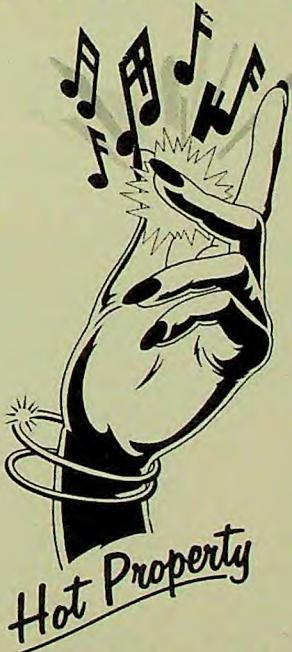
An appreciable number of outlets combine selling the equipment with selling records. However, most record dealers would not consider getting involved with the disco equipment side of trade because of the high initial investment, large amount of storage and display space needed and the need for a different kind of behind-the-counter knowledge.

One item which seems to have crossed the frontier, and is reportedly selling in surprisingly high numbers through specialist record shops, is the Pulsonic set of coloured disco or party lights. Appropriately this product was developed, and is now made for and marketed by, a record distribution company.

Multiple Sound Distributors' MD Ian Miles is absolutely delighted at the way this item is selling. He retells numerous reports from distributors Wynd-Up to the effect that record dealers are selling them in twos, threes and more and this for a product costing around £30.

An ad campaign is in hand for the pre-Christmas sell-in season, but many dealers have already apparently made a handsome profit in selling this new music "accessory".

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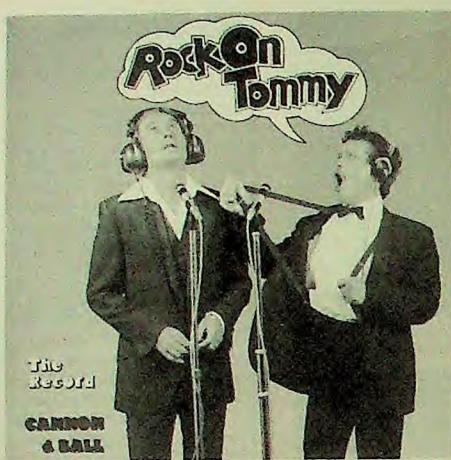
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Big Beat's triple oldie issue

BIG BEAT Records is releasing three singles from "the vaults" from Motorhead, The 101ers and Joe King Carrasco, while it is also releasing a new single from the old Adverts leader TV Smith with his band the Explorers.

The Motorhead record, Beer Drinkers & Hell Raisers (SWT 61) is a 12 inch four track single and the first 13,000 copies will be released in translucent blue vinyl. Some of the tracks have been previously available on record, and all, including On Parole, Instro and I'm Your Witch Doctor, were recorded in May 1977 during the sessions that produced the group's first album. It is released on November 13.

On the same day Big Beat releases Carrasco's single Jalapeno Con Big Red (NS 62) which is taken from the Big Beat album Joe King Carrasco and the El Molino Band.

TV Smith & The Explorers' single, Tomahawk Cruise (NS 64), comes out on November 29 and is about the current cruise missile controversy, with the cover drawn by cartoonist Ralph Steadman. People will have to wait until January 9 for the 101ers new single Sweet Revenge which was recorded at the same time as the Keys To Your Heart number in 1976.

ECHO RECORDS has been set up through distributors Collins International to release "demand product" that majors are not now handling plus its own A&R operation to sign new acts.

Headed by Jeffrey Collins and Larry Sevitt, releases kick off with four albums from well-known reggae acts this week. Gregory Isaacs' Extra Classic is re-released as well as Thriller by Augustus Pablo, Byron Lee's All Stars' Soul Ska and Corn Bread by Dillinger.

Dealers will have the added benefits of no RRP, with a trade price of £1.95. Distribution is through Collins International, although a deal with a major is being negotiated.

Singles due to be released include Thank You Jah by Al Campbell and Dillinger and Youth Man by Clint Eastwood. The company is also working on its own signing Mixed Build who release an album this week entitled Ska Ville. A single is taken from the album called Let Me Be The One has also been released.

GEEZER RECORDS releases four singles from Riff Raff this week along with a 25-minute videogram which features all eight songs on the records especially illustrated. It will retail at £15 plus VAT.

Geezer is taking the unusual step of releasing all singles simultaneously along with the video. However there is no box set and the records are each released in their own right. The titles are: Every Girl An English Rose (GZ 1), Kitten (GZ 2), Little Girls Know (GZ 3) and New Home Town (GZ 4). Distribution is through Fresh and Pinnacle, while other deals are being negotiated.

THOMPSON TWINS, who were successful in the independent charts with their Squares and Triangles single, release a follow up on the newly-formed Latent Records. It contains three tracks, the A side She's In Love With Mystery supported by Fast Food and a dub version of the number Food Style. Distribution is through Rough Trade and other indie distributors.

ACE RECORDS is re-issuing a series of LPs taken from the Kent/Modern and RPM labels. It kicks off with a compilation album released this week entitled Teenage Rock 'n' Roll Party Vol. 1. This features Little Richard, Johnny Guitar Watson, Frankie Ford, Hesse Bevin and the Teen Queens. Four more LPs are due for release next week, two being 10 inch albums from Little Willie Littlefield and Pee Wee Crayton while the normal sized albums feature Ike Turner and his Kings Of Rhythm and Rosco Gordon.

