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MUSIC WEEK

21ST
ANNIVERSARY
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1959

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Tipple calls for closer ties with manufacturers

By TERRI ANDERSON

A TOTAL "change of direction" is needed in the record business — and time for achieving it is running dangerously short.

Speaking for the first time as the unanimously-elected new chairman of the Gramophone Record Retailers Division of the MTA, Harry Tipple told *MW* of his views, and of the plans his committee is now working on.

The committee meeting last week, at which Tipple was voted chairman to succeed Laurie Krieger, recognised an urgent need to stop the record trade's slide into recession. This prompted plans for action which will, Tipple hopes, involve the whole trade. Full details will be announced after Christmas, but a prime target is closer co-operation with the manufacturers. However Tipple hints strongly that before any such co-operative agreements are reached there will be some tougher talking than ever



HARRY TIPPLE

before between the two sides of the industry.

"I think my role as GRRD chairman will be to initiate a change of direction," Tipple explains. "The record companies were very good while business was good, but they have not been quite so clever since the chips were down."

"We intend to contact dealers more. They have a lot of ideas at retail level — ideas which could probably help put the business into a

profitable position. We will be making great efforts to get those ideas, and collect them into discussion documents to put before the manufacturers."

One resolution to come from the committee meeting is described by Tipple as recognition that the trade must unite, even at some cost to individual profit. "We do feel that there should not be special deals with manufacturers by specific retailers; if there is to be any arrangements to benefit the retail side, or to bring more excitement and more efficiency into the business, it should be shared generally."

One item high on the list for discussion is pricing.

"We intend to examine our policy towards pricing," says Tipple. "We have lived with discounting for years and we have to decide whether that is contributing to the demise of the trade. There's no point in continuing with a policy that shows nil return. Unless there are special deals some people are working for nothing at retail level."

MTA to tackle condition of sales clauses

THE TERMS and conditions of sale imposed by record manufacturers on retailers are to be closely scrutinised by the MTA, and clauses which are considered "inappropriate or prejudicial" to record dealers interests will be weeded out. The trade will be recommended to strike these out before signing any order or invoice bearing that company's conditions.

MTA secretary Arthur Spencer-Bolland issued a statement after the GRRD meeting last week. "Although as an association we frequently find our hands tied by legislation — especially the Restrictive Trades Practices Act — we can certainly make recommendations to our members, and we intend to start by examining all record manufacturers' conditions of sale."

"If we find certain clauses that we consider to be inappropriate or prejudicial to our members interests we will be making recommendations to the dealership to delete the offending paragraphs."

While unable to go into details about why the MTA is taking this step at this time rather than any other, Spencer-Bolland indicated that the move was linked to the new mood of the GRRD.

Session men blame union action for huge losses

HUGE LOSSES in dollar earnings, and an incalculable loss in future goodwill, are being angrily blamed on the Musicians' Union by the UK's first-league session musicians and biggest recording studios.

They claim that film and TV sound work from the US which would have come to Britain's hard-pressed top studios (EMI Abbey Road, Air London, Advision, Wembley Music Centre and Olympic), and given work to the country's 2,000 or so first class orchestral and solo session players, is being kept out by MU action.

Trouble, which began when the MU halted a session at Abbey Road (music for the TV series Vegas), has come to a head with musicians claiming that the union is wrong in committing its under-employed members, without their consent, to support of the current US musicians' strike.

They point out that the Americans did little or nothing to support their UK brethren during the BBC musicians' strike, and they see the blacking of strike-breaking US sessions as an arbitrary decision by general secretary John Morton — who is also president of the International Federation of Musicians.

However, his leading members add, none of the European musicians' unions are following the UK lead, and this lost US work is all being done in Paris or Munich studios.

Howard Blake, a respected session musical director, described himself as "extremely angry" about current MU action and keyboardist Graham Todd is urging his fellow top session men to join him in a breakaway "professional guild" which, while made up of MU members would act as a pressure group, demanding more democratic action from the MU executive.

Studio managers are backing Music Centre MD and APRS chairman Peter Harris in his comment: "We are quite sure that UK studios do a better job and the Americans want to record here, but as a result of this MU action we are gradually bleeding to death."

● *The issue will be dealt with in depth in next week's MW, and full opportunity given to the MU to state its case.*

K-tel packs 9 LPs into TV ad

BY USING split screen effects, K-tel will be getting nine albums into one 30-second commercial in a range TV campaign which rolls out nationally next Monday (8) for two weeks.

The campaign will be backed by a range poster spotlighting the same albums and an audio tape for playing in-store. The poster uses a slogan, "K-tel's Xmas Gift Of Music", adapted from the one devised by the American NARM organisation.

'Silent' dealer fined £10,000 for contempt

A WEST Yorkshire record wholesaler was fined £10,000 by a High Court judge in London last week for "gross contempt" of court in failing to name the supplier of counterfeit cassettes of Beatles tapes.

Mr Justice Foster said that Mr Ian Cameron Wallace, whose company trades from Hopewell Terrace, Kippax, near Leeds, had forged the signature on a receipt showing he had purchased 3,600 tapes. He produced the receipt under the terms of his court undertaking to give details of his supplier to EMI Records which had sued Mr Wallace and his company on behalf of itself and the BPI in a bid to discover the source of the fake cassettes.

The case began when a BPI representative visited HMV

Oxford Street and found counterfeit cassettes of the two Beatles recordings — The Beatles 1962-1966 and The Beatles 1967-1970 — on sale. The cassettes had come from Stage One (Records) Ltd whose manager told BPI investigators that he had purchased them from Mr Wallace's company.

In March a quantity of the Beatles' cassettes were found on Mr Wallace's premises and in April EMI's action was settled by consent on terms that Mr Wallace would pay £2,500 agreed costs and would promise to give full details of his suppliers and the customers who bought them.

Mr Wallace's evidence was that he often visited a large wholesale dealer and on January 17 he met a man there whom he

TO PAGE 4

Top EMI post for Robinson

RICHARD ROBINSON has been appointed regional director UK and Ireland for EMI Music's Records Operations, reporting to Ken East, president and chief operating officer EMI Music Europe and International.

Robinson, who takes up what amounts to the number two position at EMI Records on December 1, was previously deputy managing director and managing director UK for WEA Records. During his 17 years in the British record industry, Robinson has also held the positions of financial controller Pye Records and managing director UK for CBS Records.

Executives reporting to Robinson at EMI are Richard Baldwyn, MD Music for Pleasure; Austin Bennett, MD World Records; Cliff Busby, MD EMI Records (UK); Terry O'Rourke, MD EMI Ireland; Nick Payne, finance director UK records operations; Ken Townsend, general manager record studios and Eddie White, manager personnel and administration UK Records operations. Ted Anderson, director production and distribution resources will also report to Robinson.

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That's all we want to say to you



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Kuhn calls for separate video copyright law

AN OPTIMISTIC Michael Kuhn, director of legal and business affairs of PolyGram Leisure and a BVA Council member said in his speech to the Nord Media conference that rights should be relatively easy to clear in the near future.

But he also warned that there is a discrepancy between national and European thinking on the copyright laws in Europe and cited two recent cases.

Kuhn added that there needs to be legislation to consider video in its own right, as on the one hand it is like broadcast production, but on the other it is sold in units to the home like audio product. And he went on to say that the BVA is a unique organisation that might go some way to achieving this.

"It becomes apparent that distinctions between films and record are illogical," he said. "I hope that the European court will come to recognise that until there is a European copyright law, national copyright law must not be undermined by the Rome Treaty.

"There must be a copyright law for each medium. Videograms are a new medium to be treated and protected in a new way. This will not only be recognised by people nationally and internationally, but also by the talent and technicians' unions."

He said that this will probably happen as everybody concerned sees the importance of the new medium, and that secondary exploitation agreements will "develop" very quickly. The five rights are for musical works, sound recordings, literary works, musicians and actors.

On sound recordings, he said that the record companies will be keen to release their product.

"They see the video industry as their offspring," he said. "They will do everything they can to facilitate the use of their recordings on videograms, and in my view they will agree with the BVA — and my own feeling is that the problems relating to practicability are more theoretical than real.

"Practical experience in blanket agreements with broadcasting organisations and people like juke box operators should mean that problems should be overcome."

After preliminary discussions between the MU and the IFPI, Kuhn said that payments will be on a session basis and that residuals will only be paid in the case of very high sales. And while talking about the BVA, Kuhn added that he was confident that an agreement could be made in coming meetings. "The significance of the formation of this association can't be underestimated," he declared.

Getting round the rentals problem

WHILE THE IFPI was calling for international liaison on video rights and piracy, Gillian Davies, also speaking for the organisation, suggested that there could be specific hiring rates for video copyright owners to deal with the problems caused by renting.

At the same time, she reiterated the IFPI's policy of putting pressure on governments to introduce some sort of levy on hardware or software to compensate the industry against home-taping.

Rental was also brought up by Denis De Freitas of the PRS, who pointed out that in some places it was thought that renting a cassette might be a means of not paying publishing royalties.

"I'm not convinced that this problem is insoluble," he said. "It appears to me that anyone who gives reproductions to members of the public is in fact publishing the work and if he does not have the right to do so then it will be treated accordingly."

De Freitas also identified the five main areas where rights have to be paid. They are: Video recording rights, publishing rights, the right to market video, the right to copy videograms and cassettes and the right to make videograms from films and broadcast programmes.

Nord Media LTD

SIMON HILLS
reports from the
Nord Media Video
Conference, London

Industry must move fast to quash pirates

IF THE video industry is to fight piracy, it must move fast. That was the conclusion of barrister Hugh Laddie at the Nord Media video rights conference held in London last week.

He cited record industry piracy cases as the leads video companies might follow. Using the power of the law, he said, product can be injuncted without the defendant having any previous warning. This power is deemed by the court to stop the pirate removing all his stock.

"If he doesn't let you in, he'll be taken to prison for contempt of court," said Laddie. "In most cases you can suppress piracy at a very early stage.

"But pirates are not going to give up their stock if they think they can

get away with it. And that is why search and seize orders have proved very popular.

"You are only asking the court to hold the position pending the trial, but the practicalities are that if you hit the defendant hard and fast you have put the wind out of his sails. Then he comes to the conclusion that it's better to come out now than spend even more on getting it to trial.

"The video industry hasn't done this, and there is a large group of pirate operators making a large amount of money."

But although the law in this country can be used, there were still reports of piracy continuing on a large scale. From International Video Systems, Peter Funk, who sells many programmes to the Middle East declared that "our best competitors are pirates".

He estimated that 95 per cent of the market is pirated material and that IVS provides half of the remaining five per cent legitimate product. And the Middle East is the largest software market in the world.

Funk added that the only way to fight piracy is through commercial tactics rather than through the law, which has remained largely unsuccessful. He said that sports programmes were reaching the Middle East the day after broadcast, and the Death Of A Princess was out there with the same rapidity.

"My contention is that piracy exists because of the need for product. The answer therefore, must be economic, it can't be legal. The first answer must be the release of product through all channels — pay TV programmes must also come out on video to get the maximum income.

"Secondly, simultaneous release is absolutely essential. You can't release in England and then Germany six months later because of language problems, because the pirates will be shipping them out faster than you can duplicate them.

"And we must develop specialist productions for the consumer medium. At present, the industry lives off the fat of other product, but the day will come when you can no longer live from it."

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Incorporating Record and Tape Retailer
A Morgan-Grampian Publication
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Tel: 01-836 1522

Telex: 299485

SUBSCRIPTION AND

YEARBOOK ENQUIRIES:

Music Week Subscriptions, 30

Calderwood Street, London

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SUBSCRIPTION RATES

UK £28.50. Eire £30.50. Europe \$66.

Middle East & North Africa \$97.

USA, Canada, South America, Africa,

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Japan \$133.

ISSN 0144-5782

Published weekly. US Mailing agent:
Expeditors of the Printed Word Ltd, 527
Madison Avenue, Suite 1217, New York,
NY 10022. Second class postage at New
York, NY.

Printed for the publishers by Pensord Press
Ltd., Gwent. Registered at the Post Office
as a newspaper. Member of the Periodical
Publishers Assoc. Ltd., and Audit Bureau
of Circulation. All material copyright 1980
Music Week Ltd.

Undertones quit Sire but deny split rumour

THE UNDERTONES have quit Sire Records "due to a number of irreconcilable differences with the label and label boss Seymour Stein". A statement from Cracks 90 Management said: "The split with Sire is total and on a worldwide basis."

The band signed with Sire in September 1978 and have released two albums and seven singles, all of which are presently available through WEA Distribution. Allowing WEA a sell-off period, these will not be deleted until March 31, 1981. All the back catalogue will eventually be re-released pending a new deal for the group.

Cracks 90's statement added: "Because of the band's recent inactivity there has been speculation that the band are splitting up or that they will not be touring again. The Undertones would like to make it clear that they have no intention of splitting up, that no-one is leaving the band and, that in the coming year they will be touring more than they have done in the past."

At press time, there was no-one at Sire available for comment.

EMI releases Queen's Flash Gordon soundtrack album

FLASH GORDON (EMC 3351), the soundtrack album of the movie for which all the music was composed, played and produced by Queen, is released by EMI on December 8. The film opens in London on December 14.

The marketing campaign includes: ads in the rock press, *Film Review* and *The Sun*; point of sale displays; co-operative advertising with "a major department store retail chain".

The album is also being promoted as an integral part of the marketing campaign by EMI Films and will be featured in all press and radio ads as well as posters.

Flash (EMI 5126) was released as a single on November 24 and Queen play Birmingham on December 5 and 6 and Wembley on December 8, 9 and 10.

Lark Rise release

CHARISMA THIS week releases the album *Lark Rise To Candleford* by Keith Dewhurst & The Albion Band from the National Theatre adaptation of Flora Thompson's classic trilogy.

To launch the album a special performance of music and readings will be presented at the South Bank's Cottesloe Theatre on December 10. This 60-minute entertainment will include members of the National



Theatre cast and musicians featured on the album.

The ad campaign includes *The Guardian*, *Sunday Times*, *Time Out*, *Times Educational Supplement*, *Melody Maker*, *Music Week* and *Acoustic Music*. There will also be a double crown poster for shop display. The album, catalogue CDS 4020, retails at £4.99.

Trojan issues Holt compilation

JOHN HOLT, writer of Blondie's No.1 hit, *Tide Is High*, and Errol Dunkley's O.K. Fred, has his own 20 Golden Love Songs (TRLS 192) compilation album released by Trojan on December 12. Included in the album are his 1974 hit, *Help Me Make It Through The Night*, *Touch Me In The Morning* and *When I Fall In Love*. Holt has been one of the most prolific Jamaican recording artists of the Seventies with the release of 10 albums since 1973.

A NEW 8-LP boxed set of 144 love songs is being released by *Readers Digest* through mail order. Called *Love Story*, the set sells for £25.95 and artists include Mary Wells, Roy Orbison, Neil Sedaka, Bonnie Tyler, David Essex and The Three Degrees.

CHERRY RED Records enters the Christmas race with the album *Claws by the Hybrid Kids* (alias Morgan Fisher) which features off-beat versions of 10 Christmas favourites. Each LP contains a set of six free Christmas cards and catalogue number is BRED 10. Ads are being taken in the rock and trade press. A single, *Holly & The Ivy/It's Christmas, War Is Over* (Cherry 17) precedes.

Big campaign for second Beaky LP

A WELTER of Captain Beaky promotional activity surrounds the release of the new album, *Captain Beaky Volume Two* (Super Polydor 2383588/3170588) this week.

The new album features Petula Clark, Noel Edmonds, Penelope Keith, Jeremy Lloyd, Harry Secombe, The King's Singers, Peter Skellern, the St Paul's Chorists and Keith Michell who also has a single, *Captain Beaky's Pantomime* already on release.

Songs from the album will be featured in a *Captain Beaky Christmas Special* to be transmitted by BBC TV over the Christmas period, and Michell, Lloyd and Jim Parker will present Beaky readings at the National Theatre on December 13. Two Albert Hall concerts are also being planned for January.

Other Beaky material available includes an annual and four new books plus a range of soft toys and numerous merchandising spin-offs.



WEA's Dan Loggins resigns

DAN LOGGINS, WEA's executive director international A & R has resigned. Loggins, who had been at WEA for two years, will complete work on special projects for WEA International on a non-exclusive consultancy basis.

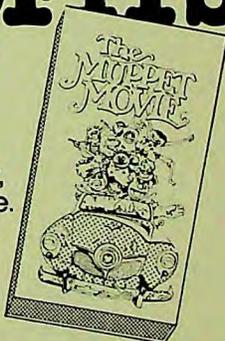
Haayen move confirmed

NEW YORK: The appointment of Fred Haayen to the position of senior vice president of WEA International, based in New York, has been confirmed. Haayen, a former managing director of Polydor UK and until recently president of Polydor USA, starts with WEA on January 1, 1981. His functions will include A & R and creative services.

John Velasco leaves Interworld

JOHN VELASCO is leaving Interworld Music, which he helped establish in this country three years ago, to join the Peter Frohlich Group of Companies, initially to be involved in running the group's film distribution division, but will also be involved in "a record label, video and artist management". Interworld's copyright manager, Harry Spencer, will run the company as caretaker until a new general manager is appointed.

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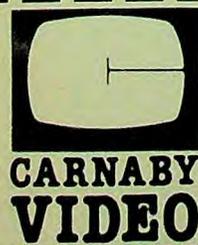
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NEWS

Optimistic Conn unveils plans for 1981 festivals

By TONY BYWORTH

AN OPTIMISTIC Mervyn Conn said country music is very capable of surviving a recession when announcing his plans for the 1981 series of international festivals at a press conference last week.

The festivals will once again be centred in six European locations, with London's Wembley Arena as the prime base of operations, and artists such as Johnny Cash, Tammy Wynette, Billie Jo Spears, Ronnie Milsap, Jerry Lee Lewis, Marty Robbins, Hoyt Axton and Don Gibson spreading the appeal of the music to the widest market.

In a speech that outlined further international development for his organisation, as well as a new London office in Haymarket, Mervyn Conn spoke out against the recession and its effects on the industry:

"Everybody is preaching doom and depression for 1981 — our company is going against the grain," he said. "We're looking at country music in a very positive way, both within Britain and internationally across the world".

The major development of next year's festivals sees the expansion of the Swiss and Swedish events, in Zurich and Stockholm respectively, to two days each and matching the running length of the other festivals in Rotterdam, Paris and Frankfurt. The London show remains a four day event, stretching over the Easter holiday period (April 17-20).

Looking towards 1982, Conn revealed that he is negotiating deals for festivals to be additionally held in Austria and Yugoslavia, thus creating a total potential audience of around 250,000.

Last-minute charity ball tickets still available

TIME IS running out for anyone who wishes to buy tickets for the 4th Record Industry Dinner and Ball at the London Hilton on December 15.

Despite inflation, tickets have been pegged at £30 (plus VAT), the same as last year, and proceeds from the evening will be going to the Variety Club Of Great Britain and Music Therapy.

"Last year the event raised £110,000 and this year we are aiming to top £150,000," says Louis Benjamin, chairman of the organising committee.

And Tom Eggerdon, Variety Club chief barker comments: "Many, many deprived and sick children will benefit from this magnificent gesture by Britain's music industry."

Cabaret will be provided by Gerard Kenny, Sheena Easton and Dennis Waterman, and music for dancing by Joe Loss.

Tickets are available from Walter Woyda, ACC House, 17 Great Cumberland Place, London W1.

Christmas singles tips

ST WINIFRED'S School Choir still heads the seasonal singles race with a chart placing of 35 last week for their MFP release There's No-One Quite Like Grandma, while the flood of singles aimed at the Christmas market continues.

Among the seasonal tips also selling well are Sh-Boom/White Christmas from Darts and Jona Lewie's Stop The Cavalry.

Singer/songwriters Peter D. Kelly and Harold Robertson have formed a new label, Gipsy Records, and their first release is If I Could Hear Your Voice (GI 001), with a Christmas theme. Robertson was once with Decca, and Kelly — husband of Virgin sales manager Anne Kelly — has previously recorded for RCA. Another new

label being launched with a seasonal release is West London based Freewave Records whose first effort is Get Your Socks Off (FI) by Wobblesox.

