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MUSIC WEEK

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

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.

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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."

"Obviously we have been commissioning promotional films for a long time, and historically the terms have been a little obscure. We have been trying to overcome that."

It appears that the standard contract is to be phased in to the company's procedure for commissioning promotional videos and Marriott commented that the form of agreement, which has been different each time previously, is now "beginning to take a certain shape".

Marriott was on the BVA steering committee headed by Maurice Oberstein, and at a recent video clearances conference spoke out strongly for the sort of contracts that the industry should be looking for.

Record month for Chrysalis

CHRY SALIS 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 Treherne 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 Pattenden (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 Debrett *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).

Music Deals

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 Geraldine 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" (INC 11/INC 11). Distribution by PRT.

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TV ADVERTISING CONTINUES

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 products, 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.



Moves..

THE PLAYBACK Studio, distributors of audio/visual equipment to music business offices has moved to 56 George Street, London W1. (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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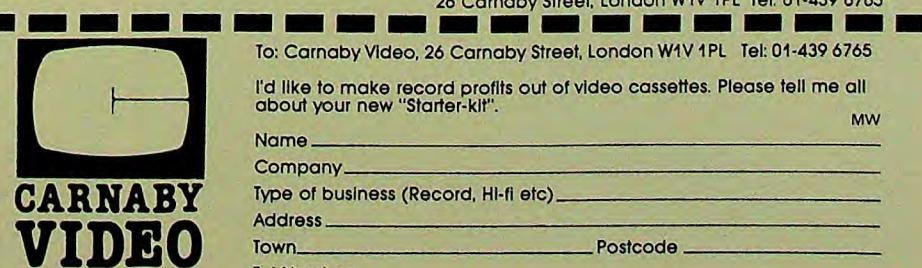
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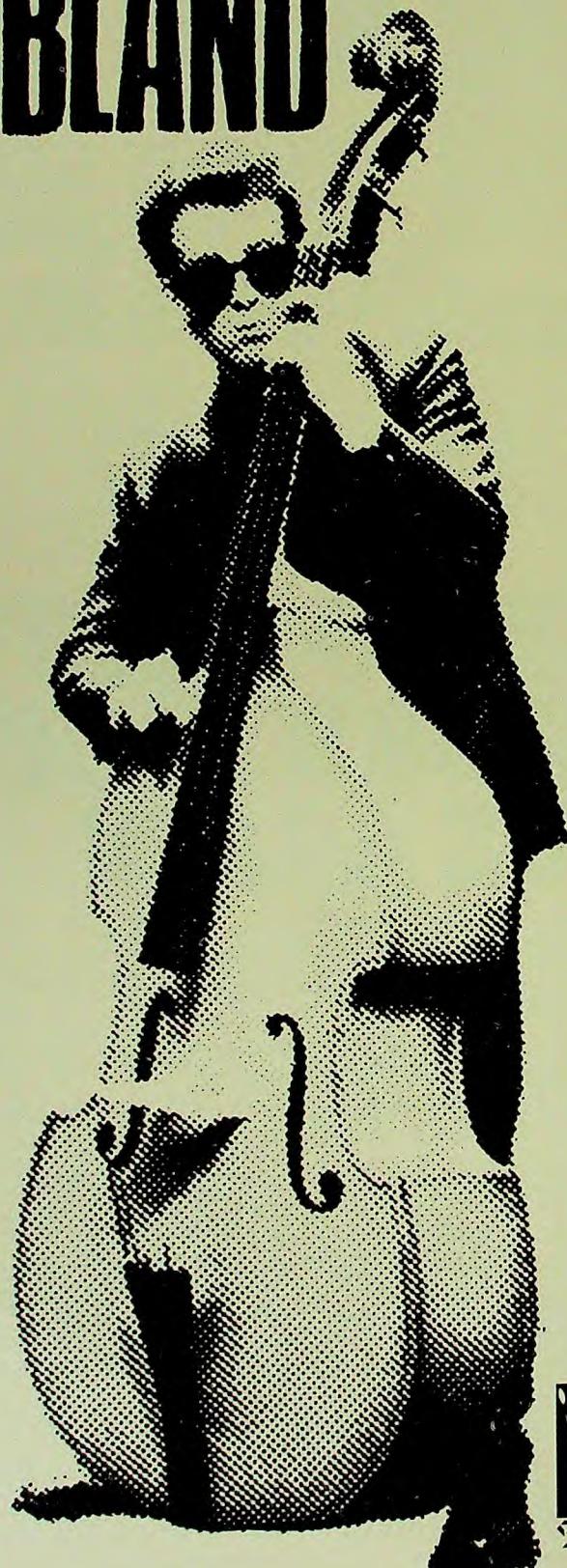
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NEWS

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.

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."

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.

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.

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."

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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.

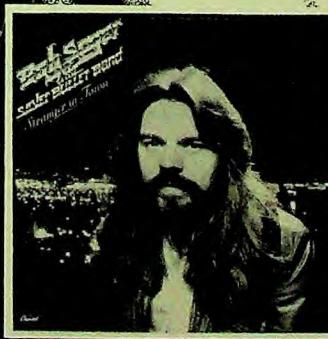
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ON CAPITOL RECORDS & CASSETTES



INTERNATIONAL

Edited by

NIGEL HUNTER

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 subtitles. 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 whatever 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 peaking 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.

News in brief...**PolyGram appointment for Jaffe**

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.

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. Gardner," 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. Gardner" 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.

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

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



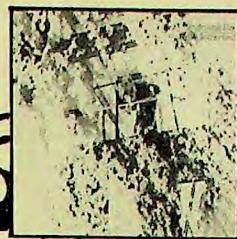
CHRISTMAS OPENING HOURS

| | 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 |
|----------------------------|--------------|---------------|---------------|-------------------|------------------|------------------|------------------|---------------|------------------|--|
| COMPANIES: | | | | | | | | | | |
| CBS | 8-30-6.15 | 4.00-7.00 | 9.00-1.00 | 8.30-5.15 | ANSAFONE ONLY | ANSAFONE ONLY | ANSAFONE ONLY | 8-30-5.15 | ANSAFONE | Closed 5.00 Dec 19 6.15 close on Dec 22 open all day Jan 2 |
| EMI | 8.30-7.00 | 4.00-8.00 | 9.00-3.00 | 8.30-5.00 | CLOSED | CLOSED | CLOSED | NORMAL | CLOSED | Telephone sales suspended Dec 14-Jan 5 |
| POLYGRAM | 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 |
| PRT | 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 |
| RCA | 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 |
| WEA | 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 |
| TERRY BLOOD | 9.00-7.00 | + + | CLOSED | 9.00-7.00 | CLOSED | + | + | 9.00-7.00 | CLOSED | |
| CLYDE FACTORS | 9.00-5.15 | + + | | 9.00-5.15 | CLOSED | + | + | 9.00-5.15 | CLOSED | Open 9.00-5.15 Jan 2 |
| GOLD'S | 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 |
| LIGHTNING | 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 |
| LUGTON'S | 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 |
| Pinnacle | 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 |
| RELAY | 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 |
| SCOTIA | 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 |
| SOLOMON & PERES | 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 |
| SP & S | 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 |
| SPARTAN | 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 |
| STAGE ONE | 9.00-5.30 | 9.00-5.30 | 9.00-5.30 | 9.00-5.30 | CLOSED | CLOSED | CLOSED | 8.30-5.00 | CLOSED | Open 9.00-3.00 Dec 24 Closed Dec 31 |
| SYMPHOLA | 8.30-6.00 | 9.00-3.00 | 9.00-3.00 | 8.30-6.00 | CLOSED | CLOSED | CLOSED | NORMAL | CLOSED | Closed 1.00 Dec 24 |
| H R TAYLOR | 9.00-6.00 | 8.30-12.30 | 8.30-12.30 | 9.00-6.00 | CLOSED | CLOSED | CLOSED | | | |
| WARRENS | 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 |
| WYND-UP (ENGLAND) | 8.00-9.00pm | 9.00-8.00 | 8.00-9.00pm | CLOSED | " | " | " | " | CLOSED | Closed Dec 24 Normal opening Jan 2 |
| WYND-UP (SCOTLAND) | " | " | " | " | " | " | " | " | CLOSED | Closed Dec 31 Normal opening Jan 2 |

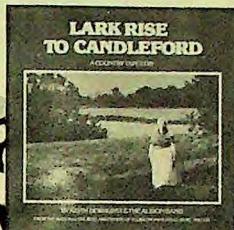
† Undecided at press time. Please check.

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

A H A N D Y R E M I N D E R !