SKELETON RECORDS from Birkenhead is releasing a compilation album on November 21 at the budget price of £1.99 and a single by the Zorkie Twins with a RRP of 77½p.

Entitled A Trip To The Dentist, the sampler album contains 15 tracks. Promotion includes trade press ads and the first 1,500 will contain a voucher for a free ashtray moulded from a previous Skeleton release. To coincide with this Skeleton is also making available its back catalogue of singles and EPs retailing at 70p and £1.10 respectively.

The Zorkie Twins' single, a double A side entitled Mr Simpson/From Now On (SKL 6), is released this week. An album entitled Uppers And Downers is also scheduled from Windows. Distribution is through Pinnacle, Rough Trade, Fresh and other indie distributors.

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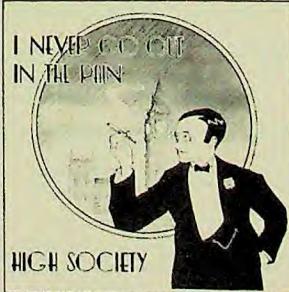
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News in brief...

WATERFRONT RECORDS releases its seventh album, Go Cat Go by Amos Parrell, this week. It is available for the whole of Europe, following the company's recent Happy Traum release; and is Garratt's first solo album although he has been a session musician for some time. Distribution is through Projection Records.

THIS WEEK sees the release of the first single release from Sky-Hi Records — featuring the band Gold, who hit the news last year by touring the USSR where they have sold 3½ million albums, according to the company. Entitled High Time, the record is distributed, as will all Sky-Hi product, through Pinnacle. Another single Take These Eyes is released by the band — who own and run the label — in January.

BRIDGEHOUSE RECORDS has re-packaged its two Wasted Youth singles into a 12-inch EP for European territories, and it is re-releasing the band's debut single, Jealousy, in this country to coincide with a national tour by the group. It also releases a new single by Johnny Holiday in mid-November entitled You Are The Power along with an album by Gerry McAvoy which will contain one live and one studio side.

NEW HORMONES releases a single by Lulus this week entitled My Cherry Is In Cherry, a follow up to the 12 inch EP The Visit. Distribution is through Rough Trade.

SILENT RECORDS releases a single by Motor Boys Motor this week entitled Drive Friendly. The band is a three-piece featuring bass, guitar, drums and jaw spring harp, and distribution is through Spartan.

GREENSLEEVES Records releases an album entitled 12 Inches Of Pleasure by General Echo this week. It is pressed on blue vinyl and includes the single Bathroom Sex. Distribution is through Spartan and Jetstar Records.

Eagle: eyes open for talent and fair play

HONEST, FAIR and straightforward are not the words that automatically come to mind when talking about a record company at the moment, even if it is an indie — but those are the words that the directors of Eagle Records use in describing the aims of their company.

The company's latest signing is Gary Glitter, who joins The Monks, Ginger, High Society and a singer called Pauline Forte on Eagle's roster. All are signed worldwide and long-term and, if the hopes of Mickey Keen and Bob Britton are fulfilled, will give the public hit records.

Eagle is part of a group of companies headed by Baron Steven Bentinck and run by Mickey Keen and Bob Britton. Keen has been in a number of rock bands including the Flowerpot Men and the Hair musical band before writing a sci-fi musical project which involved Bentinck's film company.

Old skills

Britton's history is in publishing, working his way up to MD of Southern music and heading April Music for two years before working on an advisory basis for the newly-formed Eagle run by Keen. And as Keen jokingly says, "he advised himself in to work for the company".

The idea now is that they will combine Britton's administrative skills along with Keen's knowledge of tours and songwriting and the needs of musicians.

"The company was basically formed out of Bentinck's ideas," says Keen. "But after playing in bands for such a long time I had my own ideas of what I would like to do in a record company. His ideas are very much down the line — to be honest, give good quality and above all to have integrity."

"We thought this is all very nice, but can we merge those ideas into a record company.



GARY GLITTER

The only thing we could do was to look for good quality material and only put out stuff that we believe in.

"I think we have formed a company that is fair and straightforward. We meet every Friday and everyone's views are discussed. I think all that helps."

From the acts Eagle has signed, it is obvious that both men are going for commercial songs. Keen had played with Hudson Ford from which The Monks were formed, High Society uses a Twenties theme while Pauline Monks Forte is a singer songwriter who plays songs in the old soul theme. And with Ginger, Eagle has found some success in Europe, with the single hovering around the Top 100 in this country.

"But that is not to say that we would not sign the sort of act that Rough Trade might be handling," Britton stresses. "We don't set out to be right about everything and there are a lot of very good things happening with street-level bands. We have to look to the future, so we're into that as well."

"But we'd have to be convinced by the projects that we get into, and they will always have to be for a long-term period. Longevity is partly what it's about. There have to be good songs, and they have to be followed up."

"As far as the independent scene is concerned, it is very healthy that there are people out there risking their beliefs and that gut feeling you have about an act. It is not just profit we are seeking, but that marvellous feeling you get when you turn out to be right about an act. At the moment there is so much talent around that the majors simply can't sign everything."