Comedy actor Harry H Corbett provides An Old Fashioned Christmas (FEL, P004) and Carol Deene performs The Nativity Song (EOA 102) on Koala, while The Dumbells are trying with Giddy Up/Christmas Dream (Polydor/EG, POSP 209).

Lorenza Johnson suggests Spare A Thought For Santa (Eagle ERS 005), while aiming for at least the longest title, RSO release What Can You Get A Wookie For Christmas (When He Already Owns A Comb)/R2D2 We Wish You A Merry Christmas (RSO 72).

AIRC boosts marketing budget

IN THE face of falling national advertising revenue the commercial radio companies are planning a new marketing initiative to promote radio as an advertising medium to advertisers and ad agencies.

The Association of Independent Radio Contractors is to allocate what it describes as "a substantial budget" to its marketing effort during 1981 and has appointed Saatchi and Saatchi Garland-Compton to handle the account.

Dealer fined. . . FROM PAGE 1

had not met before. The man said he had some Beatles' cassettes for sale and on January 29 Mr Wallace handed over £10,000 cash for 3,600 tapes to the man who was called "John".

The judge said Mr Wallace had produced a receipt on which the signature was unclear but might be "J Silver". EMI had the receipt examined by a leading handwriting expert who formed the view that Mr Wallace had written the signature himself.

Two handwriting experts called on behalf of Mr Wallace, however, said that in their view the evidence was "too weak" or "insufficient" to establish that the signature had been written by Mr Wallace.

The judge said he accepted the evidence of EMI's expert and ruled that Mr Wallace had written the signature "J Silver" himself.

It would be "most extraordinary" for Mr Wallace to consider handing over £10,000 in cash to someone he could not trace if the tapes proved to be blank or counterfeit, said the judge. "I cannot believe that he does not know the person and his whereabouts", he said.

The Judge fined Mr Wallace £10,000, to be paid within 28 days, and he also ordered him to pay EMI's costs. He granted Mr Wallace a 14-day stay of execution on his order to allow time for an appeal.

News in brief...

Phonogram and Ensign split

ENSIGN AND Phonogram Records have parted company, "by mutual agreement". This move ends Ensign managing director Nigel Grainge's 10-year association with Phonogram. The Boomtown Rats are staying with Phonogram, but Grainge is expected to announce shortly details of a new deal for his other Ensign acts including Black Slate, Light Of The World and Roy Sundholm.

Zoom hits out at Arista

EDINBURGH-BASED Zoom Records has had a run-in with parent company Arista over the limited edition 12" remixed version of I Travel by Simple Minds.

After Zoom's Bruce Findlay sent an "open letter" of complaint to Music Week claiming that many of the band's fans were unable to buy the record because only 3,000 copies were imported, Arista announced that a further 5,000 copies were being imported.

BT catalogue for Excaliber

RED BUS Music's Excaliber label has acquired the B.T. Express catalogue — previously only available here on import — for the UK.

First release will be the new album, Old Gold New Gold (EXCLP 5001) and it will be shipped before the US release date "in order to beat the imports". Excaliber is also rush releasing a single, Stretch.

Warrens Records

WARREN GOLDBERG of Warrens Records would like to make it clear that he is not selling imports of Bowie albums at almost £1 below the dealer price as stated in last week's European imports story.

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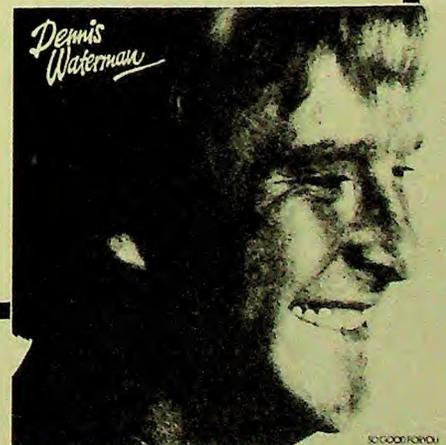
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INTERNATIONAL

US industry gets ready for video disc fever

From BETH JACQUES
LOS ANGELES: "Rock video disc fever" is about to hit the US, according to Mark "Moogy" Clingman, owner of High Five Recording/Video Studios in New York and host of the first video rock show broadcast nationwide over cable TV.

"Video music will become the industry standard as records are now," he continued. "Video discs will reduce the pathetic sightless analogue record back to the dinosaur."

Producing music on video disc and video cassette as the way to boost the ailing US music industry back to profitability was the message forcefully delivered at the 2nd annual international Video Music Conference hosted in Los Angeles by trade publication *Billboard*.

At least eight major recording studios agreed with the verdict, announcing plans either to convert, expand or form joint ventures with recording facilities.

"I'm here to see and be seen by creative software people," said Donald MacLean, director of Thorn EMI's video programmes departments. "In 10 years' time, the video disc will be the medium for communication, entertainment and information and Thorn EMI will be there with the software, even if we have to print on magnetic shoelaces."

Jerry Pierson, director of Video Book Enterprises, and a former data systems engineer for Sony and the prestigious Jet Propulsion Laboratories responsible for the US space probe, said: "By 1985 57 per cent of the material on video disc and cassette will be music, so don't give up hope."

This was sweet music to the ears of industry bigwigs who only now have seen video as the way out of the recording industry's slump.

The Jazz Singer shipped platinum on video two weeks ago, proof positive that as the disc business is limited to retail markets, the way into the money is to turn one video piece onto cable and pay TV, broadcast TV, video disc and video cassette in rapid sequence.

Under the auspices of the artist development departments, video in the US is just beginning to take off as a creative production. In the UK, video has been a promotional tool for several years, but even there the trend will be for the artist to make his own video, retain the rights and lease to record companies for promotional use.

As in the UK, union agreement is crucial. The IATSE union here has been "carefully informative and helpful", providing guidelines for new audio projects, and there are industry-wide calls for a standard agreement with the American Federation of Music.

"It's just not practical for one record label to strike a deal setting a

precedent for the entire record industry," said Bob Emmer, whose firm, Alive Enterprises, was seriously burnt over hold-ups with Blondie's *Eat To The Beat*. "What we need is a representative from the music industry who can negotiate a deal with the AFM over all video LPs."

A sour note was struck by some. "Our research shows that people only want feature films," said a spokesman for RCA, which is launching its mono-only SelectaVision video disc system here in the second quarter of 1981.

But for those who took the longer view that while films may be the way into the new market, video music will provide the growth, the message was clear: Where are the new artists for the new video music industry? We want you.

Swiss merger

ZURICH: The Swiss Polydor and Phonogram record companies are being merged into one company, PolyGram Records AG, under the managing directorship of Wolfgang Zimmerman, currently head of Phonogram.

Dr Jurg Schwarz recently resigned as head of the Polydor company and Zimmerman takes over his responsibilities immediately. The new PolyGram company is due to come into operation on January 1, 1981.

News in brief...

HANOVER: PolyGram Record Services has produced its 100 millionth music cassette at the PolyGram Group's oldest and largest manufacturing and warehousing complex in Hanover-Langenhagen, 15 years after pioneering the music cassette.

HELSINKI: A test-run for what is likely to become Finland's first "official record industry chart" has been carried out by the Finnish group of the IFPI. Based on manufacturers' reports and sales at wholesale level, the new chart is expected to be launched next year.

MILAN: EMI has moved its headquarters from Rome to the site of its pressing plant at Caronno Pertusella, about 15 miles from Milan. A Rome branch office will house the A & R and promotion departments, and there will also be an A & R department in Milan. "Higher costs and management needs made the move necessary," said MD Alex Rotelli.



SYDNEY: Festival Records' promo manager Leon Concannon (above) presents Radio 2SM's George Moore with a copy of the company's runaway hit album, *Pioneers*, by local act Wallis and Matilda who have found fame performing the traditional poems of "bush bard", Banjo Paterson. Music reflecting Australia's national heritage has suddenly boomed and Festival claim its album is a "sales sensation", reaching number one on some charts and outselling *The Police*, *Supertramp* and *David Bowie*.

Brazilian Christmas push

From CHRISTOPHER PICKARD

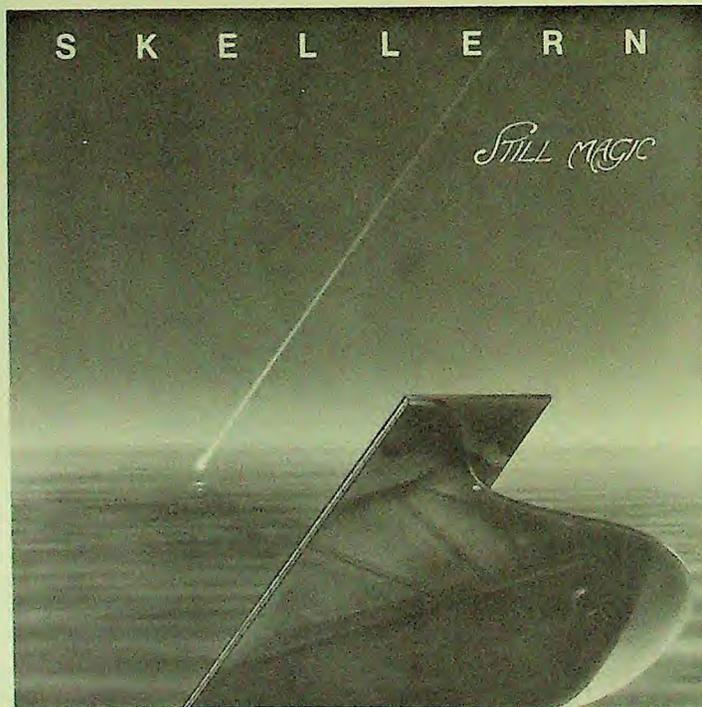
RIO DE JANEIRO: Most of the major record companies are cutting back on international releases as the top Brazilian artists push out product for the Christmas market.

The big three of samba, Alcione, Beth Carvalho and Clara Nunes, already have their records in the shops, and RCA has been pushing Ms Carvalho with a big sale or return campaign.

Another three ladies who had big selling records last Christmas (each in excess of 500,000 copies) also have albums out for this season: Gal Costa with *Aquarela do Brasil* (PolyGram); Simone, EMI's flag bearer; and Rita Lee with whom Som Livre hope to sell over a million copies.

A new lady to join the ranks of the big sellers is Amelinha who won the new Brazilian song festival run by TV Globo, and she has an album with CBS. The biggest seller of them all, Maria Bethania, will wait till late December for the release of her new album.

SKELLERN



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Cold Feet · Still Magic · Over Her

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CBS
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Mike Hawlett

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November
November
November
December/January

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London
London
London
London

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RETAILING

Reading music made easy

HOME TESTING of a special pack of cards, designed to help in the recognition of written music, allows *Retailing* to endorse the product.

Play-a-Note is a pack of 48 cards, each printed with a single note of music. A variety of games can be played and all help in the quick recognition, and therefore the reading of, music.

The games and the cards themselves were designed by Jules Ruben, an experienced music teacher, recording artist and radio performer on piano and organ.

The cards can be used by teachers for direct instruction, but are most likely to be bought as entertainment for children who are learning music. Ruben has been selling by mail order, but is keen to get orders from shops. He can be contacted at Musical Sight Reading Games, 4, Meadow Drive, London N.W.4 (tel: 203 0228).

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Late deliveries — EMI replies to dealers

EMI, WHICH was criticised by some dealers for "late deliveries" in the pre-Christmas trade story (*MW* Nov 22) has examined its own record and, taking up its right of reply, states: "We are not actually talking about late deliveries in these cases of complaint, the problem is with completion of orders."

"Most dealers are getting the majority of their orders within 24 hours (that is, 60 or 70 per cent of what they ordered), but the remainder is sometimes taking two or three days, because of industrial problems."

"The product affected is mostly catalogue, because the factory is of course giving priority to current

releases and chart albums. Many dealers have allowed their stocks of catalogue titles to run down or run out over the bad trading of the summer, and now want to re-stock catalogue just when we are concentrating on current successful albums."

CBS chairman Maurice Oberstein, asserting that late or incomplete deliveries of CBS product were uncommon, challenged the dealers to whom *MW* talked in its pre-Christmas survey — or any dealers — to make as big a point of complimenting the manufacturers for all the times that things went smoothly, as well as complaining about things which go wrong.

Collectors' corner

AS THE lucrative Christmas selling period approaches, record companies are plundering the archives. Recent and immediately upcoming releases provide something for everyone.

On the jazz front, Bulldog releases the excellent 20 Golden Pieces Of Count Basie (BDL 2020), while Charly has seven albums on the Affinity label featuring Basie (I Got Rhythm FF 55), Art Blakey, Junior Cook and others.

Still with Charly are three classic collections: The Flatlanders' One Road More (CR30189), The Cruisers' Swingin' Rockin' & Rollin' (CR 30191) and Mickey Gilley's Down The Line (CR 30192).

EMI comes up with 50 Fabulous Years Of Joe Loss (NTS 217) and Motown has 20 Christmas Classics (STMR 9013) including the unlikely Silent Night by The Temptations and Jingle Bells by Smokey Robinson & The Miracles.

Singles-wise, the collectors' field is headed by Lightning's Old Gold series whose releases include Max Romeo's Wet Dream (OG 9100) and Johnnie Ray's Yes Tonight Josephine/Just Walking In The Rain (OG 9075). Not to be outdone, Celebrity releases Ray's Cry/Goodnight Sleepyhead (ACS 5).

Catus (distribution CBS) once again goes back to its Desmond Dekker catalogue for Israelites (CTLP 111) which includes It Mek as well as the exhausted title track.

GLC to probe retailers' problems

RETAILERS OF all kinds in the Greater London area are coming under the sympathetic scrutiny of the GLC, which intends to write to all the boroughs asking for their views on the problems small independents in the face of trends towards very big multiples and supermarkets.

The Council wants to know if any change in legislation or in planning attitudes is necessary. Apparently, despite the fact that successive governments have pointed out the problems of trying to protect shops from the "impact of normal retail competition", the GLC would like to do what it can to prevent or at least delay the demise of the "corner shop" — whatever it might be selling.

• The National Chamber of Trade regularly issues warnings about frauds and would-be con-men who are working their particular racket through shops, to the disadvantage of the retailers concerned. Latest is a certain (possibly non-existent) G. Weston, of 2A Denman Street, London W.1, whose apparently genuine National Girobank cheques and guarantee card are proving to be counterfeit.

Wholesale news

THE WINTER 1980 edition of SP&S's *Deletion Times* makes quite interesting reading, listing as it does the many hundred titles which this distributor has on offer.

Jazz Services Unlimited, which admits it is not well known for its

News in brief...

selection of country labels is now, however, distributing not only Westwood and Waterfront labels but also Big R — which has provided the company's current runaway seller, Boxcar Willie (BRA 1011).

On the folk side JSU now has Claddagh, and the best seller on that label so far is an LP by the Whistlebinkies. It is also possible to order a number of LPs with hair-raisingly risqué titles on the Stash label.

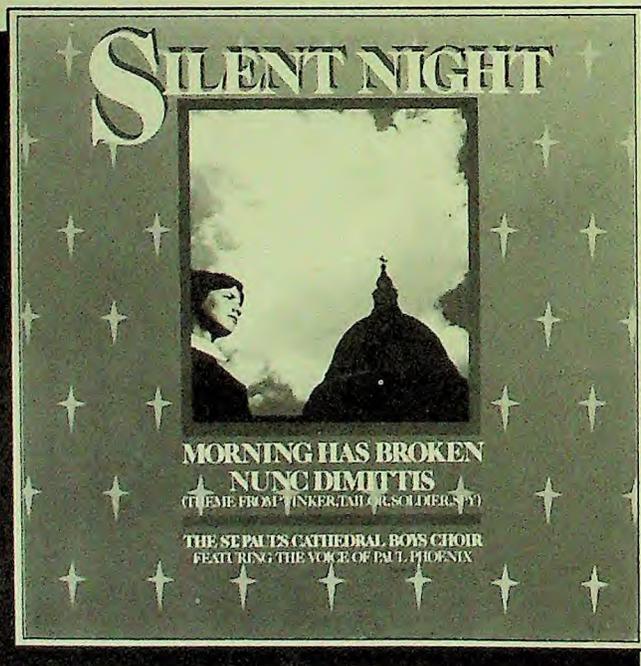
As well as its usual highly useful, and fully-comprehensive list of what the TV merchandising record companies are doing, the latest Lugton's newsletter will make a lot of people feel old by offering the newest TOTP compilation — which happens to be Vol. 83.

ERRORS IN the use of credit card imprints can result in a charge-back to the shop concerned, because the credit card companies will not accept vouchers which do not have all the cardholders details properly and clearly showing.

Such charge-backs, in a fairly typical department store group can amount to £3,000 a week.

National Business Systems, who supply over 80 per cent of all UK imprints at present, have introduced a device which they claim will save retailers a lot of money by preventing the voucher from being printed unless the credit card is in, and properly positioned.

'SILENT NIGHT'—THE TRUE SPIRIT OF CHRISTMAS



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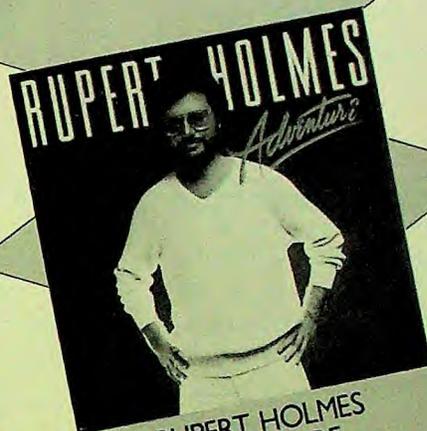
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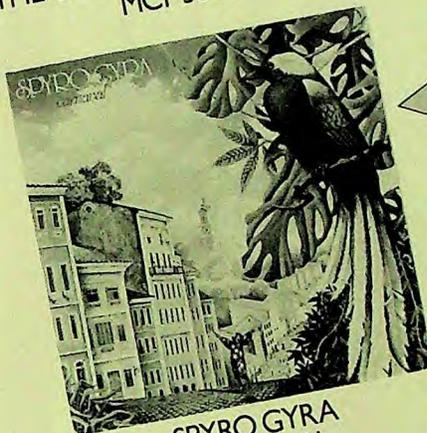
STEELY DAN
GAUCHO
MCF 3090



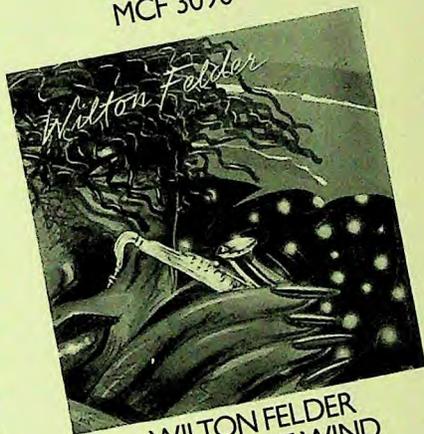
THE OFFICIAL SECRETS ACT
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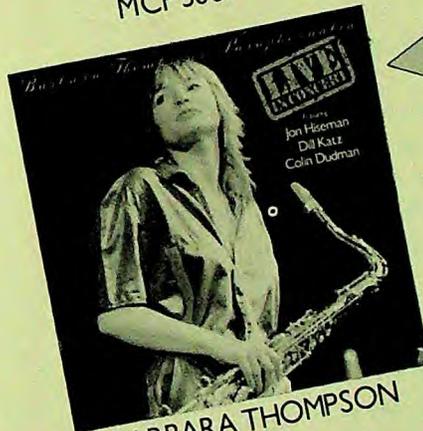
RUPERT HOLMES
ADVENTURE
MCF 3088