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



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



HAWKWIND
Repeat Performance
ALBUM BG 2
CASSETTE BGC 2



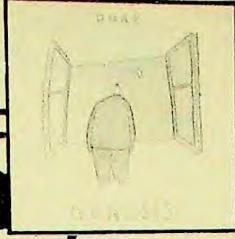
GREGORY ISAACS
The Lonely Lover
ALBUM PRE X1
CASSETTE PRICS 1 **PRE**



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



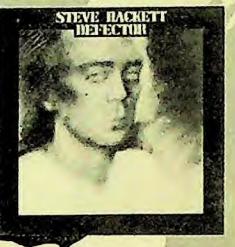
Marketed by Charisma Records.
AVAILABLE THROUGH POLYGRAM RECORD OPERATIONS



GENESIS
Duke
ALBUM CBR 101
CASSETTE CBRC 101



MONTY PYTHON
The Contractual Obligation Album
ALBUM CAS 1152
CASSETTE 7144042



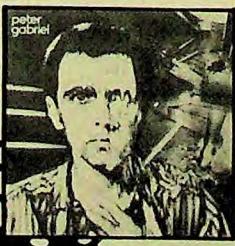
STEVE HACKETT
Defector
ALBUM CDS 4018
CASSETTE 7208630



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



VIVIAN STANSHALL
Sir Henry At Rawlinson End
ALBUM CAS 1139



PETER GABRIEL
Peter Gabriel
ALBUM CDS 4019
CASSETTE 7150 - 015

AIRPLAY ACTION

Listings exclude last week's Top 40

| | | | | |
|-------------------------|---------------------------|-----------------|-------------|--------|
| IVYS | Lovely Nights | Image | IMG 001 | (A) |
| JANKEL, CHAS | La No Corrida | A&M | AMS 7570 | (C) |
| JACKSONS | Heartbreak Hotel | Epic | EPC 9391 | (C) |
| JACKSON, JERMAINE | Little Girl . . . | Motown | 12 TMG 1212 | (E) |
| JEROME | If You Walk | DJM | DJS 10956 | (C) |
| JOHNSON, KENNY | One Kiss | RK | OBM 1006 | (A) |
| JOHN, ELTON | Dear God | Elton | 1 | (F) |
| KORGIS | Wish You A Merry Xmas | Rialto | TREB 131 | (A) |
| LEVEL 42 | Wings of Love | Polydor | POSP 200 | (F) |
| LIGHT OF THE WORLD | I Shot The Sheriff | Ensign | ENY 46 | (F) |
| LOOK, THE | I Am The Beat | MCA | 647 | (C) |
| LINX | Rise & Shine | Chrysalis | CHS 2480 | (F) |
| MARLEY, BOB | Redemption Song | Island | WIP 6653 | (E) |
| MEISNER, RANDY | Got To Get Away | Epic | EPC 9354 | (C) |
| MOTELS | Days Are OK | Capitol | CL 16149 | (E) |
| MURRAY, ANNE | Could I Have This Dance | Capitol | CL 16175 | (E) |
| MURRAY HEAD | How Many Ways | Music Lovers | MLS 1 | (L/SO) |
| NEVADA | In The Bleak Midwinter | Polydor | POSP 203 | (F) |
| NIGHT | Love On The Airwaves | Planet | K 12492 | |
| NICK STRAKER BAND | Leaving . . . | CBS | 9088 | (C) |
| NOLANS | Who's Gonna Rock You | Epic | EPC 9325 | (C) |
| NUMAN, GARY | This Wreckage | Beggars Banquet | BEG 50 | (E) |
| OLDFIELD, MIKE | Wonderful Land | Virgin | VS 387 | (C) |
| O'CONNOR, HAZEL | Time | Albion | ION 1006 | (M) |
| O'SULLIVAN, GILBERT | I Love It But | CBS | 9355 | (C) |
| OTTOWAN | You're OK | Carrere | CAR 168 | (W) |
| OVALTINEYS | Happy Days . . . | Ovaltineys | OVA 1 | (SP) |
| PEACHES & HERB | One Child Of Love | Polydor | POSP 198 | (F) |
| POINTER SISTERS | He's So Shy | Planet | K 12485 | (W) |
| PFEIFER, DIANE | Just When I Needed . . . | Capitol | CL 16169 | (E) |
| POLICE | De Do Do Do . . . | A&M | AMS 7578 | (C) |
| PRESLEY, ELVIS | Santa Claus . . . | RCA | 16 | (R) |
| PRESTON/SYREETA | Please Stay | Motown | TMG 1211 | (E) |
| RACEY | Runaround Sue | RAK | 325 | (E) |
| RIPPERTON, MINNIE | Island In The Sun | Capitol | 16165 | (E) |
| REAL THING | She's A Groovy Freak | Calibre | CAB 105 | (A) |
| ROCK-OLA | Touch Me | Ovation | OVS 1217 | (A) |
| RICHARD, CLIFF | A Little In Love | EMI | 5123 | (E) |
| SAD CAFE | I'm In Love | RCA | | |
| SAYER, LEO | Where Did We Go Wrong | Chrysalis | CHS 2469 | (F) |
| SEGER, BOB | Against The Wind | Capitol | CL 16174 | (E) |
| SHAKATAK | Feels Like The Right Time | Polydor | POSP 188 | (f) |
| SIMON, PAUL | One Trick Pony | Warner Brothers | K 17715 | (W) |
| SIOUXSIE & THE BANSHEES | Israel | Polydor | POSP 205 | (F) |
| SIMON, CARLY | Jesse | Warner Brothers | K 17689 | (W) |
| SKIDS | Women In Winter | Virgin | VSK 101 | (C) |
| SPARGO | You And Me | Champagne | FIZZ 101 | (C) |
| SPEARS, BILLIE JO | Your Good Girl . . . | United Artist | UP 636 | (E) |
| SPLIT ENZ | Nobody Takes Me Seriously | A&M | AMS 7574 | (C) |
| SPECIALS | Do Nothing | 2-Tone | TT16 | (F) |
| STEELY DAN | Hey 19 | MCA | 659 | (C) |
| SPRINGSTEEN, BRUCE | Hungry Heart | CBS | 9309 | (C) |
| STEELEYE SPAN | Sails Of Silver | Chrysalis | CHS 2479 | (F) |
| STEWART, ROD | My Girl | Riva | 28 | (W) |
| STREISAND/GIBB | Guilty | CBS | 8315 | (C) |
| SUPERTRAMP | Dreamer | A&M | AMS 7576 | (C) |
| TOYS | Easy Does It | Liberty-United | BP 379 | (E) |
| U2 | I Will Follow | Island | WIP 6656 | (E) |
| UK PLAYERS | Everybody Get Up | A&M | AMS 7580 | (C) |
| UTOPIA | I Just Want To . . . | Island | IEP 12 | (E) |
| WALDEN, NARADA MICHAEL | I Want You | Atlantic | K 11634 | (W) |
| WILLIAMS, ANDY | If We Only Had Time | CBS | | |
| WILLIAMS, DON | I Believe In You | MCA | 631 | (C) |

Snowed Under!

Prepare yourself for an avalanche of demand.
Check your stocks now and order before
the Christmas rush!

QUANTITY REQUIRED



DAVID BOWIE
SCARY MONSTERS
ALBUM BOWLP 2 CASSETTE BOWK 2

QUANTITY REQUIRED



THE TOURISTS
LUMINOUS BASEMENT
ALBUM RCALP 5001 CASSETTERCAK 5001

QUANTITY REQUIRED



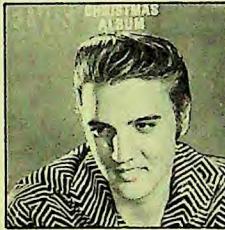
CLEO LAINE & JAMES GALWAY
SOMETIMES WHEN WE TOUCH
ALBUM RL 25296 CASSETTE RK 25296