"We want to be in a situation where the deals we do for our acts are the best for them and the best for us, so it works right down the line. Then we can build from that."

And Keen adds that a happy band will make for a better performance and better songs; what benefits the act will benefit the company. At the same time he is acutely aware that chart competition is stiff and not only is quality needed, but a good relationship with the business — especially the dealers.

Judgements

"We have to say, is this going to be a hit, does this stand along with the Rod Stewarts and people. That is what we base our judgements on. We do a mail out every month with our new releases, state of play at the office and whether we've got point of sale material going out. There is a phone number there so if dealers aren't getting any joy they can give us a ring."

"If they want an act to come and so an in-store promotion, we will try and fix it up. Gary has already said that he will go out and do it. Dealers are not going to stock anything they don't think is going to sell well — and why should they?"

"We are all in this to sell records," he adds, "but we will only do it if the kids want to buy them. The buck stops here. We either have the records or we don't. And we believe we have them."

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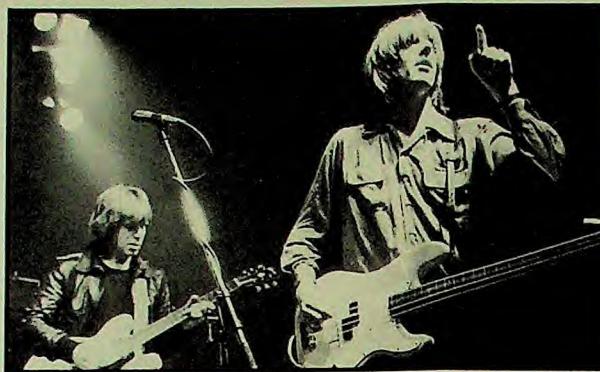
Hawkwind

WITH YET another lease of life and yet another change of line-up, the leaders of yesteryear's acid rock movement are still pulling their strings.

Their heavy rock performance at the Hammersmith Odeon was a loud, powerful but controlled display. They've become so professional — and Ginger Baker on drums enhanced the sound even more. Their material was drawn from across the band's history; outstanding was Dave Brock's Motor Way City from the current Bronze album Levitation.

Support band Vardis, obviously not used to playing such a large venue, showed some promise and seem to have the necessary ingredients to be termed heavy metal. Their first album, 100 MPH, has just been released on Logo and their appearances on the Hawkwind tour can only boost sales.

JIM EVANS



Rockpile

PLAYING TOGETHER as an official unit at long last, Rockpile have released their first album, Second of Pleasure, under that name on F-Beat, and it is enjoying a healthy chart position at the moment.

There were a lot of mistakes for a band that sounds so perfect on record, although that added to the feel of the concert. Nick Lowe really held the act together, simply because he was obviously enjoying being back on stage so much.

Edmunds' voice was as powerful as ever, and the old standards—I Knew The Bride, I Hear You Knocking, Girls Talk—got the best response. From the new album only Oh What A Thrill and Fine Fine Fine stood out, although the Fabulous Thunderbirds still do a better version of the latter. But with Edmunds superb voice and the basic bass playing of Lowe this band will always score with the distinctive sound it puts on R&B — their version of Graham Parker's Crawling From The Wreckage proved that.

SIMON HILLS

suggests better things to come.

Providing a change of direction, Birmingham reggae band The Equators provided a nice tight sound which could quite easily cross into the charts, although they ought to stick to their new material rather than hark back to old hits like The Equals' Baby Come Back.

Any Trouble should survive the backlash from the recent editorial overkill in Melody Maker. They shone on the night with sure, clear

vocals and bright melodies which, though derivative of the likes of Costello and Joe Jackson, spell future chart success.

Energetic eccentric Tenpole Tudor finished off the bill and with his stage antics and powerful basic sound drew the biggest reaction from the crowd — especially when he was joined by all the other artists for a grand finale.

DAVID DALTON

Stiff Tour '80

NOT AS exciting or outrageous as previous Stiff extravaganzas, but let us be thankful that an independent company is prepared to put its money where its mouth is and put five new acts on the road.

The Music Machine was far from full but understandably so as this was the last of five nights in London at the end of an exhausting national tour. This did not stop the artists enjoying themselves and first on, Joe "King" Carrasco, got the audience going with his original but simple quasi-Latin style and even joined them for one number.

Dirty Looks did not generate quite the same fervour as Carrasco with their new wave treatment of fairly bland pop tunes, but the skill and presence of the guitarist/vocalist

Ella Fitzgerald/Oscar Peterson

FOR ALL those people who couldn't afford/didn't fancy watching Ella and Oscar over an expensive dinner at the Grosvenor House in July, they returned last week for two concerts at the Festival Hall as part of a European tour.

Both were on top form but somehow the evening lacked that sense of show business occasion — not helped by the Festival Hall's clean-cut image and woolly acoustics, and Peterson's faultless, but clinical, opening set.

Ella belied her age with 60 minutes of song backed only by the Jimmy Rowles Trio who occasionally were a little too stridently dominant, and eventually the excitement that had been lacking was sparked when Oscar returned to the piano, Ella visibly relaxed and both swung into just 15 minutes of joyous jazz.