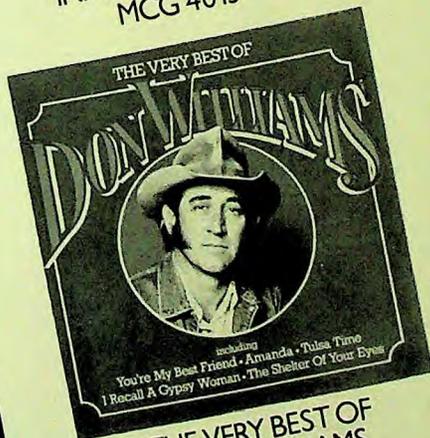
SPYRO GYRA
CARNAVAL
MCF 3087



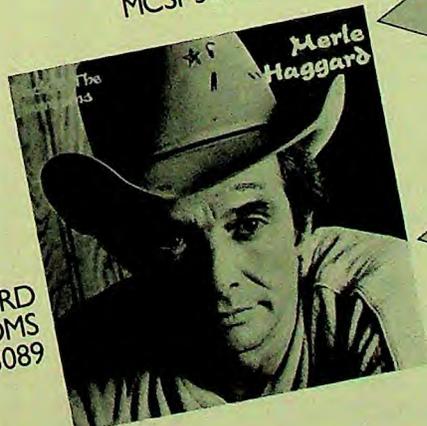
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INHERIT THE WIND
MCG 4013



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LIVE
MCSP 309 *



THE VERY BEST OF
DON WILLIAMS
MCG 4014



MERLE HAGGARD
BACK TO THE BAR ROOMS
MCF 3089

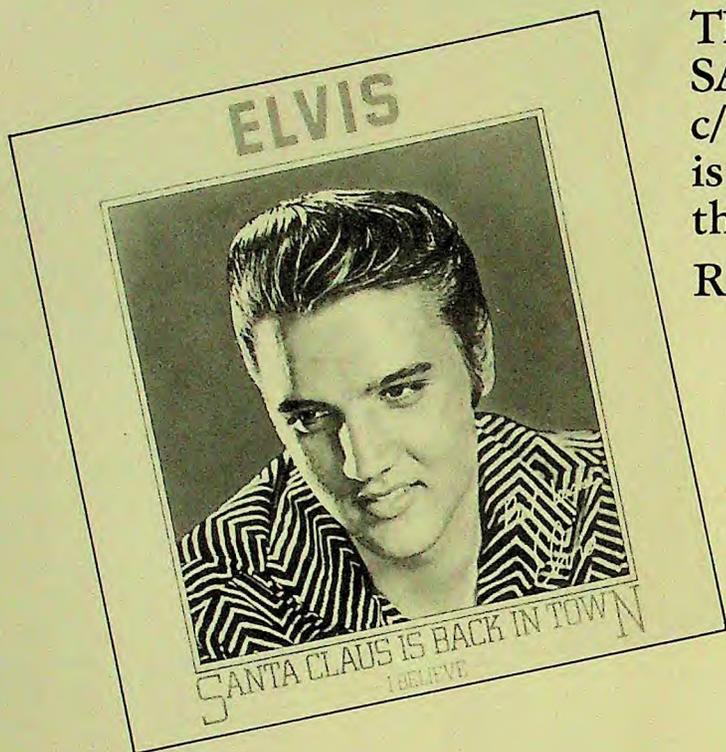
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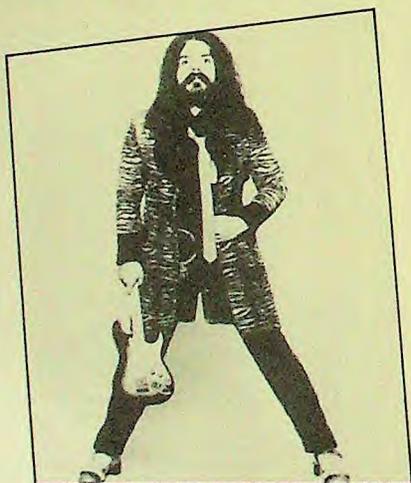


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ORDER FORM CHART

TOP 75 SINGLES

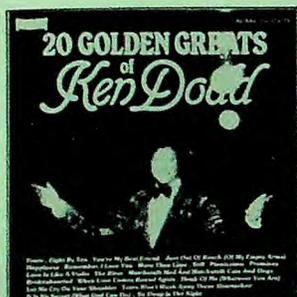
This Week				Last Week				Wks on Chart				TITLE/Artist (producer) Publisher				Label number			
1	1	4		1	1	4		1	1	4		Abba (Anderson/Ulvaeus) Bocu		Epic EPC 9089 (C)					
2	2	5		2	2	5		2	2	5		THE TIDE IS HIGH	Blondie (M. Chapman) Sparta Florida	Chrysalis CHS 2465 (F)					
£ 3	3	5		3	3	5		3	3	5		BANANA REPUBLIC	Boomtown Rats (T. Visconti) Sewer Fire/Zomba	Ensign BONGO 1 (F)					
▲ 4	4	12		4	4	12		4	4	12		EMBARRASSMENT	Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 102 (C)					
£ 5	5	11		5	5	11		5	5	11		TO CUT A LONG STORY SHORT	Spandau Ballet (Richard James Burgess) Copyright Control	Reformation/Chrysalis CHS 2473 (F)					
6	6	7		6	6	7		6	6	7		I COULD BE SO GOOD FOR YOU	Dennis Waterman (C. Neil) D&J Arlon/Chappell	EMI 5009 (E)					
7	7	4		7	7	4		7	7	4		NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills (J. Mume/R. Lucas) Frozen Butterfly/Brampton	20th Century TC 2460 (R)					
8	8	7		8	8	7		8	8	7		CELEBRATION	Kool and The Gang (Deodato/Kool and The Gang) Planetary Nom	De-Lite KOOL 10 (F)					
£ 9	9	15		9	9	15		9	9	15		DO YOU FEEL MY LOVE	Eddy Grant (E. Grant) Marcol/Intersong	Ensign/ICE ENY 45 (F)					
10	10	8		10	10	8		10	10	8		(JUST LIKE) STARTING OVER	John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon	WEA/Geffen K 79186 (W)					
11	11	10		11	11	10		11	11	10		EARTH DIES SCREAMING/DREAM A LIE	UB 40 (UB 40) New Claims/Graduate/ATV	Graduate GRAD 10 (SP)					
12	12	5		12	12	5		12	12	5		FASHION	David Bowie (Tony Visconti/Bewlay/Fleur)	RCA Bow 7 (R)					
£ 13	13	18		13	13	18		13	13	18		I'M COMING OUT	Diana Ross (B. Edwards/N. Rodgers) Warner Brothers	Motown TMG 1210 (E)					
14	14	6		14	14	6		14	14	6		WOMAN IN LOVE	Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)					
£ 15	15	69		15	15	69		15	15	69		STOP THE CAVALRY	Jona Lewie (Bob Andrews/Jona Lewie) Street	Stiff BUY 104 (C)					
▲ 16	16	35		16	16	35		16	16	35		THERE'S NO ONE QUITE LIKE GRANDMA	St. Winifred's School Choir (P. Tattersall) EMI	MFP FP 900 (E)					
£ 17	17	23		17	17	23		17	17	23		ROCK 'N' ROLL AIN'T NOISE POLLUTION	AC/DC (Robert John "Mutt" Lange) Zomba	Atlantic K 11630 (W)					
£ 18	18	22		18	18	22		18	18	22		ACE OF SPADES	Motorhead (Vic Malle) Motor Music (Leosong)	Bronze BRO 106 (F)					
19	19	17		19	19	17		19	19	17		PASSION	Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 26 (W)					
20	20	20		20	20	20		20	20	20		I LIKE WHAT YOU'RE DOING TO ME	Young and Co.	Excalibur EXC 501 (A)					
▲ 21	21	26		21	21	26		21	21	26		DON'T WALK AWAY	Electric Light Orchestra (J. Lynne) Jet/April	Jet 7004 (C)					
22	22	25		22	22	25		22	22	25		LADY	Kenny Rogers (L. Richie Jnr.) Brockman	United Artists UP 635 (E)					
▲ 23	23	49		23	23	49		23	23	49		RUNAWAY BOYS	Stray Cats (Dave Edmunds) Copyright Control	Arista SCAT 1 (F)					
24	24	16		24	24	16		24	24	16		SAME OLD SCENE	Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor ROXY 1 (F)					
25	25	14		25	25	14		25	25	14		SPECIAL BREW	Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)					
26	26	13		26	26	13		26	26	13		ENOLA GAY	IM. Howlett/Orch Manoeuvres In The Dark	Dinsong Dindisc DIN 22 (C)					
▲ 27	27	31		27	27	31		27	27	31		LOVE ON THE ROCKS	Neil Diamond (Bob Gaudio) Chappell	Capitol CL 16173 (E)					
28	28	19		28	28	19		28	28	19		DOG EAT DOG	Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)					
▲ 29	29	29		29	29	29		29	29	29		LONELY TOGETHER	Barry Manilow (B. Manilow) ATV	Arista ARIST 373 (F)					
30	30	NEW		30	30	NEW		30	30	NEW		FLASH	Queen (B. May/Mack) EMI/Queen	EMI 5126 (E)					
31	31	NEW		31	31	NEW		31	31	NEW		ANTMUSIC	Adam & The Ants (Chris Hughes) EMI	CBS 9362 (C)					
32	32	21		32	32	21		32	32	21		WHAT YOU'RE PROPOSING	Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 3 (F)					
▲ 33	33	42		33	33	42		33	33	42		LOOKING FOR CLUES	Robert Palmer (Palmer/Harper) Bungalow/Island	Island WIP 6651 (E)					
34	34	NEW		34	34	NEW		34	34	NEW		LIES	Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 4 (F)					
▲ 35	35	50		35	35	50		35	35	50		BLUE MOON	Showaddywaddy (Showaddywaddy) Big Three	Arista ARIST 379 (F)					
36	36	33		36	36	33		36	36	33		KISS ON MY LIST	Daryl Hall/John Oates (Hall/Oates) Interworld/Fust/Buzza	RCA 15 (R)					
37	37	24		37	37	24		37	37	24		IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey (S. Linzer) Chappell	RCA 5 (R)					
£ 38	38	72		38	38	72		38	38	72		OVER THE RAINBOW/YOU BELONG TO ME	Matchbox (Peter Collins) Big Three/Chappell	Magnet MAG 192 (A)					
39	39	NEW		39	39	NEW		39	39	NEW		DECEMBER WILL BE MAGIC	Kate Bush (Bush/Kelly) Kate Bush Music	EMI 5121 (E)					
40	40	NEW		40	40	NEW		40	40	NEW		THE CALL UP	Clash (Clash) Ninedan	CBS 9339 (C)					
41	41	NEW		41	41	NEW		41	41	NEW		ISRAEL	Siouxsie & The Banshees (N. Gray/Siouxsie) Pure Noise/Chappell/Virgin	Polydor POSP 205 (F)					
£ 42	42	40		42	42	40		42	42	40		GIRLS CAN GET IT	Dr. Hook (Ron Haffkine) Carlin	Mercury MER 51 (F)					
£ 43	43	66		43	43	66		43	43	66		RABBIT	Chas & Dave (Hodges/Pearcock) Chas&Dave Music	Rockney 9 (P)					
44	44	28		44	44	28		44	44	28		WHEN YOU ASK ABOUT LOVE	Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)					
£ 45	45	44		45	45	44		45	45	44		HUNGRY HEART	Bruce Springsteen (Springsteen/Landau) Intersong	CBS 9309 (C)					
£ 46	46	60		46	46	60		46	46	60		IF I COULD ONLY MAKE YOU CARE	Mike Barry (Chas Hodges) Frances Day & Hunter/EMI	Polydor POSP 202 (F)					
47	47	NEW		47	47	NEW		47	47	NEW		DIE YOUNG	Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 4 (F)					
£ 48	48	62		48	48	62		48	48	62		SH-BOOM/WHITE CHRISTMAS	Darts (Hartley/Chapman/Boycel Irvin Berlin (Chappell/Carlin) Magnet MAG 184 (A)	Virgin VSK 101 (C)					
49	49	NEW		49	49	NEW		49	49	NEW		WOMEN IN WINTER	Skids (Mick Glossop) Virgin/Amakata/W.B.	Virgin VSK 101 (C)					
50	50	46		50	50	46		50	50	46		IT'S HARD TO BE HUMBLE	Mac Davies (-) Song Painter/MCPS	Casablanca CAN 210 (A)					
£ 51	51	64		51	51	64		51	51	64		WHIP IT	Devo (Devo/R. Margoules) Devo/Virgin	Virgin VS 383 (C)					
52	52	34		52	52	34		52	52	34		D.I.S.C.O.	Ottawan (D. Vangarde) Heath Levy	Carrere CAR 161 (W)					
53	53	27		53	53	27		53	53	27		SUDDENLY	Olivia Newton John/Cliff Richard (J. Farrar) Rondor	Jet 7002 (C)					
54	54	43		54	54	43		54	54	43		BEER DRINKERS & HELL RAISERS	Motorhead (Speedy Keen) Burlington	Big Beat SWT 61 (P)					
55	55	38		55	55	38		55	55	38		FALCON	Rah Band (Richard Hewson) Copyright Control	DJM DJS 10954 (C)					
56	56	52		56	56	52		56	56	52		SHE'S A GROOVY FREAK	Real Thing (J. Mume/R. Lucas) Openchoice	Calibra CAB 105 (A)					
57	57	36		57	57	36		57	57	36		BOURGIE BOURGIE	Gladys Knight & The Pips (N. Ashford/V. Simpson) Warner Bros	CBS 9081 (C)					
58	58	45		58	58	45		58	58	45		BAGGY TROUSERS	Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)					
59	59	NEW		59	59	NEW		59	59	NEW		LORRAINE	Bad Manners (Roger Lomas) Magnet	Magnet MAG 181 (A)					
60	60	39		60	60	39		60	60	39		THE NIGHT, THE WINE AND THE ROSES	Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	POLO 6 (C)					
61	61	37		61	61	37		61	61	37		ALL OUT OF LOVE	Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)					
£ 62	62	61		62	62	61		62	62	61		LIFE IS FOR LIVING	Barclay James Harvest (Barclay James Harvest/M. Lawrence) St Anne's	Polydor POSP 195 (F)					
63	63	NEW		63	63	NEW		63	63	NEW		WHAT A FOOL BELIEVES	Aretha Franklin (Arif Mardin) Warner Brothers	Arista ARIST 377 (F)					
64	64	47		64	64	47		64	64	47		FEELS LIKE THE RIGHT TIME	Shakatak (N. Wright/L. McCutcheon) Skratz/Neptune	Polydor POSP 188 (F)					
65	65	51		65	65	51		65	65	51		AIN'T NO LOVE IN THE HEART OF THE CITY	Whitesnake (M. Birch) Leeds	United Artists BP 381 (E)					
66	66	NEW		66	66	NEW		66	66	NEW		WHO'S GONNA ROCK YOU	Nolans (Nicky Graham) April/Aqua/Screen Gems EMI	Epic EPC 9325 (C)					
67	67	55		67	67	55		67	67	55		I NEVER GO OUT IN THE RAIN	High Society (High Society) Arnakata/Warner Brothers	Eagle ERS 002 (P)					
68	68	NEW		68	68	NEW		68	68	NEW		SANTA CLAUS IS BACK IN TOWN	Elvis Presley (Steve Sholes) Carlin	RCA 16 (R)					
69	69	NEW		69	69	NEW		69	69	NEW		NEVER MIND THE PRESENTS	Barron Knights (P. Langord) Chappell/Pink Floyd/Intersong/EMI	Epic EPC 9070 (C)					
70	70	NEW		70	70	NEW		70	70	NEW		GUILTY	Barbra Streisand/Barry Gibb (B. Gibb/A. Galuten/C. Richardson) RSO/Chappell	CBS 8315 (C)					
£ 71	71	75		71	71	75		71	71	75		STRONG ARM OF THE LAW	Saxon Carrere (Saxon/Peter Hinton) Sxongals/Carlin	Carrere CAR 170 (W)					
72	72	NEW		72	72	NEW		72	72	NEW		BOOM BOOM	Black Slate (Black Slate) Wise Owl/Hit & Run	Ensign ENY 47 (F)					
73	73	41		73	73	41		73	73	41		GOTTA PULL MYSELF TOGETHER	Nolans (Ben Findon) Black Sheep	Epic EPC 8878 (C)					
74	74	NEW		74	74	NEW		74	74	NEW		SLIP & DIP/ I WANNA BE WITH YOU	Coffee (Clarence Johnson/Riccardo Williams/Planetary Nom	DeLite DE 1 (F)					
75	75	NEW		75	75	NEW		75	75	NEW		LOUIS QUARTORZE	Bow Wow Wow (McLaren) Copyright Control	EMI WOW 1 (E)					

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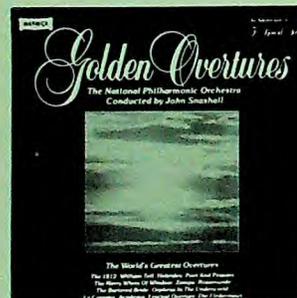
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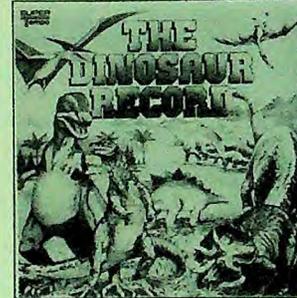


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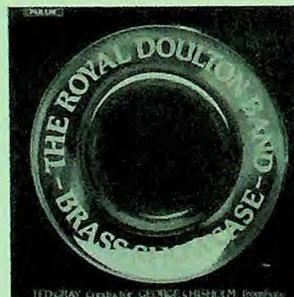


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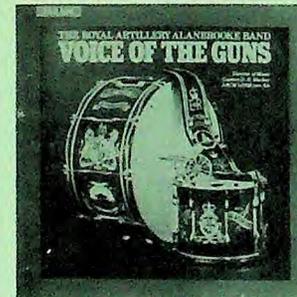
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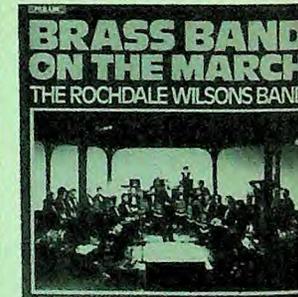
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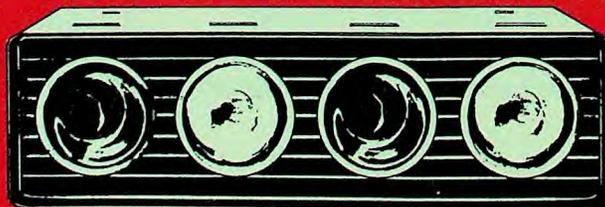
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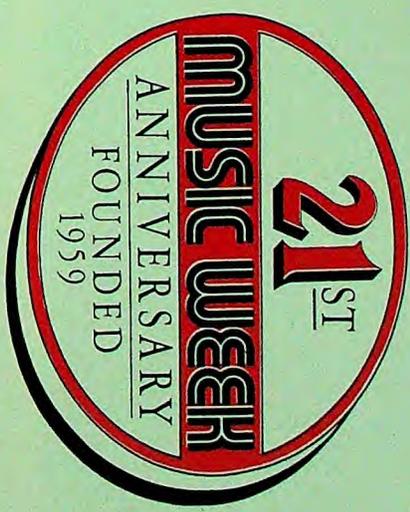
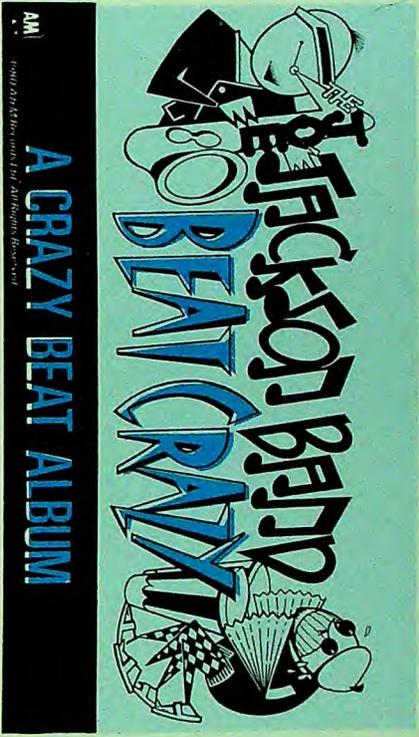
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Week-ending December 6, 1980

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 ● = GOLD LP (100,000 units as of Jan '79)
 ◆ = SILVER LP (60,000 units as of Jan '79)
 - = RE-ENTRY