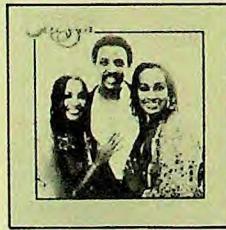
TRIUMPH
PROGRESSIONS OF POWER
ALBUM PL 13524 CASSETTE PK 13524



SAD CAFÉ
SAD CAFÉ
ALBUM SADIP 4 CASSETTE SADIK 4



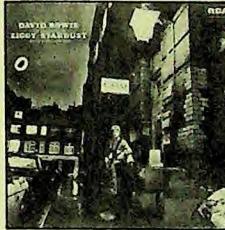
ELVIS PRESLEY
ELVIS' CHRISTMAS ALBUM
ALBUM INTS 5060 CASSETTE INTK 5060



ODYSSEY
HANG TOGETHER
ALBUM PL 13526 CASSETTE PK 13526



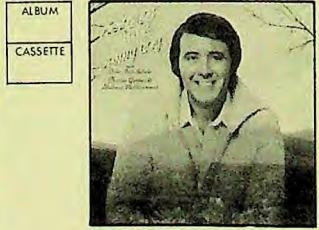
STEPHANIE MILLS
SWEET SENSATION
ALBUM T 603 CASSETTE C 603



DAVID BOWIE
ZIGGY STARDUST
ALBUM INTS 5063 CASSETTE INTK 5063



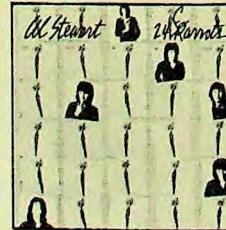
DARYL HALL & JOHN OATES
VOICES
ALBUM PL 13646 CASSETTE PK 13646



ROBERT WHITE
DANNY BOY
ALBUM RL 13442 CASSETTE RK 13442



DAVID BOWIE
HUNKY DORY
ALBUM INTS 5064 CASSETTE INTK 5064



AL STEWART
24 CARROTS
ALBUM PL 25300 CASSETTE 25306



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



RCA

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ORDER FORM CHART

TOP 75 SINGLES

| This Week | Last Week | Wks on Chart | TITLE / Artist (producer) / Publisher | Label number |
|-----------|-----------|------------------------------------|--|--|
| 1 | 1 | 5 | SUPER TROOPER | Epic EPC 9089 (C) |
| ▲ | 2 | 16 | 4 THERE'S NO ONE QUITE LIKE GRANDMA | MFP FP 900 (E) |
| ▲ | 3 | 15 | 3 STOP THE CAVALRY | Stiff BUY 104 (C) |
| £ | 4 | 4 | 4 EMBARRASSMENT | Stiff BUY 102 (C) |
| £ | 5 | 3 | 6 BANANA REPUBLIC | Ensign BONGO 1 (F) |
| £ | 6 | 5 | 5 TO CUT A LONG STORY SHORT | Reformation/Chrysalis CHS 2473 (F) |
| £ | 7 | 2 | 6 THE TIDE IS HIGH | Chrysalis CHS 2465 (F) |
| £ | 8 | 9 | 5 DO YOU FEEL MY LOVE | Ensign/ICE ENY 45 (F) |
| 9 NEW | | | DE DO DO DE DA DA DA | A&M AMS 7578 (C) |
| ▲ | 10 | 23 | 3 RUNAWAY BOYS | Stray Cats (Dave Edmunds) Copyright Control Arista SCAT 1 (F) |
| 11 | 8 | 7 CELEBRATION | Kool and The Gang (Deodato/Kool and The Gang) Planetary Nom De-Lite KOOL 10 (F) | |
| ▲ | 12 | 22 | 5 LADY | Kenny Rogers (L. Richie Jnr) Brockman United Artists UP 635 (E) |
| 13 | 7 | 9 NEVER KNEW LOVE LIKE THIS BEFORE | Stephanie Mills (J. Mtume/R. Lucas) Frozen Butterfly/Brampton 20th Century TC 2460 (R) | |
| 14 | 6 | 8 I COULD BE SO GOOD FOR YOU | Dennis Waterman (C. Neil D&J Arlon/Chappell) EMI 5009 (E) | |
| £ | 15 | 17 | 3 ROCK 'N' ROLL AIN'T NOISE POLLUTION | AC/DC (Robert John "Mutt" Lange) Zomba Atlantic K 11630 (W) |
| ▲ | 16 | 31 | 2 ANTMUSIC | Adam & The Ants (Chris Hughes) EMI CBS 9352 (C) |
| ▲ | 17 | 34 | 2 LIES | Status Quo (Status Quo/J. Eden) Dump/Eaton Vertigo QO 4 (F) |
| 18 | 11 | 9 EARTH DIES SCREAMING/DREAM A LIE | UB 40 (UB 40) New Claims/Graduate/ATV Graduate GRAD 10 (SP) | |
| 19 | 13 | 5 I'M COMING OUT | Diana Ross (B. Edwards/N. Rodgers) Warner Brothers Motown TMG 1210 (E) | |
| ▲ | 20 | 30 | 2 FLASH | Queen (B. May/Mack) EMI/Queen EMI 5126 (E) |
| 21 | 10 | 6 (JUST LIKE) STARTING OVER | John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon Geffen K 79186 (W) | |
| £ | 22 | 27 | 5 LOVE ON THE ROCKS | Neil Diamond (Bob Gaudio) Chappell Capitol CL 16173 (E) |
| £ | 23 | 21 | 4 DON'T WALK AWAY | Electric Light Orchestra (J. Lynne) Jet/April Jet 7004 (C) |
| 24 | 12 | 6 FASHION | David Bowie (Tony Visconti/Bewley/Fleur) RCA Bow 7 (R) | |
| £ | 25 | 29 | 6 LONELY TOGETHER | Barry Manilow (B. Manilow) ATV Arista ARIST 373 (F) |
| 26 | 20 | 7 I LIKE WHAT YOU'RE DOING TO ME | Young and Co. (Young/Young) Brunswick Excaliber EXC 501 (A) | |
| 27 | 14 | 11 WOMAN IN LOVE | Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell CBS 8966 (C) | |
| 28 | 19 | 6 PASSION | Rod Stewart (Harry The Hook) Riva/Warner Brothers Riva 26 (W) | |
| ▲ | 29 | 39 | 2 DECEMBER WILL BE MAGIC | Kate Bush (Bush/Kelly) Kate Bush Music EMI 5121 (E) |
| 30 | 18 | 3 ACE OF SPADES | Motorhead (Vic Masse) Motor Music (Leosong) Bronze BRO 106 (F) | |
| ▲ | 31 | 38 | 3 OVER THE RAINBOW/YOU BELONG TO ME | Matchbox (Peter Collins) Big Three/Chappell Magnet MAG 192 (A) |
| £ | 32 | 35 | 3 BLUE MOON | Showaddywaddy (Showaddywaddy) Big Three Arista ARIST 379 (F) |
| £ | 33 | 33 | 4 LOOKING FOR CLUES | Robert Palmer (Palmer/Harper) Bungalow/Island Island WIP 6651 (E) |
| ▲ | 34 | 43 | 3 RABBIT | Chas & Dave (Hodges/Peacock) Chasdale Music Rockney 9 (P) |
| 35 | 24 | 6 SAME OLD SCENE | Roxy Music (Roxy Music/Rhett Davies) E.G. Polydor ROXY 1 (F) | |
| £ | 36 | 69 | 2 NEVER MIND THE PRESENTS | Barron Knights (P. Longford) Chappell/Pink Floyd/Intersong/EMI Epic EPC 9070 (C) |
| £ | 37 | 59 | 2 LORRAINE | Bad Manners (Roger Lomas) Magnet Magnet MAG 181 (A) |
| £ | 38 | 36 | 5 KISS ON MY LIST | Daryl Hall/John Oates (Hall/Oates) Interworld/Fust/Buzza RCA 15 (R) |