RODNEY BURBECK

Elkie Brooks

IT WAS a spikily defensive Elk who came to London's Apollo for five nights last week as part of a month-long tour in which she is attempting to shrug off the trappings of showbiz success which had put her into ball gowns, the London Palladium and TV variety.

She strode about the stage in skin-tight pants, all jutting elbows, knees and chin and defied us not to like the original, back-to-her-roots, ballsy rock singer that we knew and loved during her Vinegar Joe days.

Well, we liked her, though the cool London audience took time in showing its appreciation. But eventually the mixture of aggressive rock, wistful ballads and throaty blues won us over.

It was a good show, slickly presented with a gutsy band and a brilliantly-conceived flashback for Let's Jump The Broomstick. She saved her new A & M single, Dance Away, for the first encore.

Space restrictions preclude going on at great length about support act Richard Digance, but he was as usual, very funny and excellent value for money as supports go. He sang his latest RCA single, The Journey, which isn't funny, and plugged his book, Animal Alphabet, mercilessly. RODNEY BURBECK

about the music, however. Leeson & Vale are a duo whose singing is not far short of their impressive standard of songwriting; Gerard Kenny will undoubtedly repeat the success of his New York New York hit if he relaxes a bit, and while Dennis Waterman is no great shakes as a singer, his personality compensates very adequately for any vocal deficiencies.

And Sheena Easton was a worthy bill-topper. She's learned the basics of stagecraft pretty well in her meteoric rise to chart fame, and her voice, whether belting out up-tempo numbers or projecting a slow ballad, is unusually powerful and true. A highly entertaining evening.

NIGEL HUNTER

The Step

SOUL BAND The Step, with a tight and strong rhythm section and reasonable vocals gave a solid performance at the Venue last week. They were given a warm reception by a mod-style audience.

However, their show lacks originality. They went through the motions of playing all the old soul/Stax favourites — and the result was a poor imitation of the Q-Tips which in turn was a poor imitation of Otis Redding, Wilson Pickett and Arthur Connolly.

The Venue is too large for a club atmosphere which is where this kind of band would really score.

JIM EVANS

James 'Blood' Ulmer

JAZZ GUITARISTS have never really been huge sellers in any one country with the exception of a few greats — but Ulmer doesn't quite fit into that category, laying a slightly more *avante garde* edge onto his playing.

Signed to Rough Trade, his audience consists mainly of a cult following. Star of the show in many ways was Amin Ali, with his stunning bass work, always in rhythm, full of flicks and touches but never losing sight of his rhythmic purpose, even adding disco clichés into the bargain.

Ulmer finished with the single Are You Glad To Be In America? It was obviously the most catchy number in his set, and it will no doubt drag a few more hipsters into the clan.

SIMON HILLS

Samson

SAMSON, DESPITE achieving Top 75 status with their second album Head On (Gem) during the summer have still to make a major breakthrough, but seem to be moving in the right direction. Guitarist Paul Samson is a virtuoso performer, while vocalist Bruce Bruce — in range and clarity — can at times be compared to Ian Gillan and Paul Rodgers.

Praying Mantises, also on the bill with Samson at the Music Machine last week, appear at last to have a settled line-up and seem to be moving away from heavy metal towards melody. Newer compositions such as Loving You Tomorrow stood out.

ERIC WEBSTER

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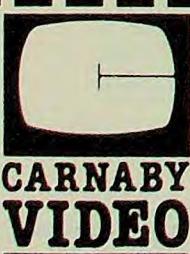
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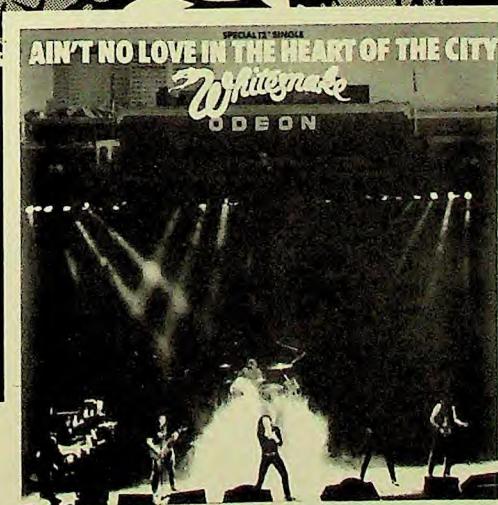




