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# MUSIC WEEK

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## Indies get more say in PPL

INDEPENDENT RECORD companies will get more say in the running of Phonographic Performance Ltd following top level changes approved at a board meeting last week.

CBS UK chairman Maurice Oberstein has been elected chairman of PPL following the retirement of former EMI director L.G. Wood, who is expected still to attend some board meetings in an advisory capacity.

Earlier this year there was growing militancy among some independents over the running of the licensing body (*Music Week*, April 26). This is likely to be stemmed with the election to the board of Chris Wright, representing Chrysalis and the BPI, and Charles Levison, managing director of Arista, representing Eurodisc, the umbrella company for Ariola and Arista.

Other board members are David Fine and Michael Kuhn of PolyGram, George Shestopal of CBS, Guy Marriott and Richard Robinson of EMI. Robinson left the board when he departed from WEA but has been reinstated following his appointment as regional director UK and Ireland for EMI Music's Record Operations.

This brings the total number of board members to nine, leaving three vacancies. At last week's meeting no representatives were proposed from either WEA or RCA. Robinson was WEA's representative and the last RCA representative was former MD Ken Glancy.

## Elton renews Phonogram Int'l deal

PUTTING AN end to much speculation about his plans, Elton John has re-signed himself and the entire roster of Rocket Records artists to Phonogram International, for all territories outside of the US and Canada.

The deal was finalised in Sydney between Phonogram International president of popular A&R, Aart Dalhuisen, and John Reid, who has managed Elton John for eight years. The deal ends rumours in the industry that John was intending to change his international arrangements.

The long-term contract with Phonogram International is parallel with the Geffen Records contract in the US and Canada.

# Promo film makers win EMI royalty deal

By SIMON HILLS

PROCEDURE FOR paying video rights took another step forward last week, after an agreement was reached between EMI and promotional film producers which will bring standard contracts into operation.

This means that producers will be paid a royalty if their films are used on a videogram that is sold, but not for broadcast transmissions. And EMI Music business affairs manager

Guy Marriott said that it is hoped that the agreement will be adopted by the BVA as a standard agreement to try and enforce between all record companies and producers.

"Here at EMI we have had a number of talks and have reached what I would regard as a very large agreement as to what sort of payments should be made for what sort of exploitation rights," said Marriott. "It would appear from the representations that have been made to us from the producers that they are looking towards this sort of agreement."

## Record month for Chrysalis

CHRYSLIS RECORDS has reported a record month for November — breaking its previous record in September last year with total turnover valued at £1½ million at dealer price.

A jubilant Doug D'Arcy, managing director of the UK company, pointed to their successes with Blondie's *The Tide Is High*, which at 600,000 sales so far is their biggest selling single since Heart Of Glass, and Spandau Ballet — "we regard breaking their single as a real coup," he said.

Other autumn releases have also clocked up buoyant sales, although back catalogue items are still sluggish, added D'Arcy, and he is optimistic for the company's success to continue into 1981.

## 'US blacking must go on' — MU executive

THE MU embargo on "runaway" film or TV recordings from the US being made in UK studios by British session musicians is to continue.

Strong complaints from top studio managers, and musicians, about loss of income and goodwill (*MW December 6*) have been answered by MU general secretary John Morton. (See p 34)

A bulletin from the MU executive committee was sent to London branches late last week and will soon go out nationwide.

At meetings from November 18-20 the committee reviewed the situation brought about here by the American Federation of Musicians' strike against their own film and TV producers. As a result of appeals from the AFM and the International Federation of Musicians (the FIM, of which UK general secretary Morton is president) the committee had placed an official union embargo on any film or TV "runaway" recording work brought to this country by producers in an attempt to evade the strike in America.

The big studios which expect regularly to attract film and TV recording work from the US and the most experienced, full time sessions players who would expect to be booked for such work — are concentrated in or near central London. The bulletin which will have reached them within days of

their making their protests known to *MW* reads: "Having reviewed the state of the AFM dispute the executive committee affirms the importance to British musicians of strengthening international trade union solidarity in the media field. The principle of payment for multiple uses of recorded performances, particularly in the new areas of videogram and pay cable, is one that is vital to the interests of our members in the session field."

The statement adds that the failure of the AFM strike would erode British musicians' own agreements for supplementary fees, and make their rates less competitive in the international market.

"With these considerations in mind, we reaffirm the embargo on 'runaway' productions," the committee states.

A point forcefully made by those objecting to the embargo was that these productions are not being prevented but are being done elsewhere — so UK musicians' incomes are suffering needlessly.

The committee responds: "We express grave concern about the position in those countries where such productions appear to be being undertaken, notably in Munich, Paris and Rome, and call on FIM to intensify all efforts to bring these anti-trade union activities to an end."



THE ITV robot character Metal Mickey has been signed by Dingles Records' chief Roger Holt (above right) and debuts on his own Mickeypops Records label (via Pinnacle) with a single, *Metal Mickey Magic*. "This is not just a one-off gimmick," Holt told *Music Week*. "We have a three-year contract and will be into career development with Mickey who is writing and producing his own material." The Saturday evening TV programme achieved a 10 million JICTAR viewing figure and will return next June. *Metal Mickey* previously recorded for EMI.

## Taylor quits Bellaphon

JUST FIVE Months after establishing a UK operation for the German Bellaphon Records company, and only three months after its first releases here, managing director Robin Taylor has announced his resignation.

Taylor blames "differences of opinion as to how the London operation should work", and adds that his resignation is "perfectly amicable" to both sides. He will remain to run the London office until the end of January, and Bellaphon president Branko Zivanovich told *Music Week* that the UK company will continue although he has yet to find a replacement for Taylor.

Expressing his disappointment at the shortness of his tenure at Bellaphon, Taylor said that he had been pleased with the way the label was building, particularly its acceptance in the media and at dealer level.

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NEWS

# Wyper back with management deal

FORMER MUSIC industry executive Olav Wyper is returning to the business after a two-year excursion into theatrical production activities. His company, Olav Wyper Limited, is to expand into artist management and among the first acts to be signed are jazz/funk/synthesiser band Landscape who record for RCA.

Wyper, a former managing director of Cube Records and marketing executive with RCA, Phonogram and CBS, is seeking a publishing deal for the band's own company, Event Horizon Publishing, and will be attempting to break the act in overseas territories specially Germany, France and Japan.

The five-man band, which has moved heavily into electric instrumentation and synthesised music, includes Richard Burgess, producer of Spandau Ballet who

says Wyper, acknowledge the influence of Landscape on their own music.

"I am working now with RCA on marketing plans for a single in late January and a second album next March," he adds. "These will include vocals for the first time and the excellence of the tracks I have heard convinced me I should get involved in Management."

He is planning a concert tour for the band in the spring, and intends to promote the use of their music for TV and film soundtracks.

Wyper will continue his other management activities with Tudor Gates, the film and stage writer, and Robert Mandell, the American light music conductor who owns the George Melachrino Orchestra. "I am also on the lookout for one more music act to add to my management roster," he said.

Olav Wyper Limited is based at 13 Trehern Road, London SW14. (Tel: 01 876 2734).



SCRATCH ARTIST Jo-Jo Laine was the centre of attention at an RCA celebration to welcome her label to its fold. Pictured (left to right, back row) are Don Ellis (RCA managing director), Mark Price (Scratch promotion manager), Brian Adams (Scratch managing director), Colin Patenden (Scratch director), Drew McCullough (Scratch producer) and David Paramor (Scratch director). In the front are Scratch artists Jackie Lynton, Jim Davidson and Jo-Jo Laine.

# B&C signs Gun to worldwide licensing pact

B & C RECORDS has signed a worldwide licensing agreement with the Gun label (listed as an "IN" label in the De Brett *In And Out* book), which is headed by producer Barry Kirsch. First release under the new deal will be a single, Film Star (BCS 23), released January 9, written and sung by Liquid Gold keyboards player Tom Marshall. Distribution is via CBS.

Trojan/B & C general manager Clive Stanhope comments: "This is the start of our gradual and increasing involvement in pop music. Trojan is obviously identified as a reggae label, but producers and artists tend to forget that we have the B & C label as a vehicle for finished masters outside the reggae field."

Other forthcoming Gun releases include Situation Normal by opera-singer-turned-rock-star, Mark Z, written and produced by Barry Kirsch and Charlie Spencer who will provide most of the product for the label.

# Royal romance spawns single

THE ENIGMATIC romance between HRH Prince Charles and Lady Diana Spencer has now triggered a record, *Diana Divine*, written and sung by Yorkshire housewife Doris Taylor. She was signed up by Heath Levy Music after Geoff Heath heard her singing the song on Radio 4's Today programme, and her single is being rush released on the Edge label (EDGE 8).



# Morrisons' drive brings work to RM

ANOTHER CHAIN of supermarkets is moving more competitively into record retailing, and will be racked by Record Merchandisers. Announcing its deal to supply all the disc stock for the Bradford-based William Morrison chain, RM described it as "part of a new drive to develop sales of pre-recorded music through High Street supermarkets".

Morrisons will carry Top 30 singles and 250-plus LP titles. All the albums will be supplied on a sale or return basis — a standard facility offered by RM.

The 12 branches which are selling records are at Preston, St. Helens, Manchester, Darlington, and in the Leeds and Bradford areas.

# Hit team forms Whisper label

A NEW label, Whisper Records, has been set up by Geraint Hughes and Jeff Calvert, best known for their 1975 No. 1 hit, *Barbados*, which they wrote, produced and performed as Typically Tropical. Their first release on Whisper is *Santa Left Us Microchips For Christmas* (WSP 101) by Future Shock which comprises themselves plus Alan Moore, formerly with Judas Priest. Contact: Whisper Records, 8 Rowden Avenue, London NW10. (Tel: 01 459 3235. London Radiophone 70551).

BBJ INTERNATIONAL'S music division has finalised a distribution deal with Pinnacle Records for BBJ's label, Rag Baby, which is co-owned by BBJ and American rock artist Country Joe McDonald. First releases, in mid-January, will comprise albums by Barry Melton, Don Preston, Paul Siebel and Rocky Sullivan plus a single by Sullivan. Singles prefix will be BRAG; albums prefix, RAG.

AURA RECORDS has signed Gary Benson to a long-term contract and has released his new album, *Moonlight Walking*, produced in London and Los Angeles by Benson himself with Fred Mollin and Matthew McCauley.

RED SHADOW Records has taken on the Howlin' Promotion Company to handle radio and TV promotion for its acts including The Flatbackers, Real To Real and The Spoilers.

CREOLE RECORDS has signed new London-based band Plain Jane, via Dave Myers and Dave Brooks of Vineyard Studios. The band debuts on Creole with a single *Too Serious*.

RED BUS Music (Int.) and Blue Inc. Records have signed Julie Roberts who debuts with a Sting composition, *The Bed's Too Big Without You* on Blue Inc on 12" and 7" (INCD 11/INC 11). Distribution by PRT.

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# HMV video goes nationwide

## Twelve regional branches to stock 100 best selling cassettes

By SIMON HILLS

VIDEO CASSETTES will be available in 12 regional HMV shops this Christmas, following the chain's enormous success with video in its London Oxford Street store.

The operation will be mounted centrally from HMV head office, with each shop stocking 100 best-selling titles. Seven of the shops will have special tape browsers as with records and tapes, while the remaining five will have modules that operate in a similar way to poster racks.

"The reason that we think it is the time to go nationally now is that the catalogue is strong enough to take this course of action," said HMV's David Terrill. "Sales and stocks will be reviewed every month as well as new titles and back catalogue, so we can hopefully supply anyone with a video when they want it."

"We have the facility to one day put video into all of our shops and hopefully that will happen. What we are doing is taking a conscious step to test the market using our major shops."

Shops that will now be carrying video are Birmingham, Leeds, Hull, Bedford, Brighton, Liverpool and Coventry using the browsers and Glasgow, Bristol, Plymouth, Southampton and Manchester with the new modules.



## K-tel's Bowie LP

K-TEL STARTS off the New Year with a £200,000 TV splash on a David Bowie compilation — The Best Of Bowie (NE 1111) — the most comprehensive collection of the artist's hits.

The TV campaign for the 16-track LP will begin after Christmas and roll nationally through January. The release has been delayed until after the Christmas rush because RCA did not want to cut across sales of Bowie's current LP Scary Monsters.

Bowie has been reluctant in the past to agree to a "Best Of" record and K-tel marketing manager David Smith regards the release as "quite a coup".

## Hendrix coup for Red Lightnin

PREVIOUSLY UNRELEASED live recordings by Jimi Hendrix are included in an album from Norfolk-based Red Lightnin Records,

released this week.

The album, *Woke Up This Morning And Found Myself Dead*, (RL 0015), has been compiled by Red Lightnin boss Pete Shertzer from tapes recorded live during sessions by Hendrix and his band at New York's Scene Club in 1968.

## Champagne spin-off

DJM'S CHAMPAGNE label has spawned an offshoot — UK Champagne — releasing home-grown product only, in the jazz/funk/disco/soul areas.

First signing to the new label is Birmingham-based band Altitude who debut with a "revamped version" of their instrumental '69 Shuffle currently on Impact Records, due in January.

The single will be available in 12" and 7" versions and the first 5,000 of the 12" will include two extra tracks, the original '69 Shuffle and Rhythms In Blue by the E.A.J. All Stars.

## Robor launches box spine range

SLEEVE PRINTERS Robor Limited are marketing new 7" and 12" sleeves with 7mm box spines making them capable of carrying triple-record sets. The new line has evolved from a special order from CBS for a sleeve to accommodate the triple album Sandinista by The Clash.

## VCL scraps RRP on all product

VIDEO SOFTWARE company VCL is to abolish recommended prices on all its product, while at the same time it will slightly increase dealer prices to incorporate a rental surcharge.

VCL's previous policy was to sell its cassettes slightly cheaper than most companies and offered its dealers a rental option for £1,000 per year. "Now our prices are pretty much in line with everybody else's," said marketing director Steve Webber. The price increases vary from £1.20 per unit at the bottom end of VCL's range to £3.72 for a top feature film.

● INTER-OCEAN Video moves into video rental this week, incorporating a rental surcharge in the dealer price like VCL and CIC. The company is also changing its name to VPP Video.



AFTER 18 months as an independent publisher, Kevin Eade, previously managing director of Rocket Music and general manager at Rondor, has joined Paper Music as general manager. Terry Hollingsworth moves from WEA to the promotion department at Stiff Records. EMI points out that Richard Robinson will not be "number two in EMI Records", as suggested in *MW* last week, but in his new position as regional director, UK and Ireland, he will be in sole charge of the UK company. EMI also wishes to clarify that Tad Anderson reports to Robinson for the UK, but to Dave Lawon, head of manufacturing for the world, outside the UK.

## Moves..

THE PLAYBACK Studio, distributors of audio/visual equipment to music business offices has moved to 56 George Street, London W.1. (tel: 01-486 1635/6). CONIFER RECORDS now has a direct line, allowing callers to bypass the WEA West Drayton switchboard, on 089 54 48531. GULL RECORDS and Ovation Records have moved to 33 Portland Road, London W11 (Tel: 01 229 9631).

## Cannon and Ball comedy video

COMEDY ARTISTS Cannon and Ball, whose "rock on Tommy" catchphrase is also the title of their album (SRT 80 428), have made a special video recording to promote the album in 250 Woolworth stores during December and January. The video takes the form of a comedy script sequence which relates to the customers in the stores.

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# HOW TO ENJOY RECORD PROFITS ONCE AGAIN

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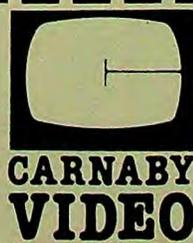
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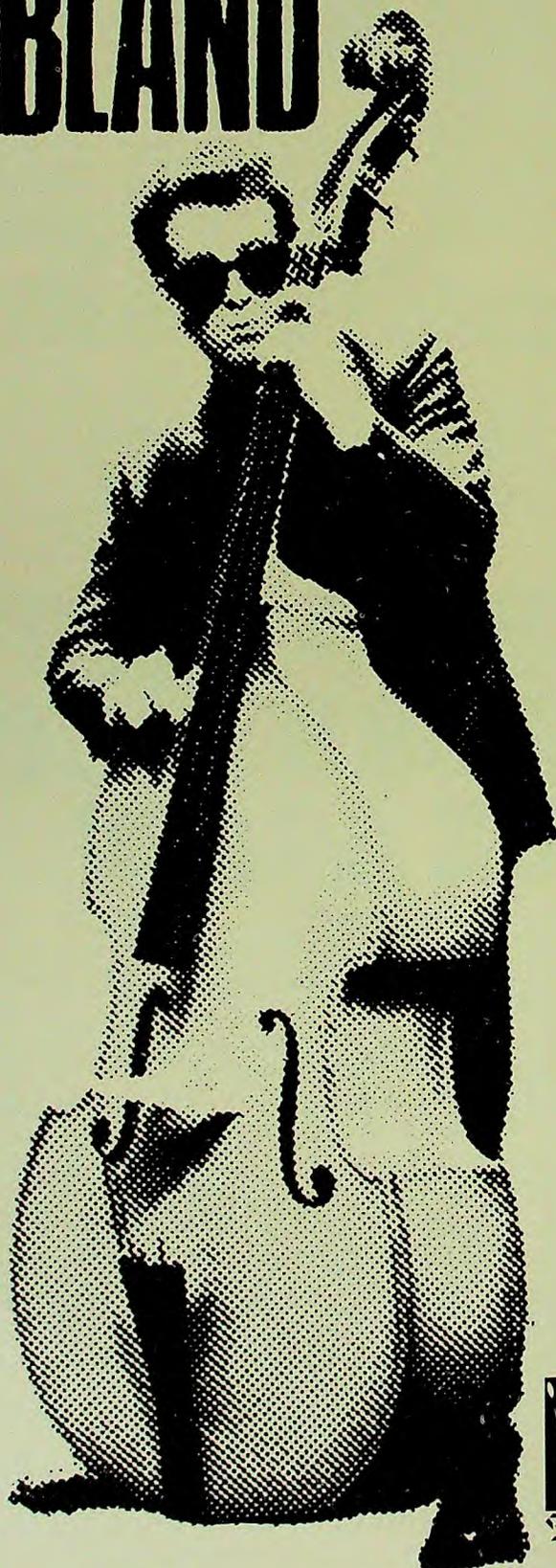
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## NEWS

### WEA sells Enigma

THE CLASSICAL Enigma Records label — founded by John Boyden five years ago — has been sold to Academy Sound and Vision (ASV) by WEA which took it over three years ago.

The label will be deleted from the WEA catalogue as of December 31 and dealers can order product up until that date. ASV plans to have its first product available by next February and all Enigma recordings are expected to go out on the ASV

label with a credit line, "An Enigma Classics Recording".

Academy Sound and Vision, a new company set up last month with financial backing from the City, is headed by former Argo label chief Harvey Usill.

"The Enigma catalogue has some really excellent items and we are delighted to have acquired it to spearhead our development," said ASV marketing director Jack Boyce.

### BPI alerts dealers to high grade pirate tapes

PIRATE CASSETTES from Singapore are believed to be circulating in large quantities in the UK at the moment, and the BPI is warning dealers to beware of buying them. Director general John Deacon is appealing to dealers for information.

These high-grade cassettes carry the logo GMI, but have an inlay card which is otherwise identical to that found in the original, legitimately manufactured versions. The albums which have been pirated are all recent releases by top artists.

The extent to which GMI cassettes have penetrated the market in this country came to light following proceedings taken by the BPI against importers, Hutim Developments Ltd of Planetary Industrial Estate, Planetary Road, Willenhall, West Midlands, which was found to be supplying stocks to service areas on the M6 motorway.

Deacon comments: "Our information is that Hutim was not the only organisation bringing in these cassettes. We would be grateful if any dealer who is offered batches of GMI product would telephone the BPI to help us recover the remaining stocks that we know are still in the UK." The BPI can be contacted on 01-629 8642.

### Library music liabilities

FURTHER UNDERTAKINGS about the use of library music in audio-visual productions have been given in the High Court, following actions initiated by library music copyright owners whose works were reproduced in audio-visual productions without licence.

The actions arose because one of the publisher members of the Mechanical Copyright Protection Society attended the British Industrial & Scientific Films Association (BISFA) competition finals, in which over 150 audio-visual productions were originally entered.

### Clash over Satellite name

A ROW is brewing about who has the right to call their label Satellite Records.

Two companies claim to have the name registered and the dispute is unlikely to be resolved until one has sales success, causing the other to bow out, or by court action.

Ray Dorset has had Satellite Music — a publishing company — for several years and recently released his own single, *Forgotten Land*, and another by the Prime Suspects on the Satellite Records label.

But Tony Wadsworth of Logo Records which is marketing a new record by Arthur Two-Stroke And The Chart Commandos entitled *The Who Who Song*, also on a Satellite label, says: "Satellite Records is part of Anti-Pop who are licensed to us. It is a properly registered company and has sent us photocopies of all the documents."

The publisher discovered that a large proportion of those shown on that day were unlicensed and no copyright royalty fees had been paid or clearance obtained. Investigations are being carried out on the BISFA competition entries to discover whether clearance was obtained, and further writs may result.

The MCPS administers a scheme whereby mood music library works can generally be reproduced on the soundtrack of an audio-visual production, provided that certain conditions are strictly complied with.

### SwanSong to go on

THE SWANSONG label will continue despite the break up of Led Zeppelin, the group on whose success the label was founded. Phil Carson of WEA, to which SwanSong is licensed, comments: "SwanSong is a major record company and will continue to be so. It will carry on looking for and signing major new artists as it has with spectacular success in the past with such artists as Bad Company, Dave Edmunds and now Maggie Bell."

### Tape single — new problem for BPI?

THE FIRST cassette "single" from EMI entered the *Music Week* singles chart last week, and could herald what group repertoire marketing director Peter Buckleigh describes as "an interesting future problem for the BPI" in reclassifying what, exactly, is a single.

The Bow Wow Wow cassette carries eight tracks, but with an average selling price of below £2 comes within the limits for a 12-inch single. Buckleigh said that a second Bow Wow Wow cassette will be released in January, and EMI will be regarding it as a single.

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# WHAT THEY SAID ABOUT SEGER...

THE KIND of rock 'n' roll Bob Seger plays separates the men from the boys,

Of the oldies, the ballads 'Night Moves' and 'Mainstreet' were outstanding

...it was the best live concert this reviewer has ever seen and I am pleased to report that he was able to generate almost as much excitement last week in the colder expanse of Wembley Arena. And the rapturous reception — near-hysterical towards the end

Long hair flowing down his back, Seger is one of rock 'n' roll's survivors. He has found no need to change his style, and will continue to fill houses with his basic approach to music, and his carefully composed songs as long as there are audiences for rock.

it is hard to recall a finer display of high-energy music, in which the exhilaration of the audience was so patently reflected in the demeanour of the artist, than the second of Bob Seger's two London appearances at the weekend.

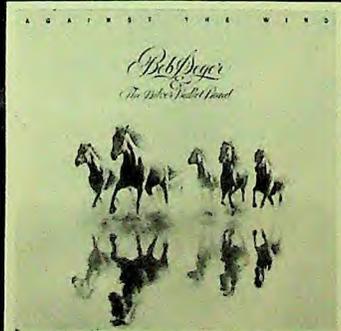
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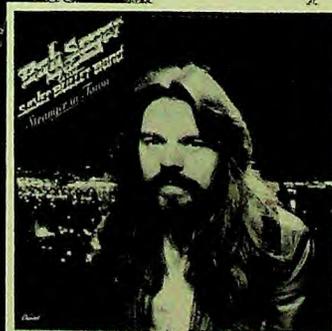
LIVE CUTS\*

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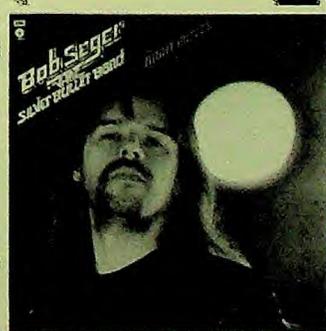
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ON CAPITOL RECORDS & CASSETTES

## INTERNATIONAL

WEA: first  
Benelux major  
into video

BRUSSELS: WEA looks like being the first Benelux record operation into the video market. A video package for end of year release formed part of three recent dealer presentations in Brussels, Namur and Sint-Niklaas, held in conjunction with Ariola Belgium and RSB.