1	SUPER TROUPER Abba	•	Epic EPC 10022
2	NEW SOUND AFFECTS Jam	•	Polydor POLD 5035
3	GUILTY Barbra Streisand	•	CBS 86122
4	AUTOAMERICAN Blondie	•	Chrysalis CDL 1290
5	NEW DR. HOOK'S GREATEST HITS Dr. Hook	•	Capitol EST 26037
6	CHART EXPLOSION Various	•	K-Tel NE 1103
7	NOT THE 9 O'CLOCK NEWS Various	•	BBC REE 400
8	INSPIRATION Evis Presley	•	K-Tel NE 1101
9	FOOLISH BEHAVIOUR Rod Stewart	•	Riva RVL P 11
10	ZENAYATTA MONDATTI Police	•	A&M AMLH 64831
11	MANILOW MAGIC Barry Manilow	•	Arista ARTV 2
12	BARRY Barry Manilow	•	Arista DIART 2
13	KINGS OF THE WILD FRONTIER Adam & The Ants	•	CBS 84549
14	SINGS 20 NO. 1 HITS Brotherhood Of Man	•	Warwick WW 5087
15	JAZZ SINGER Various	•	Warwick WW 5087
26	AGE OF SPADES Motorhead	•	Bronze BRON 531
27	GAUCHO Steely Dan	•	MCA MCF 3090
28	RADIO ACTIVE Various	•	Ronco RTL 2049
29	BEAUTIFUL SUNDAY Lena Martell	•	Ronco TRL 2052
30	ORGANISATION Orchestral Manoeuvres In The Dark	•	Dindisc DID 6
31	THE RIVER Bruce Springsteen	•	CBS 88510
32	NEVER FOREVER Kate Bush	•	EMI EMA 794
33	LIVE Eagles	•	Asylum K 62032
34	LITTLE MISS DYNAMITE/BRENDA LEE Brenda Lee	•	Warwick (MCA) WW 5083
35	VERY BEST OF ELTON JOHN Elton John	•	K-Tel NE 1094
36	LOONEY TUNES Bad Manners	•	Magnet MAG 5038
37	LIVE IN THE HEART OF THE CITY Whitesnake	•	United Artists SNAKE 1
38	STRONG ARM OF THE LAW Saxon	•	Carrie CAL 120
39	FLESH AND BLOOD Roxy Music	•	Polydor POLH 002
40	JUST SUPPOSIN' Various	•	Warwick WW 5087
51	OE 2 Mike Oldfield	•	Virgin V 2181
52	MAKIN' MOVIES Dire Straits	•	Vertigo 6359 034
53	SAD CAFE Sad Cafe	•	RCA SADDLP 4
54	GIVE ME THE NIGHT George Benson	•	Warner Brothers K 56823
55	20 GOLDEN GREATS OF KEN DODD Ken Dodd	•	Warwick WW 5098
56	NEW LAUGHTER Ian Dury & The Blockheads	•	Siff SEEZ 30
57	PARIS Supertramp	•	A&M AMLM 66702
58	DIANA Diana Ross	•	Motown STMA 8033
59	WAR OF THE WORLDS Jeff Wayne	•	CBS 96900/MOW 100
60	SLADE SMASHES Slade	•	Polydor POLTV 13
61	MORE SPECIALS Specials	•	2-Tone CHR7T 5003
62	GREATEST HITS VOL. 2 Abba	•	Epic EPC 10017
63	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
64	NEW THE LEGENDARY BIG BANDS Various	•	Ronco RTL 2047
65	OUTLANDS D'AMOUR Various	•	Warwick WW 5087

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AS THE challenging digital recording of Mahler's Symphony No 10 in the revised performing version by Deryck Cooks performed by Simon Rattle and the Bournemouth Symphony Orchestra comes into the shops, the conductor has signed a new contract with EMI (see MW 22 November).

The record is, in many ways, regarded as a breakthrough for Simon Rattle for it is hoped it will establish him as a major international conductor of the symphonic repertoire.

The fact that he has picked up the gauntlet with a controversial work such as Mahler's 10 is indicative of Rattle's courage and determination.

Unlike many established conductors, he firmly believes that Cooke's version of the symphony Mahler left unfinished is a *bona fide* completion of Mahler's main intentions and, as he showed in the performance before the recording, Rattle has set out to take the critics by storm.

The digital record (SLS/TC 5206, dealer price £6.06 ordinary list price £9.95) is sponsored by Grundig and will, I predict now, win its share of prizes.

It is not surprising, therefore, that EMI Records UK has signed Rattle to an exclusive recording contract, with other



SIMON RATTLE

specifically large-scale works in mind.

Janacek's Glagolitic Mass is to be recorded with the City of Birmingham Symphony Orchestra and Chorus, and Holst's The Planets with the Philharmonia Orchestra.

No doubt other projects will come to fruition as this young conductor — he is still only 25 — achieves the status of the leading English conductor of his generation, a post he was tipped for at the tender age of 17 when he won his first conducting competition.

It is intriguing to note that even though he is currently only performing during university vacations (he is taking a one-year course in English literature at Oxford) he is much in evidence this month, both with his own CBSO orchestra and the London Sinfonietta.

Mahler's Tenth was rush-released by EMI in order to catch the Christmas market, although in addition it seems that EMI was infected by Rattle's own enthusiasm for the work.

"Nowadays the easy availability of recordings has served, strangely, to limit the variety of interpretations of well-known work — standard performances have become common currency," said Rattle. "Suddenly, with the Tenth, one is thrown back on one's own instincts. Unaided by years of other performances, and 60 years of familiarisation which would have clearly defined the parameters of an interpretation, one comes face to face with the bare material in the way that a conductor of Mahler's generation would have been."

And commenting about a few changes to Cooke's version that he himself had made he remarked: "So after 20 years, the performing version can still be seen to be a continuing process, one in which every conductor in the end must follow his own instincts, and which provides an awesome and ever changing mirror to his own interpretive personality."

Collaboration on RAH carols LP

EACH YEAR on the two Sundays before Christmas, more than 10,000 people journey to London's Royal Albert Hall for the annual Bach Choir Family Carol Concerts.

And now Decca, in association with Sun Life Assurance, has recorded 16 popular carols with the Bach Choir and the Philip Jones Brass Ensemble conducted by Sir David Willcocks. The record is the second collaboration between Decca and Sun Life, following last year's successful issue of Bach's St Matthew Passion in English.

Pavarotti's digital debut

DECCA BRINGS to a close an important year of digital releases with four new issues — including two from Sir Georg Solti — so that the total Decca digital catalogue now stands at 22.

The four are headed by another Luciano Pavarotti recital — his first digital — which is a compilation of lesser-known Italian and French arias, from operas by Giordano, Beito, Mayerbeer, Puccini (La Fanciulla del West and Manon Lescaut) Mascagni and Massenet.

The sleeve, which features a portrait of Pavarotti by Gerrit Grave, is so designed that the lettering is on a removable flap, thus making the portrait suitable for framing.

It is hoped that the album, on which Pavarotti is accompanied by the National

Philharmonic Orchestra under Riccardo Chailly, and Oliviero de Fabritis, will cash in on the campaigns launched last month for the single and the Greatest Hits records. The number is SXDL 7504 £3.47 dealer price, KSXDC 7504 £3.65, dealer price.

In December, Solti makes two appearances at the Royal Festival Hall with the LPO, on December 7 playing Haydn, Bartok and Beethoven's Symphony No 7, and on December 16 playing Bruckner's Symphony No 5.

To coincide, Decca is releasing a new version of Bruckner's Symphony No 5 which Solti made with the Chicago Symphony Orchestra (D221D2 £6.94/K221K22 £6.94). This is the second in a projected Bruckner series, No 6

having been released earlier this year.

In addition, there is an orchestral showpiece record, Mussorgsky's Pictures from an Exhibition coupled with Ravel's Le Tombeau de Couperin (SXDL 7520 £3.47/KSXDC 7520 £3.65) again with the Chicago Symphony Orchestra.

The last Decca December digital is an oddity: two obscure works by Johann Strauss, music from the ballet Cinderella, and the ballet music from Ritter Pasman (D225D2 £6.94/K225K22 £6.94). The works, played by the National Philharmonic conducted by Richard Bonyngue, were suggested by the Johann Strauss Society as important Strauss repertoire which was otherwise not available.

Weber heads operatic issues

WEBER'S Der Freischutz and three productions from EMI comprise December's major operatic releases.

Weber's most popular opera comes from Decca and features Hildegard Behrens in the main role of Agathe with the Bavarian Radio Symphony Orchestra conducted by Rafael Kubelik. The release (D235D3 £9.57/K has Helen Donath, Rene Kollo, Peter Meven and Kurt Moll supporting).

EMI offers a couple of interesting unknown works. Although unheard of outside Russia, Alexander Dargomizhsky (1813-1869) bridges the gap between Glinka and The Five. The Stone Guest is Dargomizhsky's most-performed opera in Russia, and here it is performed with soloists, chorus and orchestra from the Bolshoi Theatre conducted by Mark Ermler (SLS 5196, 2LPs in gate-sleeve £6.06 dealer price, £9.95, ordinary list price).

Gounod wrote 12 operas — though only Faust is available in this country in a complete recording — until now. His other best-known work in France is Mireille, and EMI is now importing the recent recording with Mirella Freni, Jose van Dam, and Alain Vanzo with the Orchestra and Choir of the Capitol, Toulouse conducted by Michel Plasson (SLS 5203 3 LPs, £9.71 dealer price, £15.95 ordinary list price).

In the studios..

THE ULSTER Orchestra under Bryden Thompson continues its Hamilton Harty recordings for Chandos with the Irish Symphony and the Comedy Overture... Karajan and the BPO record Sibelius' Symphony No 2 in digital for HMV... Janet Baker and Stephen Roberts, with the Kings College, Cambridge under Philip Ledger record Durufle's Requiem for HMV.

Uri Segal and the Bournemouth Symphony Orchestra record the Suite from Britten's Gloriana and the ballet music from Prince of the Pagodas, again for HMV... Perahia, Previn, Paul Mitchell and others make another jazz album for HMV, and in January Simon Rattle conducts the City of Birmingham Chorus and Symphony Orchestra in Janacek's Glagolitic Mass.

Ashkenazy and the LPO under Solti record Bartok's Piano Concerto No 1... Lupu continues his Schubert Sonatas project... Solti and the LPO record Haydn's Symphonies Nos 96 and 100... and Ashkenazy settles down to tackle the Hammerklavier Sonata... all for Decca.

In Vienna, Riccardo Chailly and the VPO record Tchaikovsky's Symphony No 5 and Kiri te Kanawa makes her first solo appearance on Decca with Mozart arias. And in Amsterdam, also for Decca, the Concertgebouw under Haitink with Fischer-Dieskau and Julia Varady record Shostakovich's Symphony No 15 using the original language of the various poems the composer set.

CBS issues complete Ruggles

THE MOST important issue of the month comes from CBS, which issues a box set of The Complete Music of Carl Ruggles, the US composer who destroyed all his works from 39 creative years with the exception of one dozen with which he felt satisfied.

Carl Ruggles (1876-1971) was an uncompromising and honest figure in the mould of his great contemporary Charles Ives. In fact Ives was a vociferous champion of Ruggles' work.

At one concert in 1931, when Ruggles' orchestral work Men and Mountains was being

performed, someone started hissing at its modernity. Ives, who was in the audience, leapt to his feet and yelled: "You goddam sissy — when you hear strong masculine music like this, get up and use your ears like a man."

Despite the scarcity of pieces that remain, Ruggles is a significant figure in the development of US contemporary music, and, until now, very few of those works have been recorded. For some time now, only one, Sun-Treader, has been in the English catalogue — and that is because it was coupled with Ives' popular Three Places in New England (2535 339).

That performance was conducted by Michael Tilson Thomas, and the same

conductor now features on this very welcome set from CBS Masterworks (79225 2LPs), with Judith Blegen, soprano, Beverly Morgan, mezzo-soprano, the Buffalo Philharmonic and the top US contemporary music group Speculum Musicae.

The idea of Goddard Lieberson, a CBS executive, the project has taken three years to complete and stretches from Evocations for solo piano to Men, Angels, Men and Mountains, and Sun-Treader.

The release is being marked with a front cover of the January issue of *Gramophone*, plus interviews in magazines and on radio; and BBC *Kaleidoscope* will be featuring the set on its programme.

Decca choral and vocal releases go for the best of both worlds

AN INTERESTING collection of some well-known and some forgotten choral and vocal music comes from Decca this month, both in "authentic" and conventional productions.

Mozart's *Vesperae Solenne de Confessore K339* is one of his most popular choral works, being regularly performed by amateur societies throughout the country, and it is released in a coupling with an early Mozart mass, *Mass in C (Spaur-Messe) K258* on ZRG 924 £3.19/KZRG 924 £3.35.

It is performed by the Choir of St John's College directed by George Guest with The Wren Orchestra and soloists Felicity Palmer, Margaret Cable, Philip Langridge and Stephen Roberts. This all-English performance of the Solemn Vespers competes against two important Continental versions, one under Jochum and one under Klees, as well as a good version by Colin Davis.

It is worth noting however, that there is no other recording

of the Spaur-Messe available.

There are also two interesting Haydn issues. Antal Dorati continues his close association with this composer with a rarely heard oratorio *Il Ritorno di Tobia*, with Barbara Hendricks, Linda Zoghby, Della Jones, Philip Langridge and Benjamin Luxon with the Brighton Festival Chorus and the RPO (D216D4/K £12.76).

Although the least-known of Haydn's three oratorios (both *The Seasons* and *The Creation* also exist in Dorati recordings), *Tobia* was well received in the Kodak-sponsored performance last year which led to this recording.

The other Haydn issue comes in "authentic" presentation. The Choir of Christ Church Cathedral, Oxford and The Academy of Ancient Music, directed by Simon Preston

perform Haydn's very first mass *Missa Rorate Coeli* Desuper and the large-scale *St Cecilia Mass* which is not otherwise available.

This issue (DSLO 5834 £6.38 dealer price) means that all Haydn's 12 masses are now available on Decca, seven on Argo and five on L'Oiseau Lyre.

The Academy of Ancient Music, this time directed by Christopher Hogwood, also features the first record of a projected set of two devoted to Handel's incidental music.

Although he wrote numerous operas, Handel wrote very little incidental music to plays, and the longest is *Alceste* which is performed here by Judith Nelson, Emma Kirkby, Margaret Cable, Paul Elliott and David Thomas (DSLO 581 £3.19/KDSLCL 581 £3.35).

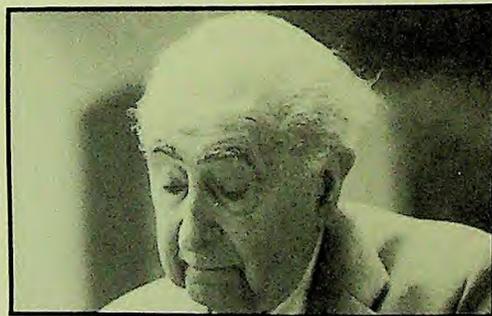
Pinnock packages

THE HARPSICHORDIST and orchestral director Trevor Pinnock has certainly proved his worth since he became an exclusive DG artist. Now, two new December releases present Pinnock as both director and soloist.

Bach's *Orchestral Suites Nos 1 and 3* first appeared on a single disc (2533 411) last year, but now it has been coupled with *Overtures Nos 2 and 4* in a 2LP set (2723 072). Interestingly, DG is also offering a single cassette covering both records — the first Archiv high-price single cassette release.

The release comes just after appearances in London and the Home Counties by Pinnock and his ensemble English Concert.

Pinnock's solo release is Bach's *The Goldberg Variations*, (LP/MC 2533 425) which brings him up in direct competition to Gustav Leonhardt on Telefunken, but Pinnock, as the young and rising star, should have the edge.



FREDERICO MORENO TORROBA, above, one of the grand old compositional figures of Spain, visited London last year to supervise the premiere recording of the *Concierto Ibrico*, played by the musicians it was originally written for, Los Romaneros.

Then 88, the composer sat alert and involved throughout the sessions while his work, a concerto for four guitars and orchestra was put on tape by the Romaneros family and Neville Marriner and the Academy of St Martin-in-the-Fields.

And now Philips has released the piece, coupled with a work for solo guitar and orchestra *Dialogos*, written originally for Segovia, but played here by Pepe Romero (LP 7500 749/7300 834).

Though not so well-known in this country as his compatriot Rodrigo, Torroba is immensely popular in Spain, with over 70 stage works — including numerous zarzuelas or light operas — to his credit.

He has been no less prolific with guitar music. "I particularly like to compose for orchestra and guitar, but even more so for four guitars," he says. "So many Spanish composers like myself have written concertos for guitar and orchestra because the music embodies the characteristics of the traditional Spanish sound. It is full of life, both gay and happy. It represents Spain."

He adds: "I'm tremendously satisfied with this recording of my *Concierto Ibrico*. I've heard other orchestras play it, but this combination of Los Romaneros, the Academy, and Neville Marriner is magnificent. It is the best version I have heard."

CLASSICAL TOP 10

- 1 Pavarotti's Greatest Hits, Decca.
- 2 Gloria, Vivaldi, Academy of Ancient Music, Hogwood, *Florilegium*.
- 3 Symphonies, Volume 4, Mozart, AAM, Hogwood, *Florilegium*.
- 4 Haydn's Music for England, AAM, Hogwood, *The Folio Society*.
- 5 Recital, Teresa Berganza, *Jubilee*.
- 6 Karajan in Paris, BPO, HMV.
- 7 Clarinet Concertos, Stanford/Finzi, Thea King, Alun Francis, *Hyperion*.
- 8 Miserere Allegri, The Tallis Scholars, *CfP*.
- 9 Anthems, Ely Cathedral Choir, Arthur Willis, *Hyperion*.
- 10 Tales of Hoffman, Offenbach, Sutherland, LSO, Decca.

Chart courtesy of the HMV Shop, Oxford Street.

ALTERNATIVE CHART

- 1 Clarinet Concertos, Stanford and Finzi, Thea King, Philharmonia, Alun Francis, *Hyperion*.
- 2 Ballet Music and Overture, Goldmark, Sydney Symphony, Lanchbery, *EMI Australia*.
- 3 Violanta, Korngold, Munich Symphony Orchestra, Janowski. *CBS*.
- 4 Intermezzo, Strauss, Bavarian Radio SO, Sawallisch. *EMI*.
- 5 Songs of Sunset, Delius, Fiffine at the Fair, Bantock, RPO, Beecham. *EMI*.
- 6 Symphony No 3, Lars-Erik Larsson. Helsingborgs SO, conducted by Frykberg. *Bis*, available through T.O.L.
- 7 The House of the Dead, Janacek, Vienna Philharmonic Orchestra, Mackerras. *Decca*.
- 8 Polonia Symphony by Paderewski, Bydgoszcz Symphony Orchestra, Wodiczko. *Musicapop*, available through T.O.L.
- 9 The Planets, Holst, SNO, Gibson. *Chandos*.
- 10 Don Giovanni, Mozart, Orchestre de Paris, Manzel, *CBS*.

Alternative chart by courtesy of Direction, Dean Street.

DG 'deja vu'

A YEAR after Decca's historic double album live recording of Willi Boskovsky and the Vienna Philharmonic Orchestra's New Year's Day Concert, which opened the digital floodgates, DG has produced its own rival release.

Bearing the same title, it is a single album — digitally produced — and featuring much the same music. The difference is that the Vienna Philharmonic Orchestra is conducted by Lorin Maazel (2532 002 LP/MC), and that there are works by other composers, including the Overture to Offenbach's *Orpheus in the Underworld*. It is being advertised in *The Gramophone* and *The Times*.