| This Week | Last Week | Wks on Chart | TITLE / Artist (producer) / Publisher | Label number |
|-----------|-----------|--|--|---------------------------|
| 39 | 26 | 11 ENOLA GAY | (M. Howlett/Orch Manoeuvres In The Dark) Orch Manoeuvres In The Dark Dinsong DIN 22 (C) | Dinsong DIN 22 (C) |
| £ | 40 | 66 WHO'S GONNA ROCK YOU | Nolans (Nicky Graham) April/Aqua/Screem Gems EMI Epic EPC 9325 (C) | Epic EPC 9325 (C) |
| ▲ | 41 | 47 DIE YOUNG | Black Sabbath (Martin Birch) Essex/Carlin Vertigo SAB 4 (F) | Vertigo SAB 4 (F) |
| £ | 42 | 40 THE CALL UP | Clash (Clash) Nineden CBS 9339 (C) | CBS 9339 (C) |
| £ | 43 | 41 ISRAEL | Slousie & The Banshees (N. Gray/Slousie) Pure Noise/Chappell/Virgin Polydor POSP 205 (F) | 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) | Polydor POSP 202 (F) |
| £ | 45 | 68 SANTA CLAUS IS BACK IN TOWN | Elvis Presley (Steve Sholes) Carlin RCA 16 (R) | RCA 16 (R) |
| £ | 46 | 63 WHAT A FOOL BELIEVES | Aretha Franklin (Arif Mardin) Intersong/Warner Brothers Arista ARIST 377 (F) | Arista ARIST 377 (F) |
| £ | 47 | 50 IT'S HARD TO BE HUMBLE | Mac Davies (—) Heath Levy Casablanca CAN 210 (A) | Casablanca CAN 210 (A) |
| 48 | 28 | 10 DOG EAT DOG | Adam & The Ants (Chris Hughes) EMI CBS 9039 (C) | CBS 9039 (C) |
| 49 | 25 | 12 SPECIAL BREW | Bad Manners (Roger Lomas) Magnet Magnet MAG 180 (A) | Magnet MAG 180 (A) |
| 50 NEW | | TOO NICE TO TALK TO | The Beat (B. Sergeant) Zomba/Beat Brothers Go Feet FEET 4 (F) | Go Feet FEET 4 (F) |
| £ | 51 | 72 BOOM BOOM | Black Slate (Black Slate) Wise Owl/Hit & Run Ensign ENY 47 (F) | Ensign ENY 47 (F) |
| 52 | 48 | 3 SH-BOOM/WHITE CHRISTMAS | Darts (Hartley/Chapman/Boyce) Irvin Berlin (Chappell/Carlin) Magnet MAG 184 (A) | Magnet MAG 184 (A) |
| 53 | 42 | 4 GIRLS CAN GET IT | Dr. Hook (Ron Haffkin) Carlin Mercury MER 51 (F) | Mercury MER 51 (F) |
| £ | 54 | 70 GUILTY | Barbra Streisand/Barry Gibb (B. Gibb/A. Galuten/C. Richardson) RSO/Chappell CBS 8315 (C) | CBS 8315 (C) |
| 55 | 51 | 4 WHIP IT | Devo (Devo/R. Margoules) Devo/Virgin Virgin VS 383 (C) | Virgin VS 383 (C) |
| 56 | 49 | 2 WOMEN IN WINTER | Skids (Mick Glossop) Virgin/Arakata/W.B. Virgin VSK 101 (C) | Virgin VSK 101 (C) |
| £ | 57 | 74 SLIP & DIP/I WANNA BE WITH YOU | Coffee (Clarence Johnson/Riccardo Williams/Planetary Nom) DeLite DE 1 (F) | DeLite DE 1 (F) |
| 58 | 54 | 4 BEER DRINKERS & HELL RAISERS | Motorhead (Speedy Keen) Burlington Big Beat SWT 61 (P) | Big Beat SWT 61 (P) |
| 59 | 32 | 10 WHAT YOU'RE PROPOSING | Status Quo (Status Quo/J. Eden) Dump/Eaton Vertigo QUO 3 (F) | Vertigo QUO 3 (F) |
| 60 | 45 | 4 HUNGRY HEART | Bruce Springsteen (Springsteen/Landau) Intersong CBS 9309 (C) | CBS 9309 (C) |
| 61 | 37 | 14 IF YOU'RE LOOKIN' FOR A WAY OUT | Odyssey (S. Linzer) Chappell RCA 5 (R) | RCA 5 (R) |
| £ | 62 | 75 8 SONG CASSETTE | (Cassette only) Bow Wow Wow (McLaren) Copyright Control EMI WOW 1 (E) | EMI WOW 1 (E) |
| 63 | 71 | 3 STRONG ARM OF THE LAW | Saxon (Saxon/Peter Hinton) Saxongs/Carlin Carrere CAR 170 (W) | Carrere CAR 170 (W) |
| 64 | 55 | 7 FALCON | Rah Band (Richard Hewson) Copyright Control DJM DJS 1094 (C) | DJM DJS 1094 (C) |
| 65 | 52 | 14 D.I.S.C.O. | Ottawan (D. Vangarde) Heath Levy Carrere CAR 181 (W) | Carrere CAR 181 (W) |
| 66 | 58 | 14 BAGGY TROUSERS | Madness (Clanger/Winstanley) Warner Brothers Stiff BUY 84 (C) | Stiff BUY 84 (C) |
| 67 | 44 | 12 WHEN YOU ASK ABOUT LOVE | Matchbox (Peter Collins) Acuff Rose Magnet MAG 191 (A) | Magnet MAG 191 (A) |
| 68 NEW | | LOVE ME TO SLEEP | Hot Chocolate (M. Mosti) Cookway RAK 324 (E) | RAK 324 (E) |
| 69 NEW | | YOU'RE OK | Ottawan (D. Vangarde) Carrere/Heath Levy Carrere CAR 168 (W) | Carrere CAR 168 (W) |
| 70 NEW | | DO NOTHING | Specials (D. Jordan) Plangent Visions 2Tone CHSTT 16 (F) | 2Tone CHSTT 16 (F) |
| 71 | 56 | 4 SHE'S A GROOVY FREAK | Real Thing (J. Mtume/R. Lucas) Openchoice Calibre CAB 105 (A) | Calibre CAB 105 (A) |
| 72 | 60 | 7 THE NIGHT, THE WINE AND THE ROSES | Liquid Gold (Adrian Baker) Cellar/ATV/Leeds POLO 6 (C) | POLO 6 (C) |
| 73 | 57 | 6 BOURGIE BOURGIE | Gladys Knight & The Pips (N. Ashford/V. Simpson) Warner Bros CBS 9081 (C) | CBS 9081 (C) |
| 74 | 65 | 4 AIN'T NO LOVE IN THE HEART OF THE CITY | Whitesnake (M. Birch) Leeds United Artists BP 381 (E) | United Artists BP 381 (E) |
| 75 NEW | | HEARTBREAK HOTEL | Jacksons (Jacksons) Carlin Epic EPC 9391 (C) | Epic EPC 9391 (C) |

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

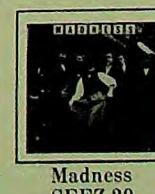
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|--|----|
| A-Z WRITERS | |
| ACE OF SPADES (Kilmister/Clark/Taylor) | 30 |
| AIN'T NO LOVING IN THE HEART OF THE CITY (Price/Walsh) | 74 |
| ANTMUM (Adam Ant/Marc Pirroni) | 16 |
| BAGGY TROUSERS (G. McPherson/C. Foreman/M. Barson) | 66 |
| BANANA REPUBLIC (Goldfarb/Bridget) | 5 |
| BEER DRINKERS & HELL RAISERS (Gibson/Beard) | 58 |
| BLUE MOON (Rogers/Hart) | 32 |
| BOOM BOOM (Trad. Arr.) | 51 |
| BOURGIE BOURGIE (Ashford/Simpson) | 73 |
| CELEBRATION (Bell/Kool) | 11 |
| & THE GANG | 11 |
| DECEMBER WILL BE MAGIC (Bush) | 29 |
| DE DO DO DE DA DA DA (Ants) | 9 |
| Die Young (Butler/Dio/Innominati/Ward) | 41 |
| D.I.S.C.O. (D. Vangarde/J. Kluger) | 65 |
| Dog Eat Dog (Adam & The Ants/Marc Pirroni) | 48 |
| DO NOTHING (Golding/Dammers) | 70 |
| DO NOT WALK AWAY (J. Lynne) | 23 |
| DO YOU FEEL MY LOVE (E. Grant) | 8 |
| EARLIES DREAMING/DREAM A LIE (Various) | 18 |
| EMBARRASSMENT (Barson) | 62 |
| ENDOLA (Thompson) | 4 |
| Enola Gay (McCuskey) | 39 |
| Fashion (Bowie) | 24 |
| Falcon (Hewson) | 64 |
| FLASH (B. May) | 20 |
| Girls Can Get It (Leslie Pearl) | 53 |
| Guilty (B. & M. Gibb) | 54 |
| Heartbreak Hotel (M. Jackson) | 75 |
| Hungry Heart (Springsteen) | 10 |
| I Could Be So Good For You (Waterman/Kenny) | 14 |
| If I Could Only Make You Care (Dempsie/Schmidk) | 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 |
| It's Hard To Be Humble (Gordon/MacKee) | 43 |
| It's Hard To Be Humble (Lady Lionel Riddle Jr.) | 12 |
| Kiss On My List (Alan 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. Baudau) | 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/Stewart) | 31 |
| Passion (Various) | 28 |
| Rabbit (Hedges/Peacock) | 34 |
| Rock 'N' Roll Ain't Noise Pollution (Young/Johnson/Young) | 15 |
| Runaway Boy (Szeto/Donnell) | 10 |
| Same Old Scene (Brian Ferry) | 35 |
| Santa Claus Is Back In Town (In Love/Liber/Stoller) | 45 |
| Sh'Boom/White Christmas (Berlin/Kaye/Father/Edwards/MacKee) | 45 |
| She's Just A Groovy Freak (C. & E. Amoo) | 52 |
| Slip & Dip/Wanna Be With You (Tate/Miller) | 57 |
| Special Brew (Bad Manners) | 49 |
| Starting Over (John Lennon) | 21 |
| Stop The Cavalry (Lewis) | 3 |
| Strong Arm Of The Law (Saxon) | 63 |
| Super Trouper (B. Andersson/U. 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 |
| Who You Ask About Love (Curtis/Allison) | 67 |
| What You're Proposing (Gloss/Frost) | 59 |
| Whip It (Motherbaugh/Casali) | 55 |
| Who's Gonna Rock You (Ocean/Gold) | 40 |
| Woman In Love (B. Gibb/R. Gibb) | 27 |
| Women In Winter (Skids) | 56 |
| You're OK (Vangarde/Kluger) | 69 |

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| CASH & CARRY | DEC. 15th OPEN UNTIL 9pm 9.30am to 7pm | DEC. 16th OPEN UNTIL 9pm 9.30am to 7pm | DEC. 17th OPEN UNTIL 9pm 9.30am to 7pm | DEC. 18th OPEN UNTIL 9pm 9.30am to 7pm | DEC. 19th OPEN UNTIL 9pm 9.30am to 7pm | DEC. 20th OPEN UNTIL 6pm 9.30am to 2pm | DEC. 21st OPEN UNTIL 6pm 9.30am to 2pm |
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| CASH & CARRY TELEPHONE ORDER DESK 01 969 8344 | DEC. 29th NORMAL HOURS NORMAL HOURS | DEC. 30th NORMAL HOURS NORMAL HOURS | DEC. 31st NORMAL HOURS NORMAL HOURS | JAN. 1st 1981 CLOSED | JAN. 2nd OPEN UNTIL 6pm 9.30pm to 12 NOON | JAN. 3rd CLOSED | JAN. 4th OPEN UNTIL 3pm CLOSED |