Several of WEA's European subsidiaries have now followed the US parent into home video. In the case of WEA Belgium, programming comes from two sources — Warner's own film catalogue and the lists of independent UK video company VCL, covering music, sports, movies and more. Among the latter are the fast-selling Amanda Lear and Tina Turner titles.

Until next year, video cassettes are available only in English, without sub-titles. Prices range from £21.37-£34.19 with VHS and Betamax formats.

Controversy over  
WPSF results

From YUMIKO HOSHI  
TOKYO: Discontent with the results and doubts about the validity of the contest have been expressed in the wake of this year's World Popular Song Festival (WPSF) held at the Budokan here last month.

As previously reported, Mary MacGregor (USA) took the international Grand Prix and most outstanding performance awards with What's The Use. Kiki Dee (UK) picked up an outstanding performance award with Give It Up.

The results generally created surprise among the audience and the music industry people involved, and Gen'ichi Kawakami, president of the sponsoring Yamaha Music Foundation and chairman of the judges, caused some resentment when he stated later that another five or six songs could have passed

through to the final except that the Budokan Hall's size had been taken too much into account in their arrangements and orchestration with a "cheap" result.

The validity of the WPSF has been in question for some time now. The festival is open to amateurs and professionals alike, and while the Japanese contestants are amateurs yet to make their professional debut, the majority of the foreign participants are fully-fledged professionals.

Controversy also surrounds the judges of the WPSF because none of them has what is deemed an adequate professional music background. Kawakami explained that the judges are chosen from members of the public who applied, and the only requirement was that they like music and will respond to whichever songs leave the strongest impression.



LONDON: Arcade Records hosted a dinner here recently to celebrate gold album presentations to Hot Chocolate for their Arcade LP sales in Germany and Holland. Lining up with the trophies (above) from left to right, are (back row) Errol Brown (Hot Chocolate), Ronnie Maddison (Rak Records director), Harvey Hinsley (Hot Chocolate), Bernd Lueckel (Arcade Germany sales manager), Patrick Olive, Larry Ferguson, Tony Connor (Hot Chocolate), and (front row) Larry Levene (Arcade director), Sylvia Curd (Arcade international A&R director), Andy Herbst (Rak label manager at EMI Electrola), and Sonja Hardie (Rak international manager).

PolyGram buys big ad  
backing for Irish LPs

From PAT PRETTY  
DUBLIN: PolyGram managing director John Woods has put together an extensive TV and newspaper advertising campaign on group albums for the Christmas season.

Receiving prime TV time is the country compilation 20 Country Classics and Live Alive O, a double album by the popular traditional group called The Wolfe Tones. Another LP in traditional vein is The Best Of Makem & Clancy, leased from the Blackbird label.

In the MOR category, there is best-selling James Last's Classics For Dreaming and The Scent Of The Roses by Mary O'Hara on Chrysalis, which is tied in with her autobiography of the same title.

Another big seller is likely to be tenor Luciano Pavarotti's mid-price double album, Pavarotti's Greatest Hits. RTE-TV has just completed peaktime showing of six master classes by the singer, and a Pavarotti single, Ave Maria, is being released in a special bag.

Irish tenor Frank Paterson, who sang during the Papal Mass in Phoenix Park here last year, has included some of the same repertoire in his new Peace And Joy album,

and John Woods has recorded a church choir from Bray in County Wicklow singing popular carols in Irish in an LP entitled Cor Cualann.

Huge sales are also expected from Hit Maker, a compilation of 18 successes by artists such as David Essex, Elton John, Thin Lizzy and The Boomtown Rats.

Meanwhile, a single success here earlier this year has been released in the UK. It is Summer In Dublin by the Bagatelle quartet, and has been picking up airplay on the new pirate radio station Radio Sunshine, which has been broadcasting from the Sands Hotel at Portmarnock near Dublin. The signal on 539 metres medium wave can be heard clearly in north-west England.

K-TEL IS also active with TV campaigns on its autumn and Christmas releases.

Already in the Irish charts are the Love Album, Gold by The Three Degrees, and The Very Best Of Elton John.

Prime time is also being devoted to LPs by local artists such as Favourites by Big Tom and the Mainliners and At His Best by Joe Dolan.

On Thursday I was that  
new kid in despatch.  
On Friday I was that  
bright young man on  
the ground floor.

Meteoric rises to power are no bother at all to me, squire.

Thursday lunchtime, we're all sitting round in despatch. Suddenly JG appears (he's the Guv'nor) with steam coming out of his ears.

"Just had Crombies of Birmingham on the phone," he growls, "they say their urgent order's been left off our delivery van. Who's responsible?"

Our Ernie coughs, goes white and stares at his monkey boots.

Everybody stares at Ernie.

Up jumps yours truly. "Excuse me, Mr. Gardener," I say. "I think there's still time to rescue the situation."

JG looks surprised, but tells me to get on with it.

Quick as a flash I grab the delivery box, snatch a few quid out of the petty cash and vanish.

Whistle up a taxi, shoot round to Euston, and sprint into the Red Star office.

"When's the next train for Birmingham?"



"Three quarters of an hour."

"What time does it arrive there?"

"15.49"

"Bung this on it."

Quick phone call to Crombies.

"Mr. Crombie. Your urgent order will be waiting for you at Birmingham Red Star office at four twenty today. All right?"

Back to our place. "All taken care of, Mr. Gardener" says I.

Suddenly I'm the knight in shining armour.

"Nice to see a young man with initiative," says JG. "Only wish my own son were as quick off the mark."

And I'd swear his eyes were moist.

Later, Ernie looks puzzled. "How d'you swing that, clever clogs?"

"Easy" says yours truly. "Used me influence in the world of high-speed transport squire."

Today despatch.

Tomorrow the world.

**Red Star** ★  
It's like giving a parcel a flashing blue light.

News in  
brief...PolyGram  
appointment  
for Jaffe

NEW YORK: Ira Jaffe has been appointed to the newly-created position of vice president, talent acquisition and development for the PolyGram Publishing Division in the US, reporting to Chappell/Intersong Music president Irwin Z. Robinson.

Formerly with Screen Gems-EMI Music in Los Angeles, Jaffe will be responsible for acquiring new and established talent for worldwide publishing agreements. Based in Los Angeles, he will also work with PolyGram Pictures in the acquisition and commissioning of soundtrack music and

arranging for recording artists to perform on soundtracks.

New head for  
Ariola Benelux

BRUSSELS: Martin Kleinjan has been appointed director of Ariola Benelux, in succession to Wim Schipper, who will now concentrate on his responsibilities as VP of the Ariola International group.

Kleinjan began his career in 1958 with Bovema (now EMI Holland), joining Ariola Belgium as director in May 1978.

## Video warning

PARIS: Yves Cannac, president of the massive Havas advertising and mass communications agency which includes discs in its promotion product, fears that the development of video will result in "an uncomfortable avalanche of new legislation".

"New forms of communication such as the videodisc, or other video areas, must not be hindered or tripped up by obstinate laws," he says.

# THE GUINNESS DOUBLE ALBUM OF 30 No.1 HIT RECORDS

It's taken ten years to compile the Guinness double album of top hits from the 70's. 30 No. 1 singles plus 5 more that reached No. 2 in the charts during a decade which saw more variety in musical styles, and more record breaking hits than ever before. In their time, each single was a monster, so just imagine the thousands who will want them all on one double album.

And everyone's going to know about it. \* Extensive national press advertising. \* Dramatic, eye catching display material. \* One hour National Radio special. \* Special de-luxe double cassette pack.

With all this going for it, the album's bound to break your sales record this Christmas.



**ABBA** 'Dancing Queen'

**ROD STEWART** 'Maggie May'

**LEO SAYER** 'When I Need You'

**CLIFF RICHARD** 'We Don't Talk Anymore'

**BEE GEES** 'Night Fever'

**DR HOOK** 'Sylvia's Mother'

Plus!...

Free, T Rex, David Essex, Mungo Jerry, Dave Edmunds, Slade, Bay City Rollers, George Harrison, 10cc, Hollies, Don Mclean, Nilsson, New Seekers, Osmonds, John Travolta & Olivia Newton John, Roxy Music, Ian Dury & The Blockheads, David Soul, Elton John & Kiki Dee, Kate Bush, George McCrae, Boomtown Rats, Gilbert O'Sullivan, Jacksons, Freda Payne, Three Degrees, Stylistics.

**THE GUINNESS ALBUM, HITS OF THE 70's**

Compiled by Jo and Tim Rice, Paul Gambaccini and Mike Read.



double album CBS 10020

double cassette 40-10020

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Tel: 01-960 2155.

CBS Distribution Centre,

Barlby Road, London W10

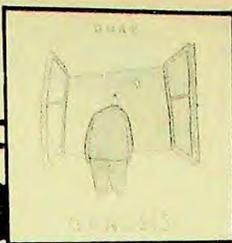
THE GUINNESS ALBUM  
HITS OF THE 70's

# CHRISTMAS OPENING HOURS

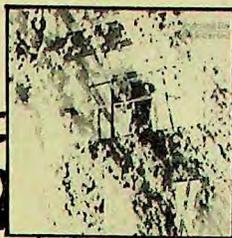
COMPANIES:	DEC 15-19	DEC 20	DEC 21	DEC 22, 23, 24	DEC 25, 26	DEC 27	DEC 28	DEC 29-31	JAN 1, 2	COMMENTS
CBS	8:30-6:15 8:30-7:00	4:00-7:00 4:00-8:00	9:00-1:00 9:00-3:00	8:30-5:15 8:30-5:00	ANSAFONE ONLY CLOSED	ANSAFONE ONLY CLOSED	ANSAFONE ONLY CLOSED	8:30-5:15 NORMAL	ANSAFONE CLOSED	Closed 5:00 Dec 19 6:15 close on Dec 22 open all day Jan 2 Telephone sales suspended Dec 14-Jan 5
EMI	8:30-7:00	10:00-7:00	9:30-3:00	OPEN 8:30*	CLOSED	2:00-7:00	CLOSED	8:30-5:30	CLOSED	Open until 7:00 Dec 29
POLYGRAM	9:00-5:30	9:00-12:30	ANSAFONE ONLY	9:00-5:30	CLOSED	ANSAFONE ONLY	ANSAFONE ONLY	9:00-5:30	CLOSED	Normal opening Jan 2
PRT	9:00-6:30	4:00-7:00	10:00-1:00	9:00-6:30	CLOSED	CLOSED	CLOSED	OPEN 9:00*	CLOSED	Closed Dec 24
RCA	8:30-6:30	ANSAFONE ONLY	9:00-3:00	8:00-5:30	ANSAFONE ONLY	ANSAFONE ONLY	ANSAFONE ONLY	8:30-5:30	CLOSED	Closed 1:30 on Dec 19 Closed 12:00 Dec 24, Dec 31
WEA	9:00-7:00	9:00-7:00	CLOSED	9:00-7:00	CLOSED	9:00-7:00	NORMAL	9:00-7:00	CLOSED	
TERRY BLOOD	9:00-5:15	†	†	9:00-5:15	CLOSED	†	†	9:00-5:15	CLOSED	Open 9:00-5:15 Jan 2
CLYDE FACTORS	8:30-8:00	8:30-6:00	9:00-1:00	8:30-8:00	CLOSED	8:30-1:00	NORMAL	NORMAL	CLOSED	Dec 24 normal Normal opening Jan 2
GOLD'S	9:00-9:00	9:00-6:00	9:00-6:00	9:00-10:00pm	CLOSED	CLOSED	CLOSED	NORMAL	CLOSED	Closed 12:00 Dec 24 9:30-6:00 Jan 2
LIGHTNING	8:00-7:30	8:00-12:00	9:00-1:00	8:00-7:30	CLOSED	CLOSED	CLOSED	8:00-5:30	CLOSED	Closed 12:00 Dec 24 Open 8:00-5:30 Jan 2
LUGTON'S	9:00-5:30	CLOSED	CLOSED	9:00-5:30	CLOSED	CLOSED	CLOSED	9:00-5:30	CLOSED	Closed 4:30 Dec 19 Open 9:00-4:30 Jan 2
PINNACLE	8:00-7:00	9:00-5:00	9:00-1:00	8:00-7:00	CLOSED	9:00-1:00	CLOSED	NORMAL	CLOSED	Open 8:00-7:00 Jan 2
RELAY	9:30-6:00	9:30-6:00	1:00-5:00	9:30-6:00	CLOSED	NORMAL	1:00-5:00	NORMAL	CLOSED	Open normal hours Dec 26
SCOTIA	9:00-8:00	CLOSED	9:30-4:00	9:00-8:00	CLOSED	CLOSED	CLOSED	9:00-5:00	CLOSED	Closed 5:00 15, 19 Dec Closed 3:30 Dec 24 Open 9-5 Jan 2
SOLOMON & PERES	8:30-5:00	8:30-5:00	8:30-5:00	NORMAL	CLOSED	CLOSED	CLOSED	NORMAL	CLOSED	Closed 8:00pm Dec 18 Closed 1:00 Dec 24
SP & S	9:00-7:00	9:00-2:00	10:00-2:00	9:00-8:00	CLOSED	CLOSED	CLOSED	9:00-6:00	CLOSED	Closed 12:00 Dec 24 Open 9:00-6:00 Jan 2
SPARTAN	9:00-5:30	9:00-5:30	9:00-5:30	9:00-5:30	CLOSED	CLOSED	CLOSED	CLOSED	CLOSED	Closed Dec 24
STAGE ONE	8:30-6:00	9:00-3:00	9:00-3:00	8:30-6:00	CLOSED	CLOSED	CLOSED	8:30-5:00	CLOSED	Open 9:00-3:00 Dec 24 Closed Dec 31 Open 8:30-5:00 Jan 2
SYMPHOLA	9:00-6:00	8:30-12:30	8:30-12:30	9:00-6:00	CLOSED	CLOSED	CLOSED	NORMAL	CLOSED	Closed 1:00 Dec 24
H R TAYLOR	9:00-6:00	9:00-7:00	8:30-6:30	OPEN 9:00*	ANSAFONE ONLY	ANSAFONE ONLY	ANSAFONE ONLY	9:00-6:00	ANSAFONE ONLY	Open 9:00-9:00 Dec 19 Open 9:00-6:00 Jan 2
WARRENS	8:00-9:00pm	9:00-8:00	9:00-8:00	8:00-9:00pm	CLOSED	CLOSED	CLOSED	NORMAL	CLOSED	Closed Dec 24 Normal opening Jan 2
WYND-UP (ENGLAND)	"	"	"	"	"	"	"	8:30-7:00	CLOSED	Closed Dec 31 Normal opening Jan 2
WYND-UP (SCOTLAND)	"	"	"	"	"	"	"	"	"	

† Undecided at presstime. Please check.

\*See comments for Dec 24 and Jan 2. Different closing times each day. Check with company.



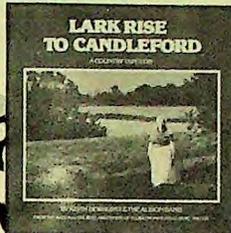
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**Duke**  
 ALBUM CBR 101  
 CASSETTE CBRC 101



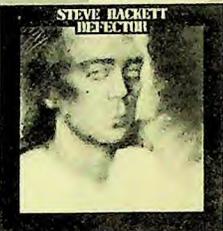
**MIKE RUTHERFORD**  
**Smallcreep's Day**  
 ALBUM CAS 1149  
 CASSETTE 720 8628



**MONTY PYTHON**  
**The Contractual Obligation Album**  
 ALBUM CAS 1152  
 CASSETTE 7144042



**THE ALBION BAND ETC**  
**Lark Rise To Candleford**  
 ALBUM CDS 4020  
 CASSETTE 7144 - 077



**STEVE HACKETT**  
**Defector**  
 ALBUM CDS 4018  
 CASSETTE 7208630



**HAWKWIND**  
**Repeat Performance**  
 ALBUM BG 2  
 CASSETTE BGC 2



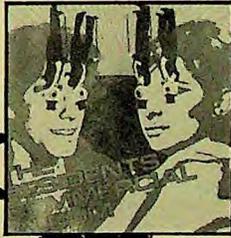
**BRAND X**  
**Do They Hurt?**  
 ALBUM CAS 1151  
 CASSETTE 720 8631



**GREGORY ISAACS**  
**The Lonely Lover**  
 ALBUM PRE X1  
 CASSETTE PRICS 1 **PRE**



**VIVIAN STANSALL**  
**Sir Henry At Rawlinson End**  
 ALBUM CAS 1139



**THE RESIDENTS**  
**Commercial Album**  
 ALBUM PRE X2 **PRE**



**PETER GABRIEL**  
**Peter Gabriel**  
 ALBUM CDS 4019  
 CASSETTE 7150 - 015



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the Christmas rush!



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SCARY MONSTERS  
ALBUM BOWLP 2 CASSETTE BOWK 2

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ALBUM  
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THE TOURISTS  
LUMINOUS BASEMENT  
ALBUM RCALP 5001 CASSETTE RCAK 5001

QUANTITY  
REQUIRED

ALBUM  
CASSETTE



CLEO LAINE & JAMES GALWAY  
SOMETIMES WHEN WE TOUCH  
ALBUM RL 25296 CASSETTE RK 25296

QUANTITY  
REQUIRED

ALBUM  
CASSETTE



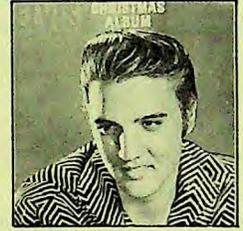
TRIUMPH  
PROGRESSIONS OF POWER  
ALBUM PL 13524 CASSETTE PK 13524

ALBUM  
CASSETTE



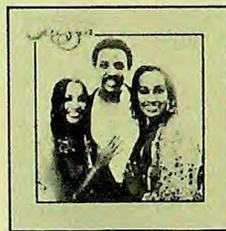
SAD CAFÉ  
SAD CAFÉ  
ALBUM SADLP 4 CASSETTE SADLK 4

ALBUM  
CASSETTE



ELVIS PRESLEY  
ELVIS' CHRISTMAS ALBUM  
ALBUM INTS 5060 CASSETTE INTK 5060

ALBUM  
CASSETTE



ODYSSEY  
HANG TOGETHER  
ALBUM PL 13526 CASSETTE PK 13526

ALBUM  
CASSETTE



STEPHANIE MILLS  
SWEET SENSATION  
ALBUM T 603 CASSETTE C 603

ALBUM  
CASSETTE



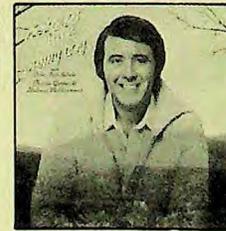
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ZIGGY STARDUST  
ALBUM INTS 5063 CASSETTE INTK 5063

ALBUM  
CASSETTE



DARYL HALL & JOHN OATES  
VOICES  
ALBUM PL 13646 CASSETTE PK 13646

ALBUM  
CASSETTE



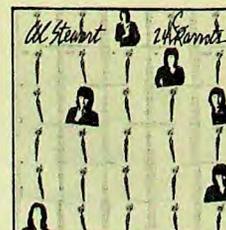
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DANNY BOY  
ALBUM RL 13442 CASSETTE RK 13442

ALBUM  
CASSETTE



DAVID BOWIE  
HUNKY DORY  
ALBUM INTS 5064 CASSETTE INTK 5064

ALBUM  
CASSETTE



AL STEWART  
24 CARROTS  
ALBUM PL 25306 CASSETTE 25306

ALBUM  
CASSETTE



JAMES GALWAY  
PLAYS SONGS FOR ANNIE  
ALBUM RL 25163 CASSETTE RK 25163

ALBUM  
CASSETTE

**RCA**



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ORDER FORM CHART

# TOP 75 SINGLES

Rank	Wks on Chart	Title	Artist (producer)	Publisher	Label number
1	5	SUPER TROUPER	Abba (Anderson/Ulvaeus) Bocu	Epic EPC 9089 (C)	
2	16	THERE'S NO ONE QUITE LIKE GRANDMA	St. Winifred's School Choir (P. Tattersall) EMI	MFP FP 900 (E)	
3	15	STOP THE CAVALRY	Jona Lewie (Bob Andrews/Jona Lewie) Street	Stiff BUY 104 (C)	
4	4	EMBARRASSMENT	Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 102 (C)	
5	3	BANANA REPUBLIC	Boombtown Rats (T. Visconti) Sewer Fire/Zomba	Ensign BONGO 1 (F)	
6	5	TO CUT A LONG STORY SHORT	Spandau Ballet (Richard James Burgess) Copyright Control	Reformation/Chrysalis CHS 2473 (F)	
7	2	THE TIDE IS HIGH	Blondie (M. Chapman) Sparta Florida	Chrysalis CHS 2485 (F)	
8	9	DO YOU FEEL MY LOVE	Eddy Grant (E. Grant) Marco/Intersong	Ensign/ICE ENY 45 (F)	
9	NEW	DE DO DO DO DE DA DA DA	Police (Police/N. Grey) Virgin	A & M AMS 7578 (C)	
10	23	RUNAWAY BOYS	Stray Cats (Dave Edmunds) Copyright Control	Arista SCAT 1 (F)	
11	8	CELEBRATION	Kool and The Gang (Deodato) Kool and The Gang Planetary Nom	De-Lite KOOL 10 (F)	
12	22	LADY	Kenny Rogers (L. Richie Jnr) Brockman	United Artists UP 635 (E)	
13	9	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills (J. Mtume/R. Lucas) Frozen Butterfly/Brampton	20th Century TC 2460 (R)	
14	6	I COULD BE SO GOOD FOR YOU	Dennis Waterman (C. Neill) D & J Arlon/Chappell	EMI 5009 (E)	
15	17	ROCK 'N' ROLL AIN'T NOISE POLLUTION	AC/DC (Robert John "Mutt" Lange) Zomba	Atlantic K 11630 (W)	
16	31	ANTMUSIC	Adam & The Ants (Chris Hughes) EMI	CBS 9352 (C)	
17	34	LIES	Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 4 (F)	
18	11	EARTH DIES SCREAMING/DREAM A LIE	UB 40 (UB 40) New Claims/Graduate/ATV	Graduate GRAD 10 (SP)	
19	13	I'M COMING OUT	Diana Ross (B. Edwards/N. Rodgers) Warner Brothers	Motown TMG 1210 (E)	
20	30	FLASH	Queen (B. May/Mack) EMI/Queen	EMI 5126 (E)	
21	10	(JUST LIKE) STARTING OVER	John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon	Geffen K 79186 (W)	
22	27	LOVE ON THE ROCKS	Neil Diamond (Bob Gaudio) Chappell	Capitol CL 16173 (E)	
23	21	DON'T WALK AWAY	Electric Light Orchestra (J. Lynne) Jet/April	Jet 7004 (C)	
24	12	FASHION	David Bowie (Tony Visconti/Bewley/Fleur)	RCA Bow 7 (R)	
25	29	LONELY TOGETHER	Barry Manilow (B. Manilow) ATV	Arista ARIST 373 (F)	
26	20	I LIKE WHAT YOU'RE DOING TO ME	Young and Co. (Young/Young) Brunswick	Excaliber EXC 501 (A)	
27	14	WOMAN IN LOVE	Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)	
28	19	PASSION	Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 26 (W)	
29	39	DECEMBER WILL BE MAGIC	Kate Bush (Bush/Kelly) Kate Bush Music	EMI 5121 (E)	
30	18	ACE OF SPADES	Motorhead (Vic Malle) Motor Music (Leosong)	Bronze BRO 106 (F)	
31	38	OVER THE RAINBOW/YOU BELONG TO ME	Matchbox (Peter Collins) Big Three/Chappell	Magnet MAG 192 (A)	
32	35	BLUE MOON	Showaddywaddy (Showaddywaddy) Big Three	Arista ARIST 379 (F)	
33	33	LOOKING FOR CLUES	Robert Palmer (Palmer/Harper) Bungalow/Island	Island WIP 6651 (E)	
34	43	RABBIT	Chas & Dave (Hodges/Pescocock) Chas Dave Music	Rockney 9 (P)	
35	24	SAME OLD SCENE	Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor ROXY 1 (F)	
36	69	NEVER MIND THE PRESENTS	Barron Knights (P. Langford) Chappell/Pink Floyd/Intersong/EMI	Epic EPC 9070 (C)	
37	59	LORRAINE	Bad Manners (Roger Lomas) Magnet	Magnet MAG 181 (A)	
38	36	KISS ON MY LIST	Daryl Hall/John Oates (Hall/Oates) Interworld/Fust/Buzza	RCA 15 (R)	