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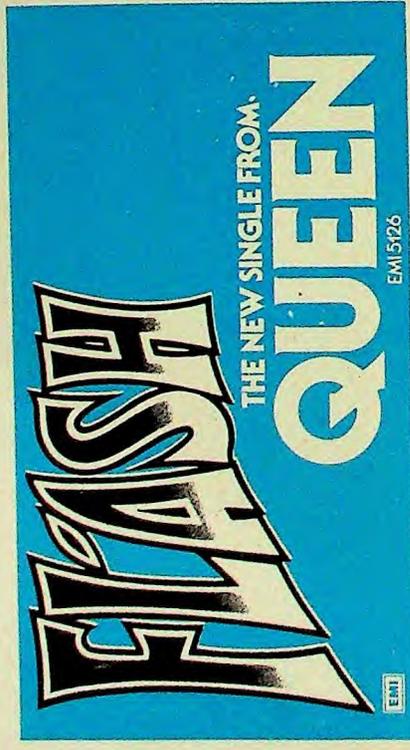
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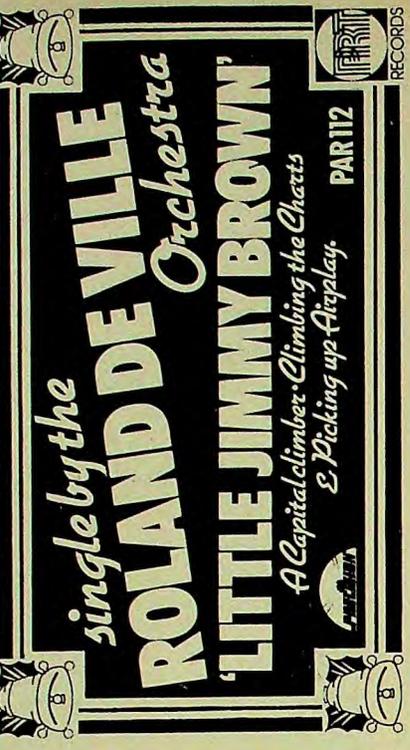
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Rank	Artist	Title	Label	Chart	Week-Ending	Notes
1	Abba	SUPER TROUPER	Epic	EPC 9089	December 6, 1980	1 MILLION (PLATINUM)
2	Blondie	THE TIDE IS HIGH	Chrysalis	CHS 2465		1/2 MILLION (GOLD)
3	Boyz n the City	BANANA REPUBLIC	Ensign	BONGO 1		1/4 MILLION (SILVER)
4	Madness	EMBARRASSMENT	Stiff	BUY 102		
5	Spandau Ballet	TO CUT A LONG STORY SHORT	Reformation	CHS 2473		
6	Dennis Waterman	I COULD BE SO GOOD FOR YOU	EMI	5009		
7	Stephanie Mills	NEVER KNEW LOVE LIKE THIS BEFORE	20th Century	TC 2460		
8	Kool and The Gang	CELEBRATION	De-Lite	KOOL 10		
9	Eddy Grant	DO YOU FEEL MY LOVE	Ensign	ICE ENY 45		
10	John Lennon/Yoko Ono	(JUST LIKE) STARTING OVER	WEA	Geffen K 79186		
11	UB40	EARTH DIES SCREAMING/DREAM A LIE	Graduate	GRAD 10		
12	David Bowie	FASHION	RCA	Bow 7		
13	Diana Ross	I'M COMING OUT	Motown	TMG 1210		
14	Barbra Streisand	WOMAN IN LOVE	CBS	8966		
15	Ensign	DO YOU FEEL MY LOVE	Ensign	ICE ENY 45		
16	John Lennon/Yoko Ono	(JUST LIKE) STARTING OVER	WEA	Geffen K 79186		
17	UB40	EARTH DIES SCREAMING/DREAM A LIE	Graduate	GRAD 10		
18	David Bowie	FASHION	RCA	Bow 7		
19	Diana Ross	I'M COMING OUT	Motown	TMG 1210		
20	Barbra Streisand	WOMAN IN LOVE	CBS	8966		
21	Status Quo	WHAT YOU'RE PROPOSING	Vertigo	QUO 3		
22	Orchestral Manoeuvres In The Dark	ENOLA GAY	Dimdisc	DIN 22		
23	Neil Diamond	LOVE ON THE ROCKS	Capitol	CL 16173		
24	Adam & The Ants	DOG EAT DOG	CBS	9039		
25	Barry Manilow	LONELY TOGETHER	Arista	ARIST 373		
26	Queen	FLASH	EMI	5126		
27	Adam & The Ants	ANTMUSIC	CBS	9352		
28	Status Quo	WHAT YOU'RE PROPOSING	Vertigo	QUO 3		
29	Robert Palmer	LOOKING FOR CLUES	Island	WIP 6651		
30	Status Quo	LIES	Vertigo	QUO 4		
31	Showaddywaddy	BLUE MOON	Arista	ARIST 379		
32	Daryl Hall/John Oates	KISS ON MY LIST	RCA	15		
33	Odyssey	IF YOU'RE LOOKIN' FOR A WAY OUT	RCA	5		
34	Matchbox	OVER THE RAINBOW/YOU BELONG TO ME	Magnet	MAG 192		
35	Kate Bush	DECEMBER WILL BE MAGIC	EMI	5121		
36	Neil Diamond	LOVE ON THE ROCKS	Capitol	CL 16173		
37	Barry Manilow	LONELY TOGETHER	Arista	ARIST 373		
38	Queen	FLASH	EMI	5126		
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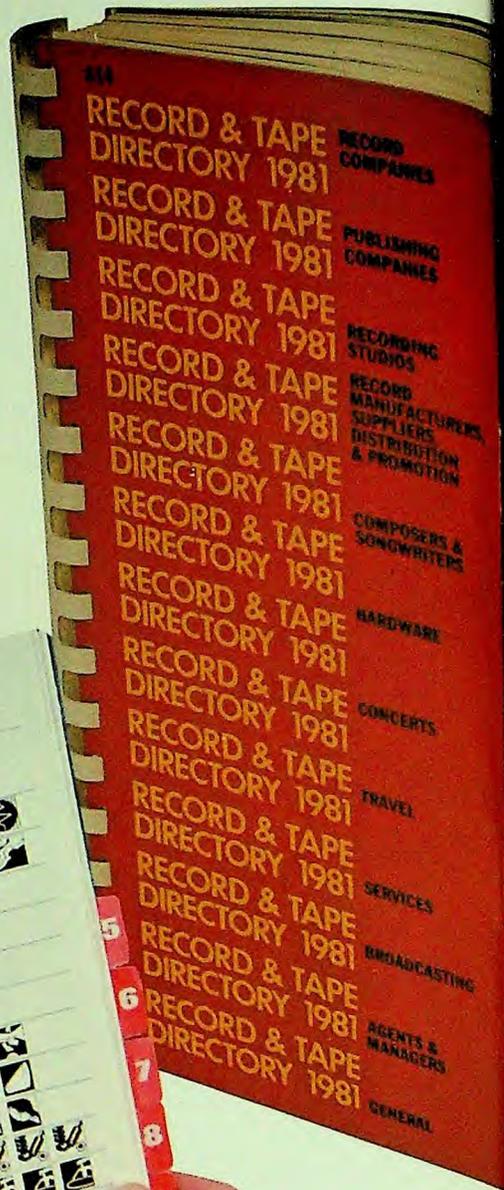
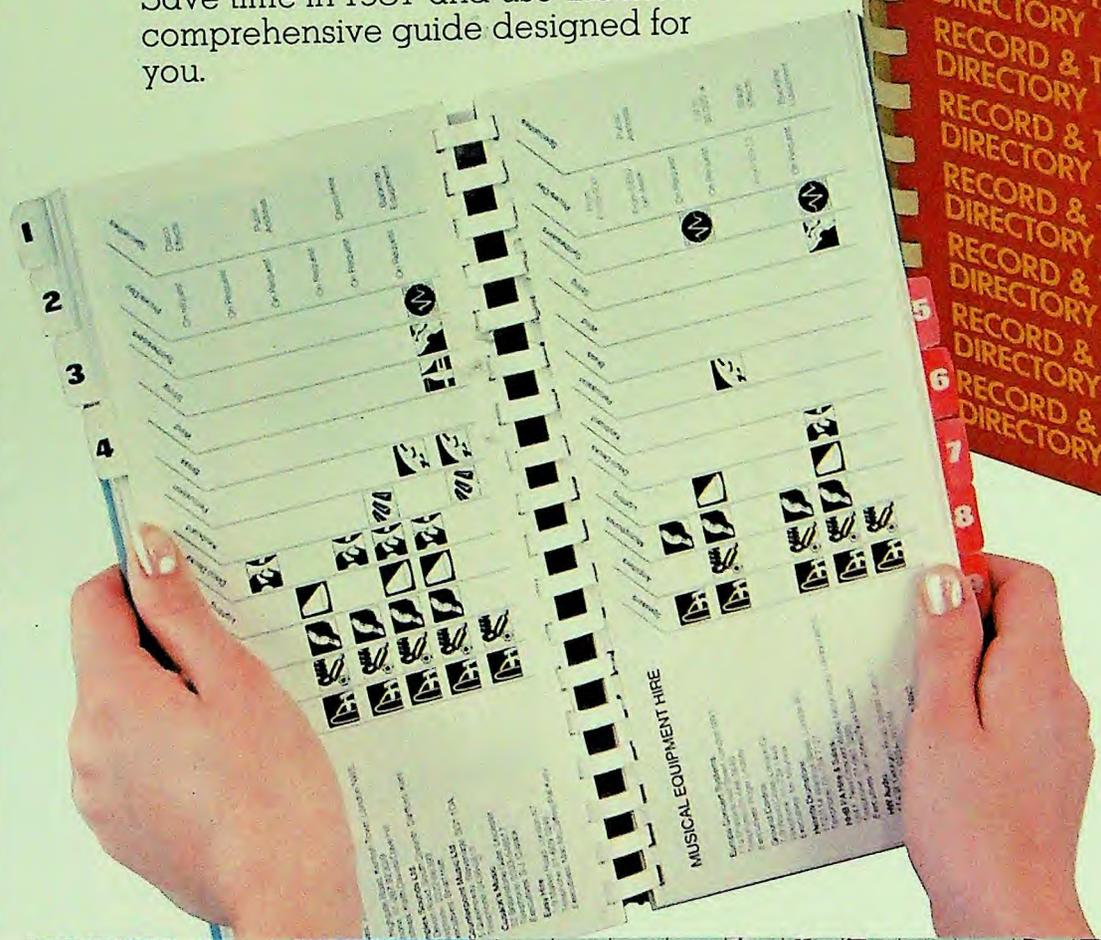


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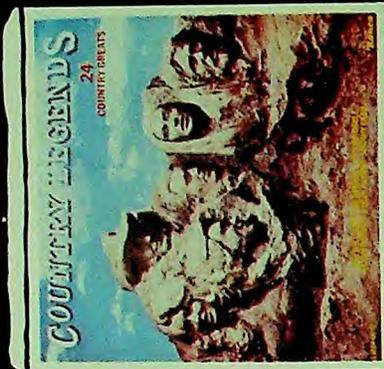
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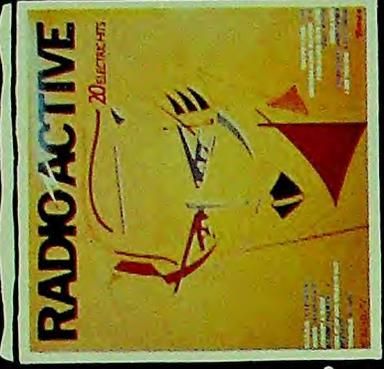
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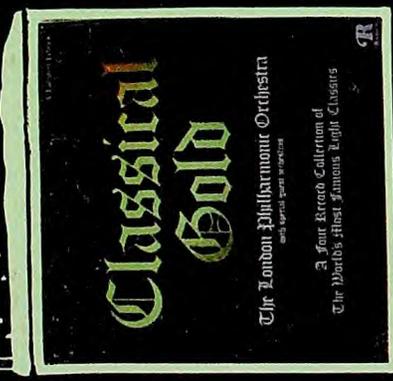
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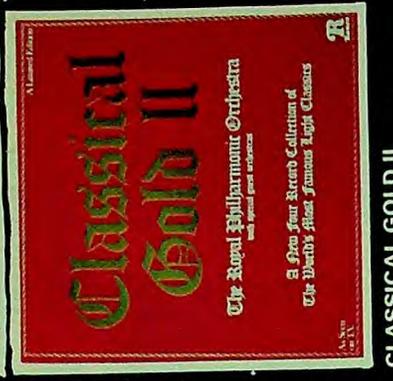
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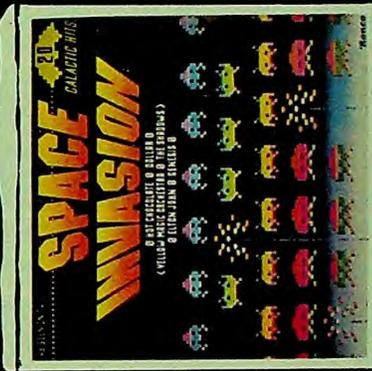
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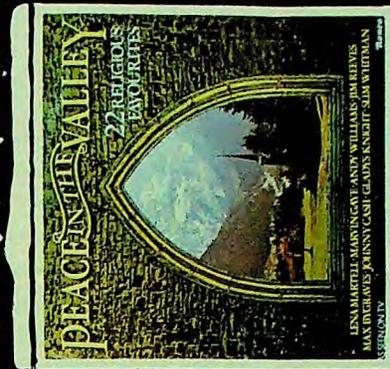
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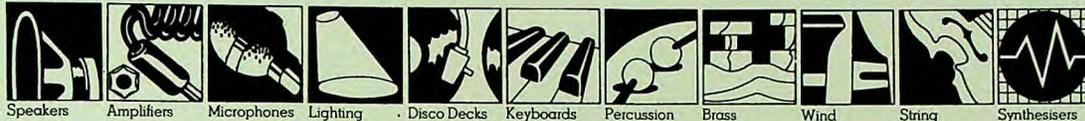
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Excalibur EXC 501
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- 25** 14 **SPECIAL BREW**
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Mercury MER 51
- 43** 66 **RABBIT**
Chas & Dave
Rockney 9
- 44** 28 **WHEN YOU ASK ABOUT LOVE**
Matchbox
Magnet MAG 191
- 45** 44 **HUNGRY HEART**
Bruce Springsteen
CBS 9309
- 46** 60 **IF I COULD ONLY MAKE YOU CARE**
Mike Berry
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Black Sabbath
Vertigo SAB 4
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- 50** 46 **IT'S HARD TO BE HUMBLE**
Mac Davies
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Barron Knights
Epic EPC 9070
- 70** **NEW** 55 **GUILTY**
Barbra Streisand/Barry Gibb
CBS 9315
- 71** 75 **STRONG ARM OF THE LAW**
Saxon
Carrere CAR 170
- 72** **NEW** 41 **BOOM BOOM!**
Black Slate
Ensign ENY 47
- 73** 41 **GOTTA PULL MYSELF TOGETHER**
Nolans
- 74** **NEW** 41 **SLIP & DIPI/ I WANNA BE WITH YOU**
Coffee
Epic EPC 8878
- 75** **NEW** 41 **LOUIS QUARTORZE**
Bow Wow Wow
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STUDIOSCENE

Estardy: the traditionalist who stayed and survived

"THERE WAS a time when Paris had as many recording studios as bistros and most of them are now bankrupt." This remark — which may have started with a colourful figure of speech but ended on a sadly true note — came from the owner, manager, chief engineer, maintenance man, R&D technician and house producer at CBE Studio — probably the most hard-working facility in that city.

They all happen to be one extraordinary person — Bernard Estardy.

While the major studios in Paris suffer, to varying degrees, the problems facing big studios everywhere as the music business suffers the worldwide recession, Estardy can still only manage to take a short break from a mixing session.

Tossing back cups of black coffee — strong enough to be classed as an anti-personnel device — he announces: "I am working 16 or 18 hours a day here, and I cannot do more because I'm alone here. My big piece of luck is that I have people who have been coming here for 10 years or more. They get a good feeling here, and I am a really good friend of theirs."

Estardy's "old friends", who prefer to work in his small studio in a quiet residential quarter of the city than to go anywhere else, include several of France's best known, best loved and most successful recording artists and products — Claud Carrere working with Sheila, Dalida, Jo Dassin, Joelle (and the late Claude Francois was a regular client over many years).

Much of the equipment in CBE would be of great interest to any appreciative technician anywhere. "Customised" is hardly a sufficient



PICTURED AT CBE during one of his last recording sessions is the late Claude Francois (centre) with his manager and Estardy (left).

description for the desk and much of the signal processing devices in the racks. "Inventions" comes closer to describing some of the black boxes and desk modifications which have emerged from years of collaboration between Estardy and his long-term friend and tame electronics expert Gunter Loof (of GL Design, a Studer satellite company).

"I try to be on top technically," Estardy explains. "I have to invest each month in new equipment. I don't really make money here — but I stay!"

He is well aware that other studio owners do not stay, and neither do the studios. The reason is not only that fewer recordings are being made, but that French artists tend to want to record abroad — particularly in the US, and sometimes the UK.

"But they should stay here — because the Americans don't take them seriously," says Estardy.

CBE specialises in what Estardy concedes could be termed "easy listening". While a lover of good technical progress and owner of many "special toys" (such as an Automatic Pulse System), he is also a traditionalist about sound.

He found the right monitors 15 years ago, and will not change them. They happen to be a

prototype pair of Tannoy Grays. As as aside he points out that he would not welcome a request from Tannoy to have them back as museum pieces. His 32-track tape machine is also a prototype.

Estardy is a man of firm views on everything and not a mincer of words. He opines that the French record industry is in trouble because it refuses to be true to its national character, and is forever copying someone or other's sound.

Digital recording? "I don't think digital will really arrive before 10 years — and in 10 years we will all be dead."

Vineyard expands in all directions

EXPANSION IS taking place at the Vineyard Studios (Sanctuary Street, London SE1) to cover more than just recording facilities. A new record label, a publishing company, a management company and rehearsal facilities are all part of the group's plans.

Facilities at the studio itself include Triad A quad desk, 40 input/24 output and Tannoy Gold in Lockwood & Amcron monitors. While many are suffering in the current recession, The Vineyard's David Brooks reports good business. One of the reasons for this is that they're offering bargain rates for evening (£20 an hour) and after midnight £17.50 an hour. "There is business out there, but you've got to look for it," says Brooks.

"We are also pushing our 'record now, pay later' scheme and we think we're the only studio in London that accepts

payment via all the major credit cards. I don't believe there is a recession. But if there is — now is the time to expand."

Vineyard will officially launch its new Ocean Records at Midem in January. The studio is helping to act as a dragnet for talent for the label, but Brooks plans to bring in acts from across the board — from gospel and country to out and out pop.

"I feel 1981 is going to be the year of pop, coming back to the razzamatazz and glamour of showbiz," he says.

The group already manages The Scene whose first LP is released next year through Creole, and is looking to increase its management activities.

"So many bands come into the studio under-rehearsed," adds Brooks, "That we are looking round to establish rehearsal facilities nearby."

Brooks has just left for a tour of the US where he hopes to tie up deals for Ocean Records and also pick up US product for release over here.



Who at Odyssey

POSING WITH Odyssey T-shirts, at the studio of the same name, are Who members (l to r), Kenny Jones, John Entwistle and Pete Townshend. The group have been working there in studio one, while Marvin Gaye has used studio two's 48-track facilities to complete his first studio album for some years. Events at Odyssey have included the opening of a new "broadcasting studio", with which everyone seems pretty pleased. They cite July through November 1980 as "our busiest period since opening", which has brought the kind of varied work (artist albums, jingles, radio work etc), that MD Wayne Bickerton wants. The studio is now doing video work, and for the future it is the video side of the business that Odyssey would particularly like to develop.