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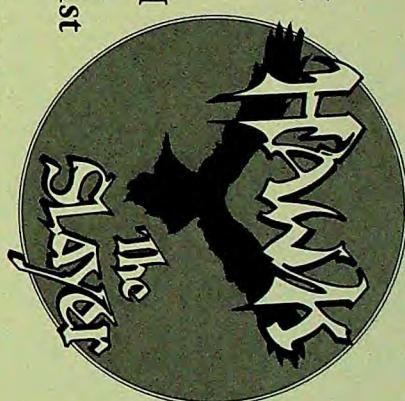
TOP 15 ALBUMS

| | | | | | | | | | |
|----|----|--------------------------|---|--------------------|----|-----|---------------------------------|---|-----------------------------------|
| 1 | 1 | SUPER TROUPER | ○ | Epic EPC 10022 | 26 | 23 | SCARY MONSTERS & SUPER CREEPS | ● | RCA BOWLP 2 |
| 2 | 5 | DR. HOOK'S GREATEST HITS | ○ | Capitol EST 26037 | 27 | 31 | THE RIVER | ● | CBS 88510 |
| 3 | 3 | GUILTY | ○ | | 28 | 28 | RADIO ACTIVE | ● | Ronco RTL 2049 |
| 4 | 2 | SOUND AFFECTS | ● | Polydor POLD 5035 | 29 | 60 | SLADE SMASHES | ○ | Polydor POLTV 13 |
| 5 | 11 | MANILOW MAGIC | ○ | Arista ARTV 2 | 30 | NEW | IN CONCERT | ● | Harvest SHDW 412 |
| 6 | 8 | INSPIRATION | ● | K-Tel NE 1101 | 31 | 35 | VERY BEST OF N JOHN | ● | K-Tel NE 1094 |
| 7 | 4 | AUTOAMERICAN | ○ | Chrysalis CDL 1290 | 32 | 26 | ACE OF SPADES | ○ | Bronze BRON 531 |
| 8 | 7 | NOT THE 9 O'CLOCK NEWS | ● | BBC REB 400 | 33 | 34 | LITTLE MISS DYNAMITE/BRENDA LEE | ● | Warwick (MCA) WW 5083 |
| 9 | 10 | ZENYATTA MONDATTA | ○ | A&M AMLH 64831 | 34 | 41 | GOLD | ● | Motorhead |
| 10 | 6 | CHART EXPLOSION | ● | K-Tel NE 1103 | 35 | 30 | ORGANISATION | ● | Fleetwood Mac |
| 11 | 12 | BARRY | ● | Arista DIART 2 | 36 | 39 | FLESH AND BLOOD | ○ | Orchestral Manoeuvres In The Dark |
| 12 | 22 | CLASSICS FOR DREAMING | ● | Polydor POLTV 11 | 37 | 52 | MAKIN' MOVIES | ○ | Dire Straits |
| 13 | 9 | FOOLISH BEHAVIOUR | ● | Riva RVL 11 | 38 | 49 | REGGATTA DE BLANC | ○ | Roxy Music |
| 14 | 15 | JAZZ SINGER | ○ | Various | 39 | 42 | MASTERWORKS | ○ | Various |
| 15 | 19 | AXE ATTACK | ● | Capitol East 12120 | 40 | 32 | NEVER FOREVER | ● | Various |

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◆

= GOLD LP

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= 100,000 units as of Jan '79

○

= SILVER LP

○

= 60,000 units as of Jan '79

●

= RE-ENTRY

— 1

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 to 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 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 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.

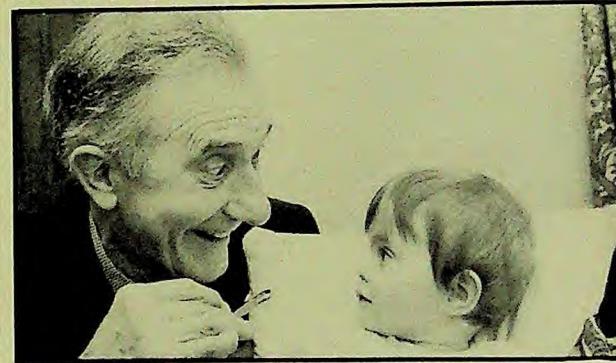
The sheet music division of the Music Trades Association has distributed a poster for display in MTA members' shops depicting a masked burglar operating a photocopying machine containing printed music. The headline is "Beware!!!", followed by "Photo-copying of sheet music is illegal — There are very few occasions when photocopying 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 Carbent 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 Riffi 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 album 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 Orbital 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.

Edited
by
NICOLAS SOAMES

CLASSICAL

Pricing hiccup for Hogwood package

THE FOLIO Society recently faced an embarrassing situation shortly after launching its highly praised early music records on the general market.

A few irate society members rang office to ask why the public was being offered the records at a dramatically cheaper rate than the society's own members.

The two-disc box set of Haydn In England played by the Academy of Ancient Music directed by Christopher Hogwood was being sold in HMV shops for £8.78 instead of the recommended retail price of £15.48, while society members had to fork out £14.95.

The reason was not suicidal discounting on the part of HMV Shops, however, but human error. The pricing department had not realised that included in the set was a fine Folio Society book, on the same topic written by Hogwood.

Ian Atkins of the Folio Society explained that after discussions with retailers, he hoped that the problem was ironed out and normal pricing sense would prevail.

• The incident does highlight the popularity of the society's record issues.

The company began to produce records almost by accident. It started in 1978 when a recording of Music at Court was produced by Hogwood and the AAM, initially to accompany a book written by Hogwood himself.

The success of that — some 6,000 were sold, quite quickly — resulted in the second recording, a disc of

Spanish and English music to accompany a book on the defeat of the Spanish Armada.

Increasingly, the society was approached by members of the general public interested in buying the records, and as a result it approached Parnote.

It was decided that the two existing record sets (both double albums) would be marketed without the books, but it was felt that Hogwood's book Haydn's Music in England, was of general interest, and it would be sold with the records.

The 1981 issue is again a two record set featuring Hogwood and the A&M, playing 17th century music, mainly by Monteverdi and 18th century music mainly by Vivaldi. The title is Venice Preserv'd, which is the title of a book which, however, will not be sold with the records.

The Folio Society's two record set (minus book) retails at £10.98.

Gilbert signs to DG

HARPSICHORDIST KENNETH GILBERT has signed an exclusive contract with Deutsche Grammophon to make records for Archiv Produktion.

Recently, Gilbert joined DG's other exclusive harpsichordist Trevor Pinnock in recording Bach's Concertos for Two Harpsichords with The English Concert in digital, which is part of a project to include the concertos for three and four harpsichord.

English composers on Chandos

TWO ENGLISH composers, one old, one young, are featured in recordings by Chandos in the third major release by the new company this year.

Edmund Rubbra, who celebrates his 80th birthday next year, is fairly well served by recordings, but his Symphony No 5, which many regard as one of his finest, has not been available, until now.

It comes, curiously, from a recording made by the Melbourne Symphony Orchestra conducted by Hans-Herbert Schonzeler in a coupling with another work by an English composer, Arthur Bliss' first ballet score, Checkmate (ABR/ABT 1018 £5.25).

At the other end of the compositional spectrum comes the first recording to concentrate on the music of the young composer Nicola LeFanu.

Now in her mid-thirties, LeFanu, the daughter of the composer Elizabeth Maconchy, has shown she possesses an individual voice, mainly in small-scale chamber works, often employing an element of theatre.

Chandos has, in an enterprising move, brought together three works played recently by leading contemporary music chamber groups. The Same Day Dawns — a collection of miniatures set to translations from Oriental poetry — and But Stars Remaining, for solo voice, were both championed by the soprano Jane Manning who sings them here.

The other work on the record (ABR/ABT 1017 £5.25) is Deva, an evocative piece for cello and seven players which was well received when it was first performed by Christopher van Kampen and the Nash Ensemble at last year's Camden Festival. The same players recorded the work.

The other Chandos releases include Josef Triebensee's pleasant arrangement of Mozart's Don Giovanni for wind ensemble played by the Athena Ensemble (ABR/ABT 1015) and Baroque instrumental dance music by Corelli.

Call for classical indie body

A CALL for a trades association for independent classical record companies was made this week by Carole Simmonds, director of Bond Street Music which imports the highly regarded Czech label Supraphon.

Simmonds, who has been looking after Supraphon in this country since April, is concerned with the attitudes prevalent within the record industry and that she calls the "self-fulfilling prophecy".

"So many people are moaning about the bad state of the industry that it could really happen," she says, adding that the Supraphon sales have exceeded her expectations in the last few months.

"We have to face the future with more optimism."

A relatively new figure in the record business, she has been heartened by the response of dealers

to Supraphon (distributed by Lugton's and Taylor's) and intrigued by those records which have done well.

She believes firmly that it is the independent labels with the imaginative approach to repertoire which is keeping the classical record industry buoyant.

"Who in the present climate is going to buy another version of The Magic Flute no matter how good? But people will buy good recordings of music by composers like Roussel and Foerster."

She feels that an energetic association of the small labels would be able to run campaigns to impress not just dealers but also the consumers themselves that there is a lot of good music worth investigating which are not necessarily by the big names.