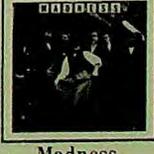
Rank	Wks on Chart	Title	Artist (producer)	Publisher	Label number
39	26	ENOLA GAY	(M. Howlett/Orch) Manoeuvres In The Dark	Dinsong	Dindisc DIN 22 (C)
40	66	WHO'S GONNA ROCK YOU	Nolans (Nicky Graham) April/Aqua/Screen Gems EMI	Epic EPC 9325 (C)	
41	47	DIE YOUNG	Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 4 (F)	
42	40	THE CALL UP	Clash (Clash) Nineden	CBS 9339 (C)	
43	41	ISRAEL	Siouxie & The Banshees (N. Gray/Siouxie) Pure Noise/Chappell/Virgin	Polydor POSP 205 (F)	
44	46	IF I COULD ONLY MAKE YOU CARE	Mike Berry (Chas Hodges) Frances Day & Hunter/EMI	Polydor POSP 202 (F)	
45	68	SANTA CLAUS IS BACK IN TOWN	Elvis Presley (Steve Sholes) Carlin	RCA 16 (R)	
46	63	WHAT A FOOL BELIEVES	Aretha Franklin (Arif Mardin) Intersong/Warner Brothers	Arista ARIST 377 (F)	
47	50	IT'S HARD TO BE HUMBLE	Mac Davies (-) Heath Levy	Casablanca CAN 210 (A)	
48	28	DOG EAT DOG	Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)	
49	25	SPECIAL BREW	Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)	
50	NEW	TOO NICE TO TALK TO	The Beat (B. Sergeant) Zomba/Beat Brothers	Go Feet FEET 4 (F)	
51	72	BOOM BOOM	Black Slat (Black Slat) Wise Owl/Hit & Run	Ensign ENY 47 (F)	
52	48	SH-BOOM/WHITE CHRISTMAS	Darts (Hartley/Chapman/Boyce) Irvin Berlin (Chappell/Carlin) Magnet MAG 184 (A)	Magnet MAG 184 (A)	
53	42	GIRLS CAN GET IT	Dr. Hook (Ron Heffkine) Carlin	Mercury MER 51 (F)	
54	70	GUILTY	Barbra Streisand/Barry Gibb (B. Gibb/A. Galuten/C. Richardson) RSO/Chappell	CBS 8315 (C)	
55	51	WHIP IT	Devo (Devo/R. Margoules) Devo/Virgin	Virgin VS 383 (C)	
56	49	WOMEN IN WINTER	Skids (Mick Glossop) Virgin/Amakata/W.B.	Virgin VSK 101 (C)	
57	74	SLIP & DIP/I WANNA BE WITH YOU	Coffee (Clarence Johnson/Riccardo) Williams/Planetary Nom	DeLite DE 1 (F)	
58	54	BEER DRINKERS & HELL RAISERS	Motorhead (Speedy Keen) Burlington	Big Beat SWT 61 (P)	
59	32	WHAT YOU'RE PROPOSING	Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 3 (F)	
60	45	HUNGEY HEART	Bruce Springsteen (Springsteen/Landau) Intersong	CBS 9309 (C)	
61	37	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey (S. Linzer) Chappell	RCA 5 (R)	
62	75	8 SONG CASSETTE	Bow Wow Wow (McLaren) Copyright Control	(Cassette only) EMI WOW 1 (E)	
63	71	STRONG ARM OF THE LAW	Saxon (Saxon/Peter Hinton) Saxons/Carlin	Carrere CAR 170 (W)	
64	95	FALCON	Rah Band (Richard Hewson) Copyright Control	DJM DJS 10954 (C)	
65	52	D.I.S.C.O.	Ottawan (D. Vangarde) Heath Levy	Carrere CAR 161 (W)	
66	58	BAGGY TROUSERS	Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)	
67	44	WHEN YOU ASK ABOUT LOVE	Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)	
68	NEW	LOVE ME TO SLEEP	Hot Chocolate (M. Most) Cookway	RAK 324 (E)	
69	NEW	YOU'RE OK	Ottawan (D. Vangarde) Carrere/Heath Levy	Carrere CAR 168 (W)	
70	NEW	DO NOTHING	Specials (D. Jordan) Plangent Visions	ZTone CHSTT 16 (F)	
71	56	SHE'S A GROOVY FREAK	Real Thing (J. Mtume/R. Lucas) Openchoise	Calibre CAB 105 (A)	
72	60	THE NIGHT, THE WINE AND THE ROSES	Liquid Gold (Adrian Baker) Cellar/ATV/Leeds	POLO 6 (C)	
73	57	BOURGIE BOURGIE	Gladys Knight & The Pips (N. Ashford/V. Simpson) Warner Bros	CBS 9081 (C)	
74	65	AIN'T NO LOVE IN THE HEART OF THE CITY	Whitesnake (M. Birch) Leeds	United Artists BP 381 (E)	
75	NEW	HEARTBREAK HOTEL	Jacksons (Jacksons) Carlin	Epic EPC 9391 (C)	

A-Z WRITERS

Ace of Spades (Kilmister)	30
Clark Taylor	74
Ain't No Love In The Heart Of The City (Price/Walsh)	16
Antmusic (Adam Ant)	66
Baggy Trousers (G. McPherson)	5
Banana Republic (Geldof/Bridget)	58
Beer Drinkers & Hell Raisers (Gibson/Hill/Beard)	31
Blue Moon (Rogers/Hart)	52
Boom Boom (Trad. Arr.)	3
Bourgie Bourgie (Ashford/Simpson)	73
Celebration (Bell/Kool & The Gang)	11
December Will Be Magic (Kate Bush)	29
De Do Do De Da Da Da (Sting)	9
Die Young (Butler/Di/Iommi/Ward)	41
D.I.S.C.O. (D. Vangarde)	65
J. Kluger	61
Dog Eat Dog (Adam & The Ants)	48
Enola Gay (McCloskey)	29
Falcom (Hewson)	64
Flash (B. May)	20
Girls Can Get It (Leslie Pearl)	53
Guilty (B. M. & R. Gibb)	54
Heartbreak Hotel (M. Jackson)	75
Hungry Heart (B. Springsteen)	10
I Could Be So Good For You (Waterman/Kenny)	14
If I Could Only Make You Care (Dampsey/Schmick)	44
If You're Looking For A Way Out (Linzer/Kotkov)	61
I Like What You're Doing To Me (B. Young/B. Hank/M. Young)	26
I'm Coming Out (Edwards/Rodgers)	19
Israel (Sioux/Severin/McGeoch/Clark)	43
It's Hard To Be Humble (M. Davies)	47
Lady (Lionel Richie Jr.)	12
Kiss On My List (Allan/Hall)	38
Lies (Ross/Frost)	17
Lonely Together (Kerry Nolan)	25
Looking For Clues (Robert Palmer)	33
Lorraine (Bad Manners)	37
Love Me To Sleep (G. Stevens)	68
Love On The Rocks (N. Diamond/G. Becaud)	22
Never Knew Love Like This Before (Mtume/Lucas)	13
Never Mind The Presents (Walters/Cook/Jordan)	36
Over The Rainbow/You Belong To Me (Harburg/Arlen/King/Price/Steward)	31
Passion (Various)	28
Rabbit (Hodges/Pescocock)	34
Rock 'N' Roll Ain't Noise Pollution (Young/Johnson/Young)	15
Runaway Boys (Setzer/McDonnell)	10
Same Old Scene (Brian Ferry)	35
Santa Claus Is Back In Town (Leiber/Stoller)	45
Sh'Boom/White Christmas (Berlin/Kaya/Fetter/Edwards/MacKrae)	52
She's Just A Groovy Freak (C. E. Amoo)	71
Slip & Dip/I Wanna Be With You (Tate/Miller)	57
Special Brew (Bad Manners)	49
Starting Over (John Lennon)	21
Stop The Cavalry (Lewie)	3
Strong Arm Of The Law (Saxon)	63
Super Trouper (B. Anderson/Ulvaeus)	1
The Call Up (Clash)	42
The Ride Is High (J. Holt)	7
The Night, The Wine & The Roses (Baker/Seago)	72
There's No One Quite Like Grandma (Gordon/Lorenz)	2
To Cut A Long Story Short (G. Kemp)	6
Too Nice To Talk To (Beat)	50
What A Fool Believes (McDonald/Loggins)	46
When You Ask About Love (Curtis/Allison)	67
What You're Proposing (Ross/Frost)	53
Whip It (Mothersbaugh/Casali)	55
Who's Gonna Rock You (Ocean/Gold)	40
Women In Love (B. Gibb/R. Gibb)	27
Women In Winter (Skids)	56
You're OK (Vangarde/Kluger)	69

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

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 Jona Lewie BUY 104	 Madness BUY 102	 Elmo & Patsy BUY 99	 Ian Dury & The Blockheads SEEZ 30	 Oklahoma OAK 1	 Madness SEEZ 29
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## XMAS OPENING TIMES

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	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
CASH & CARRY	DEC. 15th OPEN UNTIL 9pm	DEC. 16th OPEN UNTIL 9pm	DEC. 17th OPEN UNTIL 9pm	DEC. 18th OPEN UNTIL 9pm	DEC. 19th OPEN UNTIL 9pm	DEC. 20th OPEN UNTIL 6pm	DEC. 21st OPEN UNTIL 6pm
TELEPHONE ORDER DESK 01 969 8344	9.30am to 7pm	9.30am to 7pm	9.30am to 7pm	9.30am to 7pm	9.30am to 7pm	9.30am to 2pm	9.30am to 2pm
CASH & CARRY	DEC. 22nd OPEN UNTIL 10pm	DEC. 23rd OPEN UNTIL 10pm	DEC. 24th OPEN UNTIL 12 Noon	DEC. 25th CLOSED	DEC. 26th CLOSED	DEC. 27th CLOSED	DEC. 28th CLOSED
TELEPHONE ORDER DESK 01 969 8344	9.30am to 7pm	9.30am to 5.30pm	12 Noon CLOSED	CLOSED	CLOSED	CLOSED	CLOSED
CASH & CARRY	DEC. 29th NORMAL HOURS	DEC. 30th NORMAL HOURS	DEC. 31st NORMAL HOURS	JAN. 1st 1981 CLOSED	JAN. 2nd OPEN UNTIL 6pm	JAN. 3rd CLOSED	JAN. 4th OPEN UNTIL 3pm
TELEPHONE ORDER DESK 01 969 8344	NORMAL HOURS	NORMAL HOURS	NORMAL HOURS	CLOSED	9.30pm to 12 NOON	CLOSED	CLOSED

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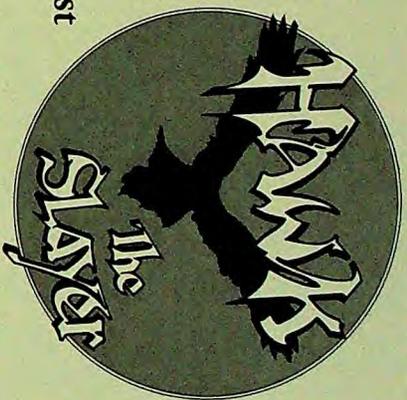
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# TOP 75 ALBUMS

Week-ending December 13, 1980

NEW = NEW ENTRY  
+ = PLATINUM LP (300,000 units as of Jan '79)  
\* = GOLD LP (100,000 units as of Jan '79)  
• = SILVER LP (60,000 units as of Jan '79)  
-1 = RE-ENTRY

1	SUPER TROUPER Abba	•	Epic EPC 10022
2	DR. HOOK'S GREATEST HITS Dr. Hook	•	Capitol EST 26037
3	GUILTY Barbra Streisand	•	CBS 86122
4	SOUND AFFECTS Jam	•	Polydor POLD 5035
5	MANILOW MAGIC Barry Manilow	•	Arista ARTV 2
6	INSPIRATION Elvis Presley	•	K-Tel NE 1101
7	AUTOAMERICAN Blondie	•	Chrysalis CDL 1290
8	NOT THE 9 O'CLOCK NEWS Various	•	BBC REB 400
9	ZENYATTA MONDATT Police	•	ABM AMLH 64831
10	CHART EXPLOSION Various	•	K-Tel NE 1103
11	BARRY Barry Manilow	•	Arista DLART 2
12	CLASSICS FOR DREAMING James Last	•	Polydor POLTV 11
13	FOOLISH BEHAVIOUR Rod Stewart	•	Riva RVL P 11
14	JAZZ SINGER Neil Diamond	•	Capitol East 12120
15	AXE ATTACK	•	
26	SCARY MONSTERS & SUPER CREEPS David Bowie	•	RCA BOWLP 2
27	THE RIVER Bruce Springsteen	•	CBS 88510
28	RADIO ACTIVE Various	•	Ronco RTL 2049
29	SLADE SMASHES Slade	•	Polydor POLTV 13
30	NEW IN CONCERT Deep Purple	•	Harvest SHDW 412
31	VERY BEST OF Elton John	•	K-Tel NE 1094
32	ACE OF SPADES Motorhead	•	Bronze BRON 531
33	LITTLE MISS DYNAMITE/BRENDA LEE Brenda Lee	•	Warwick (MCA) WW 5083
34	GOLD Three Degrees	•	K-Tel Arida 302
35	ORGANISATION Orchestral Manoeuvres In The Dark	•	DinDisc DID 6
36	FLESH AND BLOOD Roxy Music	•	Polydor POLH 002
37	MAKIN' MOVIES Dire Straits	•	Vertigo 6359 034
38	REGGATTA DE BLANC Police	•	ABM AMLH 64792
39	MASTERWORKS Various	•	K-Tel ONE 1093
40	NEVER FOREVER	•	
51	REJOICE St. Pauls Boys Choir	•	K-Tel NE 1064
52	LOONEE TUNES Bad Manners	•	Magnet MAG 5038
53	BREAKING GLASS Hazel O'Connor	•	ABM AMLH 64820
54	GIVE ME THE NIGHT George Benson	•	Warner Brothers K 56823
55	DE 2 Mike Oldfield	•	Virgin V 2181
56	NEW FLEETWOOD MAC LIVE Fleetwood Mac	•	Warner Brothers K 66097
57	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419
58	BACK IN BLACK AC/DC	•	Atlantic K 50735
59	SMOKIE'S HITS Smokie	•	Rak SRAK 540
60	GREATEST HITS VOL. 2 Abba	•	Epic EPC 10017
61	DIANA Diana Ross	•	Motown STMA 8033
62	ME & BILLY WILLIAMS Max Boyce	•	EMI MAX 1003
63	SPACE INVASION Various	•	Ronco RTL 2051
64	WAR OF THE WORLDS Jeff Wayne	•	CBS 965000/WOW 100
65	PARIS	•	

## TALENT

# Robinson—back with a new band and a new deal

FRONTING TRB, Tom Robinson quickly gained a reputation as a campaigning idealist, writes David Dalton.

Now with a new band, Sector 27, and a new recording deal — with Phonogram — he reveals a refreshingly realistic attitude to the business aspects of the record industry.

After splitting with EMI, Robinson decided to start again from scratch on his own small Panic label with no fanfare and he feels the decision is paying off. He has now signed a long-term deal with Phonogram.

"I'm keen to reassure dealers why we started with an independent record company in case they're wary of stocking our product now," he says.

I think it's better to undersell than oversell, rather than force dealers to take a lot of records they can't move. That way you can actually generate interest and build up strong sales.

"When we released our first single, Not Ready, on the Panic label earlier this year, we doubled our target of 4,000 and the record did particularly well in independent record shops.

"Our second single, Invitation, is also on Panic and Phonogram have allowed us to keep that identity for singles." However a PolyGram company ruling will not allow albums to appear on other than in-house labels and so Fontana has been reactivated for the new Sector 27 LP.

While he voices no recriminations about the break up of TRB and the group's relationship with EMI, Robinson feels that the nature of the EMI deal worked against the successful development of the band.

"The most regrettable aspect of my career so far is the way TRB 2 was pressured into the shops to justify the high advance and the build up," says Robinson.

Another problem was that our contract stated that at the end of the second year there must be a second



TOM ROBINSON (above left) in unusual publicity shot with his new band, Sector 27.

album, when that wasn't perhaps the best time.

"That is the trouble with inflexible deals.

"We were built up as the greatest thing since sliced bread as TRB when we were really just good dough sticks. I'm not saying we weren't a good band, but there is nothing we could have done which could have justified four pop paper front covers in two weeks, plus the rest of the build up we had.

"We definitely peaked too early here, whereas in the US our popularity rose gradually so there has been no backlash against Sector 27."

Robinson left EMI "by mutual consent" and signed with Phonogram, where, apparently by coincidence, the nucleus of EMI's A&R department also ended up.

He is much happier with the Phonogram deal and comments: "It was a very positive step. We had a choice of three companies and while the other two were offering more money, only Phonogram would agree to the three points we wanted.

"They agreed to a deal excluding the US, with no time scale for releases, and a deal modest

enough to enable them to stick with us, rather than big points at the beginning which would force them to drop us if we weren't immediately successful."

Robinson is generally very impressed with Phonogram as a company and says: "Ken Maliphant seems to run a good, tight ship.

"I was also impressed with A&R man Jeremy Ensor when I met him and when Brian Shepherd and Chris Briggs turned up, it was a great bonus to be able to carry through the A&R relationship with the people who had helped us develop at EMI."

Robinson and Sector 27 intend to continue their gradual progress with plenty of live dates throughout Europe and the US, plus a number of regional TV appearances to "reach the unconverted and convince the dealer the band are interesting and worthwhile", says Robinson.

He concludes with commendable good sense: "If Sector 27 can continue to make good music that can justify people shelling out £5 for an album and £3 for a concert, then all the things we want to happen will follow."

## Conn country schedule

THE LINE-UP for Mervyn Conn's 1981 London Country Music Festival will be:

- Friday, April 17: Ronnie Milsap, Jerry Lee Lewis, Carl Perkins, Gene Watson, Wanda Jackson, Matchbox, Hank Thompson, Skeeter Davis and Wally Whyton.
- Saturday, April 18: Marty Robbins, Billie Jo Spears, Don Gibson, Nashville Superpickers, Marvin Rainwater, Melba Montgomery, Pete Sayers, Ray Lynam, Philomena Begley and Doc Watson.
- Sunday, April 19: Tammy Wynette, Hoyt Axton, Bill Anderson, Vernon Oxford, Mac Wiseman, Susie Allenson, Raymond Froggatt, Susan McCann, Brendan Quinn, Vern Gosden and Gloria.
- Monday, April 20: Johnny Cash, June Carter, Joe Sun, Jimmy C. Newman, Jim & Jesse and the Virginia Boys, Tennessee Eight, George Lindsay, Diane Pfeifer, Frank Ifield and American Express.

## Showcase for hopefuls

FOLLOWING THE success of The Comedy Store — a new Soho venue for amateur comedians — proprietor Peter Rosengard has now opened The Rock Store for new bands.

It is open only on Saturday nights from 7pm to 11pm and features two bands. The theatre holds 130 people, 70 seated, and has a full lighting rig and PA system.

Already one band, Modern Jazz, is picking up some response after playing at the venue which is at 69 Dean Street, London W1 (Tel: 01 437 6455).

## Tipped to top teen market

IDENTIFYING A gap in the "teen idol market", Rewind Records' Harry Barter is hoping to turn the kiddies on with newcomer Marshall Doktors, a 23-year old South African-born singer who debuts with Worrying Kind (REWIND 6), produced by Stewart Coleman.

Doktors is backed by musicians from the Shakin' Stevens band and the single is distributed by Spartan. Barter has lined up front covers of the teenybop mags and reports "maximum national airplay".

Upcoming Rewind releases are The Satellites' Human Being (REWIND 7), and a ska version of Arthur Brown's Fire, by Bouncing Flowers (REWIND 8). Both are produced by Rat Scabies. And Barter says he is also on the lookout for new bands and welcomes demo tapes. (contact him on 631 3247).

## PUBLISHING

Edited  
by  
NIGEL HUNTER

# MPA to 'reshuffle' members at AGM

THE ANNUAL general meeting of the Music Publishers Association will take place this Friday (12) at the Carlisle Suite of the Cumberland Hotel, London, W.1, beginning at 11.30 am.

Various council members are retiring and are eligible for re-election. Popular music members affected are Bernard Brown (Martin Coulter), Ben Nisbet (Big Ben), Stuart Reid (Mautoglade) and Ron White (EMI), and standard music members are Eric Ashdown (Edwin Ashdown), Jonson Dyer (Peters Edition), Julian Mitchell-Dawson (Schirmer), and George Rizza (Novello).

In addition, there is one vacancy each in the popular and standard music categories on the MPA council as a result of resignations during the year.

Time is being allocated during the AGM for MPA members to discuss the Mechanical Copyright Protection Society report and accounts, and question the MCPS board.

## Move to counter copy cats

TWO FURTHER moves in the campaign to control and reduce the practice of illegally photo-copying sheet music have been made.

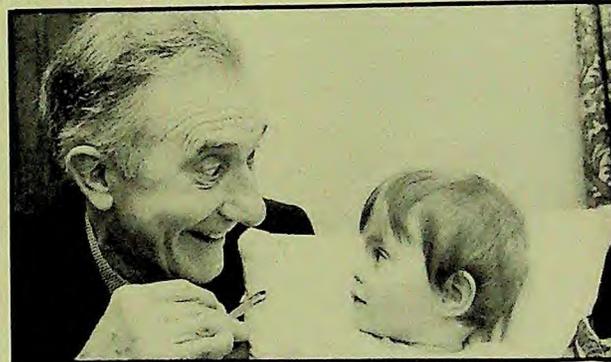
The sheet music division of the Music Trades Association has distributed a poster for display in MTA members' shops depicting a masked burglar operating a photo-copying machine containing printed music. The headline is "Beware!!!", followed by "Photo-copying of sheet music is illegal — There are very few occasions when photo-copying of printed music is legal and permissible — in the majority of cases when you photo-copy music

you will be breaking the law."

And the MPA has reminded its members that if it is necessary "as an exceptional measure" to issue or sell photo-copies of printed music, they must ensure that the copies are rubber stamped to show that they have been properly authorised by the publisher concerned.

## Roberts' US base

NEW YORK: Tony Roberts Music has opened a US branch operation here on a co-publishing basis with Carbert Music at 1619 Broadway.



VETERAN COMEDIAN Nat Jackley wins the attention of one-year-old Sarah Thompson with a typical Jackley grin (above). Sarah is the granddaughter of music publisher Ben Nisbet, and was born prematurely in November 1979, weighing just 2 lbs. She was kept alive and brought to full health and weight by the devoted care of the Hammersmith Hospital staff, and Nisbet wrote a song, The Gift Of The Magi (Hammersmith Branch), in recognition of their efforts. Jackley heard it, liked it and has recorded it for Magic Records (LG 1). The song is published by Squirebrook, a subsidiary of Nisbet Beck Music.

## Carlin clinches Saxon and US TV pacts

CARLIN MUSIC has set two new deals involving the band Saxon and Aaron Spelling Productions, the Californian TV and music company behind many internationally popular TV series and TV movies.

The pact with Saxon has been done through Riffifi Music, and first copyrights under the arrangement are on the band's Carrere album charter, Strong Arm Of The Law, and the single of the same name has also been recently released. Saxon will undertake a major European tour early next year.

The Aaron Spelling link has been made through the company's publishing arm, Reno-Metz Music, and is for the UK and British territories. Among the Spelling TV series are Charlie's Angels, Starsky & Hutch and Vegas.

## Music Deals

### More HM for Zomba

ZOMBA MUSIC has signed two more publishing deals in demonstration of its faith in heavy metal and hard rock music.