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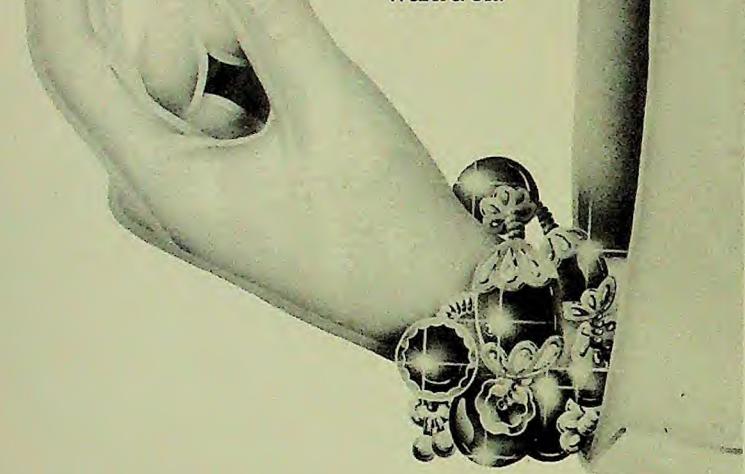
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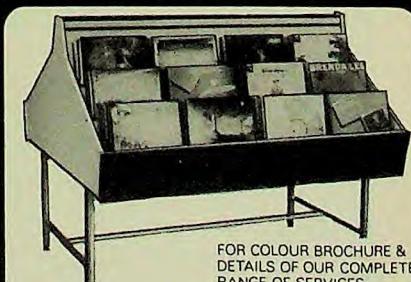
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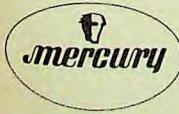
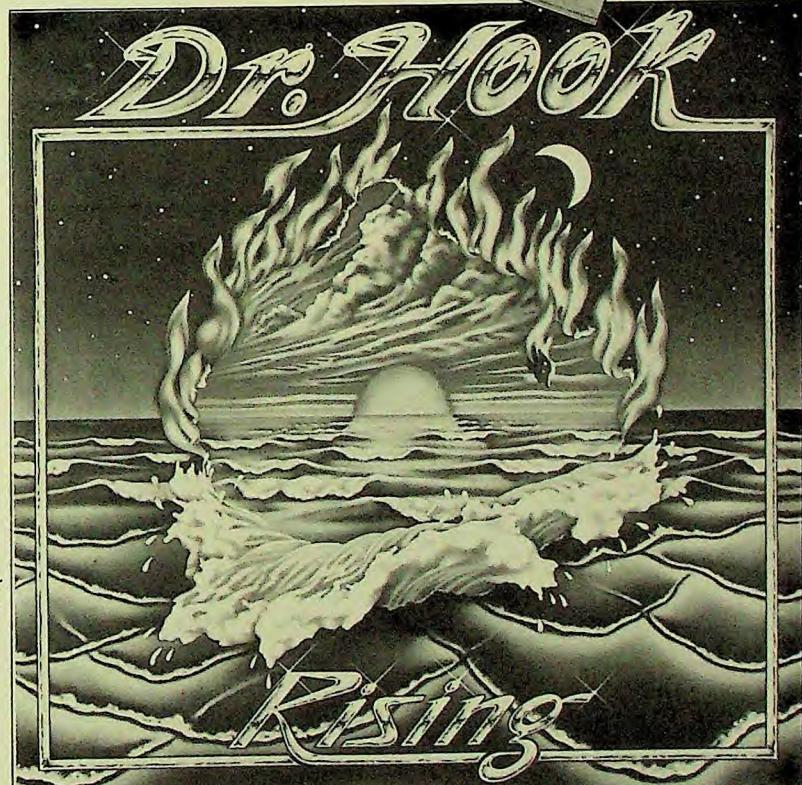
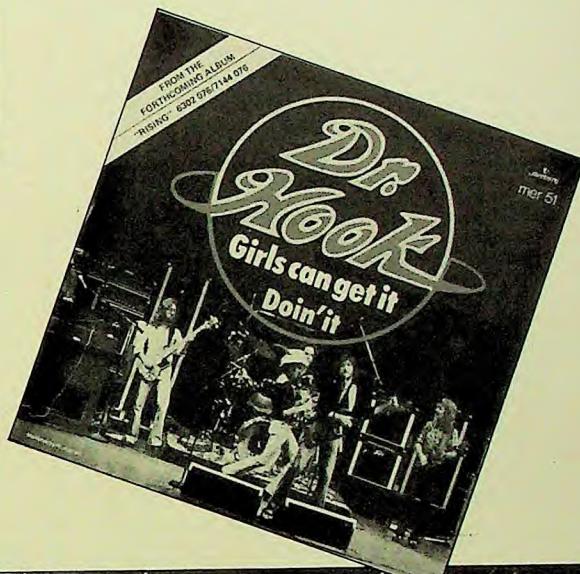
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American Commentary



Managers to tackle industry problems . . . WCI drops indie promo . . . Boycott Midem move

NEW YORK: Manager/entrepreneur David Krebs, who with partner Steve Leber is the force behind the formation of the newly established (and thus far informal) Managers Roundtable, says he will suggest that artists he represents accept slightly lower royalties as inducement for record manufacturers to improve the quality of record pressing and tape duplication of their works. The Krebs-Leber artist roster includes Aerosmith, Ted Nugent and AC/DC.

In addition to matters of quality control, the Roundtable itself will focus on such problems as home-taping, ticket counterfeiting and scalping, touring costs, piracy and royalty problems.

Ticket scalping is an issue very much in the consumer and trade news at the moment because of extreme cases being found along the Bruce Springsteen tour route, with tickets going as high as \$200 (£81.97) per \$12.50 (£5.12) seat.

Interestingly, up to now, artists have been largely sympathetic to home-taping. The Fleetwood Mac press conference last year comes to mind when Mick Fleetwood shrugged off the matter. One wonders whether the managers will be able to stimulate the interest of artists in adopting an anti-home-taping stance.

The new organisation, which is virtually a Who's Who of rock management, claims charter members in Ken Adamany, Bill Aucoin, Bill Graham, Ken Kragen, Miles Lourie, Peter Mensch, Jerry Weintraub and others.