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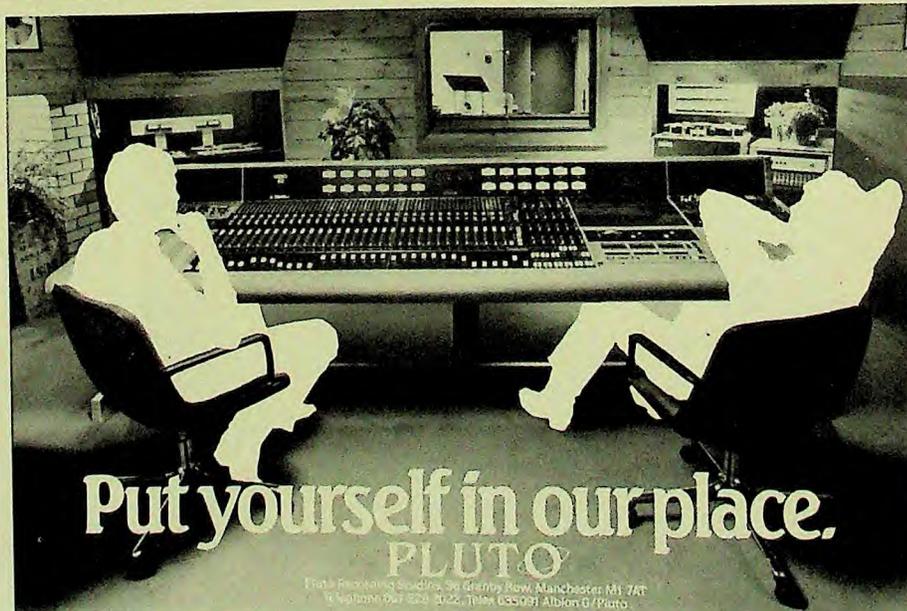
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Wembley MD Peter Harris elected APRS chairman

PETER HARRIS, MD of the Wembley Music Centre, is the new chairman of the Association of Professional Recording Studios, having been elected by his fellow committee members at their October meeting.

Harris became chief engineer of CTS Studio in 1961, and moved to Wembley with the studio in 1972. He became a director of CTS and then of De Lane Lea Music, and finally MD of the entire studio set-up.

The first APRS exhibition following Harris' appointment will also be the first at the event's new venue.

After a number of years at London's Connaught rooms — where the increasing number of exhibitors have forced the exhibition to spread over several floor levels — negotiations have been successfully completed to move it to the new Kensington Exhibition Centre and Rainbow Room.

This will not only provide more space than used by the 1980 exhibition, but it will be all on one flat floor. The Exhibition Rooms are under the old Derry & Toms roof garden — to which APRS secretary Edward Masek is hoping to arrange access for exhibitors.

A suggestion from a member that a trophy should be created "to commemorate the unique contribution of Jacques Levy to the recording industry in general and to the APRS and disc cutting in particular" is being considered. The APRS committee has given basic approval to this, but will have to discuss how this tribute to the late APRS chairman will be set up, and how the award of such a trophy would be judged.

Jacobs goes 23-track

JACOBS STUDIOS near Farnham is no longer the only residential 16-track studio; it has sacrificed uniqueness to practicality and upgraded to 24-track.

As owner Andy Fernbach points out, people working on 16-tracks are less likely to need accommodation, but there seems to be plenty of interest in another countryside residential 24-track.

A lot of studio time has been booked there recently by Michael White (who worked on the recording of the Rocky Horror Show film sound) who is preparing a 2LP for A&M. This will be titled Urgh and feature bands who have come up in the past five years. John Foxx has booked in for the new year.

Studio buzzes

FOR THE next six weeks or so there will be an unusual amount of time free at Surrey Sound Studios, and it is being offered at reduced rates.

Studio owner, and Police producer, Nigel Gray is paying a longish visit to the US to work with Wishbone Ash. His absence gives the studio an opportunity to redecorate, but anyone wanting to book the facilities while the work is going on (with a promise of course that nothing will disturb any actual session) can contact SSS at Leatherhead 79444.

CHARLIE GILLETT, the presenter of Capital Radio's indie label programme Undercurrents every Sunday afternoon, has appealed for information about new independent labels, and for names and addresses of studios which offer low rates to those wanting to cut a demo or an independently-produced master.

When he has his list together he intends to offer it free to listeners who want such information.

THE RE-EQUIPPED Berwick Street studio has been booked for jingle work by such as Joe and Co., Lintas Overseas, Saatchi and Saatchi, and Jonathan Hodge Productions. Nic Rowley has also been in, producing Brian Protheroe, and working on Not The Nine O'Clock News.

TWO YEARS after a fire inflicted serious damage the control room at Majestic Studio, at Clapham Common in South London, the studio has completed its rebuilding and refitting. Now larger than before — with acoustic design by

Ken Shearer — it houses all new equipment including a Trident TSM 32/24 desk, Lyrec 24-track Studer two-track and four-track machines, and JBL monitoring. The company has also recently expanded into the broadcast/video field, and has equipped a studio for that.

OF THE 180-plus Golden Reel awards which have been presented by Ampex the latest (and the third for this group) has gone to Bob Seger and the Silver Bullet Band for the Against The Wind album.

Four US studios were involved in recording this platinum award winner: Criteria, Bayshore, Muscle Shoals and Capital.

GENESIS' NEW private studio (somewhere in Surrey) has been fitted out by HHB with a package including an Amek 36/24 M2000 console and Studer A80 24-track, plus the usual complement of outboard gear. HHB Hire had the PA contract for the group's British concert tour earlier this year.

Meanwhile, in the next county, Genesis producer David Hentschel is beavering away in his own, private, superbly-appointed studio at Warninglid, Sussex. His first solo album is the current project, and as private studios go this one is an up-market facility, with 24-track facilities and just about every known kind of keyboard.

IN NEW York Pro-Sound magazine's 1980 studio survey has concluded that "the rate of growth in the professional recording industry has slowed drastically".

But lack of gross income growth has, like all other kinds of necessity, proved to be the mother of inventiveness (if not invention in the technical sense). The temporary response to the slump in the US is "diversify" and recording studios are taking on video and other kinds of work to make ends meet.

People at Pluto

RECENT EVENTS at Pluto Studio in Manchester are summed up by the people there as "Nolans clash with British Leyland at Pluto".

They go on to talk about their "specially long version" console — which makes the new Trident 80 sound rather like a 12-inch disco single.

The Nolans spent a large part of the summer completing their current LP at Pluto, and they were followed by British Leyland (through CAS Ltd) who were recording 12 minutes of music, including a single, specially commissioned from singwriters/studio owners Keith Hopwood and Malcolm Rowe, for the national launch of a new range of tractors.

Other clients since Pluto's refit have included The Clash, Showaddywaddy, and the puppet/animation company Cosgrove Hall. Hopwood and Rowe are keen to point out, however, that the studio wants to attract new bands and projects as much as it wants to serve established clients.

There are several in-house productions in progress, one of which is titled It All Fades Away by Sean Fowden, and is looking for release. Upcoming work includes recording some of the successes in the Battle of the Bands contest for an LP.



A NEW commercial venture for Surrey Sound is its own record label, and owner Nigel Gray is pictured here with his recently launched artist, Angie Rox.

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

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New Albums		Capitol Catalog	
16	9 COUNTRY LEGENDS Various		Ronco RTL 2050
17	20 ABSOLUTELY Madness	•	Siff SEEZ 29
18	12 HOTTER THAN JULY Steve Wonder	•	Motown STMA 8035
19	19 AXE ATTACK Various		K-Tel NE 1100
20	17 THE LOVE ALBUM Various	•	K-Tel NE 1092
21	11 MAKING WAVES Noelans		Epic EPC 10023
22	47 CLASSICS FOR DREAMING James Last		Polydor POLTV 11
23	23 SCARY MONSTERS & SUPER CREEPS David Bowie	•	RCA BOWLP 2
24	32 SINGING OFF UB 40	•	Graduate GRADLP 2
25	14 DOUBLE FANTASY John Lennon		W.B./Geffen K99131

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41	22 GOLD Three Degrees	•	K-Tel Ariola 302
42	40 MASTERWORKS Various		K-Tel ONE 1093
43	29 THE BLACK ALBUM The Damned		Chiswick CWK 3015
44	46 RISING Dr. Hook		Mercury 6302 076
45	51 ONE TRICK PONY Paul Simon		Warner Bros K 56846
46	44 BREAKING GLASS Hazel O'Connor	•	A&M AMLH 64820
47	50 SPACE INVASION Various		Ronco RTL 2051
48	55 ME & BILLY WILLIAMS Max Boyce		EMI MAX 1003
49	38 REGGATTA DE BLANC Police	•	A&M AMLH 64792
50	41 SMOKIE'S HITS Smokie	•	Rak SRAK 540

66	52 BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
67	74 MY GENERATION The Who		Virgin V 2179
68	53 THE TURN OF A FRIENDLY CARD Alan Parsons Project		Arista DLART 1
69	69 BACK IN BLACK AC/DC	•	Atlantic K 50735
70	65 SKY 2 Sly	•	Ariola ADSKY 2
71	60 FACES Earth, Wind & Fire		CBS 88498
72	63 CONTRACTURAL OBLIGATION ALBUM Marty Python		Charisma CAS 1152
73	NEW THE HITMAKERS Various		Polystar HOPTV 1
74	— TRIUMPH Jacksons		Epic EPC 86112
75	67 MINDITE DYNAMOS Matchbox	•	Magnet MAG 5036

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

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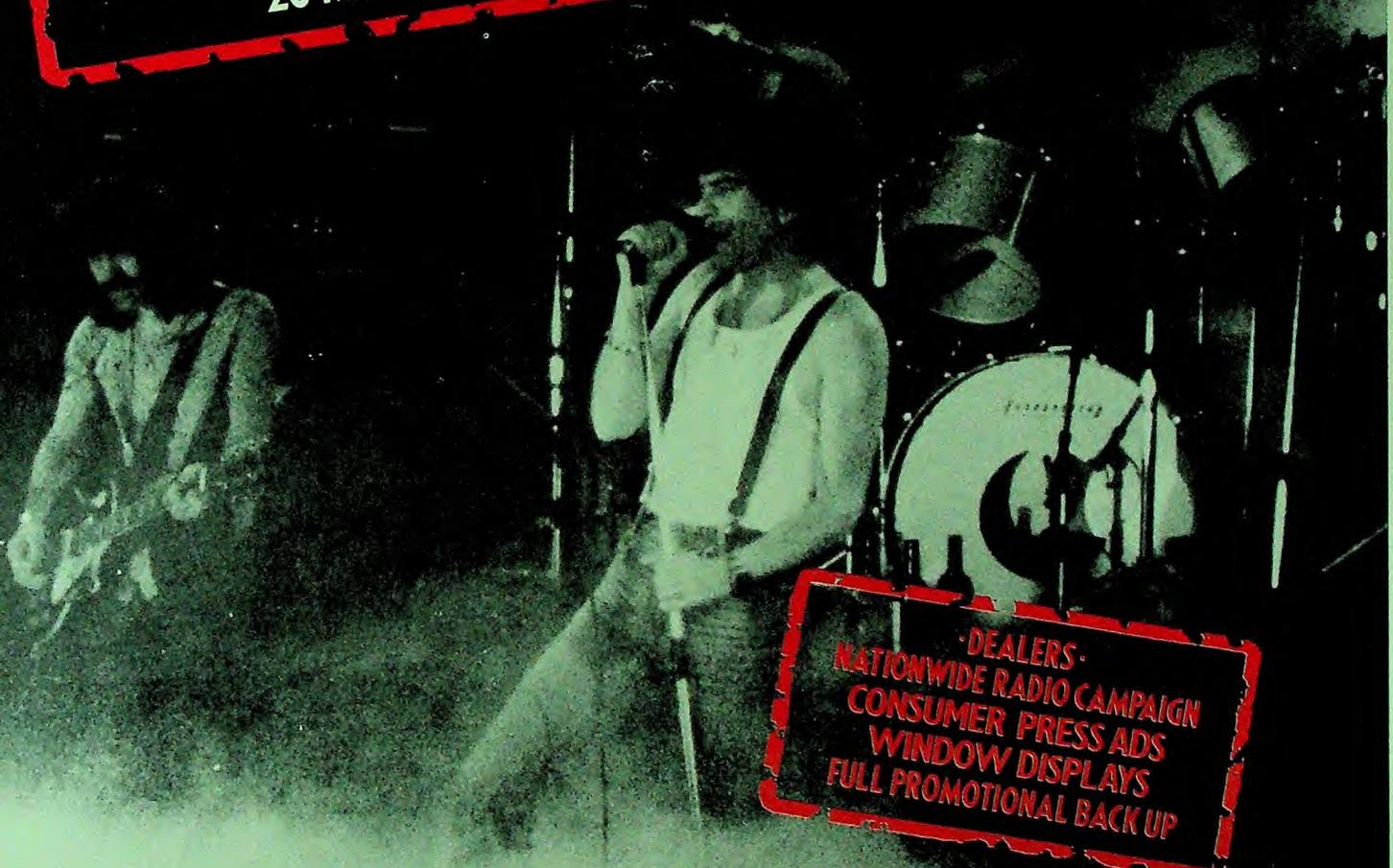
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 ● GOLD LP
 (100,000 units as of Jan '79)
 ○ SILVER LP
 (60,000 units as of Jan '79)
 - - - RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	3	1	SUPER TROUPER Abba	Epic EPC 1022 (C) C: 4010022	39	31	28	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
2	1	1	SOUND AFFECTS Jam	Polydor POLD 5035 (F) C: POLDC 5035	40	33	7	JUST SUPPOSIN' Status Quo	Vertigo 6302 057 (F) C: 7144 057
3	2	10	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	41	22	11	GOLD Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2
4	3	2	AUTOAMERICAN Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	42	40	3	MASTERWORKS Various (Jarratt/Reedman)	K-Tel ONE 1093 (K) C: EXE 2093
5	5	1	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	43	29	2	THE BLACK ALBUM The Damned	Chiswick CWK 3015 (E) C: TCCWK 3015
6	7	4	CHART EXPLOSION Various	K-Tel NE 1103 (K) C: CE 2103	44	46	2	RISING Dr. Hook	Mercury 6302 076 (F) C: 7144 076
7	5	5	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A)	45	51	4	ONE TRICK PONY Paul Simon	Warner Bros. K 56846 (W) C: K4-56846
8	13	2	INSPIRATION Elvis Presley	K-Tel NE 1101 (K) C: CE 2101	46	44	18	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820
9	4	3	FOOLISH BEHAVIOUR Rod Stewart	Riva RVLV 11 (W) C: RV411	47	50	2	SPACE INVASION Various	Ronco RTL 2051 (B) C: 4CRTL 2051
10	6	9	ZENYATTA MONDATTA Police (Nigel Gray)	A&M AMLH 64831 (C) C: CAM 64831 (C)	48	55	4	ME & BILLY WILLIAMS Max Boyce (Bob Barratt)	EMI MAX 1003 (E) C: TC-MAX 1003
11	10	30	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	49	38	60	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792
12	25	2	BARRY Barry Manilow	Arista DLART 2 (F) C: TLART 2	50	41	9	SMOKIE'S HITS Smokie	Rak SRAK 540 (E) C: TCSRAK 540
13	8	4	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549 (C) C: 40-84549	51	45	5	QE 2 Mike Oldfield (David Hentshel)	Virgin V 2181 (C) C: TCV 2181
14	37	2	SINGS 20 NO. 1 HITS Brotherhood Of Man (Tony Hiller)	Warwick WW 5087 (M) C: -	52	42	7	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: -
15	18	3	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	53	66	2	SAD CAFE Sad Cafe	RCA SADLP 4 (R) C: SADLK 4
16	9	5	COUNTRY LEGENDS Various	Ronco RTL 2050 (B) C: 4C-RTL 2050	54	39	20	GIVE ME THE NIGHT George Banson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
17	20	10	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	55	61	2	20 GOLDEN GREATS OF KEN DODD Ken Dodd	Warwick WW 5098 (M) C: -
18	12	5	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	56	1	1	LAUGHTER Ian Dury & The Blockheads	Stiff SEEZ 30 (C) C: ZSEEZ 30
19	19	7	AXE ATTACK Various	K-Tel NE 1100 (B) C: CE 2100	57	48	10	PARIS Supertramp (Peter Henderson/Russel Popel)	A&M AMLM 66702 (C) C: CLM 66702
20	17	9	THE LOVE ALBUM Various	K-Tel NE 1092 (K) C: CE 2092	58	64	25	DIANA Diane Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033
21	11	7	MAKING WAVES Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023	59	68	2	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
22	47	6	CLASSICS FOR DREAMING James Last	Polydor POLTV 11 (F)	60	70	3	SLADE SMASHES Slade	Polydor POLTV 13 (S) C: POLVM 13
23	23	11	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	61	75	10	MORE SPECIALS Specials	2-Tone CHRRT 5003 (F) C: CHRRT 5003
24	32	14	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	62	72	2	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017
25	14	3	DOUBLE FANTASY John Lennon	V.B./Geffen K 99131 (W) C: K 499131	63	57	4	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
26	15	5	ACE OF SPADES Motorhead (Vic Maile)	Bronze BRON 531 (F) C: TC-BRON 531	64	1	1	THE LEGENDARY BIG BANDS Various	Ronco RTL 2047 (B) C: 4C RTL 2047
27	35	2	GAUCHO Steely Dan	MCA MCF 3090 (C) C: MCFC 3090	65	64	86	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
28	16	4	RADIO ACTIVE Various	Ronco RTL 2049 (B) C: 40-RTL 2049	66	52	91	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
29	58	2	BEAUTIFUL SUNDAY Lena Martell (Gordon Smith)	Ronco RTL 2052 (B) C: 4CRTL 2052	67	74	7	MY GENERATION The Who	Virgin V 2179 (C) C: -
30	21	6	ORGANISATION Orchestral Manoeuvres In The Dark (Mike Howlett)	DinDisc DID 6 (C)	68	53	4	THE TURN OF A FRIENDLY CARD Alan Parsons Project	Arista DLART 1 (F) C: TLART 1
31	24	7	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	69	69	18	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
32	36	12	NEVER FOREVER Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCMA 794	70	65	32	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
33	28	3	LIVE Eagles	Asylum K 62032 (W) C: K 462032	71	60	6	FACES Earth, Wind & Fire	CBS 88498 (C) C: -
34	27	6	LITTLE MISS DYNAMITE/BRENDA LEE Brenda Lee	Warwick (MCA) WW 5083 (C)	72	63	8	CONTRACTURAL OBLIGATION ALBUM Monty Python	Charisma CAS 1152 (F) C: -
35	34	7	VERY BEST OF ELTON JOHN Elton John	K-Tel NE 1094 (K) C: CE 2094	73	1	1	THE HITMAKERS Various	Polystar HOPTV 1 (F) C: HOPMC 1
36	43	2	LOONEY TUNES Bad Manners	Magnet MAG 5038 (A) C: ZCMAG 5038	74	-	1	TRIUMPH Jacksons	Epic EPC 86112 (C) C: 40-86112
37	30	5	LIVE IN THE HEART OF THE CITY Whitesnake (Martin Birch)	United Artists SNAKE 1 (E) C: TC-SNAKE 1	75	67	9	MIDNITE DYNAMOS Matchbox	Magnet MAG 5036 (A) C: ZCMAG 5036
38	26	4	STRONG ARM OF THE LAW Saxon	Carrere CAL 120 (W) C: CAC 120					



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MC: POLVM 11



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LP: HOPTV 1
MC: HOPMC 1



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LP: POLTV 13
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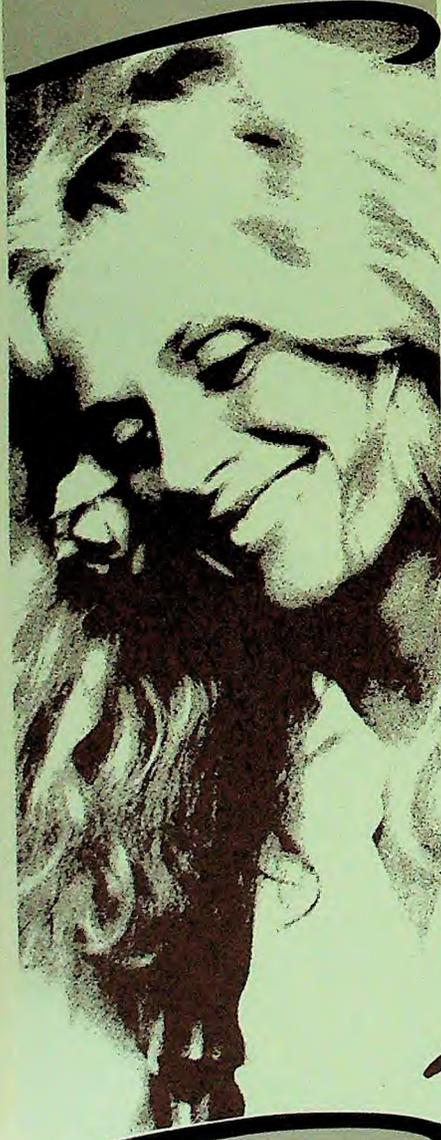
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DECEMBER 8	Hitmakers Slade	Hitmakers Slade	Slade Hitmakers	Slade Hitmakers	Hitmakers Slade						
DECEMBER 15	Hitmakers James Last Slade	Hitmakers Slade James Last	Slade Hitmakers James Last	Slade Hitmakers James Last	Hitmakers James Last Slade	Hitmakers James Last Slade	Hitmakers James Last Slade	Hitmakers Slade James Last	Hitmakers James Last Slade	Hitmakers James Last Slade	Hitmakers James Last Slade