Australian heavy metal group Angel City, which has been touring here to promote its Epic albums Face To Face and Dark Room, plus hard rock band Samson, which charted with its debut Gem album this year, are the acts involved. Samson are currently preparing their second album with producer Tony Platt.

Zomba director Ralph Simon reckons the heavy metal "spasm" is becoming contagious in France and Germany as well now, and is showing signs of selling promise in Spain, Italy and Portugal.

## News in brief...

LEADING AMERICAN producer Al Kooper, perhaps best known for his work on the Bob Dylan albums is to produce the next album by David Essex in London and Los Angeles during December and January. Kooper will also play keyboards... Nottingham band The Fatal Charm, recently touring with Orchestral Manoeuvres and Ultravox have been giving away flexi discs of two tracks, Western Laughter/Dark Eyes, and go into the studio this month to record their next Double D single for January release... RCA band Drill are touring with Slade... Canis Major, who have a debut album, Butterfly Queen out on Gem Records next month, spend December touring with Steeleye Span... The Vapors, now managed by their tour manager Barry Saich, are recording with Split Enz producer David Tickle for a new album/single for the New Year... The Tygers Of Pan Tang have a new vocalist, John Deverill, formerly with his own Cardiff-based band Persian Risk, replacing Jess Cox. Deverill makes his live debut with the band at the Marquee next week... Arista band The Regents follow up their hit 7teen with Just A Little and also embark on their first live gigs this week.



# MUSIC WEEK MUSIC WEEK MUSIC WEEK

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**DAYS**  
**ARE OK**

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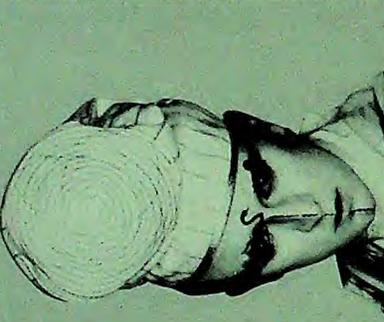
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# TOP 75 SINGLES

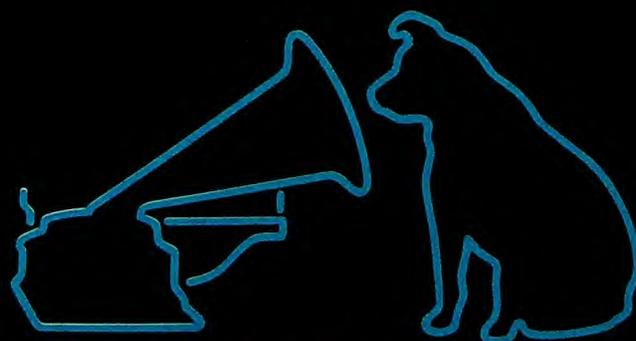
Week-ending December 13, 1980

- MILLION (PLATINUM)
- 1/2 MILLION (GOLD)
- 1/4 MILLION (SILVER)

1	1	SUPER TROUPER	Albba	Epic EPC 9089		
2	16	THERE'S NO ONE QUITE LIKE GRANDMA	St. Winifred's School Choir	MFP FP 900		
3	15	STOP THE CAVALRY	Jona Lewie	Stiff BUY 104		
4	4	EMBARRASSMENT	Madness	Stiff BUY 102		
5	3	BANANA REPUBLIC	Boontown Rats		Ensign BONGO 1	
6	5	TO CUT A LONG STORY SHORT	Spandau Ballet		Reformation/Chrysalis CHS 2473	
7	2	THE TIDE IS HIGH	Blondie		Chrysalis CHS 2465	
8	9	DO YOU FEEL MY LOVE	Eddy Grant		Ensign/ICE ENY 45	
9	NEW	DE DO DO DO DE DA DA	Police		A&M AMS 7578	
10	23	RUNAWAY BOYS	Stray Cats		Arista SCAT 1	
11	8	CELEBRATION	Kool and The Gang		De-Lite KOOL 10	
12	22	LADY	Kenny Rogers		United Artists UP 635	
13	7	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills		20th Century TC 2460	
14	6	I COULD BE SO GOOD FOR YOU	Dennis Waterman		EMI 5009	
15	37	ROCK 'N' ROLL AIN'T NOISE POLLUTION				
26	20	I LIKE WHAT YOU'RE DOING TO ME	Young and Co.	Excalibur EXC 501		
27	14	WOMAN IN LOVE	Barbra Streisand		CBS 8966	
28	19	PASSION	Rod Stewart		Riva 26	
29	39	DECEMBER WILL BE MAGIC	Kate Bush		EMI 5121	
30	18	ACE OF SPADES	Motorhead		Bronze BRO 106	
31	38	OVER THE RAINBOW/YOU BELONG TO ME	Matchbox		Magnet MAG 192	
32	35	BLUE MOON	Showaddywaddy		Arista ARIST 379	
33	33	LOOKING FOR CLUES	Robert Palmer		Island WIP 6651	
34	43	RABBIT	Chas & Dave		Rockney 9	
35	24	SAME OLD SCENE	Roxy Music		Polydor ROXY 1	
36	69	NEVER MIND THE PRESENTS	Barron Knights		Epic EPC 9070	
37	59	LORRAINE	Bad Manners		Magnet MAG 181	
38	36	KISS ON MY LIST	Daryl Hall/John Oates		RCA 15	
39	26	ENOLA GAY	Orchestral Manoeuvres in The Dark		Dindisc DIM 22	
51	72	BOOM ROOM	Black Star		Ensign ENY 47	
52	48	SH-ROOM/WHITE CHRISTMAS	Darts		Magnet MAG 184	
53	42	GIRLS CAN GET IT	Dr. Hook		Mercury MER 51	
54	70	GIII TY	Barbra Streisand/Barry Gibb		CBS 9315	
55	51	WHIP IT	Devn		Virgin VS 383	
56	49	WOMEN IN WINTER	Skiric		Virgin VSK 101	
57	74	SLIP & DIP/I WANNA BE WITH YOU	Coffey		Delite DE 1	
58	54	REFF DRINKFRS & HELL RAISERS	Motorhead		Big Beat SWT 61	
59	32	WHAT YOU'RE PROPOSING	Status Quo		Vertigo QUO 3	
60	45	HUNGRY HEART	Bruce Springsteen		CBS 9309	
61	37	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey		RCA 5	
62	75	8 SONG CASSETTE	Row Wow Wow		EMI WOW 1	
63	71	STRONG ARM OF THE LAW	Saxon		Carrere CAR 170	
64	55	FALCON	Fish Band		D.J.S.C.O.	
65	52	WHO'S GONNA ROCK YOU				

# THE HMV SHOP SPECIAL

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## ADVERTORIAL

# The HMV plan

WITH THE recent HMV relaunch, the opportunity arose to ask James Tyrrell, MD of the HMV shop chain, how he sees the future of the industry and his own company within it. First, how does he think record retailers will exist in the mid-Eighties?

"Record retailing will be viable for three major types of enterprise," opines Tyrrell.

"First, the well-run independent chains in which category we like to place ourselves (I'm afraid I don't think it will be an association of linked independent shops such as BIRD proposes although I wish them well in their endeavours).

Second, those chain multiples which have a good traffic flow, understand their customer profile and know how to cater specifically for their market with a well-organised service.

Third, the smaller independent specialist, most probably trading off pitch in larger markets or in good situations in smaller markets which won't attract the majors. Such independents are unlikely to exceed four or five units since more make it difficult for the owner to control the operation as tightly as needs be."

As MD, Tyrrell is required to look beyond his own company's activities; to keep an eye on the competition and to maintain a mental picture of the trade as a whole. "We have a five-year plan strategy," he explains, "and it is based on our considered belief that the market has the potential to grow

although the mix is likely to change again. We believe the value of the album market will regain much of the ground it has lost and there will be an increase in the tape market.

"Despite the current recession the public still has a substantial disposable income and it is up to us all in the record industry to ensure that our product does not suffer by default. In this regard, the record retailer has a big responsibility and part to play in ensuring that he, as the front man for the industry, captures as big a share as possible of the available leisure spending money.

**'More records, more tapes, more discounts will be our banner'**

"To do this, the record retailer has to invest for the future and to be prepared to take his share of risk for the industry. The record companies stake their investment in new artists and bands, laying out advances and commitments of no mean size.

"We, the retailers, must be prepared to invest in good high street sites taking on rental covenants to match so that alongside the fashion retailers, shoeshops, clothing and food multiples we are in a similar position to grab the leisure £. Furthermore, the stores must be very professionally merchandised with service to match.

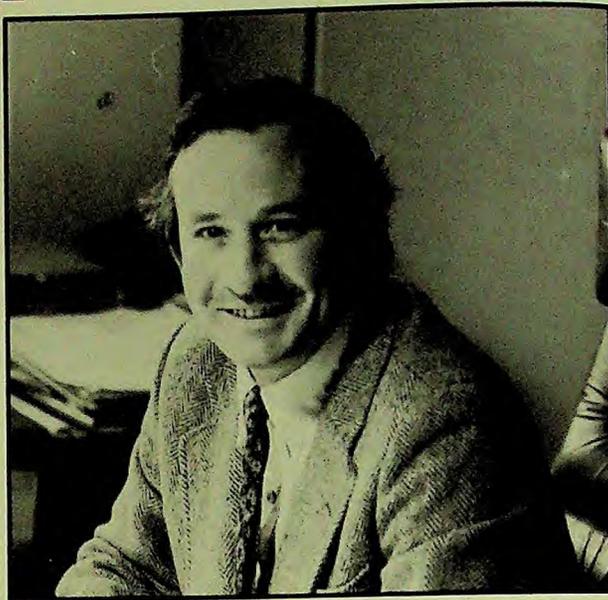
"This industry will continue to be a minor one if we allow it to be represented only by small off-pitch scruffy outlets or drab areas within larger stores, where service is forgotten.

"This philosophy and view of the market is the cornerstone of our future plans at HMV and the one on which we intend to expand fast in the next decade up to our target of between 70 and 100 shops."

On the subject of the new shops, Tyrrell stresses the care with which sites are being chosen, with regard to employment levels and industry in the town, what level of competition is present and so on: "We have to determine in each case whether the HMV selling concept is viable in that market. We look for markets which are broadly based in age, ethnic type, and average income — we like markets where there is good entertainment and a cultural base, and the shopping is well developed. We are not an enterprise based on small shops in suburban centres nor are we planning to go for giant leisure department stores like FNAC in France."

Expansion will bring at least six new HMV stores by the end of 1981, ignoring any possible acquisitions of existing businesses.

"Now that Thorn EMI has endorsed our plans we are very keen to make up for the lack of expansion in the last four year," says Tyrrell. "We know all the centres we want to be in, and they are nationwide. We have our priorities established. We have to get shops opened with the right mix of product to attract all



**James Tyrrell, HMV MD: 'We intend to expand fast in the next decade up to our target of between 70 and 100 shops.'**

types of customers. Our catch phrase, which indeed sums up what HMV has always been about, 'More records, More tapes, More discounts', will indeed be our banner.

"Record retailing has become a very professional game. If you are paying high market rents and rates plus substantial payroll costs because of the need for specialist staff you must be tightly organised nationally to make the necessary profit and return. But we still believe in giving our managers the leeway and incentive to translate their enthusiasm and ability into their shops which we encourage them to regard as their own businesses."

Tyrrell, like marketing director Ian Gray, feels that the question of imports can be left out of any discussion about record retailing these days. "It's been my policy up until now to support the UK record industry — because I have been on the other side of the fence myself.

"I got very angry, when I was on the record manufacturing side, to see cheap imports mucking up UK industry's efforts. So I have resisted imports strongly, but the record companies must organise their releases to stop imported versions getting here first, and discipline their European licencees so that much cheaper imports do not flood the UK market.

"I am quite simply not prepared, nor is my chairman, to see competitors harm HMV's legitimate business and standing in the UK market by bringing much of the back catalogue in on the wave of a strong £. Disappointingly, I have yet to be convinced that the record manufacturers really do have the will to solve this problem and if they don't then I can't stand by and see HMV's business undermined and eroded."

On the subject of competitors Tyrrell adds: "We like competition

from our fellow retailers; it keeps us on our toes. And one has to remember that other shops selling records nearby can help to build the market overall, provided always that our competitors are not churning it out at imported prices!"

In looking to the future of HMV in particular, rather than the trade as a whole, Tyrrell first looks back: "Three years ago I gave us only a slim chance; two years ago I felt much the same; a year ago the chances were 50-50. Now I am very confident and very excited for the future, but we need to broaden our base — we won't succeed just in records — we must sell all home entertainment and the future of video presents us with just such an opportunity.

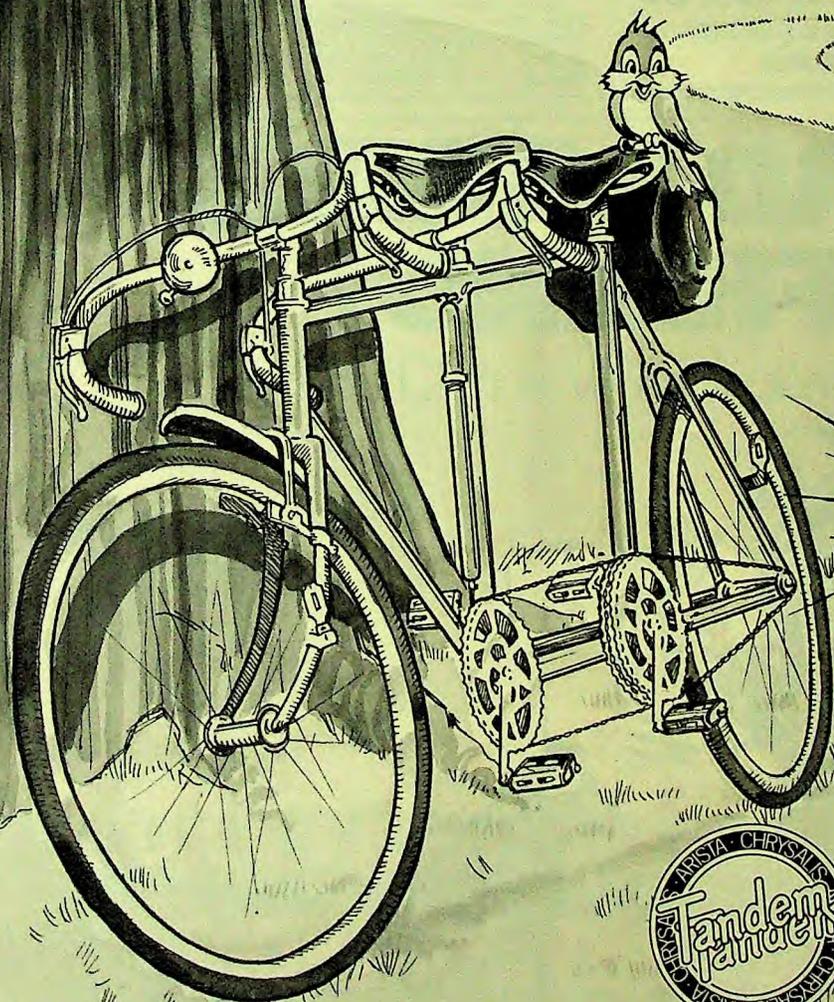
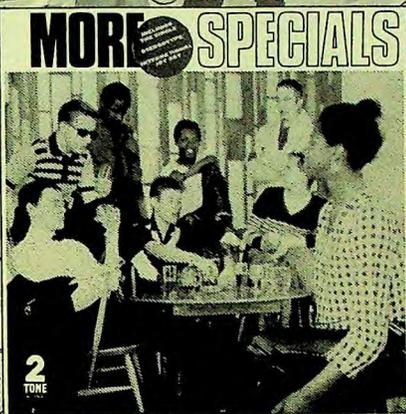
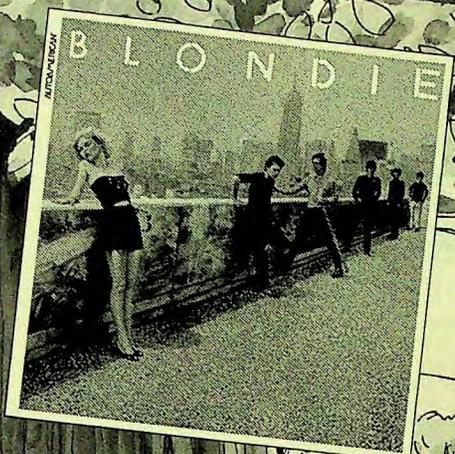
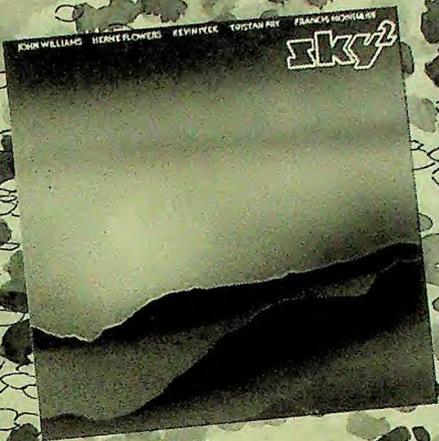
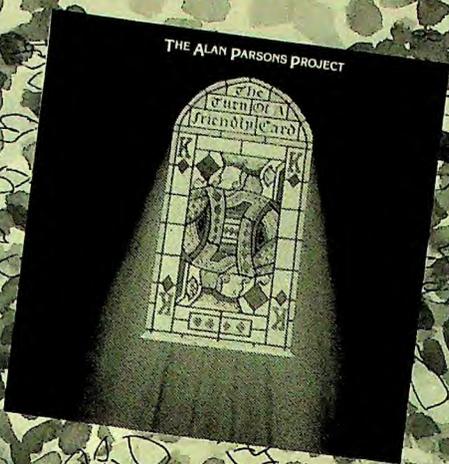
"HMV is going to be synonymous with records, tapes, video, home entertainment and a great deal more excitement. Our stores will have an atmosphere second to none with very good staff, where people of all ages will want to come for their entertainment software. We may also start selling hardware as an adjunct of our software business."

Stressing the way in which the nature of the retail business, and the attitudes needed to succeed in it, have changed in the past few years, Tyrrell concludes: "The business has until now been graced with gifted amateurs, but now there is a professional breed of record retailers emerging. It is HMV's objective to be one such and achieve such a strong retail position on the high street that the record companies will know that the UK sales base on which so much depends internationally for them, is sound and our industry will continue to be one of our major export earners. In doing so, HMV is also aiming to be a profitable chain yielding a good return to its new owners and helping Thorn EMI become the major force in home entertainment in the UK.

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**'HMV is going to be synonymous with records, tapes, video, home entertainment and a great deal of excitement.'**



**Barking up the right tree!**

## ADVERTORIAL

# The blueprint for power

**MARKETING MANAGER**  
Nick Alexander's task at this year's HMV Shop Managers Conference was to define the company's "corporate objective", to explain the marketing objectives derived from it — and the strategy to achieve these.

And his definition ran: "HMV's long-term corporate objective is to become the dominant UK retailer of home entertainment software."

The HMV management is not going to make any polite qualification of that statement. The aim is not just to be near the top of the premier league; the firm intention is to dominate, and to do so in a trade which is increasingly competitive.

## Greater perspective

The definition may, Alexander concedes, sound a trifle convoluted. But, as he explains: "What constitutes home entertainment software is clearly going to change over the years, which is why it has been worded in that way. This is a much broader definition than merely records and tapes. Phrasing it this way enables us to gain a much greater perspective on what we are trying to achieve in the long run than if we just peered shortsightedly at selling recorded music today and tomorrow."

Entertainment technology (another term which makes

Alexander wince, but which means exactly what it says) already includes silicon chip-controlled electronic games, and could mean home computers linked to entertainment banks. Current technology is always going to be applied in every possible sphere, including home entertainment.

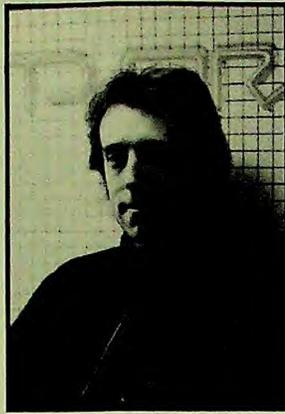
"Personally I am a great believer in the future of the video market," says Alexander, "but whatever the hardware, the accompanying software, be it disc, audio and video tape, electronic game boards, or whatever as-yet-unheard-of things are to come, they will be considered for inclusion in the HMV stock list."

So how is HMV going to tackle its stated objective? "The attack is fourfold:

- We will sell more of existing products to existing customers;
- We will sell new products to existing customers;
- We will sell to new customers through existing outlets;
- We will sell to new customers through new outlets;

"These are our broad marketing objectives and in order to decide how best to set about achieving these it was first necessary for us to gain some analytical insight in to how the market ticks," Alexander explains.

"The music market is a very difficult one to research well. We are handicapped by the fact that records and tapes are purchased by a relatively small number of people (roughly 75 per cent of all records and tapes are bought by 25 per cent of the population) and most of them



**Nick Alexander:**

- **We will sell more of existing products to existing customers;**
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- **We will sell to new customers through new outlets.**

are young people who are notoriously hard for market researchers to reach."

Because none of the three regularly issued market surveys available to the music industry is considered to give sufficiently accurate or wide ranging information for HMV, the company has commissioned several research projects itself, and has an ongoing research programme.

## Detailed data

As Alexander points out, the eventual introduction in all retail trades of bar coding on goods (as is now so widespread in the US) will at some point in the future mean that information on what customers buy, and where they buy it, will be more detailed and more easily and rapidly available. But for the moment individual companies wanting information must make great efforts to get it.

"Apart from quantitative data from which we can estimate our share of the market we also looked at the HMV image in the minds of our customers and our competitors' customers. So that we could see where we were and where we are moving," he says.

Market research may seem to many dealers to be something which only happens to others (like a fatal accident or winning the pools, depending on the individual's turn

of mind), but on the scale that HMV is prepared to look for and use such information it must clearly have a day-to-day relevance to this retailer.

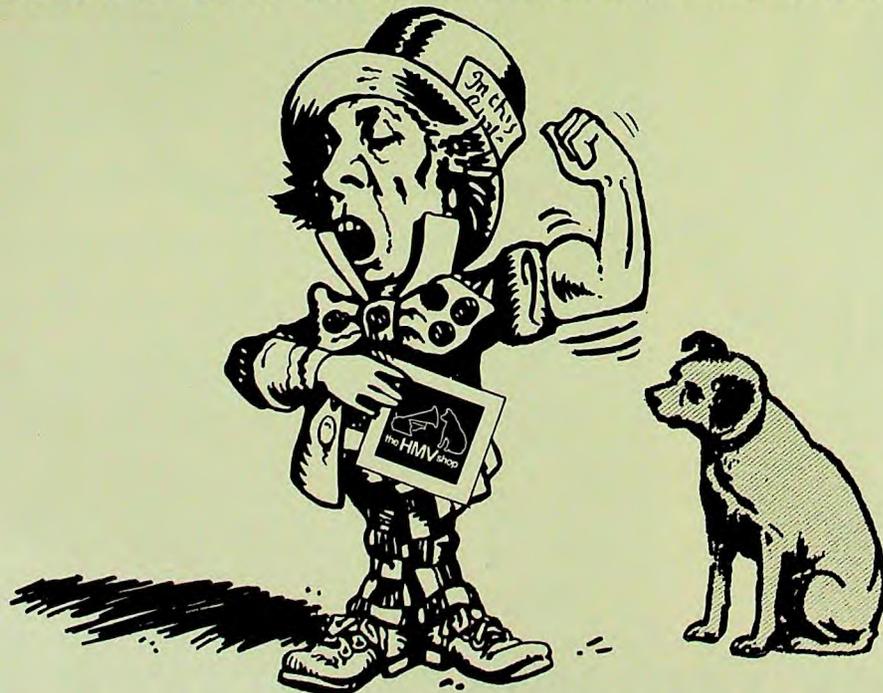
Perhaps the most significant conclusion from HMV's research is that while the market is price conscious it is not as price sensitive as has been assumed in the past. "Really," says Alexander, "50p does not make a lot of difference to most people. We have found that the public wants some assurance that what they are looking for will be in stock, and that its price will be competitive. Our prices at HMV are very competitive, although they are not the lowest in the trade."