YOUR COLUMNIST generally shies away from editorialising about straightforward business decisions (interpretation is a much kinder word), but few such decisions have been as depressing as WCI's to drop completely independent promotion reps — and the indication that other companies are likely to follow suit.

Promotion people are certainly high on the list of those loved and despised in this industry, ridiculed for their more unseemly practice and yet vital for literally every hit.

In theory, in-house staff should indeed be able to cover a company's line, but the reality is that sometimes an infusion of outside energy and enthusiasm can make a world of difference.

If the practice of hiring indies was abused at some companies, and if some indies overcharged for their services, these are problems that required discussion and modification — not the wholesale dismissal of their function.

Maybe WCI will save up to \$6 million (£2,459,016) a year, but the loss in street sensibility (at one and the same time more cynical and less jaded than in-house reps can bring to the job, if only because of the difference in work load and approach) and the loss of the enthusiasm which the indies are capable of generating will be tough to gauge.

By IRA MAYER

REORGANISATIONS AND new organisations: Pickwick International is dividing its 473-store retail operation from its wholesale division, each separately already constituting the largest retail and wholesale entities in the industry.

According to the company, the divisions' continued growth will be spurred by each functioning with greater autonomy.

Sire's move into the Warner Bros offices entailed more than shifting a few desks from West 74th Street to East 54th Street. In the course of the one-mile pilgrimage, Sire was wholly acquired by WB, with Seymour Stein retaining his position as president of the label he sired and adding the title of VP at WB.

Stein retains control of licensing Sire outside the US and the UK office will continue to operate on its present basis.

Every star wants his or her own label, and The Muppets are no exception, as proved by the formation of HUM (Henson Universal Music).

No distribution arrangement has been announced yet, but vice president and general manager will be Milton Okun, veteran producer (of John Denver) and music publisher (Cherry Lane).

Joe Boyd, producer of such acts as Maria Muldaur, Kate & Anna McGarrigle and The Incredible String Band, has formed Hannibal Records, to be distributed in the US by Antilles/Mango, a subdivision of Island, and by Island worldwide.

Initial releases will feature the McGarrigles, Defunkt, The Rumour, Geoff Muldaur and Joe "King" Carrasco. Also set for future release are James Booker, The Comedian Harmonists, Fairport Convention and Sisa. The company will have New York and London bases through Island.

Stiff America has re-evaluated its indie distribution set-up, and is now going with Formal Indies on product passed on by the label's official US distributor, CBS.

With New Zealander Bruce Kirkland taking charge of the American office, the company will go the new route with LPs by The Plasmatics, Desmond Dekker, Jona Lewie and Any Trouble. Previously Stiff sold cash-on-delivery to dealers.

The newly formed Alfa label, headed by Bob Fead, will go indie as well, with marketing VP Pete Jones currently completing the network line-up. International licensees have not yet been set, but first product is expected early next year.

Modern Records, run by Paul Fishkin and Danny Goldberg, is underway with Atco distribution and an album by Joey Wilson.

Set for January release is a disc by Jah Malla (Americanised reggae), and there's a target date of March for Modern's ace-in-the-hole, Stevie Nicks.

ENTERTAINMENT LAWYER Mickey Shapiro says he has collected a dozen signatures for his letter calling for a boycott of Midem in response to what he terms French anti-Semitism.

PERFORMANCE

Paul Simon

IN HIS first UK concert appearance for some years, Paul Simon proved himself to be a most generous as well as most talented performer. For around two-and-a-half hours, he entertained a polite but enthusiastic Hammersmith Odeon audience with songs from all stages of his career.

His backing band of session men included a jazzy horn section, Richard Tee on keyboards and the excellent Eric Gale on guitar. Late In The Evening, Slip Slidin' Away and Fifty Ways To Leave Your Lover were the pick of the harder, more electric arrangements.

For much of the second half Simon and band were joined by the Chicago-based Jesse Dixon singers whose dynamism livened up proceedings considerably. The three lady singers, as big in stature as they were in voice, towered over Simon for a new and rousing arrangement of Bridge Over Troubled Waters.

While his newer material from Still Crazy and One Trick Pony was well received — and indeed well played — it was the songs from the early days the punters wanted most. He didn't let them down, playing The Boxer, Cecilia and the beautiful Sound Of Silence.

JIM EVANS

Lena Horne

LENA HORNE must be related in some way to Peter Pan. Now 63, she looks a slim, ravishing 33, and sings and moves accordingly, too.

Her London Palladium act was a model of professionalism, supremely confident and competent song salesmanship, founded on a unique and unmistakable vocal identity which hasn't faded with the passing years.

She reminded the audience of her successes down those years with numbers like Why Was I Born and The Lady Is A Tramp, a couple of songs from The Wiz, in which she starred, and a stunning rendition of But Not For Me.

She has a droll, self-deprecating line in chat, too, and is altogether as bewitching as her rendition of Bewitched, Bothered And Bewildered from Pal Joey.

NIGEL HUNTER

UB 40

IF THIS group proved anything tonight, it is that rock 'n' roll will not go away, nor are its styles a passing fad. On the independent Graduate Records, UB40 slid into the limelight with hardly anyone noticing, but over two-and-a-half thousand punters danced the night away to them last week.