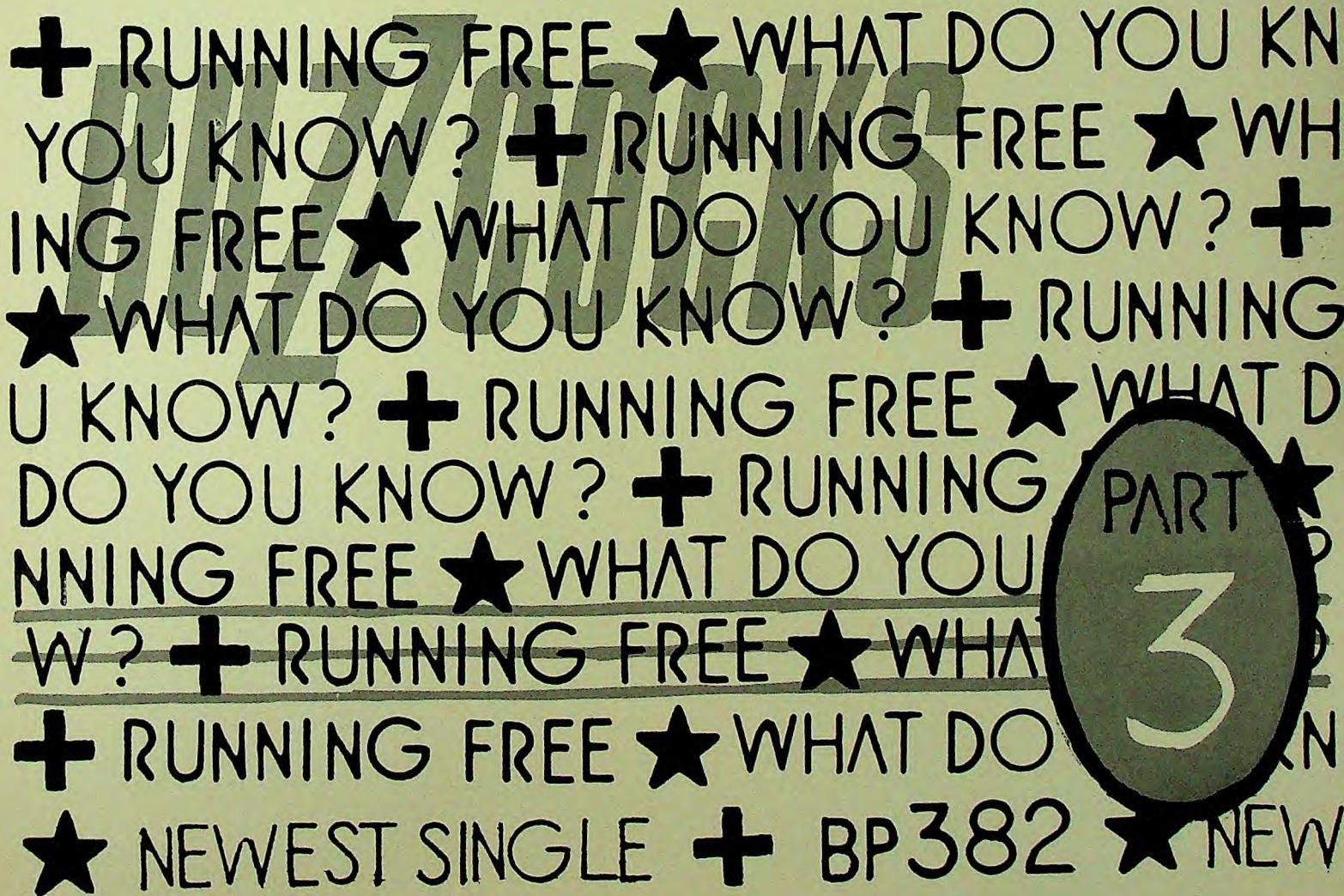
Lyrita switches distribution to Conifer

LYRITA, THE respected independent label which specialises in English music, is to change distributors from PolyGram to Conifer Records on January 1.

The decision was made in the light of Conifer's expanded sales force, which was designed specifically to deal with specialist labels, Richard Itter, founder and director of Lyrita, explains.

"We are a very specialist label and we feel we will receive far more promotion through Conifer's sales force rather than getting a bit lost within a multinational company," he remarks.

The next major Lyrita release is due in the spring.



MUSIC WEEK

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TOP 75 SINGLES

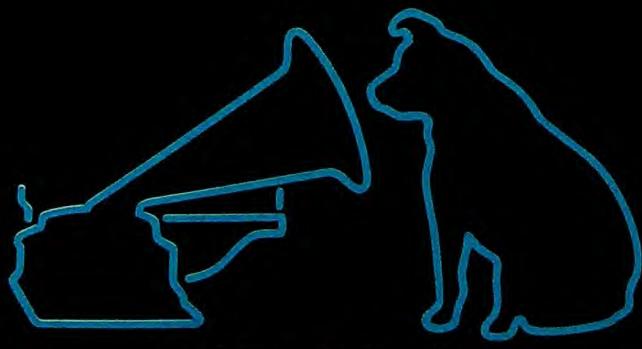
Week Ending December 13, 1980

- MILLION (PLATINUM)
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|----|----|-------------------------------------|---|--------------------------------|-----------------------|----|-----------------------------------|-----------------------------------|-------------------|---------------------------------|-----------------------------|------------------|----------------|
| 1 | 1 | SUPER TROOPER | • | Ahia | Epic EPC 9089 | 20 | I LIKE WHAT YOU'RE DOING TO ME | Young and Co. | Excaliber EXC 501 | 72 | BOOM BOOM | Black Star | Ensign ENY 47 |
| 2 | 16 | THERE'S NO ONE QUITE LIKE GRANDMA | ○ | St. Winifred's School Choir | MFP FP 900 | 14 | WOMAN IN LOVE | Barbra Streisand | ● | 52 | SHROOM/WHITE CHRISTMAS | Dark | Magnet MAG 184 |
| 3 | 15 | STOP THE CAVALRY | ○ | Jona Lewie | Stiff BUY 104 | 19 | PASSION | Rod Stewart | 53 | GIRLS CAN GET IT | Dr. Hook | Mercury MER 51 | |
| 4 | 4 | EMBARRASSMENT | ○ | Madness | Stiff BUY 102 | 39 | DECEMBER WILL BE MAGIC | Kate Bush | 54 | GILL TY | Bethle Streisand/Barry Gibb | CBS 9315 | |
| 5 | 3 | BANANA REPUBLIC | ● | Boontown Rats | Ensign BONGO 1 | 18 | ACE OF SPADES | Motorhead | 55 | WHIP IT | Dawn | Virgin VS 383 | |
| 6 | 5 | TO CUT A LONG STORY SHORT | ○ | Reformation/Chrysalis CIS 2473 | Matchbox | 38 | OVER THE RAINBOW/YOU BELONG TO ME | Magnet MAG 192 | 56 | WOMEN IN WINTER | Skin | Virgin VSK 101 | |
| 7 | 2 | THE TIDE IS HIGH | ● | Blondie | Chrysalis CIS 2465 | 35 | BLUE MOON | Showaddywaddy | 57 | SLIP & DIP/I WANNA BE WITH YOU | Coffep | Delta DE 1 | |
| 8 | 9 | DO YOU FEEL MY LOVE | ○ | Eddy Grant | Ensign/ICE ENY 45 | 33 | LOOKING FOR CLUES | Robert Palmer | 58 | BFRR DRINKERS & HELL RAISERS | Minthead | Big Beat SWT 61 | |
| 9 | 17 | DE DO DO DE DA DA | ○ | Police | Rabbit | 43 | RABBIT | Rockney 9 | 59 | WHAT YOU'RE PROPOSING | ● | Vertigo VUO 3 | |
| 10 | 23 | RUNAWAY BOYS | ○ | Stray Cats | A&M AMS 7578 | 24 | SAME OLD SCENE | Roxy Music | 60 | HUNGRY HEART | Bruce Springsteen | CBS 9309 | |
| 11 | 8 | CELEBRATION | ○ | Kool and The Gang | Arista SCAT 1 | 69 | NEVER MIND THE PRESENTS | Police | 61 | IF YOU'RE LOOKIN' FOR A WAY OUT | ● | EMI WOW 1 | |
| 12 | 22 | LADY | ○ | Lady | De-Lite KOO! 10 | 59 | LORRAINE | Baron Knights | 75 | 8 SONG CASSETTE | Bow Wow Wow | Carare CAR 170 | |
| 13 | 7 | NEVER KNEW LOVE LIKE THIS BEFORE | ○ | Kenny Rogers | United Artists UP 635 | 69 | Bad Manners | Magnet MAG 181 | 62 | STRONG ARM OF THE LAW | D.J.M. DJS 10954 | | |
| 14 | 6 | I COULD BE SO GOOD FOR YOU | ○ | Dennis Waterman | 20th Century TC 2460 | 36 | KISS ON MY LIST | Daryl Hall/John Oates | 63 | 71 | Saxon | D.J.M. DJS 10954 | |
| 15 | | ROCK 'N' ROLL AWAIT NOISE POLLUTION | | | EMI 5009 | 26 | ENOLA GAY | Orchestral Manoeuvres In The Dark | 39 | 2 | FALCON | EMI 5009 | |
| 16 | | WHO'S GONNA ROCK YOU | | | Dindisc DIN 22 | 36 | WHO'S GONNA ROCK YOU | ● | 64 | 55 | Rah Band | EMI 5009 | |

THE HMV SHOP SPECIAL

A MUSIC WEEK ADVERTISING SUPPLEMENT



the **HMV** shop

More records, More tapes, More discounts.