On the subject of how HMV will achieve its marketing objectives Alexander sums up: "It sounds more complicated than it actually is, but by segmenting the market and using research data to see how we and our competitors are positioned within those segments it becomes possible to identify an ideal position and formulate a specific marketing strategy to get to that position — and that's precisely what we've done."

HMV plans to use to the full a range of professional techniques which they feel are largely ignored by the music trade. "We are improving our trade by improving the service we provide to the customer," Alexander states. "There is everything to be played for in this business. It's very competitive, but it is also fun, and with the birth of new forms of entertainment technology the stakes are going to be pretty high!"

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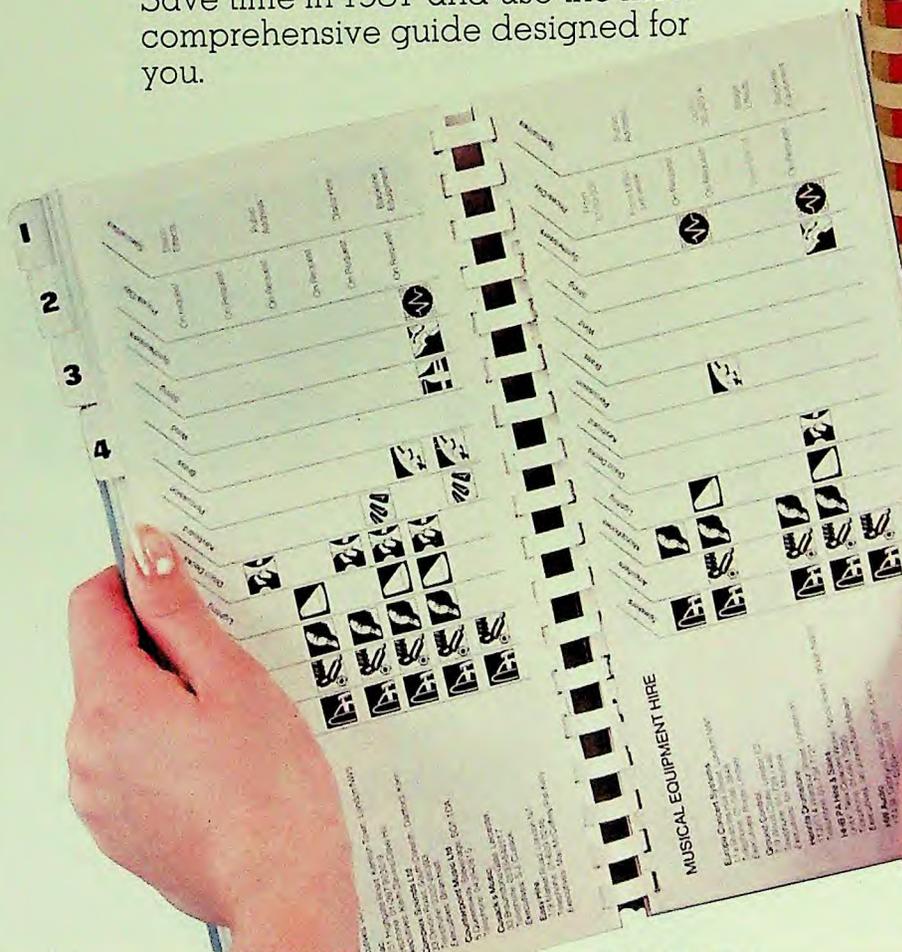
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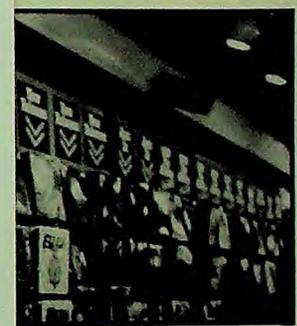
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AUGUST 8 SATURDAY



## THE INDEPENDANT WITH MUSCLE

# Changes on the inside

THE HMV relaunch has been researched, planned, sanctioned at the highest executive levels, announced, and advertised to the public.

The job of putting it all into effect in every existing HMV branch around the country, and in all those which will soon open as part of the expansion programme, is that of the shop managers and their staff. The HMV workforce is considered by its executives to be the best and most enthusiastic in the trade.

Recently appointed director of operations, Brian McLaughlin is the man who concentrates on running and training that workforce. And he explains the changes which have been made as a part of the relaunch.

## Core of stock

"Until the conference in October we had always allowed shop managers to buy their stock from all the major suppliers, as and when they needed it, and with the minimum of interference. What we have now introduced throughout the chain is a 'must stock list'. This represents the absolutely necessary core of stock which all shops must have."

McLaughlin had thought very carefully before introducing the change in stocking system. He wanted to avoid having any of his managers feel that HMV was moving towards the much more rigid system of national stock ordering which operates in most multiple chains.

"We have reached a stage where we are now insisting that certain basic stock is in each shop, but we still give managers the freedom to buy new releases and to re-order back catalogue. Our managers know their own areas and their own customers.

"We fully accept that the key to all our success lies with our managers — who should feel that they are running their own businesses.

"As a national company we want to project HMV as the major record retailer in the high street. While it is important that our shops look the same (so that people anywhere in the country know they are in an HMV shop as soon as they walk in), we nevertheless value the individuality of our managers. Our manager in Brighton is running a shop which looks very much like the shop in Coventry, but both managers are quite different people serving different areas and different customers."

The expansion programme brings McLaughlin the very real problem of finding a number of new managers for new shops in a very short space of time.

As he says: "Our expansion plans are no longer pipe dreams, they are real. In my job I can now see further ahead. We are introducing an in-house training scheme, based on DITB lines, but organised and run by ourselves. It's a very detailed plan for managers as well as staff.

"There is also a management development plan, which will probably start in the New Year, whereby we will be making a definite



Brian McLaughlin (above, left): 'While it is important that our shops look the same. . . we nevertheless value the individuality of our managers.'

attempt to develop the potential of people within our company. That will take time, and it is therefore extremely likely that we will embark on a major outside recruitment programme. We hope from this that we can encourage a number of managers from other record shops to join us. We believe we have already reached the stage where our managers are the most highly paid in record retail.

"In fact I would go as far to say that there probably is not another record retail chain in such a position whereby they can pay their top grade managers up to £10,000 a year."



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MORE TAPES THAN WATERGATE,  
MORE WILLING THAN A VIRGIN,  
MORE TITLES THAN BURKE'S PEERAGE,  
MORE TRACKS THAN BRITISH RAIL,  
MORE POWER TO YOUR ELBOW.**

polyGram record operations

## ADVERTORIAL

## The pricing principle

WITH RRP being dropped by one manufacturer after another, pricing is a more-than-previously live issue in the trade.

Marketing director Ian Gray outlines HMV's very clearly defined pricing policy: "I believe that it is essential for the UK industry as a whole to increase its total revenue from the public. By the industry, I refer to retailers and their suppliers. It seems a difficult thing to ask for at a time of economic recession, but the total value of the record market has not increased significantly in the past few years.

"If we don't start making efforts to go forward and increase that revenue we are going to lose out to other leisure industries.

"The hardest decision to make is to put prices up; the easiest way out, and a way of generating volume, is to drop prices on product people want to buy. Many retailers undervalue the product they sell, discount when not necessary and find themselves with problems on gross margins. It is a very fine line to discount enough but not too much. It must constantly be reviewed.

"I believe there is a lot of mileage in selling older product for lower prices and charging more for new releases, but the obvious anomaly for the past few years has been that new product has cost the public considerably less than back catalogue.

## Special promotions

"A couple of record companies have taken the bold step of cutting the cost of their back catalogue, and I believe that retailers should be able to sell that product at the new 'normal' low price, without having to discount further. A special price could be offered as part of a special promotion now and then, but not as a general rule.

"I think that to generate cash flow and sales volume, some chains of retailers have reduced their current product to a price level which is hardly economic — and have so forced many smaller indies to buy European imports, which will in the long run harm the UK industry.

"We at HMV try to be price competitive, but we see no point in charging a price that is less than the public is willing to pay. The current norm of selling top product at £1 off seems to be a reasonable compromise. We do not intend to enjoy profitless prosperity!"

HMV has now established a pricing policy which allows it as the retailers to truly take a positive initiative in setting retail price levels.

The whole chain uses a system of price points, which have been set at levels believed to be attractive to the public. Product bought from the record companies is slotted into a selling price band according to the dealer price being charged, and "... prevents sneaky cuts in dealer margin getting past unnoticed".

The system also allows HMV greater freedom than before to get things like price stickers printed in advance and in bulk. The sole exception is on chart albums and new releases where discounts of around £1 off are calculated from the HMV price.

Lastly, the system lends itself to bulk stock purchases made by Jim Peal, buying controller. HMV only applies its own prices for National "sale" and other campaigns.

## The 'new' look

SINCE THE end of October there has been a change in the look of all HMV stores around the country. There has been a change in the music press ads and national press ads that have been appearing. This all followed the conference reported in *Music Week* at which HMV managers from all over the country attended.

Record marketing is a subject on which Ian Gray has strong views. "As a record store, we are here today, tomorrow and the next day," he says. "Although the items we sell to the consumer change, we as a shop remain the same. To appear up-to-date (in the record market) newness is the essential ingredient of maintaining our image, but in terms of selling the stores and selling our name, stability is the essence of the brand. In making all our marketing plans we have this constant conflict of interests — to combine newness with stability.

"The customers want changing product, but the same good value, same good selection and same helpful service. I am often surprised that manufacturers always want to spend their own money without getting over a source or a price to customers. It is hard to think of any other industry where the same thing happens except in building brand names long term. I don't believe this applies very often in our industry. New product and artists by definition must be regarded as test marketing. It does not make sense to build recognition of a product until you are certain that the public wants the product."

The relaunch package put together by HMV with its ad agency, Yellowhammer, emphasises the newness, but builds on the enviable reputation built over many years by HMV.

**MORE TRACKS  
THAN  
BRITISH RAIL.**



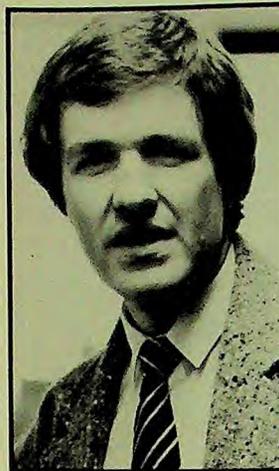
"The key object was to sell more product to more people. Simple and obvious to say but harder to achieve. We are attacking the problem in two main ways.

"The first is by presenting our stores in a better form to enable customers to find what they want more easily, to encourage them to stay longer and find something else they want. In addition to this we took the opportunity to become more up-to-date. Promoted or top selling product is highlighted in the store as we intend to take full advantage of any advertising we place. A good catalogue selection is offered in a system in which it is easy to find particular items.

"The look of the stores themselves has been changed with the use of the new posters and display pieces.

"The new HMV image depends on very imaginative use of some already commonly used display material, such as printed cards, plastic envelopes to show LP sleeves, neon lights and poster or graphic designs for wall and window displays. But the HMV new look is instantly effective because of the quality of the graphics, the colours and the wording used."

Gray stresses that the display



**Gray: selling more product to more people**



**Peal: finding more to sell**

materials are provided by the company to avoid any shop having to wait for such materials from record companies.

"One of the major problems we have had over quite a long period of time is that when we are getting behind an LP and doing our best to promote it we often get display material from the record companies rather late. For our shops we have devised display kits which require very little except for some sleeves. And everything in the kits is reusable. They cost a great deal to produce — and we do not intend any of that to go to waste!"

The second main push has been to advertise in the national press listing a selection of its best offers. "Our advertising can only persuade a customer to try our shops," comments Gray. "If he is not satisfied he will not come back. That is why the staff in our shops are the most important element of our operation. We can supply in-store material but they must use it well. They ensure that the right stock is there. The advertising is wasted if the new customer leaves dissatisfied.

"In the national press we try to offer a selection of product to attract as wide a market as possible. We cannot afford to advertise in the national press if we do not get this wide response. As a chain we have always had a reputation for carrying a wide selection of product, and it's an essential part of HMV policy that we continue to do so.

"However, we believe that the effect of our advertising is significant. We believe that it is only by shouting about records and tapes in the same media as other attractions for the limited consumer monies that the market can grow. TV advertising boosted sales of records but the customers were not told where to buy it. Many of the new customers then found the records in shops which they regularly visited. The record specialist lost out. If the specialists' customers bought TV product then it was instead of something else and at a lower margin!"

The HMV autumn promotion might help the whole industry but is this not too generous? Gray again: "If others benefit we do not mind because we will get at least our fair share.

"For our in-store material we had to create a house style which has a certain consistent quality, while also having immediacy. To appeal to today's youth we have a graph paper design with dymo-style lettering. (This is being used in music press ads as well as in-store display.)

"For more mass market appeal we have adopted a less dramatic style, using white lettering on black — and this is also used throughout the stores."

Using shop staff to put up good quality displays is a change from teams of dressers going round the country paid by record companies. Has it worked?

"Record companies were paying for displays often with no check that a good display was put up. We cannot afford to pay others to have our shops dressed. Our kits are made to be simple so that almost anyone can prepare displays with a bit of thought and effort. I think it has worked. I have been very pleased with all the displays I have so far seen. Our proof is out there in our stores and in our shop windows. We can now offer an excellent window dressing service to record companies within our own stores."

An extension of the in-store look has been the changing face of HMV music press ads. These are used in stores to emphasise promoted albums. They are a major part of HMV keeping itself in the eye of regular record buyers.

**MORE ROCK  
THAN  
GIBRALTAR.**



"We try to ensure that we advertise LPs in the music press in the week of release — to launch the albums and to be seen by consumers to be up with the market."

At the bottom of its music press ads, HMV features specialist record product often acquired by buying controller Jim Peal. There is also scope to promote new lines of merchandise he has found which are agreed centrally as suitable stock items.

**'We believe that is only by shouting about records and tapes in the same media as other attractions. . . that the market can grow.'**

## LENNARD DEVELOPMENTS LIMITED

suppliers of replacement styli and many other record & tape accessories, are pleased to have been associated with

## HMV (Record Shops) LTD

since their inception and wish them every success for their current and future expansion plans.

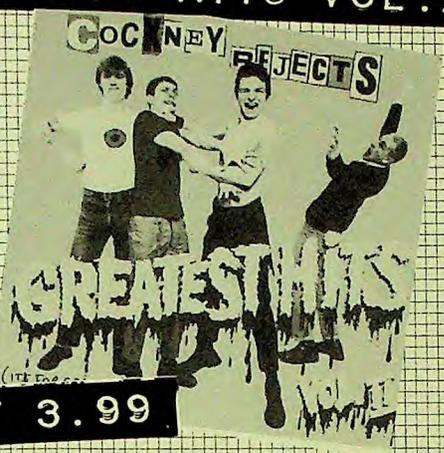
206 Chase Side,  
ENFIELD, EN2 0QX.  
Tel 01-363 8238/9

ADVERTORIAL

# More than a gimmick

**COCKNEY REJECTS**

**GREATEST HITS VOL. 2**



**ONLY 3.99**

AT THE HMV SHOP EVERY WEEK. TOP ALBUMS AND TAPES FROM £2.99 TOP SINGLES ONLY 99p

**THE OTHER HMV CHART**

1	11
2	12
3	13
4	14
5	15
6	16
7	17
8	18
9	19
10	20

All offers subject to availability. Valid until 31st November.



IN SOME circles the HMV badges and T-shirts carrying the "more . . . than" slogans which are being used in the relaunch collectors items already. But behind the rather lighthearted results was a serious piece of marketing logic.

Ian Gray explains: "It was necessary for us to develop a format to reflect the changing tastes and trends and it was also essential in all our ads to produce something eye-catching.

"Our ad agency, Yellowhammer, came up with the idea of using slogans as headlines. We could say that we offer 'more records, more tapes, more discounts' so the next question was, naturally, 'more than what?'

"At a fairly early stage the agency came up with 'More Tapes Than Watergate,' and very quickly the range of slogans snowballed — until we had more headlines than Fleet Street.

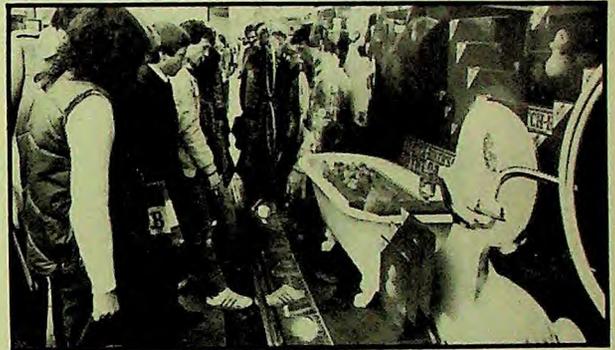
"As well as the slogan buttons and T-shirts which they can wear, our staff all wear special large badges, showing the store name and stating 'I Work Here'.

"We're confident that our staff are glad to wear them, and for the customers the badge really says it all."

**MORE FOLK THAN THE RUSH HOUR.**



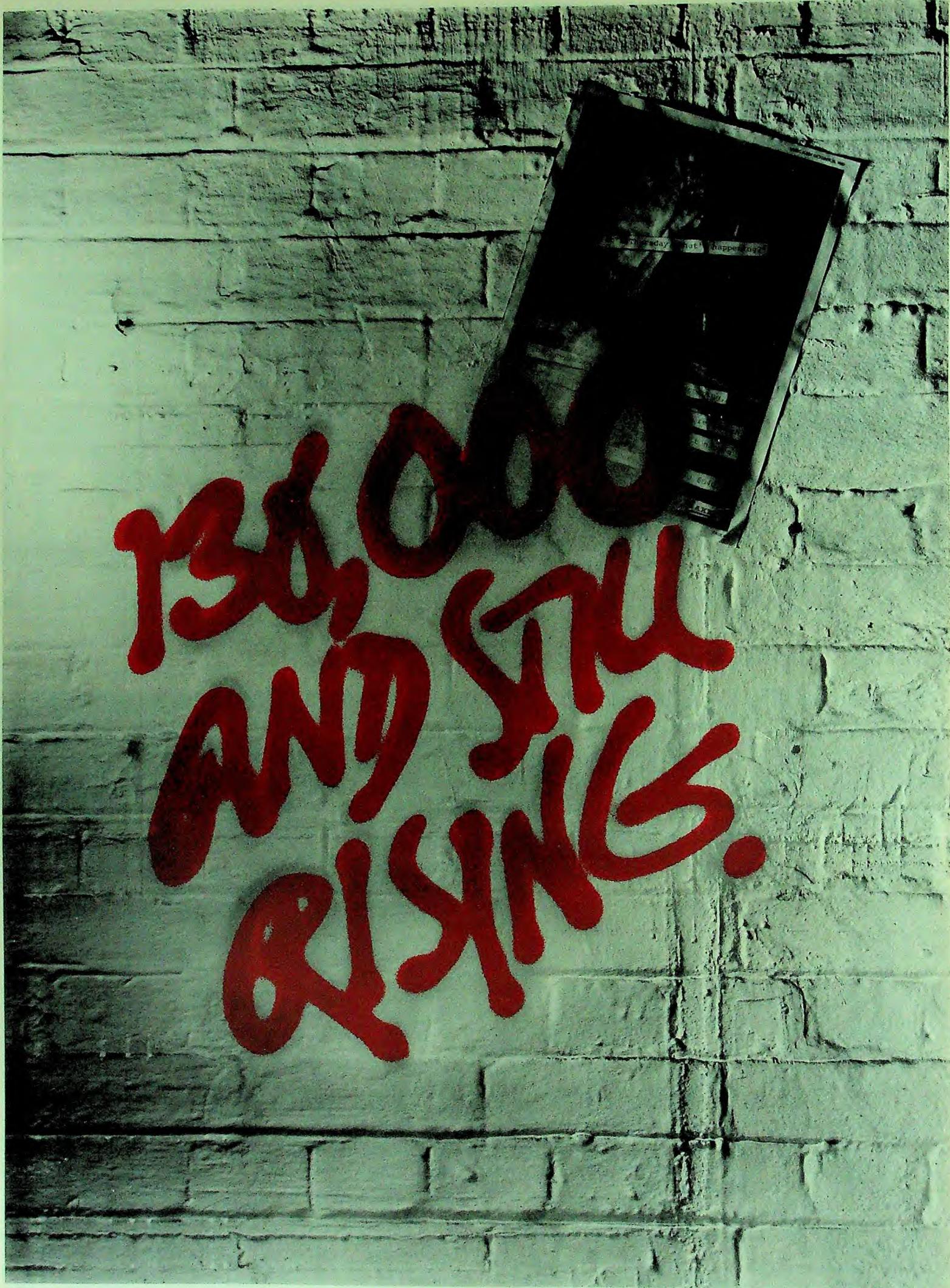
the HMV shop  
More records, More tapes, More discounts.



ONE HMV window display which has proved very popular recently has been the Hitch-Hikers' Guide to the Galaxy extravaganza for Original Records (above) which featured, among other things, ducklings!

PRESS ADS such as the Cockney Rejects one, above, play a major part of HMV keeping itself in the eye of regular record buyers.





Circulation figures based on publisher's sales and circulation report for issue cover dated 8th November 1980. **MELODY MAKER**

Carrere CAR 161

Ottawa

Epic EPC 9325

TUAINIS

ATLANTIC N 11030

THURSDAY

16	31	ANTMUSIC Adam & The Ants	CBS 9352	41	47	DIE YOUNG Black Sabbath	Vertigo SAB 4	66	58	BAGGY TROUSERS Madness	Stiff BUY 84
17	34	LIES Status Quo	Vertigo QUO 4	42	40	THE CALL UP Clash	CBS 9339	67	44	WHEN YOU ASK ABOUT LOVE Matchbox	Magnet MAG 191
18	11	EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate GRAD 10	43	41	ISRAEL Siouxie & The Banshees	Polydor POSP 205	68	NEW	LOVE ME TO SLEEP Hot Chocolate	RAK 324
19	13	I'M COMING OUT Diana Ross	Motown TMG 1210	44	46	IF I COULD ONLY MAKE YOU CARE Mike Berry	Polydor POSP 202	69	NEW	YOU'RE OK Ottawan	Carere CAR 168
20	30	FLASH Queen	EMI 5126	45	68	SANTA CLAUS IS BACK IN TOWN Elvis Presley	RCA 16	70	NEW	DO NOTHING Specials	2Tone CHSTT 16
21	10	(JUST LIKE) STARTING OVER John Lennon/Yoko Ono	Geffen K 79186	46	63	WHAT A FOOL BELIEVES Aretha Franklin	Arista ARIST 377	71	56	SHE'S A GROOVY FREAK Real Thing	Calibre CAB 105
22	27	LOVE ON THE ROCKS Neil Diamond	Capitol CL 16173	47	50	IT'S HARD TO BE HUMBLE Mac Davies	Casablanca CAN 210	72	60	THE NIGHT, THE WINE AND THE ROSES Liquid Gold	POLO 6
23	21	DON'T WALK AWAY Electric Light Orchestra	Jet 7004	48	28	DOG EAT DOG Adam & The Ants	CBS 9039	73	57	BOURGIE BOURGIE Gladys Knight & The Pips	CBS 9081
24	12	FASHION David Bowie	RCA Bow 7	49	25	SPECIAL BREW Bad Manners	Magnet MAG 180	74	65	AIN'T NO LOVE IN THE HEART OF THE CITY Whitesnake	United Artists BP 381
25	29	LONELY TOGETHER Barry Manilow	Arista ARIST 373	50	NEW	TOO NICE TO TALK TO The Beat	Go Feet FEET 4	75	NEW	HEARTBREAK HOTEL Jacksons	Epic EPC 9391

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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.

Already featured in all  
Disco Charts

# THE GLEN ADAMS AFFAIR

## JUST A GROOVE!

12" EXCL 502 7" EXC 502

OUT NOW!

EXCALIBUR RECORDS

*Maggie Bittern*

# The New Album

Album of the week  
on  
Manx Radio

RELEASED ON MONARCH RECORDS MON LP 025.  
DISTRIBUTED BY PRT/PYE.