The keyword is style. As the eight-piece slowly built on reggae rhythms they managed to be both mellow and low-key while the persuasive percussion had the audience dancing from start to finish. And there was enough in the music to make everyone quite happy to listen to a repeat of the first single, Food For Thought, for the encore.

Along with the later I think It's Going To Rain, the new Earth Dies Screaming and the title track of their debut album Signing Off, UB40 have assured large sales where ever they might play. A convincing performance.

SIMON ELLIS

Robert Palmer

IT IS only now, with his single Johnny and Mary attracting lots of attention, that Palmer is becoming

anything more than a cult figure.

At the Dominion, Palmer simply played a belter, his voice was rasping and powerful, and numbers like Man Smart, Woman Smarter right up to Looking For Clues from the new Clues album pushed it well to its limits.

He really is a funk/soul singer, and songs in that vein came over best and got the audience dancing. Still, the reception for Can We Still Be Friends and Johnny And Katy was probably loudest, so his diversity of styles must pay off. And over an uninspired band, the diminutive emigré was a complete success.

SIMON HILLS

Wasted Youth

ON THE indie market, Wasted Youth have done well, shifting 20,000 singles on the Bridgehouse label since the beginning of the year. Back on home ground before taking on a British tour, the band wisely steered away from the singles to display a new range of songs.

As long as they stay rough and powerful, as they were at this gig, the time is right for them. Although they are in the same vein as bands like the Psychedelic Furs and Echo and the Bunnymen, on stage they have more power and fewer pretensions.

Numbers like My Friends are Dead with shouting harmonies and the almost Hawkwind-style Charlie and Harry saw singer Ken Scoll strutting arrogantly while the rest of the group stood stock still — giving a striking appearance.

Youth are a band that want to try out new ideas, but still haven't forgotten what rock 'n' roll is about, if they don't lose that they deserve to be up there with the best of 'em.

SIMON HILLS

THE ONLY ONE

OPINION

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

Straight talking from Strat

Charisma chairman TONY STRATTON SMITH announced last week that three years' of negotiations to forge a joint venture with PolyGram have foundered. During those years he tried to follow PolyGram's corporate line but eventually he became frustrated at the restrictions this imposed. In this article he champions the independents and describes his disenchantment with the majors.

THERE SEEMS to be a conspiracy in this industry to take out the creative entrepreneurial spirit — a conspiracy largely engineered by the major record companies.

New tastes and directions usually come from the independents, while the majors often seem more preoccupied with legal and accounting matters. People involved in these latter areas work on historical data and attempt to manage a market that in business terms is unmanageable.

If you work with historical data in current industry conditions, the first things to be threatened are real street level record people and creativity.

Independents linked with majors are the first things regarded as "fat" in accountancy terms. They present a risk — something the majors are determined to avoid — and without safe predictions the majors don't know which way to turn.

One principle I believe in — that I learned from the beginning — is "find good records and promote the ass off them". The way the majors have distorted that simple equation is to build an enormous infrastructure and in that situation the last thing you want is experiment and risk.

The industry becomes like an artificial stock exchange where companies trade in second, third and fourth contracts of established artists and try to do their competitors in the eye, rather than giving real backing to the people who know about talent.

The young A&R guys in this industry are its cutting edge and if that edge is blunted through blinkered marketing policies, selling policies and manning, they become demoralised and lose their value. They can't keep their promises to new artists and if they lose their effectiveness, the spring goes out of the machine to create new artists.

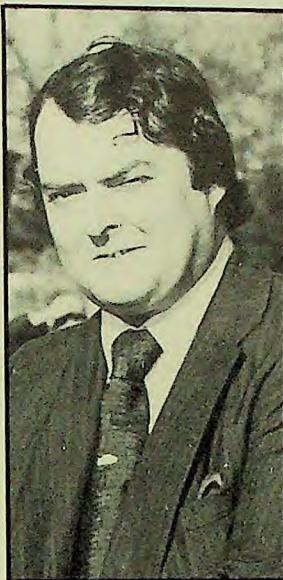
As far as I am concerned, at Charisma I feel far closer to the kids starting overnight new labels than the image of senior management the industry is presenting.

Another reason I have decided to take Charisma on a totally independent course is the increasingly awful record the majors have about grabbing a piece of entrepreneurial ventures and affecting their effectiveness as companies.

Two glaring examples in America are Capricorn and Casablanca, both working in those particular cases with PolyGram. When you consider all the sourness and bitterness caused by the destruction of those bright ideas, it gives small comfort to the idea of believing in Big Brother.

In this country we have a superb record man in Dick Leahy, building GTO from scratch, and yet once linked with a major the company was still successful but lost a lot of the excitement.

If I have any bitterness myself, it's because of the incredible time wasting and drain of energy resulting from working with a



major. This industry should be about energetic promotion of good product, not interminable meetings and paper projections.

What can be worse than spending half a day trying to remove a risk in the 1982 budget, when the 1982 budget might have no more connection with reality than someone budgeting in 1976 that Ronald Reagan would be president in 1980. True it can and does happen but why waste days in 1976 worrying about it.

The entrepreneur's first incentive

I want to see another 100 independent companies, for I feel that the aims of the independents and majors are ultimately incompatible'

in the record business is not the bottom line. There comes a time, though, when you can't sustain that idea when talking to the majors.