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.

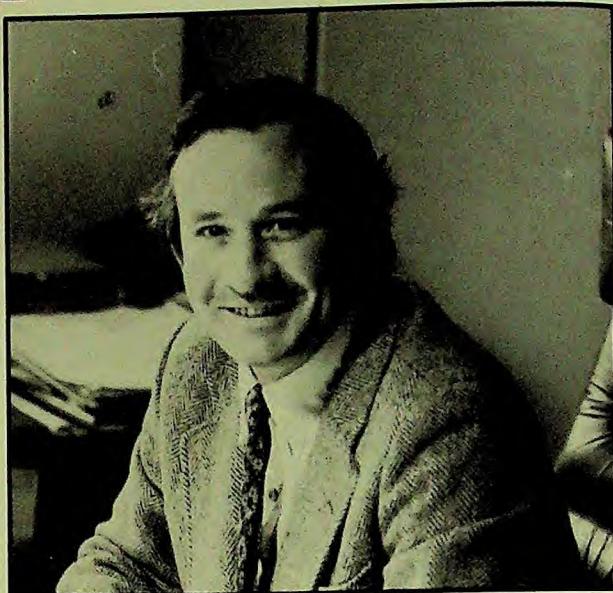
"This industry will continue to be a minor one if we allow it to be represented only by small off-pitch scruffy outlets or drab areas within larger stores, where service is forgotten.

"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 years," 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 licences 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.

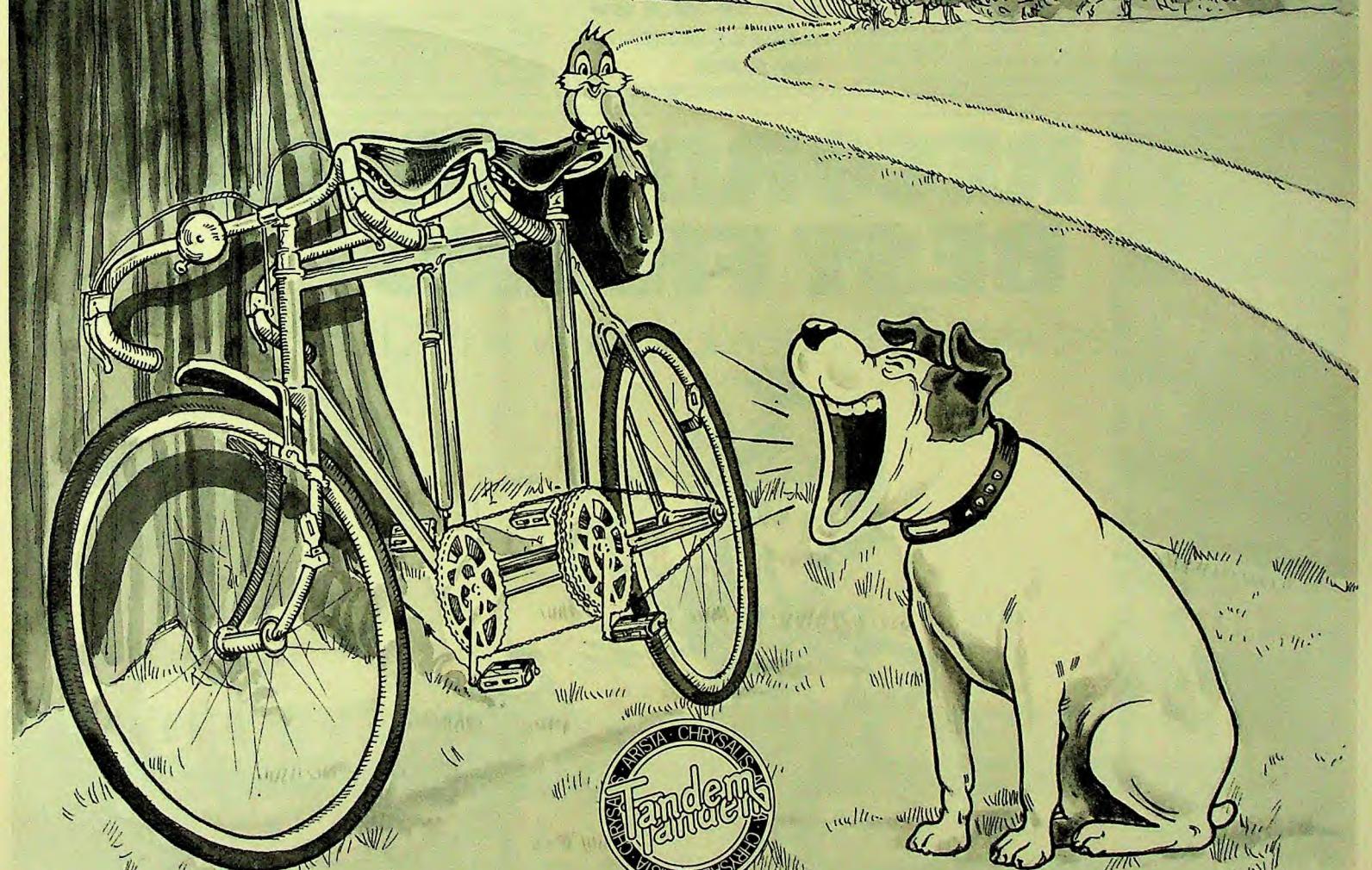
"HMV is going to be synonymous with records, tapes, video, home entertainment and a great deal more excitement. Our stores will have an atmosphere second to none with very good staff, where people of all ages will want to come for their entertainment software. We may also start selling hardware as an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

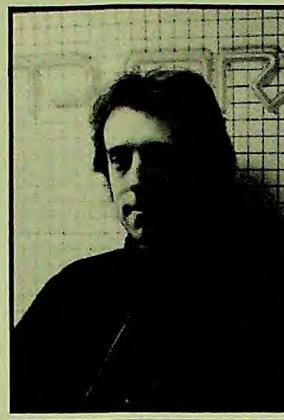
Entertainment technology (another term which makes

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



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.

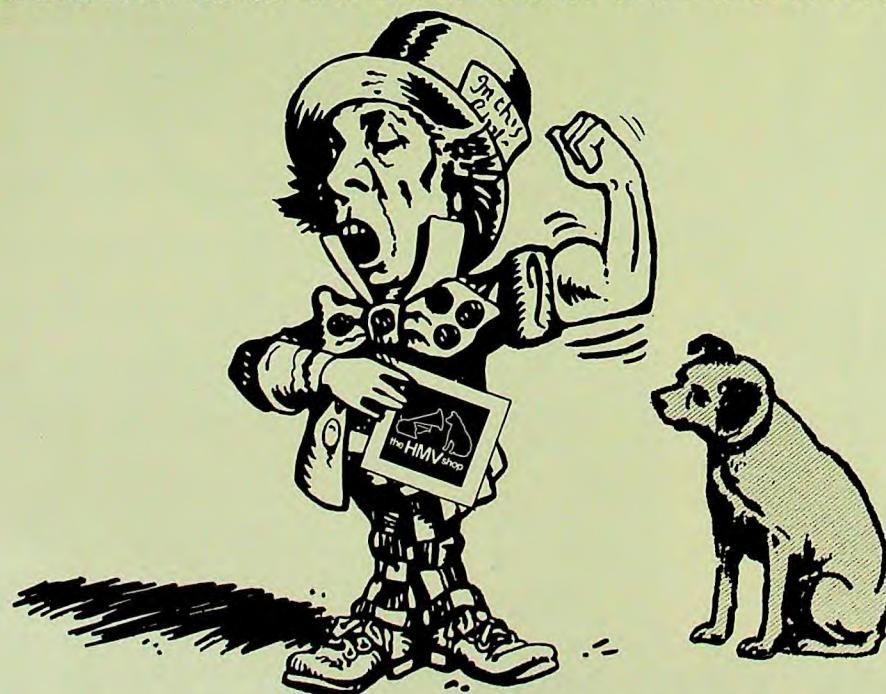
Perhaps the most significant conclusion from HMV's research is that while the market is price conscious it is not as price sensitive as has been assumed in the past. "Really," says Alexander, "50p does not make a lot of difference to most people. We have found that the public wants some assurance that 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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ADVERTORIAL**T**