# NEW FIRST EVER 8 SONG CHART CASSETTE SINGLE

only 21.99  
Cassette Shock!

# BOWWOWWOW

# 'Back On The Road'

CHART  
SINGLE  
in full colour  
picture bag

9377

## TIP SHEET

Edited by  
SUE FRANCIS  
01-439 9756Wanted: two deals  
for dance music

DISCO MAY be "out", but dance music in the US is definitely "in" and two very different labels — one British and one American — are seeking licensing deals for England and Europe.

Top Ranking Records is based in Miami with distribution outlets in New York, California and Florida. Its catalogue includes some 30 LPs and 25 singles of reggae, dance and R&B music. And its roster includes material from Ernest Wilson; Sheer Accident and Jacob Miller, former lead singer for Inner Circle.

Byron Malcolm, who is in charge of sales, describes their product as "quality releases" and will be at Midem to tout them. Meanwhile, to

get a jump on other European distributors, contact him at Top Ranking Records, 2109 Opalocka Blvd., Miami, Florida 33054. (305) 685 9605.

Closer to home, Steve Luben is looking for a distribution deal for his artist Ricky Peppertree who has a single, Baby It's Nice To See You. This record received considerable response at Musexpo with its reggae/funk/dance rhythm. Luben has 7" and 12" mixed masters available with vocal a-side and instrumental b-side. Contact Steve Luben, marketing manager, Mekaliteit Music, 34 Belsize Square, London NW3. (01) 258 3933.



WHAT DOES a young pop/rock band newly signed to WEA with a single just out need most desperately? ... live work! Babalouis (above) are a clean-cut, wholesome, early-Sixties type band who play good dance, up-tempo sets in that non-outrageous style most pleasant to have about. With their first release *Go Ahead*, to help promote any date, and of course vice versa, this band is ideal for clubs. Contact their manager, Chris Hodge on (01) 982 9688.

Klones eager  
to get signed

THE KLONES are a young band with their own strong single, Metal Man, on their own label, Red Hot Records, who are eager to get a recording contract on a major label.

The band, signed to Tony Hall's Brampton Music, have run off some 2,000 copies of their single which they are selling at gigs and sending to radio stations. So far the reaction has been good. The band can next be seen (and heard) at the Kings Head, Acton on December 10. But for copies of their very commercial release contact Steve Formosa, Red Hot Records, 40b High Street, Ealing London W5. (01) 840 1470.

Property  
scheme

DAVID SIMMONS, chairman of the Leosong Group, has incorporated a new company under his banner called Four Seasons Time Share, a property sharing service specifically aimed to serve the music, entertainment and leisure business person.

One immediate attraction to the music industry is the availability of sites in Nice and Baie des Anges — individual as well as company — for the Midem period. At prices ranging from £2,400 to £4,500, luxury apartments can be rented for the two week period.

There are also a number of other time share properties in the US and Europe. Further details from David Simmons or sales manager; Tony Hodes at Four Seasons Time Share, 4a Newman Passage London W1. (01) 580 7118.

## Music Machine showcase

INTERESTED A&R men are invited to the showcase which Fat Cat Tour and Artist Management has set up for its two bands, Lautrex and Stiletto, on December 15 at the Music Machine.

Lautrex are a band, managed by Jonathan Cooke and produced by John Glover, who are finishing off masters for a first single at Rock City studios in Shepperton. Earlier this year, they played the Saxon "Wheels of Steel Tour" and have been playing various club and college dates since. Demos are available which reveal their music to be in the vein of Thin Lizzy or Foreigner.

Stiletto are four guys and a husky voiced, striking lady called Bren Laidler. Based in Newcastle-upon-Tyne, the band has made a single for Phonogram, Someone Like You, which was released in September. They recently completed a four song session for Radio 1's Mike Reid and a successful visit to Germany which has brought a return invitation and a TV spot. From mid-January, Stiletto start a college/club tour.

Contact Jonathan Cooke for more information and demo tapes before catching the bands at the Music Machine, Fat Cat Management, 15 Eynham Road, Wood Lane, London W12. (01) 743 9913 or (01) 740 0710.

## PEL label seeks deals

JOHNNY FRANKS, who specialises in releasing records by name TV/club/film artists through his new PEL Records, is interested in getting label deals and sub-publishing in countries where his artists and their shows have been seen.

Franks distributes his label through Spartan Records in the UK and has four records now out by Paul "Benny" Henry of TV series Crossroads fame, comedian Bernie Winters, TV/club comedian Mike Reid and Harry H. Corbett.

Franks also say he is always on the lookout for "stars" who have not recorded before but are interested in doing so. "The song of course is all important", he explains, stressing the advantage to the artist of having

product out to back up such as TV, pantomime and club dates.

European publishers, labels and of course UK "stars" can contact Johnny Franks, PEL Records, 11 Heronslea Drive, Stanmore, Middlesex. (01) 958 4197 or 882 6441, Ext. 364.

## Victims' EP

AS REPORTED in *Tipsheet* (November 15), *Victims of Pleasure*, with an EP released on PAM Records, are looking for publishing and recording deals. However, interested parties should not contact Fresh Records but the band's management company, Pyramid Artists (01) 606 6512.

## SELECT SINGLES

## CHART CERTS:

## THE SPECIALS

Do Nothing (2-Tone CHS

TT16, PolyGram)

## THE JACKSONS

Heartbreak Hotel (Epic EPC

9391, CBS)

## AIR SUPPLY

Every Woman In The World

(Arista ARIST 383, CBS)

## THE BEAT

Too Nice To Talk To (Arista

Go-Feet FEET 4, CBS)



THE BEAT

## OTHERS:

## THE KORGIS

Wish You A Merry

Christmas/Rovers Return (Rialto

TREB 131, PRT) New Year

sentiments also have their moment,

usual Korgis sound dripping in

musical sweetness with very strong

chorus here. Flip is an instrumental

which gives musical colouring to

heart rendering front cover of three

four-legged rovers.

## CLIMAX BLUES BAND

Gotta Have More Love (Warner

K17733, WEA) Unusually lively for

long lasting group. Compulsive pop

with girl back-ups adding

commercial plus. Heavy airplay.

Already a US hit.

## DELMONTES

Tous Les Soirs (Rational RATE 1,

Spartan) Laid-back, under-stated

captivation, weaves delightful mix

of sounds plus having two exquisite

flip side cuts. Gaga and Infectious

Smile. Freshness of the style

magically laid down by Young

Marble Giants. Great.

## SLADE

Merry Xmas Everybody/Okey

Cokey (Cheapskate CHEAP 11,

RCA) Familiar dance song given Slade roughening-up. Flip from Reading 80. Get Down And Get With It. Good to see talented foursome back with style and flair!

## COMMODORES

Jesus Is Love (Tamla Motown

TMG 1218, EMI) No schmalz, but

direct, slow-building, strong-rooted

gospel music with beautiful finale.

Leisurely early trot may harm

programming possibilities. Off

album Heroes (STMA 8034).

## ROCKY SHARPE AND THE

## REPLAYS

White Christmas Etc (Chiswick

CHIS 138, EMI). Up-tempo familiar

Irving Berlin song (versions Also by

Darts, Jim Davidson) Plus three

other cuts with flip two built around

New Year theme, Suitable Yuletide

Christmas colour bag.

## VARIOUS

(L'Aventure CNS001, Rough Trade)

Four cuts from the Spurz Apathetic

Hell. The Liggers, The Mekons,

each bespeaks committed loving

craft, none in present form seems

like Top 75 material but indie chart

should welcome this good fare.

## REVELATION

When I Fall In Love (Handshake

HANDS 1 PRT). Hit for Nat

"King" Cole (2, 1957). Slow dreamy

feel retained, but guy-girl vocalists

avoid becoming cloy as often infects

duos, direct drum beat, heavy use of

strings but arrangement tends to

leave feeling of song ending before it

should.

## THE GIST

This is Love/Yanks (Rough Trade

RT 058, Rough Trade) Stuart

Moxham (Young Marble Giants)

allow bass feel of Fine Day epic to

not unpleasantly intrude and

remind, but at same time builds song

which doesn't rest for its own life

upon Final Day. Expected Gist

album, Spring '81 with EP, Young

Marble Giants January.

## HARLEM SPIRIT

Dem A Sus (In The Moss) (EMI

5125, EMI). Pick-up from

Manchester indie, strident, up-

tempo cry for unity with black rights

thrown in once record progresses.

Reggae with sax prominent.

## SAD CAFE

I'm In Love Again (RCA SAD 6,

RCA) Not most obvious cut from underrated album Sad Cafe (SAD LP4), forceful with solid riff-vocals but better album stuff yet untouched in 45 stakes.

## PETER SHILTON AND RAY CLEMENCE

Side by Side (Polydor POSP 206,

PolyGram). Familiar song given

artist intro before both become part

of crowd sing-a-long. Pic bag

features the two England goalies.

## JON ANDERSON

Take Your Time (Atlantic K11641,

WEA). Down-scale for a change,

Anderson (ex-Yes) sings pleasant

tuneful gently philosophical number

off well-received album Song Of

Seven (K50756).

## MOTELS

Days Are OK (Capitol CL 16149,

EMI). Martha Davis vocals possess

appeal on cut taken off first track,

side two of album Careful (E-ST

12070). Sixties-feel with vaguely

alternative stylised backing; stops-

starts keep pace under check but not

to record's benefit though chorus

eventually allowed to breathe at end.

Pic bag of lady plus group. Recent

UK, PA.

## LIGHT OF THE WORLD

I Shot The Sheriff (Ensign ENY 46,

PolyGram). Seems like one release a

month now. Marley song

popularised by Eric Clapton (9,

1974), competently if uninspiringly

performed by popular group.

## SPANGS

Frightened Of The Night (Carno

CNO 001, Pinnacle). Vigorous lively

fast-spoken verse with straight-

forward catchy chorus, pity last

seconds guitar flash not

incorporated earlier.

## SKI PATROL

Agent Orange (Malicious Damage

MD 2.45. Rough Trade). Joy Division feel, but expected synthesiser doesn't appear until fairly late and then without domination. Relies on clever pace accentuation, driving beat allied with lead vocals, well-timed back-ups. Reaches excellent crescendos. Good 45. Watch sudden ending if creatively programming amid general release mass.

## THE DAZZ BAND

Shake It Up (Motown

TMG 1213, EMI). Strong

driving rhythmic section with good

but formula disco which should

fetch sales.

## ARETHA FRANKLIN

What A Fool Believes (Arista

ARIST 377, CBS). One-time soul

giant, but now intermittent news

proves there is still a viable future

for song given recent Doobies take

but here given benefit of vocal

quirks plus more glossy

instrumentation covering though

basic beat retained.

## NIGHT

Love On The Airwaves (Planet

K12492, WEA). Instantly accessible

sound with Springsteen vocal

similarity, in fact song sounds like a

composition of that artist. Girl

back-ups come in mid-way, stay for

effect as they plus guitar break add

extra pace before final verse, general

late fling.

## THE SINKING SHIPS

The Cinema Clock/Strangers (Dead

Good Dead 14, Stark 2, Pinnacle).

First named keeps even keel without

memorable line but basic hard edged

beat allied to strong vocal projection

interests while flip after

long instrumental intro has pushed

back Joy Division style in vocals

though later given frontal attack

before instrumental break. More

attractive than first.

Reviewed by  
TONY JASPER

Edited  
by  
DAVID DALTON

BROADCASTING

# ILR's ad revenue shows 'upturn'

ILR CLAIMS to be fighting back against the national advertising revenue slump with "steady growth" revealed in the figures for October.

Revenue achieved in October amounted to £4,294,719, compared to £5,978,085 for the same month last year. This brings total revenue for the year so far to £36,634,928 compared to £33,510,217 for the same period in 1979. Revenue from Severn Sound, on air on October 23, will be included in the November figures.

Richard Tillett, the Association of Independent Radio Contractors' newly-appointed marketing

executive, rejects direct comparison with 1979 and comments: "Last year's autumn revenue figures were artificially inflated by the ITV strike. Comparing 1978 figures with 1980 reveals steady growth in ILR revenue: January to October 1980 is 59 per cent up on the equivalent period in 1978."

While that might seem like juggling with figures to make a point, Tillett does put his finger on the one indisputably bright aspect to the latest income figures for commercial radio when he adds: "The latest figures also show that any sluggishness in national advertising is well compensated for by the growth in local advertising."



BARRY MANILOW (second from left above) got to know some local radio personalities during his recent concert visit to the UK and is pictured here with (left to right) Keith Skues, Radio Hallam, Mick Wright, Beacon Radio, and Dale Winton, Radio Trent.

## BBC reveals longevity of the Elvis phenomenon

IT SEEMS that on television as well as on vinyl "Elvis Lives", for that is the title of a documentary on BBC-1 next Wednesday (17).

And the timing is appropriate for he currently has records in both the album and singles charts.

The programme, part of which was filmed in Memphis on August 16, the third anniversary of his death, shows just how much the memory of the man lingers on. The BBC film crew were, like everyone else, forbidden to film inside the grounds of Elvis's palatial home Graceland but they did manage to get some spectacular helicopter shots of the house and record the candlelight ceremony of tribute on the anniversary evening of his death.

The interviews with those around him suggest that the cults

surrounding the charismatic personality will last for a long time.

"Some people feel that Elvis might be the new Messiah," says Larry Geller, his former hairdresser and spiritual adviser, while there are others, the film shows, who believe that Elvis has been reincarnated in the person of a young boy in Ashboro, North Carolina, who even has his own fan club.

It seems that the loyalty of his fans has in no way been diminished by Elvis's death.

English fan Mick Haywood from Leicester says in the film: "I would give my life away for one hour just to see Elvis", and there are others like Dennis Wise of Memphis, Tennessee, who have taken the drastic step of having plastic surgery in order to achieve a remarkable facial likeness to their idol.

## News in brief...

CAPITAL RADIO listeners have been invited to phone in their votes for the station's music awards from December 8 to 14, with the results to be broadcast on New Year's Day . . . The opening of BBC Manchester's new music studio will be marked by a concert of the BBC Northern Symphony Orchestra on December 11 in the presence of the Duchess of Kent . . . Granada TV is screening a one hour gospel special on the newwork on December 28, entitled In The Spirit. Directed by Nicholas Ferguson and produced by Simon Albury, it features the Reverend James Cleveland Savoy with the Southern California Community Choir, Dorothy Norwood, Marian Williams and Natalie Cole . . . Capital's TV commercial featuring Michael Aspel has won a silver plaque at the Chicago Film Festival. It was spotted on a London hotel TV by a visiting director of the festival who suggested it should be submitted . . . Peterborough-based ILR Hereward Radio has introduced a classical music programme on Sundays and the evening schedule is now adjusted so that Classical Hereward, presented by Sarah Caisley, slots in at 8pm followed by Green-sleeves at 9pm and finally Paul Needle's Late Show from 10pm to 1am.

## Applications invited for Swindon station

THE LATEST Independent Local Radio contract to be advertised by the IBA is for the Swindon/West Wiltshire area and the closing date for applications is March 12, 1981.

Two pairs of transmitters will serve the area — one pair for Swindon and one for West Wiltshire — though applications are being invited from consortia wishing to provide an ILR service for the area as a single franchise.

The transmission area includes Swindon and Chippenham, with Northleach in the north, Frome in the south, Wantage and Marlborough to the east and Marshfield and Tetbury to the west.

The predicted population in the Swindon area is 190,000 on VHF, with 250,000 in the medium wave daytime coverage area, while for West Wiltshire the potential listenership is 160,000 (VHF) and 260,000 (medium wave).

The primary rental to be charged by the IBA is £38,000 per year.

## THE CONCEPT OF COMPETITIVE SUPREMACY

### Fashion Magic FABPACK 500

#### AVAILABLE NOW

1. Graffiti Fabpack  
Worlds first see through toilet  
"worth it for the pop art"  
Ranger 27 cassette + quality  
unisex jewellery.

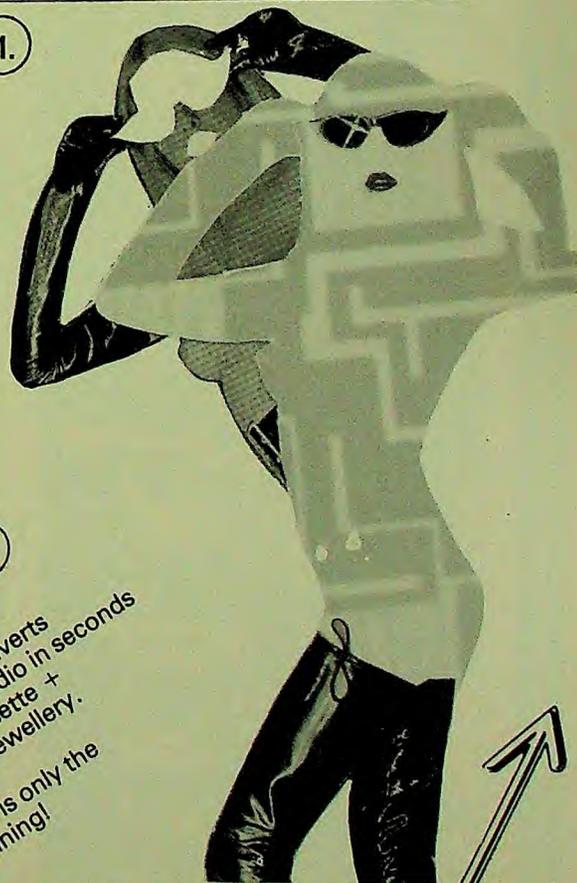
#### ON THE WAY

2. Pinch-a-Disc Fabpack  
Flexi-record designed to be knocked off  
blank copy tape with label included 250,000 sales?  
National handout hit single + quality jewellery.

3. Neoteric Sound & Light Fabpack  
Plug-in Flasher (raincoat extra)  
Sheet music with a difference "between  
'em dummy" Someones bin rockin cassette  
+ knockout jewellery.

4. Whirlwind Contest Fabpack  
Blackeyed peas battle it out  
against red cabbage. You can't  
smell it but it makes your eyes smart.  
Unbelievably funny cassette + super  
jewellery.

5. Radio Chip Fabpack  
Radio! At No 1?  
Built-in tuner unit converts  
cassette player to radio in seconds  
heaven or hell cassette +  
fantastic unisex jewellery.  
& This is only the  
beginning!



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16	17	ABSOLUTELY Madness	•	Siff SEZ 29
17	13	KINGS OF THE WILD FRONTIER Adam & The Ants	◦	CBS 84549
18	14	SINGS 20 NO. 1 HITS Brotherhood Of Man		Warwick WW 5087
19	16	COUNTRY LEGENDS Various		Ronco RTL 2050
20	55	20 GOLDEN GREATS OF KEN DODD Ken Dodd		Warwick WW 5098
21	21	MAKING WAVES Nolans	•	Epic EPC 10023
22	18	HOTTER THAN JULY Stevie Wonder	•	Motown STMA 8035
23	20	THE LOVE ALBUM Various	•	K Tel NE 1092
24	29	BEAUTIFUL SUNDAY Lena Martell		Ronco TRL 2052
25	24	SIGNING OFF UB 40	•	Graduate GRADLP 2
41	40	JUST SUPPOSIN' Status Duo	•	Vertigo 6302 057
42	64	THE LEGENDARY BIG BANDS Various		Ronco RTL 2047
43	37	LIVE IN THE HEART OF THE CITY Whitesnake	◦	United Artists SNAKE 1
44	44	RIISING Dr. Hook		Mercury 6302 076
45	38	STRONG ARM OF THE LAW Saxon		Carere GAL 120
46	25	DOUBLE FANTASY John Lennon		Geffen K99131
47	27	GAUCHO Steely Dan		MCA MCF 3090
48	56	LAUGHTER Ian Dury & The Blockheads		Siff SEZ 30
49	73	THE HITMAKERS Various	◦	Polystar HOPTV 1
50	33	LIVE Eagles		Asylum K 62032
66	65	OUTLANDOS D'AMOUR Police	◦	A&M AMLH 68502
67	63	RUMOURS Fleetwood Mac		Warner Bros K 56344
68	43	THE BLACK ALBUM The Damned		Chiswick CWK 3015
69	NEW	PLAY Magazine		Virgin V 2184
70	70	SKY 2 Sky	◦	Arda ADSKY 2
71	NEW	JEST A GIGGLE Barron Knights		Epic EPC 84550
72	45	ONE TRICK PONY Paul Simon		Warner Bros K 56846
73	61	MORE SPECIALS Specials	•	2-Tone CHRTT 5003
74	-	PEACE IN THE VALLEY Various	•	Ronco RTL 2043
75	-	ONE STEP BEYOND Madness	◦	Siff SEZ 17

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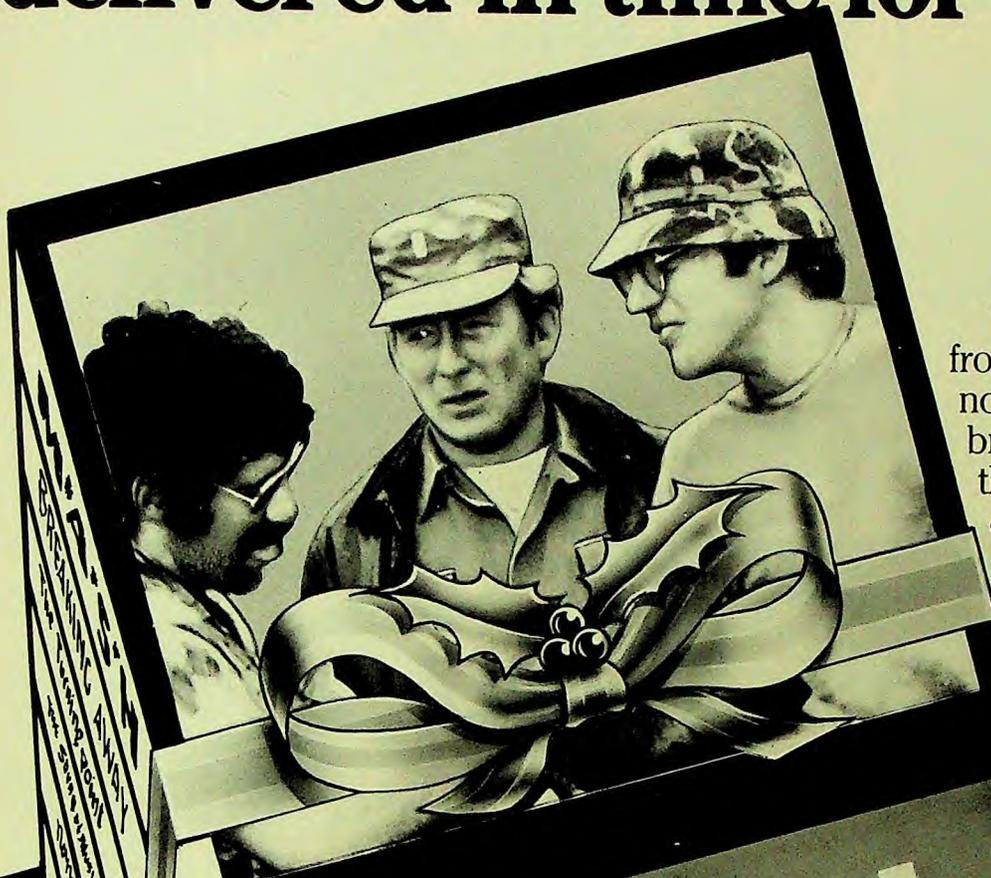
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DECEMBER 13