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Artist/A Side/B Side/Label	Cat. No.	Dist.	
ANDERSON, Jon TAKE YOUR TIME/Heart Of The Matter (Atlantic)	K 11641	W	DECEMBER 5, 1980 INDEX An Old Fashioned Christmas V Are You Waiting R Ayatollah Song V Blue Is The Colour C Club Land C Cruising J-Town H Doing The Best For You D Dancing In The Starlight T Do Nothing S Do You Really Want My Love M Financially W Get Your Socks Off W Giddy Up D Go Funk Yourself G Heartbreak Hotel J Hey Nineteen S Hold On To My Love H I Am A Twinkling Star K In The Bleak Midwinter N I.O.U. K I Still Believe In Love C It's Party Time Now P Just A Little R Last Year's Resolution E Little Children B Little Girl Don't You J Living As A Brother B Living In Dreams S Lorraine N Love On The Airwave T Mrs Carter Wore Pink T Nativity D Never Gonna Give You Up R Posers W Singing Bingo (Mocking Bird Hill) C Snowscape B Soulwaves T So You Wanna Be A Star M Spare A Thought For Santa J Stretch B Take Your Time A Telegram Sam B The Girl Can't Help It L Theme From Dallas F The Patients Lament R The Sound Of Christmas F To Nora To Talk To B Too Serious P Treat Me Like An Equal B Walking Talking Dolly H What Can You Get A Wookiee For Christmas (When He Already Owns A Comb) T Wish You A Merry Christmas K
BAD MANNERS LORRAINE/Back In '60/Here Comes The Major (Magnet)	12MAG 181	A	
BAUHAUS TELEGRAM SAM/Rosegarden Funeral Of Sores/Crowds (4AD)	AD17T	W	
BEAT SO NICE TO TALK TO/Psychedelic Rockers (Go Feed)	FEET 4	F	
BETWEEN PICTURES TREAT ME LIKE AN EQUAL/Life Of Your Own (A Side)	SON 2216	A	
BROWN, Barry LIVING AS A BROTHER/Caring For My Sister (Attack)	TACK 23	C	
BROWN, Joe LITTLE CHILDREN/Cookay Lila (Solid Gold)	SGR 105	R	
B.T. EXPRESS STRETCH/Just Wanna Hold You (Calibre)	EXCP 503	A	
B.T. EXPRESS STRETCH/EXPRESS/Do It Till You're Satisfied (Calibre)	EXCP 25	A	
CHELSEA FOOTBALL TEAM BLUE IS THE COLOUR/Let's All Sing Together (Rampage)	RAM 47	F	
CORBETT, Harry H. AN OLD FASHIONED CHRISTMAS/Especially When You're Young (PEL)	P004	SP	
COSTELLO, Elvis CLUB LAND/Clean Money/Hoover Factory (F. Beat)	XX12	W	
CRAVEN, Gemma I STILL BELIEVE IN LOVE/Falling Out Of Love (Chrysalis)	CHS 2478	F	
CROSS, Kris/Billy Pearce/Double Tops SINGING BINGO (MOCKING BIRD HILL)/180 (Direct)	DODGE E1	P	
DAVIES, Dave DOING THE BEST FOR YOU/Wild Man (RCA)	PB 9620	R	
DEENE, Carol NATIVITY SONG/The Sun Ain't Gonna Shine Anymore (Koala)	KOA 102	P	
DUMBELLS GIDDY UP/Christmas Dream (Sleigh Rides) (Polydor/E.G.)	POSP 209	F	
EAT AT JOE'S LAST YEAR'S RE-SOLUTION (Goldliner)	GO 3	SP	
FORSYTH, Bruce THE SOUND OF CHRISTMAS/I'm Glad I Am (Rampage)	RESL 87	A	
FRANK BARBER ORCHESTRA THEME FROM DALLAS/Knot's Landing			
GOOCHIFRITA, Juanita GO FUNK YOURSELF/Go Funk Yourself Instrumental (EMI)	5128/12EMI 5128	E	
HENRY, Paul "Benny" WAITING AT THE CROSSROADS/Love Affair (PEL)	P001	SP	
HI INERGY HOLD ON TO MY LOVE/If I Love You Tonight (Motown)	TMG 1214	E	
HIROSHIMA CRUISING J-TOWN/Warriors/Lion Dance (Arista)	ARIST 12388	F	
JACKSON, Jermaine LITTLE GIRL DON'T YOU/We Can Put It Back Together (Motown)	12TMG 1212	E	
JACKSONS HEARTBREAK HOTEL/Different Kind Of Lady (Epic)	EPC 9391	C	
JOHNSON, Lorenza SPARE A THOUGHT FOR SANTA/Come Back Home My Love (Eagle)	ERS 005	P	
KATINKA I AM A TWINKLING STAR/Watching Tela (Carrere)	CAR 172	W	
KENNAWAY, Jane Strange Behaviour I.O.U./Take Me Away (Growing Up In Hollywood)	GROW 1	P	
KORGIS WISH YOU A MERRY CHRISTMAS/Rovers Return (Rialto)	TREB 131	A	
LITTLE RICHARD THE GIRL CAN'T HELP IT/She's Got It (Specialty)	SON 5018	A	
MAVE & Dave DO YOU REALLY WANT MY LOVE/Are You Delicious (Red Stripe)	SON 2215	A	
MTUME SO YOU WANNA BE A STAR/Mississippi (Epic)	EPC 9937	C	
NELSON, Jackie WALKING TALKING DOLLY/- (Mint)	CHEW 44	LWU	
NEVADA IN THE BLEAK MIDWINTER/Pictures In The Fire (Polydor)	POSP 203	F	
NIGHT LOVE ON THE AIRWAY/Day After Day (Planet)	K 12492	W	
PARKER JNR., Ray/Raydio IT'S TIME TO PARTY NOW/Just Can't Keep From Crying (Arista)	ARIST 380	F	
PLAIN JANE TOO SERIOUS/MADE IN HONGKONG (Creole)	CR 220	C	
REID, Mike THE PATIENTS LAMENT/I've Got To Go (PEL)	003	SP	
REGENTS JUST A LITTLE/Dance Don (Arista)	ARIST 369	F	
ROCCO SNOWSCAPE/Amadeus (Rialto)	TREB 130	A	
ROX, Angie ARE YOU WAITING/Interacting Heat (Surrey Sound)	HMS 4	P	
RUSHEN, Patricia NEVER GONNA GIVE YOU UP/Don't Blame Me (Elektra)	K 12494/ 12494T	W	
SLEDGEHAMMER LIVING IN DREAMS/Fantasia (Slammer)	CELL 2	P	
SPECIALS DO NOTHING/Maggie's Farm (2Tone)	TT 16	F	
STEELY DAN HEY NINETEEN/Bodhisattva (IMCA)	659	C	
TAYLOR, Rod MISS CARTER WORE PINK/The Day Thou Gavest (Rampage)	RAM 46	F	
TAWEEL, Carolyn & The Waz DANCING IN THE STARLIGHT/Starlight (Surrey Sound)	HMS 3	P	
TELEX SOULWAVES/Dance To The Music/Colonel Olrick (Sire)	SIR 4047T	W	
THE STAR WARS INTERGALACTIC DROID CHOIR & CHORALE WHAT CAN YOU GET A WOOKIEE FOR CHRISTMAS (WHEN HE ALREADY OWNS A COMB) R202 We Wish You A Merry Christmas (RSO)	RSO 72	F	
VARIOUS AYATOLLAH SONG/Gab On You (BBC)	RESL 88	A	
WILKINSON, Sue POSERS/Hollywood Sheik (Cheapskate)	CHEAP 9	R	
WINTERS, Bernie FINANCIALLY/Cockney Song (PEL)	P002	SP	
WOBBLESOX GET YOUR SOCKS OFF/Man (Freewave)	F1	SD	

Distributor Code

- A - PRT/Pye
- C - CBS
- E - EMI
- F - Polygram
- FP - Faulty Products
- G - Lightning
- H - H. R. Taylor
- I - Indies
- L - Lugtons
- 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 54

NEW ALBUMS

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
BARE, Bobby BARRY, John BATT, Mike BOWIE, David	DRUNK & CRAZY BIG SCREEN HITS WAVES	CBS Epic K-tel	84643 31862 EPC 84617 NE 1111 CE 2111	— — — — —	C C C K A
BRUCE, Jack & Friends B.T. EXPRESS	THE VERY BEST OF DAVID BOWIE I ALWAYS WANTED TO DO THIS OLD GOLD, FUTURE GOLD	Epic Calibre	EPC 84672 EXCLP 5001	— —	C A
CASH, Johnny	ROCKABILLY BLUES	CBS	84607	—	C
DERRINGER, Rick	FACE TO FACE	Sky	84462	—	C
EMERSON, Keith ENGELBERT	OST — INFERNO A MERRY XMAS WITH ENGELBERT	Atlantic Epic	K 50753 EPC 84625	3.04 —	W C
FLEETWOOD MAC FRANKLIN, Rodney	LIVE RODNEY FRANKLIN	Warner Brothers CBS	K 66047 K 466047 84528	3.04 — —	W C
GALE, Eric GEORDIE Featuring Brian Johnson GILLEY, Mickey	TOUCH OF SILK GEORDIE FEATURING BRIAN JOHNSON THAT'S ALL THAT MATTERS TO ME	CBS Red Bus Epic	84509 RBMP 5001 EPC 84391	— 3.99 —	C A C
GLUDREAU, Barry GRAHAM, Larry	BARRY GLUDREAU ONE IN A MILLION YOU	Portrait Warner Brothers	PRT 84449 K 56843	— 3.04	C W
HAGGARD, Merle HUFF, Leon	BACK TO THE BARROOMS HERE TO CREATE MUSIC	MCA Philadelphia	MCF 3089 MCFC 3089 PIR 84530	3.04 —	C C
IAN, Janis INDUSTRIALS	THE BEST OF CLONES OF RADIO LAND	CBS CBS	84711 84399	— —	C C
KELLIE MARIE	FEEL'S LIKE I'M IN LOVE	Calibre	CABLP 1005 ZCAB 1005	4.99	A
LOGGINS, Kenny LONDON CAST. The LURKERS	LIVE THEY'RE PLAYING OUR SONG GREATEST HITS	CBS Chopper Beggars Banquet	88500 CHOP E6 BOPA 2	— — 3.04	C R W
MacFADYEN, John MAGAZINE	PIOBAREACHD PLAY	BBC Virgin	REC 403 V 2184 TCV 2184	1.82 — —	A C
MATHIS, Johnny McFADDEN & WHITEHEAD MEISNER, Randy	NIGHT & DAY I HEARD IT IN A LOVE SONG ONE MORE SONG	CBS Philadelphia Epic	31863 PIR 84616 EPC 84531	— — —	C C C
NEWCASTLE CATHEDRAL CHOIR NIGHT NYRO, Laura	THE SOUNDS OF ST. NICHOLAS LONG DISTANCE IMPRESSIONS	MWM Planet CBS	MWM 1025 K 52251 31864	— 3.04 —	SP W C
ORIGINAL SOUNDTRACK	BLUE LAGOON	TK	TKR 70195	—	C
QUINCEY	QUINCEY	CBS	84451	—	C
REED, Lou	ROCK & ROLL DIARY 1967-1980	Arista	DARTY 8	—	F
SCAGGS, Boz SCATTER, Peter SHOWADDYWADDY	HITS STRICTLY PETER SCATTER BRIGHT LIGHTS	CBS MWM Arista	84706 MWM 1026 SPART 1142 TCART 1142	— — — —	C SP F
STEVENS, Stu STREISAND, Barbra SWEAT	EMMA AND I XMAS ALBUM NO MORE RUNNING	Eagle CBS Double D	EGL 012 31850 DDLP 2	— — —	Eagle C F
VALLI, Frankie VARIOUS VARIOUS VARIOUS	HEAVEN ABOVE GUINNESS HITS OF THE '70'S NIGHT LIFE THE TROJAN STORY	MCA CBS K-tel Trojan	MCF 3081 MCFC 3081 10020 NE 1107 CE 2107 TALL 100	3.04 — — — —	C C K C
WATANABE, Sadao WILLIAMS, Andy	LIVE AT THE BUDOKAN GREAT SONGS OF THE '60'S	CBS CBS	22081 22111	— —	C C

December 5, 1980

THE SPECIALS



TAKEN FROM THE ALBUM

MORE SPECIALS CHRITTS 9003

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TALENT

Parsons goes for a big home win

By TERRI ANDERSON
PROPHETS ARE, to paraphrase the good book, generally given the bum's rush in their home towns. Convincing those nearest to you that you are something of a genius — even when the rest of humanity accepts that you are a huge success — it always extremely difficult.

It could be this well-recognised social phenomenon which has dogged the careers of two Britons who have conquered most major world music markets, but are still trying to break through in the UK.

Alan Parsons and Eric Woolfson are The Alan Parsons Project. They are determined that their latest LP on Arista, *The Turn of a Friendly Card*, will at last bring them the recognition at home which they have had in increasing abundance abroad for their previous LPs.

For this latest LP Parsons and Woolfson have taken a far more active hand in UK promotion than is usual for any artist, and they have made a unique deal with their label to ensure that the album gets the sort of marketing push they want.

The effort is just beginning to look as if it will pay off.

Woolfson outlines the strategy: "We went to the record company and suggested certain things. They did not think it would be economic to advertise the LP on TV — so we financed the TV commercials ourselves initially, and we will recoup the cost from Arista later, out of profit from sales."

Promo idea

Another promo idea which came from the two (rather technically-minded) artists was to set up temporary listening booths at HMV's Oxford Street store. These were equipped with top notch Japanese portable cassette players, each with two pairs of miniature headphones attached. The public reaction was excellent, and Woolfson was happy to report that — despite all gloomy predictions — only one machine was stolen.

The use of the stereo cassette machines was no idle notion, the Project agrees that its music usually sounds best through stereo headphones. Woolfson explains: "Alan, who was a very fine studio engineer for many years before we started making our own records (but never got sufficient recognition for his work in the studio on other people's albums), concentrates on the higher register, because the human ear can distinguish sounds better in that register. For sound to come at you from speakers it has to be fairly heavily loaded at the bass end. This means that if you play our music through a hi-fi system which is perfect for disco, you will find that insistent bass beat missing. This is why so many people have said that they find our LPs more enjoyable if played quietly, or through headphones."

Woolfson, who sometimes describes himself as "an accountant who writes successful songs" teamed up with Parsons at a time when his



THE GLAZED expression of the appreciative listener, pictured above at HMV's Oxford Street store's special "listening booths" which were set up for a week there at the instigation of Alan Parsons and Eric Woolfson, to promote their *Turn of a Friendly Card* LP.

career sorely needed a shove from someone more extrovert and commercially minded than himself. Woolfson recalls: "I have always promoted the UK sound engineer, and often used to point to the USLP chart and show what a strong UK influence there was through British producers, composers and engineers. In the studio, Alan is definitely boss; I tend to leave him to himself there, after I have mainly done the writing."

The Project's music is of the lyrical, orchestral/electronic "concept album" kind; but if the definition sounds vague their approach to it is not.

The Turn of a Friendly Card has been carefully planned and written to give a diverse, yet connecting, spread of musical ideas and styles, "to give us a strong chance in all the world markets." The fact that six different tracks have already been pulled off it as singles in six different territories supports the usefulness of this theory.

Woolfson and Parsons want to succeed in the UK, "because it is one of the three or four major markets in the world — and everyone wants to make it at home."

"We can't understand, why do our records do so well within certain national boundaries?" says Woolfson. He has given the matter a great deal of thought over the years which have brought him and his partner the status of superstar (not to mention tycoon). "We analysed it down to being a fault in marketing, although we appreciate that since Arista merged with Ariola and became a European rather than American parented company we have one of the best marketing teams in everyone there from Andrew Pryor downwards."

The decision to take a hand in their own promotion including their usual, energetic stints of personal appearances all over Europe, North and South America and Japan was taken and acted upon with aplomb. The results will soon be known.

BROADCASTING

ILR claims success for programming formula

ILR CLAIMS success for its "flow programming" format in a feature entitled *Programming For Everyone in Television And Radio 1981*, published by the IBA on November 28 (price: £2.90).

The feature says: "Programming for everyone" is ILR's ambition, and the research findings show how ILR is succeeding in this. Not only does ILR attract the greatest number of listeners, it also appeals to a much more representative cross-section of the population than does any of the competing radio services."

Unlike the BBC which has five or more separate services, says the article, "an Independent Local Radio station cannot afford the luxury of directing its output at just one section of the population. ILR stations are obliged to provide programming which meets the full range of radio needs from their local communities, both to fulfil the

requirements of broadcasting legislation and the expectations of the IBA, and to attract the large, broadly based audiences required by the advertisers.

"They must attempt to appeal to all sections of the population — men and women, the young and the old, people at work and those at home. But — and here ILR faces a considerable challenge — this has to be accomplished within the constraints presented by the availability of only one broadcast channel within each area served.

"Faced with this difficult task, ILR programmers have developed an innovative format of 'flow programming'. Throughout the daytime, a typical ILR station broadcasts a constant stream of varied items, mixing popular music, national and local news, local information, features, competitions and interviews, linked together in a lively style."



Lord Thomson opens Tay

LORD THOMSON, chairman designate of the IBA, turned disc jockey briefly for new ILR station Radio Tay at the official inauguration a month after the station went on air.

Although Lord Thomson does not take over as chairman of the IBA from Lady Plowden until the beginning of January, it was felt particularly appropriate that he should perform the ceremony as he is former MP for Dundee.

After unveiling a gold disc to mark the opening, he spent two hours at the studio complex in North Isla Street, Dundee, trying out for himself the DJ's chair and sitting behind the control panel in the main on-air studio.

The station is now also transmitting on medium wave and VHF to the Perth area.

● He is pictured above with Radio Tay presenters (left to right) Tony Donald (Lunchbreak), Gerry Quinn (Breakfast Beat), Norma Gamble (Afternoon Affair) and Graham Stuart (Morning Connection).

Sheffield gig guide

BBC RADIO Sheffield has introduced a new programme, *Band Call*, aimed at followers of live music.

The three-hour programme, presented and produced by ex-professional musicians John Leonard and John Fleet, goes out every Saturday at 11am and includes previews of the live music coming to the area, coverage of concerts, club and pub gigs, interviews with musicians and reviews of latest releases and recent concerts.

The station is currently building a new music studio in which it plans to feature live music but until then the new programme will broadcast session tapes recorded at local concerts and forthcoming artists to be featured in concert include Barbara Dickson, Michael Marrer, Richard and Linda Thompson and Steve Womack.

Artists planning to visit the South Yorkshire area are asked to send tour details to Leonard or Fleet at Radio Sheffield.

TIP SHEET

Service shows steps towards stardom

COMPREHENSIVE MUSIC Service is a new music production company geared especially to the needs of songwriters, publishers and performers.

Launched by arranger Keith Maynard, his wife Savita, who is a skilled music manuscript copyist and session guitarist Bob Cranham, the company offers several services aimed at protecting the work of new songwriters and helping aspiring artists.

First is their song transcription and manuscript preparation side, whereby they provide accurate, attractive lead sheets of new songs for presentation to people in the industry. "Should the need ever arise for you to defend your position as composer or publisher of any material, a manuscript is the perfect vehicle through which to prove your case", explains Maynard who stresses that this company is not a copyright agency.

Awards winner seeks deal

PRODUCERS CHARLES FORBES and Thore Engen report that Norwegian singer, Chrissy, winner of the European Broadcasting Popjury contest with her single, *Mark My Words*, has a first LP available for the UK. The publishing is also free worldwide.