Talking to the representatives of those companies is rather like watching Geoff Boycott in a bad mood playing a straight bat for five or six hours.

It makes you want to scream that it's not the sort of business you wanted to be in. They find it difficult to believe that you actually want change, risk, a new challenge, and that you want to be in the deep end, even if you drown. It's more fun in the deep end.

I have come to believe what I have always thought emotionally, which is that big groupings are dangerous and a partnership with them is dangerous.

At PolyGram I've seen some amazing management decisions both here and abroad in the last 12 months. I've watched too many good men demoralised or made redundant.

As a result of the re-organisation in America, for example, I have seen how two talented presidents in Freddy Haayen of Polydor and Bob Sherwood of Phonogram have been substantially stripped of control of their own marketing capability which in turn must make it difficult for them to compete for talent and, more important, to deliver with any conviction their commitments to that talent.

It may be my pet hobby horse but I feel very strongly that since lawyers and accountants started to take control of this industry from record people, it has run into more marketing problems and vast philosophical problems.

I've known great men reduced to drunks because they have become demoralised at the layers of frustration built up by the majors. I, for one, don't intend to pop into a bar, lie quietly and become a hamburger!

We have never been too dependent on other elements in the industry and have always been able to stand on our own two feet but to say that we're terminating partnership discussions with PolyGram doesn't mean that we won't continue to work with many elements of the group with which we have a great relationship.

Phonogram was once described as "the Rolls Royce of distribution" and I don't think that judgement is far wrong.

You don't terminate an 11-year relationship lightly, but after 11 years it is possible for group management to take you for granted and anyone who knows me, knows that is a mistake.

Charisma has had the best year in its history both here and abroad and I want to take it on from here, not just tighten it and conserve profits. We'll continue to work with our present roster of artists and we intend in 1981 to triple our investment in the PRE label which has a sense and taste that cries out for the independence I enjoyed 10 or 11 years ago.

I feel there is also a place for a company like Charisma in the film world as there is a type of film we can make, and make well. With the onrush of video discs it is essential that we master the skill of films as well as records. It seems an obvious point to me and I can't understand why some people seem to find it eccentric.

I feel it is important to justify the need for independents as I like the entertainment industry too much to see it slaughtered by the profit motive — which is a quite separate thing from proper financial control.

I want to see another 100 independent companies, for I feel that the aims of the independents and majors are ultimately incompatible.

'I've known great men reduced to drink... demoralised at the layers of frustration built up by the majors'

DOOLEY

COULD IT be that the media has mis-read the mood of the BPI membership which, according to some reports, was up in arms because they were being denied access to the committee of enquiry report on chart fraud? We are prompted to ask this question because one week after BPI chairman-elect Chris Wright agreed to make the report available to all members, only five companies — five per cent of the total membership — had actually taken up his offer . . . Is it our imagination, or aren't more small independents getting records in the charts these days? . . . And we hear that there could be an ironical backlash against one company implicated in the fraud allegations with some chart dealers not even ticking up its genuine sales . . . Cleo Laine is endorsing blank cassette tapes with the copy line: "When I record something for my own personal pleasure I always use Yashima cassettes" . . . Which record company A&R department turned down two songwriters' work because their songs were "too melodic"?

NEW RCA managing director Don Ellis is a high-flyer — literally — as he holds a private pilot's licence and flies his own plane; he also has an English-born wife, Brenda . . . A recent Dooley line about Rod Stewart's nanny has brought the wrath of Riva US boss Jimmy Horowitz on our head and he says the nanny is a trained secretary and well qualified to run an office . . . A son, Barnaby, to newly-appointed Chrysalis Music head Stuart Slater and Stephanie de Sykes . . . Disillusioned with recent Midems, Dick James will be giving it a miss next year and there will be no DJM stand and no traditional party chez James, but Stephen James will be at the Carlton . . . Harold Fielding bringing new British musical, The Biograph Girl (book Warner Brown; music David Heneker) from Sussex University Gardner Centre Theatre to the Phoenix next week . . . Libby Morris, getting rave reviews for her starring role in the revival of Gypsy at Coventry's Belgrade Theatre, hoping for a West End transfer . . . A new musical story, Fine Life, by writer/singer Paul Goodman, described as "a punk Cole Porter", playing at London's Bull and Gate Theatre.

AT RONCO'S presentation of autumn product, MD Barry Collier hit out at "ridiculous royalties" being asked for licensed tracks and called for record companies to work together to compete for a slice of the leisure industry Christmas market . . . Collier also declared himself as "optimologist" despite the problems, and predicted the first video disc compilation is "not far off" . . . Birkenhead-based Skeleton Records giving away 15,000 ashtrays moulded from unsold records to promote its compilation, A Trip To The Dentist . . . Scurrilous rumours being put about that Hercules The Bear less than impressive at his recording debut and session bear had to be called in . . . Nice to see *The Times* stepping up its coverage of rock concerts with reviewer Richard Williams getting in three or four pieces a week . . . Pleased to see local industry thriving in his constituency, Neville Sanderson, Labour MP for Hayes and Harlington, visited the expanding Damont factory last week and also pledged support for the campaign against home-taping.

Hollywood Smiles

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