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

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	1	4	SUPER TROUPER Abba	Epic EPC 1022 (C) C: 4010022	39	42	4	MASTERWORKS Various (Jarratt/Reedman)	K-Tel ONE 1093 (K) C: EXE 2093
2	5	2	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	40	32	13	NEVER FOREVER Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCMA 794
3	3	11	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	41	40	8	JUST SUPPOSIN' Status Quo	Vertigo 8302 057 (F) C: 7144 057
4	2	2	SOUND AFFECTS Jam	Polydor POLD 5035 (F) C: POLD 5035	42	64	2	THE LEGENDARY BIG BANDS Various	Ronco RTL 2047 (B) C: 4C RTL 2047
5	11	31	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	43	37	6	LIVE IN THE HEART OF THE CITY Whitesnake (Martin Birch)	United Artists SNAKE 1 (E) C: TC-SNAKE 1
6	8	3	INSPIRATION Elvis Presley	K-Tel NE 1101 (K) C: CE 2101	44	44	3	RISING Dr. Hook	Mercury 8302 076 (F) C: 7144 076
7	4	3	AUTOAMERICAN Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	45	38	5	STRONG ARM OF THE LAW Saxon	Carrere CAL 120 (W) C: CAC 120
8	7	6	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400	46	25	4	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131
9	10	10	ZENYATTA MONDATT Police (Police/Nigel Gray)	A&M AMLH 64831 (C) C: CAM 64831 (C)	47	27	3	GAUCHO Steely Dan	MCA MCF 3090 (C) C: MCF 3090
10	6	5	CHART EXPLOSION Various	K-Tel NE 1103 (K) C: CE 2103	48	56	2	LAUGHTER Ian Dury & The Blockheads	Stiff SEEZ 30 (C) C: ZSEEZ 30
11	12	3	BARRY Barry Manilow	Arista DLART 2 (F) C: TLART 2	49	73	2	THE HITMAKERS Various	Polystar HOPTV 1 (F) C: HOPMC 1
12	22	7	CLASSICS FOR DREAMING James Last	Polydor POLTV 11 (F)	50	33	4	LIVE Eagles	Asylum K 62032 (W) C: K 462032
13	9	4	FOOLISH BEHAVIOUR Rod Stewart	Rive RVLP 11 (W) C: RV411	51	-	1	REJOICE St. Pauls Boys Choir	K-Tel NE 1064 (K) C: CE 2064
14	15	4	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	52	36	3	LOONEE TUNES Bad Manners	Magnet MAG 5038 (A) C: ZCMAG 5038
15	19	8	AXE ATTACK Various	K-Tel NE 1100 (B) C: CE 2100	53	46	19	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820
16	17	11	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	54	54	21	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
17	13	5	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549 (C) C: 40-84549	55	51	6	QE 2 Mike Oldfield (David Hentshel)	Virgin V 2181 (C) C: TC 2181
18	14	3	SINGS 20 NO. 1 HITS Brotherhood Of Man (Tony Hiller)	Warwick WW 5087 (M) C: -	56	-	-	FLEETWOOD MAC LIVE Fleetwood Mac	Warner Brothers K 66097 (W) C: K4-66097
19	16	6	COUNTRY LEGENDS Various	Ronco RTL 2050 (B) C: 4C-RTL 2050	57	66	92	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
20	55	3	20 GOLDEN GREATS OF KEN DODD Ken Dodd	Warwick WW 5098 (M) C: -	58	69	19	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
21	21	8	MAKING WAVES Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023	59	50	10	SMOKIE'S HITS Smokie	Rak SRAK 540 (E) C: TCSRAK 540
22	18	6	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	60	62	3	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017
23	20	10	THE LOVE ALBUM Various	K-Tel NE 1092 (K) C: CE 2092	61	58	26	DIANA Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033
24	29	3	BEAUTIFUL SUNDAY Lena Martell (Gordon Smith)	Ronco RTL 2052 (B) C: 4CRTL 2052	62	48	5	ME & BILLY WILLIAMS Max Boyce (Bob Barratt)	EMI MAX 1003 (E) C: TC-MAX 1003
25	24	15	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	63	47	3	SPACE INVASION Various	Ronco RTL 2051 (B) C: 4CRTL 2051
26	23	12	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	64	59	3	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
27	31	8	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	65	57	11	PARIS Supertramp (Peter Henderson/Russel Pope)	A&M AMLM 66702 (C) C: CLM 66702
28	28	5	RADIO ACTIVE Various	Ronco RTL 2049 (B) C: 40-RTL 2049	66	65	87	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
29	60	4	SLADE SMASHES Slade	Polydor POLTV 13 (S) C: POLVM 13	67	63	5	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
30	-	-	IN CONCERT Deep Purple	Harvest SHDW 412 (E) C: TC-SHDW 412	68	43	3	THE BLACK ALBUM The Damned	Chiswick CWK 3015 (E) C: TCCWK 3015
31	35	8	VERY BEST OF ELTON JOHN Elton John	K-Tel NE 1094 (K) C: CE 2094	69	-	-	PLAY Magazine	Virgin V 2184 (C) C: TC 2184
32	26	6	ACE OF SPADES Motorhead (Vic Maile)	Bronze BRON 531 (F) C: TC-BRON 531	70	70	33	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
33	34	7	LITTLE MISS DYNAMITE/BRENDA LEE Brenda Lee	Warwick (MCA) WW 5083 (C)	71	-	-	JEST A GIGGLE Barron Knights	Epic EPC 84550 (C) C: 40-84550
34	41	12	GOLD Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2	72	45	5	ONE TRICK PONY Paul Simon	Warner Bros. K 56846 (W) C: K4-56846
35	30	7	ORGANISATION Orchestral Manoeuvres In The Dark (Mike Howlett)	DinDisc DID 6 (C)	73	61	11	MORE SPECIALS Specials	2-Tone CHRTT 5003 (F) C: ZCHRTT 5003
36	39	29	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	74	-	1	PEACE IN THE VALLEY Various	Ronco RTL 2043 (B) C: RTL 4C 2043
37	52	8	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: -	75	-	1	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17
38	49	51	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792					

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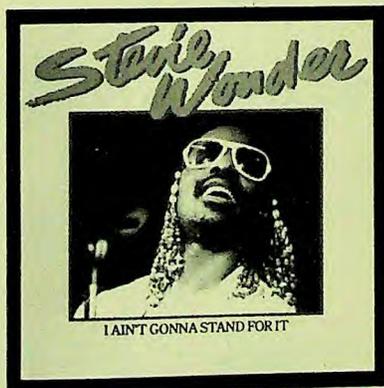
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Artist/A Side/B Side/Label

Cat. No. Dist.

DECEMBER 12, 1980

ALPHA HAVE SOME FUN/Musical Career (Greensleeves)	NICE 110	SP	
BIG HAIR PUPPET ON A STRING/Lies (Fresh)	FRESH 19	Self	Astral Joe . . . . . C
BLUE ORCHID DISNEY BOYS/The Flood (Rough Trade)	RT 065	RT	Chances . . . . . M
BONEY M MARY'S BOY CHILD/OH MY LORD/Dancing In The Streets (Atlantic)	K 11221	W	Christmas Isn't Christmas . . . . . G
BROWN, Joe/Family LITTLE CHILDREN/Cooky And Lia (Solid Gold)	SGR	R	Cinema Clock . . . . . S
BIGGUN, Ivor THE WANKERS ROCK & ROLL/ Lift Up My Finger/Send for Doctor Clap and Hide The Sausage (Beggars Banquet)	BOP 5	W	Colour . . . . . D
			Diana Dine . . . . . T
			Disney Boys . . . . . B
			Do You Wanna . . . . . L
			Touch Me . . . . . L
CHANGE THE GLOW OF LOVE/It's A Girl's Affair (WEA)	K 79187T	W	Don't Try To Cure . . . . . T
CUDDLY TOYS ASTRAL JOE/Slow Down (Fresh)	FRESH 20	Self	Yoursell . . . . . T
			Frightened Of The Night . . . . . S
			Gates Of Zion . . . . . M
			Go Funk Yourself . . . . . G
			Have Some Fun . . . . . A
			Help Them Please . . . . . P
			How I Lost My Virginity . . . . . S
			I Ain't Gonna Stand It . . . . . W
			I Believe In Father . . . . . W
			Christmas . . . . . L
			I Love A Shark . . . . . D
			I Want Elvis For . . . . . D
			Christmas . . . . . H
			I'm Missing You . . . . . L
			It's Time To Party Now . . . . . P
			Just A Little . . . . . R
			Just Holdin' On . . . . . W
			Kid's Stuff . . . . . W
			Kingdom Rise . . . . . W
			Let It Flow . . . . . W
			Let Me Be The One . . . . . M
			Little Children . . . . . B
			Lovers Rock . . . . . S
			Make Someone Happy . . . . . S
			Mary's Boy Child . . . . . B
			Metal Mickey Magic . . . . . M
			My Girl . . . . . S
			My My People . . . . . M
			Noah's Ark . . . . . E
			Peter's Pack . . . . . S
			Rhythm Of The Rain . . . . . L
			Saturday Night Jamboree . . . . . J
			Savour Fairs . . . . . F
			She Won't Dance . . . . . S
			Stackarecords . . . . . T
			Suspect . . . . . G
			Sorrow . . . . . D
			That's The Way . . . . . M
			The Glow Of Love . . . . . C
			This Wreckage . . . . . N
			What Are You Doing . . . . . O
DEL RAY, Marina I LOVE A SHARK/Lone Shark (Island)	12WIP 6669	W	
DELTA 5 Colour/Try (Rough Trade)	RT 061	RT	
DUMB BLONDES SORROW/Strange Love (Fresh)	FRESH 21	Self	
EEL-A-MOUSE NOAH'S ARK/My Lady (Greensleeves)	GREED 42	SP	
FAMILY FODDER SAVOIR FAIRE/Carnal Knowledge (Fresh)	FRESH 22	SP	
GOLD MACHINE SUSPECT/TWILIGHT QUEEN (Aubergel)	MH29444	Self	
GOOCHFRITA, Juanita GO FUNK YOURSELF/Instr. (EMI)	EMI 5128	E	
GUMMIDGE, Worzel CHRISTMAS ISN'T CHRISTMAS/AUNT SALLY'S SONG/Slice Of Cake/Scarecrow's Caroll (Decca)	F 13899	F	
HAMILL, Chris IT'S CHRISTMAS/It's Christmas (Random)	RDI	SP	
HOLLY TWINS I WANT ELVIS FOR CHRISTMAS/The Tender Age (Rockstar)	RSR 3004	SP	
JARRETT, Wayne SATURDAY NIGHT JAMBOREE/Got To Be Sure (Greensleeves)	GREED 41	SP	
KELLY, Kim IF I COULD HEAR YOUR VOICE/Dangerous Dreaming (Gipsy)	GI 001	SP	
LA TOUCHE, Pansheeta/Ranking Joe I'M MISSING YOU/Cocksman For The Dance/Please Mi Barrister (Greensleeves)	NICE 113	SP	
LAKE, Greg I BELIEVE IN FATHER CHRISTMAS/Humbug (Manicore)	K 13511	W	
LLOYD, Ian DO YOU WANNA TOUCH ME/3rd Wave Civilisation (Scotti)	K 11638	W	
LOVE TYPHOON RHYTHM OF THE RAIN/More Congas (Hammer)	HSV 313	A	
MARLEY, Rita THAT'S THE WAY/Play Play (Trident)	TR 003	SO	
MELLOW ROSE LET ME BE THE ONE/Imitation Love (Greensleeves)	NICE 111	SP	
METAL MICKEY METAL MICKEY MAGIC/Meet Metal Mickey (Mickey Pop)	METMIK 1	P	
METHOD CHANCES/Little Lasers (Red Lightning)	MET 2	Self	
MIGHTY DIAMONDS GATES OF ZION/Zion In Dub (Greensleeves)	GREED 45	SP	
MOWATT, Judy MY MY PEOPLE/Black Woman (Island)	WIP 6670	E	
NUMAN, Gary THIS WRECKAGE/Photograph (Beggars Banquet)	BEG 50	W	
ORIOLES WHAT ARE YOU DOING NEW YEAR'S EVE/Lonely Christmas (President)	PT 488	ZLH	
PARKER, Ray Raydio IT'S TIME TO PARTY NOW/Just Can't Keep From Crying (Arista)	ARIST 380	F	
PROPHET, Michael/Wailing Souls HELP THEM PLEASE/See Baba Joe (Greensleeves)	GREED 44	SP	
REGENTS JUST A LITTLE/Dance Don (Arista)	ARIST 369	F	
SEBASTIAN, David LOVER'S ROCK/Dub (Noel)	12 DN 003	Self	
SEX PISTOLS PISTOLS PACK (6x7") (Virgin)	SEX 1	C	
SINKING SHIPS CINEMA CLOCK/Strangers (Dead Good)	DEAD14/	P	
SOBELL SKATERS/SHARON DOUGLAS MAKE SOMEONE HAPPY (THIS CHRISTMAS)/The Wizard On Ice (Iceicle)	STARK 2	P	
SPANGS FRIGHTENED OF THE NIGHT/Safe In My Room (Carnal)	EJSP 9510	P	
SPUNKY ONIONS HOW I LOST MY VIRGINITY/Ghettoberries/The Secret Life Of Napolean Solo (Templebeat)	CNO 001	RT	
STEWART, Rod MY GIRL/She Won't Dance With Me (Rival)	TRR 111	W	
	RIVA 28		
TAYLOR, Doris DIANA DIVINE/God Bless (Edge)	EDGE 8	W	
THEY MUST BE RUSSIANS DON'T TRY TO CURE YOURSELF/The Truth About Kanga Pants (Fresh)	FRESH 18	Self	
TOM TALL AND HIS TOM KATS STACK-A-RECORDS/Mary Jo (Rockstar)	RSRSP 3003	SP	
WAILING SOULS KINGDOM RISE KINGDOM FALL/A Day Will Come (Greensleeves)	GREED 43	SP	
WATTS, Ernie JUST HOLDIN' ON/Look In Your Heart (Elektra)	K 12489T	W	
WASHINGTON JNR., Grover LET IT FLOW/Wine Light (Elektra)	K 12495T	W	
WHITE, Lennie KIDS STUFF/Slip Away/Fancy Dancer (Elektra)	LV 43	W	
WONDER, Stevie I AIN'T GONNA STAND IT/Knocks Me Off My Feet (Motown)	TMG1215	E	

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- G - Lightning
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- SP - Spartan
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- W - WEA
- WU - Wynd Up
- X - Clyde Factors
- Z - Enterprise

12" singles  
brackets

Total releases 49

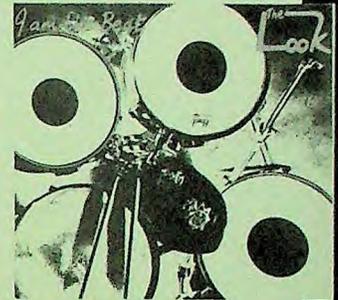
# NEW ALBUMS

December 12, 1980

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
BATES, Blaster	BLASTERMIND VOL. 7	<i>Big Ben</i>	BB0013	—	SP/L/H
BONZO DOG BAND	KEYSHON	<i>Liberty</i>	BBMC 13 LBR 1041	2.44	E
CAPTAIN KREMMEN	THE GREATEST ADVENTURE YET	<i>CBS</i>	84761	—	C
CLASH	SANDINISTA	<i>CBS</i>	FSLN 1	—	C
CRAWFORD, Randy	EVERYTHING MUST CHANGE	<i>Warner Brothers</i>	K56328	3.04	W
CROSBY STILLS & NASH	REPLAY	<i>Atlantic</i>	K 50766	3.04	W
DOLLAR	THE PARIS COLLECTION	<i>WEA</i>	K 58246	3.04	W
EMERSON, Keith	OST—INFERNO	<i>Atlantic</i>	K 50753	3.04	W
GRAHAM, Larry	ONE IN A MILLION YOU	<i>Warner Brothers</i>	K 56843	3.04	W
HOMER'S ODYSSEY	CALYPSO CHRISTMAS PACKAGE	<i>Remoh</i>	RR 001	2.89	P
INNES, Neil	NEIL INNES A GO GO	<i>Liberty</i>	LBR 1018	2.44	E
LEONARD, Deke LURKERS	ICEBERG GREATEST HIT	<i>Liberty Beggars Banquet</i>	LBR 1042 BOPA 2	2.44 1.92	E W
MARLEY, Rita	RITA MARLEY	<i>Trident</i>	TLP 001	2.43	SO
NIGHT	LONG DISTANCE	<i>Planet</i>	K 52251	3.04	W
OSBOURNE, Johnny	FALLY LOVER	<i>Greensleeves</i>	GREL 12	—	SP/RT
PARKER, Charlie PARKER, Charlie PROPHET, Michael	BIRD SYMBOLS ONCE THERE WAS BIRD RIGHTEOUS ARE THE CONQUEROR	<i>Rhapsody Rhapsody Greensleeves</i>	RHAP 5 RHAP 4 GREL 18	2.03 2.03 —	Z/L/H Z/L/H SP/RT
REEVES, Jack/Charlie Walker/Lorraine Walden	WHO WILL BUY THE WINE	<i>Manhattan</i>	MAN 5037	1.15	Z/L/H
SCHULZE, Klaus SCHWARTZ, Brinsley SEBASTIAN, David SIMONE, Nina/Jimmy Reed	DIG IT NERVOUS ON THE ROAD LOVE & PEACE CRY BEFORE I GO	<i>Brain Liberty Noel Manhattan</i>	0060 353 LBR 1040 DN 002 MAN 5039	— 2.44 — 1.15	R E Noel Z/L/H
STARS OF THE MAGIC CIRCLE	THE MAGIC CIRCLE RECORD	<i>Technical</i>	TEC LP 002	2.89	SO
TARBUCK, Jimmy/ Kenny Lynch TAYLOR, Rod	HAVING A PARTY WHERE IS YOUR LOVE MANKIND	<i>Wonderful Greensleeves</i>	WON LP1 GREL 17	— —	SP SP/RT
VARIOUS VARIOUS	GIANTS OF JAZZ VOL. 5 GWLAD GWLAD—THE SOUND OF WELSH RUGBY	<i>Manhattan Sain</i>	MAN 5018 1197P	1.15 —	Z/L/H Sain
WALL, The	PERSONAL TROUBLES & PUBLIC ISSUES	<i>Fresh</i>	LP 2	2.98	Fresh
WATANABE, Sadeo WILLIAMS, Andy	LIVE AT THE BUDOKAN GREAT SONGS OF THE '60's	<i>CBS CBS</i>	22081 22111	— —	C C

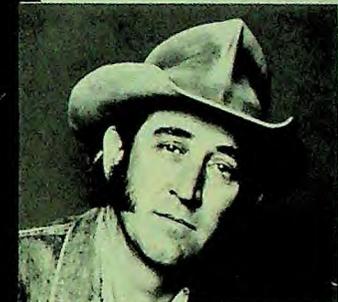
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## INDEPENDENT LABELS

Edited  
by  
SIMON HILLS

### New issues from Illuminated Records

#### News in brief...

THE MODERNAIRES release a new single on Illuminated Records this week entitled Life In Our Times, an edited version of the track that appears on their debut album, Way Of Living, with the B side carrying a version of their Barbed Up number.

Illuminated is marketed by Illuminated Kingsley Marketing, which also releases a single on the Aardverk labels from the Sheffield band The Naughtiest Girl Was A Monitor entitled All The Naked Heroes.

And the group B Troop release a single on their own label Hotshot entitled Junior. They have already had product released on the Bouquet Of Steel compilation on Aardverk Records. All product is distributed through Pinnacle.

NEWLY-FORMED label Auberge Records, set up by a group of six songwriters, releases its first single this week by the group Gold Machine — featuring the girl singers who backed comedian Freddie Starr on his live dates.

It is a souble A side entitled Suspect/Twilight Queen and in the jazz/funk mould. The single will go out to dealers at the budget price of 40p. It was recorded at DJM's studios.

THE SPECTRES, who feature Glen Matlock and Danny Kustow, release a new single on the Demon label this week entitled Stories — a Glen Matlock composition. The B side, Things, is written by Kustow and Matlock and both tracks are produced by Clive Langer. The single comes in a full-colour bag and is distributed by Rough Trade.

SAD AMONG Strangers have a single released by Brave Tales Records this week entitled Here Come The Caesars/I Know Nothing Of The Jungle. The record comes in a picture sleeve and is distributed by Virgin, Rough Trade and Fresh.

THE STRAWBS release their first single for almost a year on a new London-based label, L.O. Records, formed out of the promotion company Rime Enterprises.

The single is entitled The King and also features ex-Steeleye Span singer Maddy Prior as a special guest.

Distribution is through Spartan and there are more releases scheduled from the label in the New Year.

THREE-PIECE rock band Limelight release their debut album on the Yorkshire independent label Future Earth this week. The album is simply entitled Limelight and includes a re-recorded version of their successful single Metal Man.

The album is distributed by Pinnacle, and its release is backed up by the band's support on the Saxon tour throughout this month. The group will also be doing shop PAs.

KLUB RECORDS releases an album, Come To Me, featuring 10 standard ballads from the singer songwriter Lorraine Summers this week. The label has also been tying up deals around the world for the Norwegian artist Bjoro Halland and Middle Of The Road on its OK Label. Distribution is through PRT.

THE SPIN label, which promoted Northern Ireland talent until its Belfast premises were destroyed in 1976, has been resurrected with an album, Same Handlin', released by cabaret comedians Clubsound this month.

The label is headed by Dennis Milligan, formerly of Pilgrim Records, and distribution is through Symphola Records.

COUNT BASIE has an album released by Bulldog Records featuring 20 numbers including Summertime and Shake, Rattle And Roll. Entitled 20 Golden Pieces Of Count Basie, the album is distributed by President Records and carries a RRP of £2.66.

THE LATE Jacob Hiller, who was lead singer with the reggae group Inner Circle until his death, has a single released by Echo Records this week entitled Silver Bells — described as a "Christmas Dance Record".

It is available on seven and 12 inch and distributed through PRT.



THE TIGERS, above, currently in the studios recording their second album, release a new single on the Strike label this week entitled (Walk Tall) Do The Crawl. The band are signed to A&M Records in America, but are carrying on through the independents in this country. Meanwhile, Strike has split from WEA and is now handling all marketing by itself. Distribution is through Rough Trade.

POSTCARD RECORDS in Scotland has released three singles this month, the latest being a single by Joseph K entitled It's Kinda Funny. Also out are singles by The Go Betweens called I Need Two Heads and Simply Thrilled Honey by Orange Juice.

Joseph K's debut album, Sorry For Laughing, is scheduled for January release. Distribution is through Rough Trade.

NOEL RECORDS releases its first disco 45 single this week Lovers' Rock (Mr DJ) by David Sebastian. Noel was founded by a group of black musicians last year to produce soul, reggae and calypso records in the UK.

A CHRISTMAS spoof of the John Lennon single Ballad Of John and Yoko is released on the Silver Hammer label this week entitled Ballad Of A Kind At Sea, by The Denis O'Bell Band.

The group recently appeared

on Granada TV's After All That ... This, and are recording two of the songs featured in the show.

COMEDIAN BLASTER Bates releases his seventh album on the Big Ben label this week. Total sales on his previous six albums has now reached half a million copies.

The records have been released over a 13 year period and although Bates is part-time, he is constantly on the road doing gigs. The records are produced and issued by Tangent and distributed through Spartan, Lugtons, H. R. Taylor and Jazz Services.

#### The Gadget

THE FINAL Solution story in the last independent label section mentioned an album released by Fad Gadget entitled Love, Curiosity, Freckles And Doubt. The album is by The Gadget, and we apologise for the error.



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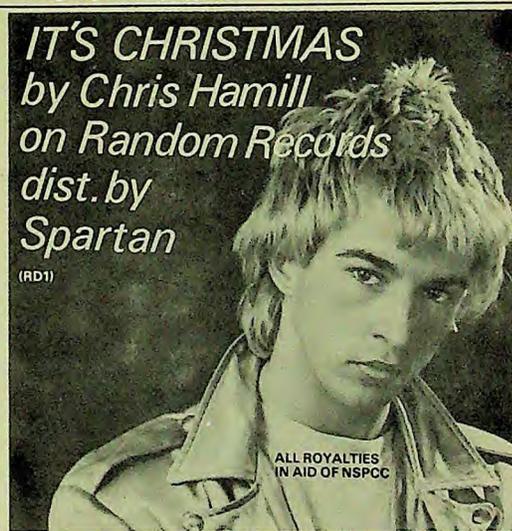
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## INDEPENDENT LABELS

## Coping with growth at Rough Trade

EXPANSION IS a key word to most businesses — but it is something that Rough Trade has been very wary of, even though it has just moved into new larger premises to handle its distribution, mail order and A&R activities.