In the contest last month Chrissy beat artists from all over Europe including Shena Easton and Kelly Marie from the UK. Chrissy's album and single were recorded at the end of August and the response from interested European companies and the press has already been impressive. The musical results, says her producer, are "raw, primitive but effective".

The product from this very dishy lady will be on offer at Midem. "But we are prepared now to listen to all offers as we own the masters and also the publishing," says Forbes.

Two tracks from her LP (including the European winner) are already on two K-tel Scandinavian compilations and the single has been released in Scandinavia, Switzerland and Italy.

Contact Charles R. Forbes, Snowball Songs (Scandinavia) A/S, P.O. Box 551, Sentrum, Oslo 1, Norway. Tel. 02 250110.

Edited by
DAVID DALTON

Edited by
SUE FRANCIS
Tel: 01-439 9756

Quick Tips

MULTI-REED STAR, Tony Coe has joined forces with cabaret singer Mel Brook in a new venture. The pair, whose music is jazz-tinged MOR with the melody firmly up front, have set up Cobrooke to organise concerts and to act as publishers for their own and other people's material. They have already recorded a demo tape with arrangements by Bob Cornford. The songs, mainly composed by either Brook or Coe, comprise ballads and gently swinging numbers. Contact Cobrooke Ltd., Gate House, The Terrace, St. Stephen's Canterbury, Kent.

SATRIL MUSIC is looking for US orientated rock material, preferably unpublished, for an internationally established female artist. And Crash Records is looking for unpublished rock material for Vince Cadillac. For both contact Tony Todd, A&R director, Satril House, 444 Finchley Road, London NW2. (01) 435 8063.

NEUTRAL ZONES Music, formed recently by Paul Jenkins and Peter Wells, is looking for writers to expand its catalogue. Tapes and details to either at Neutral Zones Music, 4 Chillingworth Road, London H7.

STEVE GOULD, formerly a member of Rare Bird and co-writer of the million selling single, *Sympathy*, now has new material to place. He is currently a member of the new Alvin Lee Band. Contact Pete Chalcraft at 62 Pall Mall, London SW1. (01) 930 5361.

'We went to Arista and suggested certain things. They did not think it would be economic to advertise the LP on TV — so we financed them ... and will recoup the cost from Arista later out of profit from sales...'

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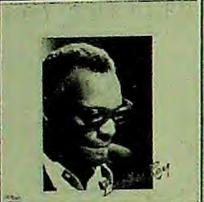
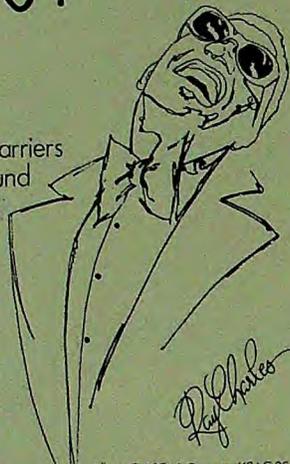
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December 18th
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SELECT SINGLES

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CHART CERTS:

ADAM & THE ANTS
Antmusic (CBS 9532, CBS)
THE CLASH
Call Up (CBS 9339, CBS)
BARBRA STREISAND & BARRY GIBB
Guilty (CBS 9315, CBS)
XTC/RUTS
Take This Town/Babylon's Burning (RSO RSO 71, PolyGram)

POLICE
De Do Do Do (A&M AMS 7578, CBS)
STATUS QUO
Lies (Vertigo QUO 4, PolyGram)
SKIDS
Woman In Winter (Virgin VSK 101, Virgin)
GIRLSCHOOL
Yeah Right (Bronze BRO 110, PolyGram)



GIRLSCHOOL

KIM BEACON
Nightbird (Rialto TREB 129, PRT).
Slow building ballad with lots of atmosphere, vocals and instrumentation fine but not a hit in current chart terms.

TELEK
Soul Waves (Sire 4017, WEA).
Early brass drive which remains in background for more familiar synthesiser led, cold clinical vocals of Euro outfit, but no magic riff nor creativity of major smash Rock Around The Clock (34, 1979).

APOLLO 100
Joy (Jesu, Joy Of Man's Desiring) (Young Blood YB 97, PolyGram).
Re-issue of worldwide hit (save UK) which to degree mixes classical with pop. Obviously right time of year for fresh try. PR: Nick Massey (01-734 0542).

RAY DORSET
Forgotten Land (Satellite RAY 001, Stage One).
Very commercial Christmas season intro with Dorset (Mungo Jerry) pitching vocals spot-on to continue effect, instrumental passage keeps atmosphere and then not surprisingly, kids' voices given vocal stage-front along with Dorset. Ends rather too soon.

OTHERS:

DYNASTY
Do Me Right (RCA Solar SO 14, RCA).
Came to fore with I Don't Want To Be A Freak (20, 1979), spirited disco fare with forceful vocals overriding some flat sounds in instrumentation, naturally basic floor beat with handclaps.

DEXY'S MIDNIGHT RUNNERS
Keep It Pt II (Inferiority PT I) (EMI R6042, EMI).
Not a clear-cut major seller, lead vocals will irritate many with its styling but commercial push in backing. Pic bag. Major chart hit: Geno (1, May 3, 1980).

BILLY PRESTON & SYREETA
Please Stay (Motown TMG 1211, EMI).
Success for duo With You I'm Born Again (2, 1979), another soul wrench perfectly played-out with flip Syreeta discovated on her co-written with S. Wonder, L. Garrett, Signed, Sealed, Delivered.

THE TIGERS
(Walk Tall) Do The Crawl (Strike KIK 5, Indie).
UK band, US A&M signed, apparently now no longer WEA but out on own here. Solid beat with Chris Montez organ riff, lines for audience party-time shout, hits hard with no let-up. Worth checking.

SLAVE

Feel My Love (Atlantic K11633, WEA).
Popular disco group, girl back-ups for lead male, nothing exceptional but should not empty floor though may need a little DJ sell.

ON THE AIR

Another Planet (Warner K 18376, WEA).
Still in search of identity, last release was Who influenced, this Jam flavoured. Slightly insipid lyric but intended anger well matched by backing aggression with Weller sounding vocals fitting the bill. Pic bag.

BROOKLYN

I Wanna Be A Detective (Rondelet Round 3, Indie).
10cc influence in arrangement, but stop-start style with vocals switching left to right channels rather interrupt the strong underlying flowing tune and this given basic play only near end. Enjoyable with reservations.

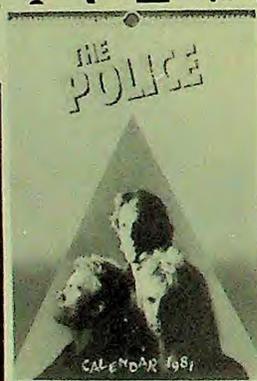
WINSTON GROOVY

Hello Robin Redbreast (Laser LAS 19, WEA).
Reggae tune — vocals are OK, lyric rather into kid's territory particularly on back-ups of "chirp, chirp", pleasant but no more.

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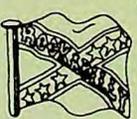
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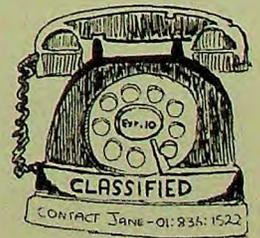
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American Commentary



More PolyGram moves... Kenny Rogers' great hit... Copyright tribunal continues

THE EXPECTED changes from the top down at PRO-USA continued with the sudden termination of Bruce Byrd's position as president of Casablanca and with Russ Regan's taking over as West coast VP, PolyGram Record Operations the following morning.

Further changes — all on the heels of Freddie Haayen's move to WEA Int. and of Dick Kline's departure — are expected very soon, as parallel functions within the Polydor, Phonogram/Mercury and Casablanca labels are merged.

The three labels are expected to remain in name but duplications in marketing, promotion and publicity, for example, are to be eliminated. As to who will stay and who will go, that is apparently still under discussion.

Current speculation is that the chain of command will find David Braun on top, with Bob Sherwood, based on the East Coast, reporting to Braun with Regan, based in Los Angeles, reporting to Sherwood, though the specifics are still "open to discussion and definition". Regan previously headed MCA.

Meanwhile, in the wake of RSO's dismissal of its black music promotion department (see last week's *American Commentary*), RSO and Curtom have terminated their relationship.

Curtom is now signing individual artists to custom label deals with Linda Clifford and Ava Cherry, for instance, to appear on Capitol/Curtom and with label founder Curtis Mayfield expected to return to "family" under a Boardwalk/Curtom pact. (Curtom first began life as a custom label during Neil Bogart's tenure at Buddah).

As for PRO-USA, there were a lot of people sweating out the Thanksgiving holiday anticipating the axe's next fell swoop. It is not at all a pleasant situation and Byrd's dismissal was reported to be especially abrupt.

THE STRENGTH of Kenny Rogers' Greatest Hits LP is amazing even long time chart observers and Rogers' most ardent fans. The National Record Bar chain reports the disc is moving 10,000 copies per week — a rate it estimates to be 20 per cent higher than the next strongest selling LP, Barbara Streisand's *Guilty*, and that the two are accounting for 40 per cent of all sales.

Streisand's has already sold four million units internationally, according to CBS, while US dealers are predicting five to six million units domestically for Rogers over the next two months.

The "leftfield" hits for the last quarter, however, are Chipmunk Punk and Mickey Mouse Disco. Expect a full-fledged assault on the kiddie market early in the New Year as others try to grab a share.

By IRA MAYER

RIAA PRESIDENT Stanley Gortikov closed arguments before the copyright royalty tribunal claiming that the six per cent of list price mechanical fee proposed by the National Music Publishers Association would nearly double the cost of royalties and would result in a list price hike of one dollar per album. He called the eight per cent fee proposed by the American Guild of Authors and Composers "preposterous".

And while record company presidents have been vocal in attacking the press for overplaying the industry's downturn (and for not paying attention to improved conditions, such as they are), Gortikov, representing those same presidents, told the CRT that the "few press clippings" the publishers had entered into the record as evidence of "the dramatic economic turnaround" in the industry weren't a "true" reflection.

The tribunal is mandated by Congress to resolve the issue before December 31. A hike from the current 2 1/4 per cent cut fee is expected, and some close observers see the CRT leaning away from the per cent-of-list-price formula because of the costs involved in converting to a different system. On the other hand...

VARIOUS TRADE organisations, including the National Academy of Recording Arts and Sciences, are taking an official stance against CBS's reported decision to sell its 30th Street recording studio. According to the reports, the studio, which is considered by many to be one of the acoustically finest in the city, and one which can accommodate an entire symphony orchestra, will be torn down to make way for an apartment building. CBS has yet to officially confirm or deny the sale.

MUCH CONSTERNATION at the American Federation of Musicians headquarters in Hollywood. The AFM was among the first to offer active support to other unions recently in the battle for video rights. Screen Actors Guild and AFTRA, however, have both returned to work, and the studios are in no rush to settle with the AFM since they're getting whatever they need from foreign sources — whose unions had officially recognised the AFM action.

SHORTS: WCI will split its common stock two for one with a concurrent raise in dividends of 36 per cent. Announcement was made a few days before Ted Ashley retired from the chairmanship of Warner Brothers, which had experienced a bad year in the film division. A recently resigned CBS executive, Robert Daly, is expected to replace Ashley... also on Wall Street, 20th Century Fox has announced a plan whereby it would go private by repurchasing its outstanding stock using assets from various related sub-companies. No mention of the status of the record company in any reports... Murray Allen, of Universal Recording Studios, has been elected president of the Society of Professional Recording Studios (SPARS). The group has also announced a new membership structure and welcome enquires via Scherling & Associates, 112 South 16 Street, Philadelphia, PA 19102.

PERFORMANCE

Don Williams

THE GENTLE giant of country music has lost none of his magic. At the conclusion of his latest British tour, two capacity houses at the Hammersmith Odeon applauded ecstatically at each of his songs. No artist could have dared asked for a better audience response.

Little changes with a Don Williams performance and, although he has increased the size of his band since his last visit, the material remains virtually the same except for virtually the only new song, *I Believe In You*, which is currently giving Williams his first stab at the crossover pop market in the US.

And Williams, himself, hasn't changed at all. He remains the laid-back performer who never lets his listeners out of the palm of his hand, while his four accompanying musicians present skills that perfectly compliment his vocals.

The support came from two singer/songwriters, Diane Pfeifer and Raymond Froggatt, Pfeifer, although only a recent convert to country music, comes up with songs full of the genre's double entendres, while Froggatt, shaking off his pop past, continues to make steady inroads into the hearts of Britain's country fans.

TONY BYWORTH

Japan

JAPAN HAVE suffered the inevitable critical backlash since they failed to take over the world as the fanfare surrounding their launch on Ariola might have suggested.

Considering their outrageous reputation it was disappointing to find that last week's Lyceum audience was dressed much more flamboyantly than the band itself. And Japan's low key appearance was also reflected in the performance which started with a taped intro of *Burning Bridges*, a track from their new Virgin album *Gentlemen Take Polaroids*.

They featured every track from the new LP plus several from their last for Ariola, *Quiet Life*, and the set did not really pick up until the last number — Marvin Gaye's *Ain't That Peculiar*, which might be the next single.

After a lengthy break caused by a failure of the Lyceum mains Japan returned for two very worthwhile

encores — the best songs of the night — in which the band's mainspring Sylvian finally asserted himself and won the audience over.

DAVID DALTON

Jethro Tull

SUPPORTING TO illness, Tull's scheduled support band were unable to appear, so Ian Anderson and band took the Royal Albert Hall stage for an early 7.30 start.

They opened with *Black Sunday*, a powerful number from their current Chrysalis album, *A*. New material was a feature of the whole concert with the band only falling back on the old chestnuts for the encores.

Anderson has surrounded himself with some very high class musicians, notably Eddie Jobson and drummer Mark Craney, who was outstanding throughout.

The below capacity audience enjoyed some lively flute playing by Anderson, but Jobson was the man to watch — in addition to his twin keyboards and two violins, he made good use of the Albert Hall organ.

Tull played for nearly two hours and although the set sagged a little in the middle, it was both competent and enjoyable.

CHARLES JEFFREY

Charlie Daniels Band

THE CHARLIE Daniels Band remains excitingly impressive in dual roles. As musicians they're leading exponents of Southern music — that is, a blend of rock, country and blues rather than rock alone — as lyricists they're fiercely proud of their Southern heritage and its contemporary folklore.

Both factors were predominant throughout the whole of the group's 110 minute set at the Rainbow, the London stopover on the group's current European tour. And that must be why British fans have picked up on the Daniels Band, which has gained mass popularity via last year's breakthrough *Devil Went Down To Georgia* although a cult appreciation had existed with the tongue in cheek *Uneasy Rider* of several years earlier.

Charlie Daniels, himself, remains the figurehead, he never overshadows his band, particularly the superior skills of guitarist Tom Crane and keyboards man Taz DiGregorio. And, together, with

bassist Charlie Hayward and drummers Fred Edwards and James Marshall, they laid down the new legacy of the South.

TONY BYWORTH

Angel City

HEAVY METAL is not really a fair label for this Australian combo — they are loud and they are exciting, but more akin to frantic R&B, than the riff-bashing HM giants.

Last week they packed out the Marquee — possibly because of the enthusiasm they aroused supporting Epic stablemates Cheap Trick recently — and produced a gig that must rate as one of the venue's sweetiest.

Singer Doc Neeson, as usual, flung himself manically round the stage in various contortions, especially during *Strait Jacket*, a track from the new album, and as he punched into the audience on *Shadow Boxer*.

Guitarist John Brewster didn't

move once throughout the set, however, the antithesis of standard rock 'n' roll.

Angel City's music is harsh, uncompromising and refreshing, while the lyrics sold more than the usual inane wailings about groupies and the like from many new heavy bands. The band are second only to AC/DC in the Australian popularity stakes, and there is no reason why they shouldn't gain large success here.

SIMON HILLS

OPINION

ONCE AGAIN dealers are being subjected to exorbitant price rises, on singles this time by RCA and goodness knows who else will follow. I feel strongly that there is no need for it, particularly when singles are helping to keep the trade ticking over.

We are always eager to help promote new product, but in future we shall just have to stop taking in new releases and also cut down on the "breakers" in the chart. I suggest the companies send in a couple of each free of charge (or SOR) in order to keep in stock and more can be ordered if necessary.

MARGARET ROGERS, *The Record Shop, High Street, Prestatyn, Clwyd.*

WE ARE concerned about the quality of French Phonogram pressings. We have received 35 copies of the *Kool And The Gang* 12" single, *Celebration*, in the past two weeks and all 35 have jumped in the same spot. On inspection it has been found that the groove is defective in each case.

Do the French press their records in wine presses and doesn't Phonogram have quality control checks? If our experience has been repeated all over the country, then Phonogram is going to be inundated with returns. Can it cope?

K. HORNE, record department manager, *Hydes of Chertsey, Guildford Street, Chertsey.*

STUART WATSON'S claim in *Dooley* (MW November 22) that MCA achieved some kind of pluggers' record for the promotion of Brian Clough's record needs qualification.

The mention of the disc on Thames TV was:

● on Thames News, not Thames At Six.

● at least two days ahead of everyone else, and

● was reviewed in these terms: "the worst record of the year — in fact the decade".

I know Brian Clough likes publicity, but surely there are limits, even for him.

NICKY HORNE, *Thames News, Euston Road, London NW1.*

DOOLEY

THE RATIONALISATION of PolyGram record companies around the world continues with Polydor/Phonogram/Mercury/Casablanca in the US merging parallel departments, Polydor and Phonogram in Switzerland disappearing into a PolyGram Records operation, and speculation that a similar fate is planned for some other territories... Somewhat underwhelmed with Epic's lack of success with Eurovision winner *Johnny Logan*, the Irish singer's managers have taken him back to Windmill Lane Studios in Dublin with the same team that gave him his Euro win — writer *Shay Healey* and arranger/producer *Bill Whelan* — and he tries again with a new single, *I Did It For You*, initially for Ireland only... Don't get too excited about the new 10,000 seater Birmingham International Arena's potential as a rock venue — the centre's events manager *Roy Taylor* told *Variety* after a talent-seeking trip to the US that "as rock 'n' roll concerts are losing strength in the US", he is unwilling to gamble on an extensive diet of rockers.

SQUASH NEWS: ladder organiser *Robert Lemon* challenged ladder leader *Oliver Smallman* and won 3-0 in a close-fought game; a revised ladder will be published next week... And DJ *Paul Gambaccini*, together with *Charlie Dore's* manager *Mike Ross*, arranging games of American softball in Regents Park; potential participants should call Anyport Management on 723 9848... *Len Beadle* back in town after trips to Los Angeles and New York finalising plans for his *Beadle Music* company... A 15ft poster bearing the title of *Mike Berry's* single, *If I Could Only Make You Care*, amended with the words, "you rotten lot, love, Mike", mysteriously appeared on the canteen wall at Capital Radio which has been reluctant to play said disc... A daughter, *Victoria Anne*, to *Record Merchandisers'* national accounts manager *Max Mansfield* and wife *Margaret*... *Georges Meyerstein Maigret*, president of the board of PolyGram, France, has been made Officer of the French Legion of Honour.

AC/DC offering rewards of an autographed set of albums plus free tickets for life for their London shows for return of their recently nicked seven gold discs — "no questions asked"; contact WEA press officer... Radar act *The Inmates*, about to embark on US dates, looking for a manager... What recession? A & M PR man *Mike Hales* spending Christmas in the Bahamas and MCA's *Geoff Thorne* already there sipping Bacardis on the beach... *John Martyn's* management now being handled by *Sandy Robertson*... Should anyone wish to contact ex-WEA staffer *Dave Jarrett* who went down under, he can be reached c/o GPO Box 2321, Sydney 2001... In a Capital Radio Boxing Day panto called *The Princess And The Eight Frogs*, chairman *Sir Richard Attenborough* plays the Fairy Godmother and *Kenny Everett* the King's enemy *Auntie Beeb*... MW's log of seasonal singles aimed at the Christmas market has topped the 75 mark... At least one MW staffer is awaiting with trepidation the outcome of the *Wally Awards* being organised by BBC Publicity who say, "If show business can have its Oscars and Emmys, it's about time broadcasting journalists had their Wallys!"

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For further information on participation at the most important music industry event of the year please contact:

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