Rough Trade's problem is that it is finding it very difficult to stay small enough to allow it to make all decisions by consensus and still manage to sell and distribute records by its traditional philosophy while the market expands at a terrific rate.

Although this sounds like an envious position to be in, Richard Scott, who handles Rough Trade's mail order and distribution, still firmly believes in its alternative method of distribution. And at the same time, he, and the whole of the company, are adamant that Rough Trade should retain its independent position, and have complete control over what it is doing, to work towards building up an independent system totally different from current methods of selling records.

Scott maintains that although Rough Trade is now in new large premises the only similarity between it and larger companies is that both hold telephones and lots of records.

"The expansion came about in a completely organic way," he says. "We started the mail order because people wanted our product. Then shops came along buying product at retail price and sold it for a bit more, so we then had to start

selling product at dealer price.

"The wholesale thing grew in about six months from the mail order — which fortunately has stayed about the same size. We have never consciously set out to achieve this expansion, but have seen ourselves as an access to the increasing energy in the music business as a whole. I'm very surprised at the rate of business with which we've grown.

"It was decided to move by default, either we contract the business we were doing or we should move. There is no reason to contract while there is still demand, although I still think we're underselling to that demand by 50 per cent overall."

But Rough Trade's prime objective has always been to avoid traditional methods of selling records, to help original acts that are also sympathetic to the independent ideals and not to force product on to the public. The principle that the public does not always want what is offered by the majors has been well-proved by the amount of business.

Scott has definite principles about supply and demand that are shared by the whole of the company.

**Mistrust**

"The basic problem in my opinion is that we can't force-feed a market any more. We have always been confronted in the selling of records by systems that want to force feed records into the market and hype people into buying them, and this is a basic moral point



ROUGH TRADE artists (from top left, clockwise) Liliput, Pere Ubu, a Pop Group person and The Raincoats.

as far as I'm concerned. I have a profound mistrust of hyping and advertising of any sort — I find it morally wrong to instruct someone to buy a record.

"So we've had to find people who are sympathetic to this: a group of independent wholesalers and retail outlets who stock music because they like the music and develop a market that can make up its own mind what it likes. We've also found bands who understand that this is a gradual process and who want to work with us to this end.

"The best way to promote a record is to sell it — all promotion is informing people that records are available. The relationship works best with people who know the music and understand it — there's a distinction between liking something and understanding it. And we do like to work with music that is original, and there really is a dramatic lack of it."

That philosophy does not seem instantly synonymous with Rough Trade's current expansion. Not only has it got its new premises, but has recently opened up a US operation which now includes an office in San Francisco.

At the same time, its export business is expanding all the time and Rough Trade has to find a way of meeting that demand, while sticking to the principles which have formed the basis of the whole operation.

"America has been going through a crisis of confidence and the independent labels there have been extremely ineffective over the past five years," explains Scott. "America is a big market, and to be fair to our artists we should release product there.

"There are three options: to go with a major, to sign to an

independent or to start up there ourselves. There is no sense in doing the first as we're trying to get a way from that, there is no independent system working there, so we took up the third option."

**Big effort**

In Europe the company is now trying to find distributors and manufacturers to handle its product, and as in this country, a large effort is being made to try and set up regional distribution. Rough Trade cannot handle current levels of demand centrally, nor does it wish to. The obvious answer is to find companies with similar interests and ideals and build an indie network.

Rough Trade has to do this without expanding, keeping the set-up small and personal, while at the same time meeting the market that is already there — it has no desire to deprive people of product they obviously want.

"Everybody at Rough Trade is in a position to make decisions on a day-to-day basis. Decisions here are made by consensus and there is still no hierarchical structure and we are all paid the same wage.

"There is no phone exchange, someone who comes through the door can deal with anybody and there's no security man on the door. Anybody can come in with 100 records and we will listen and try to distribute them. Anyone can come in and see that there's a different attitude.

"Scale is our biggest problem, and we're desperately trying not to expand — it is far easier to do that than contract. Our problem now is how to maintain a certain comfortable level and still increase business."



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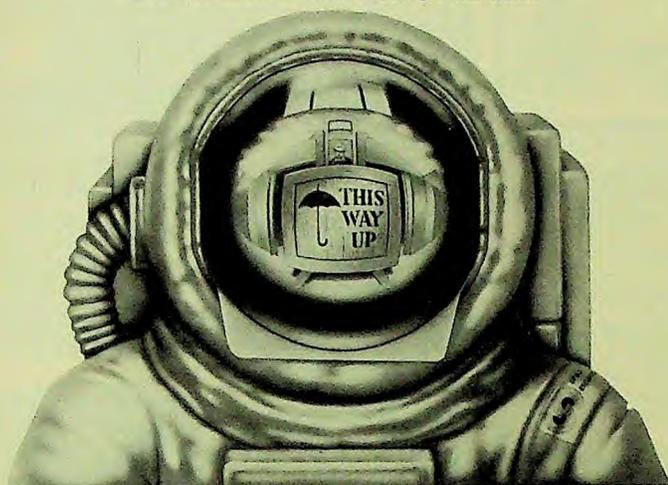


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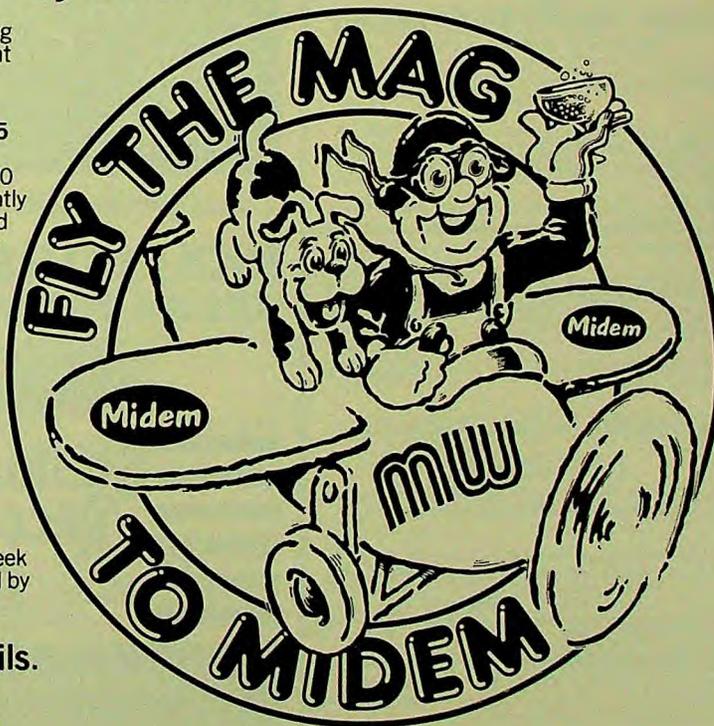
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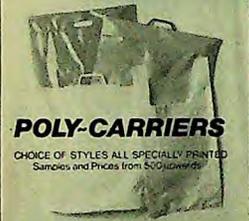
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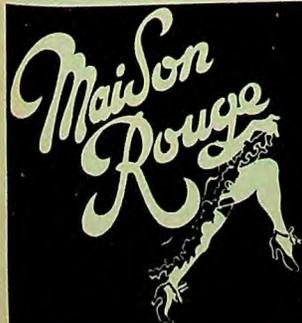
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## American Commentary



# Control marketing costs says Goldman.... You can't sell video like records

NEW YORK: Elliot Goldman, Arista executive vice president and Ariola International board member, urged fellow industry executives to focus attention on marketing costs in order to get the record business back into shape. Marketing expenditures, he told the performing arts lodge of B'nai B'rith here, have increased more markedly than expenses for any other area of the industry.

Goldman suggested that every record company should compute an actual percentage of sales dollars that would be allocated towards marketing. While conceding that this is a difficult thing to do on a day-to-day basis, he insisted that the process would "require a much greater creative effort on the part of the marketing staffs of record companies".

No longer, he opined, can a company attempt to assess which type of marketing tool will work best for a given act, and then go ahead and use all methods anyway, regardless of the expense this might incur.

"Analytical and meaningful creativity in the marketing area should require choosing between alternative methods and making the right choices," he declared.

As for applying the formula on a case-by-case basis, Goldman listed the following questions as ones to be asked prior to the release of any new record:

- "What is the best way to expose each specific piece of product within a budget that does not permit all ways to be used?"
- "When has specific sales activity generated enough additional dollars to broaden the marketing programme for a specific piece of product?"
- "In what few, select instances can a company anticipate sales?"

Goldman concluded his remarks with a plea for the industry as a whole to adopt "basic, good business practices" and to demonstrate that it had learned the lessons of 1979.

### By IRA MAYER

RECORD DISTRIBUTION practices will not necessarily be appropriate to video, according to a panel of video industry executives at *Billboard's* second annual Music Conference, writes Beth Jacques from Los Angeles.

"We'll present you with a distribution system and product," said software distributor Nick Draklich, "but loose record industry practises just don't make it. Video cassettes are not records. Their cost alone ensures that not all record retailers can be video merchants.

"It is a more specialised market than records," he added. "Credit practices must be tightened up and there can be no returns, and no over-shipping."

MCA DiscoVision president Jim Fiedler said that distribution practises have to be tightened up, and he added that MCA has added specialist teams of reps to put software into hardware outlets — although record retailers will not be left out.

"As there is more product and hardware penetration we'll expand into record retail outlets in 1981," he declared. "But we will bring the standard terms of the film industry to the market. It is a growth market and it is just tough on the record retailer who can't meet the terms and won't take the product."

Fiedler also came to the forefront when it was announced that he is to be one of the directors of the first trade association for the video disc industry — although it has been specifically set up to promote laser hardware which is being marketed by Magnavox in America and will be launched by Philips in the UK next spring.

Laser Vision Association charter members are DiscoVision Associates, Magnavox Consumer Electronics, MCA DiscoVision and US Pioneer Electronics Company. All will be promoting the optical laser video disc system. Other directors are Ken Kai, executive president of Pioneer, John Messerschmitt of Philips North America and Jack Reilly, DiscoVision Associates chairman.

The association aims to promote laser technology and not any specific products. But each product offered by an association member can display a new "LV" logo to reassure the customer of product compatibility.

Meanwhile, VHD Disc Manufacturing, one of the three firms created by the partnership in the US between Thorn EMI, the General Electric Company, Matsushita and the Victor Company Of Japan (JVC), has picked up a 25,000 square foot building in Irvine, California for its first manufacturing site.

It will be headed by Gary Dartnall of Thorn EMI and be operational in spring next year. The plant will be ready for full-scale production in 1982, while plans are afoot for another plant based in the Mid-West.

The VHD video disc will be launched next year after Philips has put its laser system on the market but before RCA's SelectaVision system. All three are incompatible.

**SHORTS:** Freddy Haayen reportedly being groomed to assume Nesuhi Ertegun's duties at some time in the future... NARM executive director Joe Cohen hopes to boost the Gift Of Music campaign by forming a non-profit industry-wide lobbying group comprising manufacturers, merchandisers, music publishers, pressers and packagers... WCI now claiming to be employing yet another counterfeit detection system, one part of which utilises a tiny sticker with small Ws printed on it. According to senior VP Stan Cornyn, hidden markings can be seen on the sticker when put under the proper light... Correction: Russ Regan headed Uni Records, which was distributed by MCA, back when Elton John released his first album in this country. He has since been at the helm of 20th Century and of Parachute. Regan, as reported last week, is now in charge of West Coast operations for PRO-USA.

## FEATURE

# Members v union

MU's John Morton explains the reasons for the US embargo

THE MU has the kind of clout which would convince the Tolpuddle Martyrs that it was all worth it. With an apparent solidarity which is rare in a creative profession full of freelances, this union can state, with little fear of contradiction, that if you don't hold an MU card you don't work.

In the opinion of some of its members that impressive strength underpins a construction which is in growing need of adjustment — to allow the rank and file a much greater say.

That strength means that when assistant secretary Stan Hibbert walks into a session and tells everyone to stop playing, they stop playing.

### Growing tension

However, increasing tension between the MU, top session musicians who are being prevented from working, and managers at the big UK studios which are losing bookings, (see *MW* 6 December) has reached breaking point. The studio bosses, and some highly-respected players, are ready to put their annoyance and frustration on public record, and ask the union to explain why it will not a) shift its ground on this particular matter, and b) generally adopt a more democratic constitution.

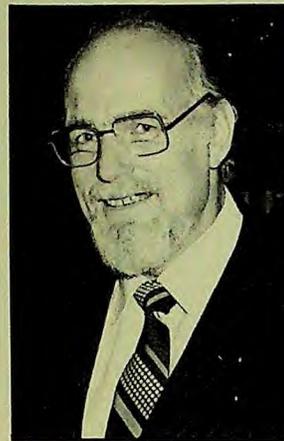
The union's answer to the first question is set out in the executive committee statement on this week's front page.

Replying to the second question, John Morton, MU general secretary, objected strongly to the suggestion that the union's constitution was undemocratic. Not only did there exist ample opportunity, within normal procedure of branch and national meetings, for members to voice their opinions, he stated, but "we have often gone out of our way to find out what the members wanted to do on a particular issue.

"I think the union, executive and branches, are entitled to say to members 'use the machinery' to bring your proposals." The constitution, however, permits the executive to act on its own majority decisions, and to impose action on members. Morton pointed out that this is common among all union organisations ("executives have the power to execute action"), and added that on the matter of showing solidarity with the AFM by imposing the embargo, the executive's vote had been unanimous.

### Cost of embargo

The studios (the big five to whom US film and TV sound work comes are Advision, EMI Abbey Road, Wembley Music Centre, Air London and Olympic) and the session men who talked to *MW* estimated total losses in earnings at possibly around £250,000. They added that the only people who would know which or how much work had been turned away by the UK union's embargo were the "fixers" (the union's approved contractors who book players for sessions). They — and other disgruntled members — would not comment publicly on the matter because they did not want to be blacked, it was claimed. Morton commented: "Naturally



**Morton: 'We feel that the musicians should get payment for the use of their work in each market.'**

the executive discussed the cost of this embargo. If someone gives a figure it must be an absurd one, whether it's high or low, because no one can possibly estimate it. Many enquiries that the fixers get would never have resulted in bookings anyway."

### Losing work

Turning to the "fear of blacking" point, Morton replied: "If there is any member who can quote one example of the union blacking anyone for anything they have said I would like to see proof of it. We have blacked members for certain things, but never just for speaking out."

Roger Cameron of Advision was one manager who said that he had lost legitimate work from the US (at a time when studios here need video work to offset the drop in record work) because the producers did not want the bother of being vetted by the MU.

Morton countered: "It would have been easy for the union to adopt draconian measures and ban all US film and TV sound work, but we took the difficult step of trying to differentiate between runaways and legitimate.

"Legitimate work is coming here, and because these US producers are hard headed businessmen — who do want the excellent facilities and the good musicians we have in Britain — it will not be frightened off permanently. I think Peter Harris [APRS chairman quoted last week as saying that the MU ban is causing top studios to "bleed to death"] is grossly exaggerating the effect on studios.

### Session halted

The current controversy began brewing, in fact, when MU assistant secretary Stan Hibbert stopped a session for the US TV show *Vegas* at Abbey Road. That was on August 28, and the latest MU bulletin states that all branches were notified by a circular dated September 1 of the US strike.

The AFM and the US producers have now agreed to a mediator stepping in, Morton said, but from his observation of the situation he felt it unlikely that the producers would relax their attitude easily.

"They feel they have a right to exploit their product in every market", he said, but we feel that the musicians should get payment for the use of their work in each market — records, film and video. This is why this issue is important in the long term as well as in this particular case."

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# PERFORMANCE

## Jon Anderson

IT IS always difficult for a solo artist to carve out his own distinctive career if he has been closely associated with a highly successful group, and some may criticise Jon Anderson for featuring so much Yes material at his Albert Hall concert.

Yet to be fair, he would probably have been lynched by the attendant faithful if he had refused to help them pay homage to such classics as Long Distance Runaround and I've Seen All Good People. He rattled off most of them medley style and allowed generous time to more recent material such as I Hear You Now — his hit with Vangelis — and much of his current Atlantic LP Song Of Seven.

The audience seemed to need to get used to tracks like Take Your Time and Heart Of The Matter, but provided more instant approval for Some Are Born and Song Of Seven itself — perhaps the best number on the night.

Anderson's band — rather like Mike Oldfield's — was highly adaptable, with the two guitarists and sax player Dick Morrissey outstanding, and his own voice rang clear and true around the cavernous hall.

DAVID DALTON

## The Nolans

YOU CERTAINLY get variety at a Nolan's show. Their versatility at Wembley showed with songs ranging from Glen Miller's In The Mood, Diana Ross's Touch Me In The Morning, oldies like The Charleston, The Continental and Rock Around The Clock, and of course their current Epic single, Who's Gonna Rock You from the Making Waves album.

It's fashionable to knock these swinging Irish sisters, but you can't deny that they are professional, entertaining, and have an act which aptly suits the audience of all ages. Their choreography and timing was perfect and they harmonise pleasingly, although second-youngest, Bernadette, tends to overshadow her sisters.

JANET YEO

## Talking Heads

GRADUATE ROCK came to town again, as Talking Heads released their fourth Sire album, Remain In Light, and played two London dates

with the backing of various black musicians who gave a fullness to their normally sparse sound.

The band packed the Hammersmith Palais and started in fine form with the anthem Psycho Killer from their debut '77 album, and extra musicians bassist Busta Cherry Jones, Bernie Worrell from Funkadelic and guitarist Adrain Below joined them as the show went on.

But although the beefed up sound was impressive to begin with — the band obviously enjoying the gig immensely — it soon became wearing. The wailing guitar breaks from Below at first added spice and power, but grew monotonous, while the extra harmonies only offered full effect when Dollette McDonald and normal Heads bassist Tina Weymouth duetted.

SIMON HILLS

## Richard Digance

THE BILLING at the Queen Elizabeth Hall was "Richard Digance & Friends", but we actually got more of the friends than Digance himself, although the capacity audience seemed happy with this balance.

Digance has built a faithful following through his early club appearances and his long-running Capital Radio show. They know most of his songs, ranging from the sentimental, through satirically wry to pub singalong, by heart, and his anti-hero East London sense of humour carries him through the weaker items.

He deserves to reach a wider audience, though I doubt whether his current RCA maxi single — coupling The Journey, The Halibut and Working Class Millionaire — will achieve that.

The "friends" were a talented but overly-strident Katy Heath; a very funny but unusually subdued Noel Murphy; and June Tabor whose trad folk you either love or hate, but you can't deny she does it well, accompanied by that fine guitarist Martin Simpson.

RODNEY BURBECK

## The Motels

THE MOTELS seemed much more confident at The Venue than on their previous visits — and with good reason. They have moulded what was a collection of mostly good songs into a powerful, entertaining act.

The band's confidence overflowed a little at times — the sound was just too loud and keyboard player Marty Jourard's antics bordered on the flash — but this was more than compensated for by the delightful Martha Davis. She strummed on the guitar but was at her best pacing and prowling across the stage, purring into the microphone with what I would venture to suggest was more style and stage presence than Debbie Harry.

The material for the concert was mostly culled from their current Capitol album, Careful, with Bonjour Baby and Danger standing out, but the real show stopper was an earlier album track Total Control — and Davis showed she is not far off achieving just that.

DAVID DALTON

## Harry Kakoulli

HAVING LEFT Squeeze when they were riding on the crest of a wave, Harry Kakoulli has since produced an admirable solo album on Oval Records using lots of overlays, quirky riffs and some good disco-styls base work.

Playing his debut gig at the Albany in his native Deptford, Kakoulli made the brave venture of playing over a taped backing, with only a synthesiser/tape operator and guitarist behind him.

It didn't work due to timing problems, and the impact of the album's production didn't come across on certain numbers — notably Even When I'm Not. But if he was in control of the tapes himself and played his bass over the top throughout, Kakoulli has the personality and songs to win through. He owes it to himself to do so.

SIMON HILLS

## The Lookalikes

THIS YOUNG Irish group are Riva's first group signing and they are going on the road for an extensive period next year, to coincide with the release of an album in February.

It is hard to see how the company is going to break them, though. The four-piece band are basically pretty boys (they play a song of the same name, but tongue in cheek) playing what was called "power pop" three years ago.

The single Just What You Get had some appeal, but the simple playing — sounding very tight none the less — really needed stronger vocals than singer/guitarist Sean O'Connor could offer. And the fact that they all wore matching Kahki army-type suits made one wonder whether they want to be a serious band or go for a very young audience.

SIMON HILLS

## The Dooleys

IF ANYONE doubted the solid popularity of this family group, the cheers and howls of delight which greeted their appearance on the Apollo Victoria stage would have been proof enough.

Obviously well-rehearsed and well staged, the show was firmly in the Osmond stage tradition, but could fairly be described as homespun British rather than glittering US synthetic material.

The set started with the single, Love Patrol, followed by Hands Across The Sea and Don't Cry For Me Argentina — both on the new Full House LP on GTO. It was a family show in both senses of the word, which had attracted an audience containing a very large proportion of smallish children — which made some of the remarks and gestures used appear carelessly smutty. The set also included A Rose Has To Die, the newest single In A Riddle and the oldie Chattanooga Choo Choo.

JANET YEO

# DOOLEY

EVEN IN a business as volatile and capricious as the music industry, 10 weeks seems a very short time to establish a record label — that being the number of weeks between the first Bellaphon UK release and the reluctant resignation of its MD Robin Taylor . . . . . We only hope that whoever the German company appoints as Taylor's successor protects himself with a good long contract . . . . . Record companies should start queuing now to haggle over who gets the new London cast recording of Sound Of Music starring Petula Clark at the Apollo Victoria — and almost in anticipation of renewed royalties, publishers Chappell held a lavish and well-attended Christmas party last week . . . . . Sky's John Williams awarded an OBE at Buck House last week . . . . . Pre-tax profits for Management Agency and Music dipped from £3.12m to £2.86m for last year but turnover was up to £22m from £18.9m . . . . . After eight years with Island Music, Russ Ballard is out of contract and as his manager John Stanley estimates his songs have sold about 22 million units, he would appear to be something of a hot property.

WHO SAID working title of next Who album should be Polydor Farewell? . . . . . Derek Block has had a "tremendous year of success", according to a fulsome press release, and hopes to have an even bigger and better one next year "with many top-line American superstars already booked for UK tours" . . . . . Congratulations to ex-Music Week staffer Adam White on appointment as managing editor of Billboard . . . . . Gordon Bennet, of Kenny Rogers' management firm, is at the Inn On The Park until December 13 looking for licensing deals for Rogers line of clothing in the UK and Europe, and checking out acts for tour representation . . . . . Music journalist/broadcaster/PR man Stan Britt available for assignments on 01 769 5478 . . . . . A son Timothy to BPI general manager Peter Scapog and wife Julia . . . . . A son, Sam, to Pickwick and Christy consultant Tony Harding and wife Sheila . . . . . Interworld Music's Harry Spencer appointed UK general manager, not caretaker as reported . . . . . Squash Ladder held out due to pressure on space.

HAVING HELPED establish Spandau Ballet, Peter Powell now picking up on Jane Kenaway's I.O.U. single on the Growing Up In Hollywood label and major companies are sniffing around . . . . . At the Society of Distinguished Songwriters (SODS) pre-Christmas dinner, retiring King Sod and former Royal Marine Barry Mason brought along the Royal Marines Band to serenade the 22 writers and provide a fanfare for his successor, Phil Coulter . . . . . Charisma launching Lark Rise To Candleford concept album with performance by The Albion Band and reception at the Cottesloe this Wednesday . . . . . Jo Lustig miffed because we said Jethro Tull Albert Hall concert was less than capacity and he points out that many RAH seats are not always available for sale . . . . . Stiff rushing The Wit And Wisdom Of Ronald Reagan, licensed from Magic Records . . . . . CBS Records' Kit Buckler seeking an experienced press officer.



**Merry Christmas**  
and a Happy New Year  
to all our friends  
in the Music  
Business.

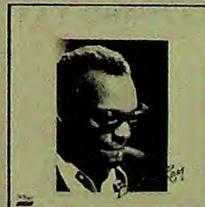


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