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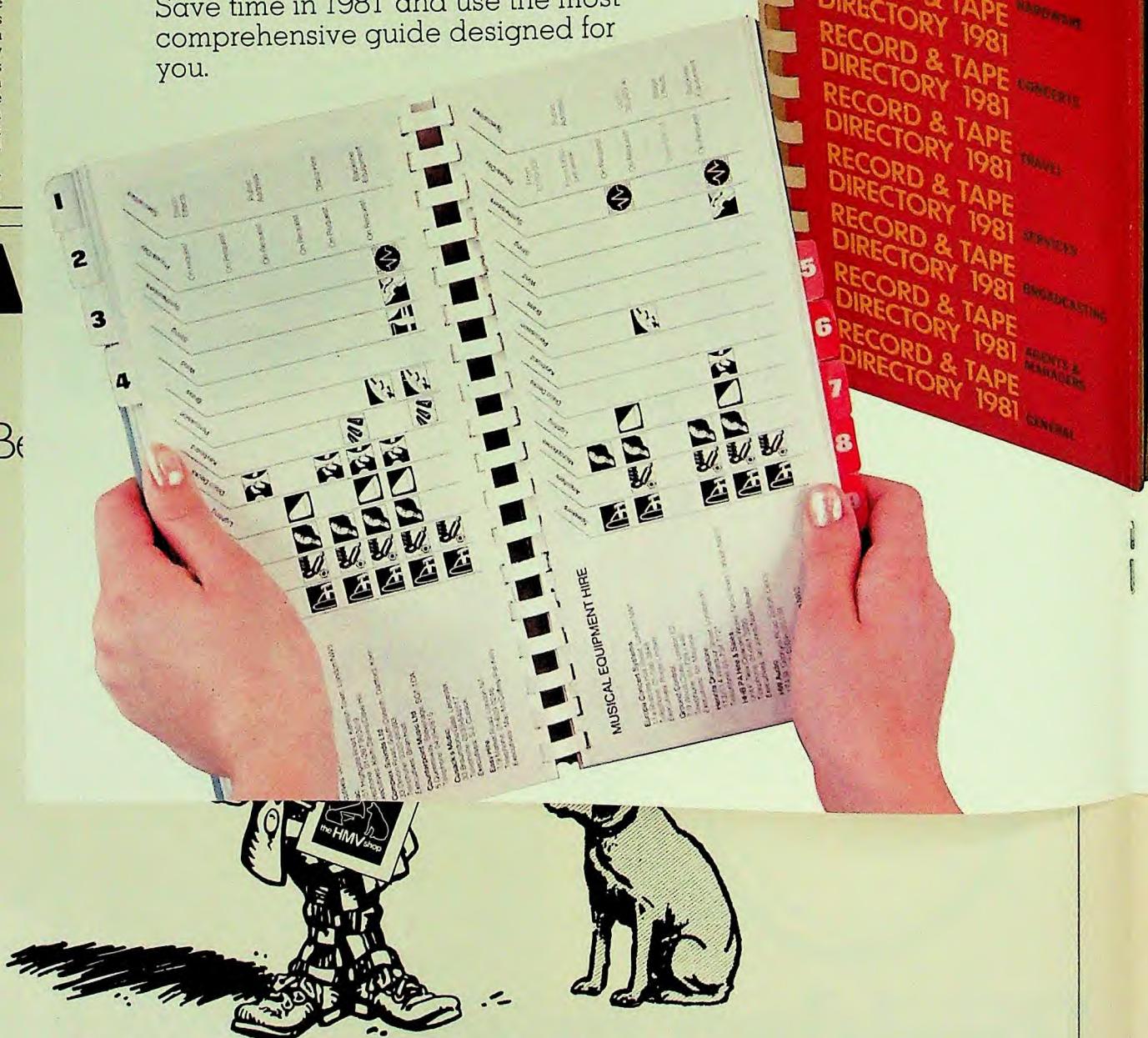
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Entertainment technology
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THE INDEPENDANT WITH MUSCLE

ADVERTORIAL

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."



**MORE UNDERGROUND THAN THE TUBE,
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-previous 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 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.

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

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 HMV shop
More records. More tapes. More discs.

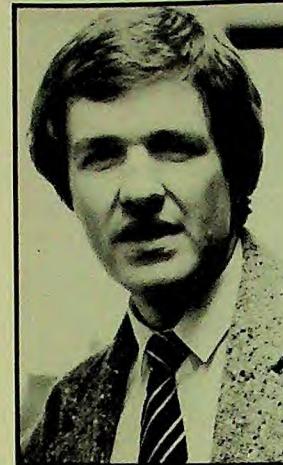
"The key object was to sell more product to more people. Simple and obvious to say but harder to achieve. We are attacking the problem in two main ways.

"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.

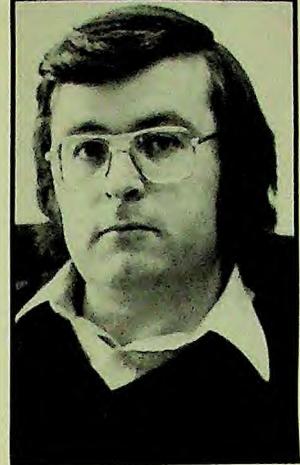
"The look of the stores themselves has been changed with the use of the new posters and display pieces.

"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.

the HMV shop
More records. More tapes. More discs.

"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.

ADVERTORIAL

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 |

the HMV shop

All offers subject to availability. Valid until 31 November.

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

More than a gimmick

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 eyecatching."

"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.



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!

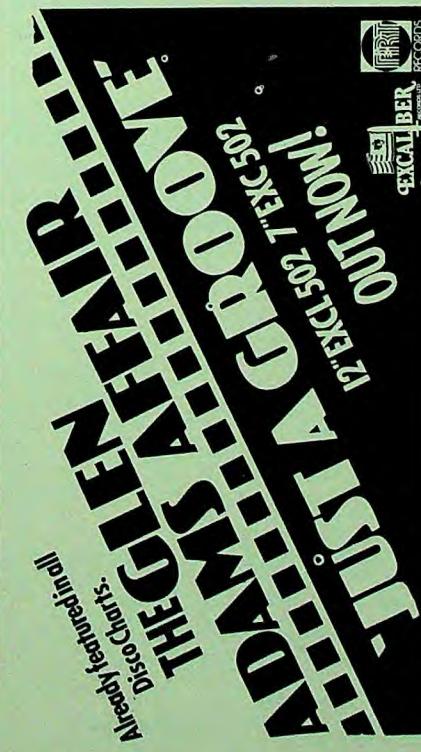


RECOGNISE
AND SUPPORT
YOUR RIGHTS.

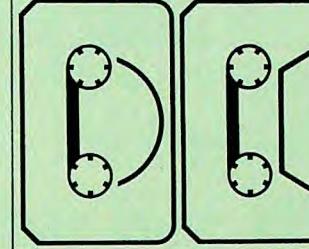
Circulation figures based on publisher's sales and circulation report for issue cover dated 8th November 1980. **MELODY MAKER**

| SONG | | ARTIST/EPIC 71004 | | SONG | | ARTIST/EPIC 93205 | |
|---------------------------|----------------------------------|--------------------------|-------------------------|-------------------------------|--|-------------------|-----------------|
| 16 31 | ANTMUSIC | 41 | DIE YOUNG | 58 | BAGGY TROUSERS | 58 | Stiff BUY 84 |
| Adam & The Ants | CBS 3352 | 47 | Black Sabbath | Madness | • | • | Carries CAR 184 |
| 17 34 | LIES | 42 | THE CALL UP | 44 | WHEN YOU ASK ABOUT LOVE | 44 | Magnet MAG 191 |
| Status Quo | Vertigo QUO 4 | 40 | Clash | Matchbox | • | • | RAK 324 |
| 18 11 | EARTH DIES SCREAMING/DREAM A LIE | Graduate GRAD 10 | 43 | ISRAEL | Hot Chocolate | 44 | Carre CAR 168 |
| UB40 | CBS 3352 | 41 | Siouxsie & The Banshees | Polydor POSP 205 | LOVE ME TO SLEEP | 2Tone CHSTT 16 | |
| 19 13 | I'M COMING OUT | Diana Ross | 44 | IF I COULD ONLY MAKE YOU CARE | 46 | YOU'RE OK | Calibre CAB 105 |
| Queen | Motown TMG 1210 | 46 | Mike Berry | Polydor POSP 202 | NEW | Specials | |
| 20 30 | FLASH | EMI 5126 | 45 | SANTA CLAUS IS BACK IN TOWN | 68 | DO NOTHING | POLO 6 |
| Queen | Motown TMG 1210 | 68 | Elvis Presley | RCA 16 | SHESA GROOVY FREAK | 70 | |
| (JUST LIKE) STARTING OVER | Geffen K 79186 | 46 | WHAT A FOOL BELIEVES | Arista ARIST 377 | 71 | Real Thing | |
| John Lennon/Yoko Ono | CBS 9039 | 63 | Aretha Franklin | 72 | THE NIGHT, THE WINE AND THE ROSES | 56 | |
| 22 27 | LOVE ON THE ROCKS | Capitol CL 1673 | 47 | IT'S HARD TO BE HUMBLE | Casanblanca CAN 210 | Liquid Gold | POLO 6 |
| Neil Diamond | Capitol CL 1673 | 50 | Mac Davies | 73 | BOURGIE BOURGIE | 57 | |
| 23 21 | DON'T WALK AWAY | Electric Light Orchestra | 48 | DOG EAT DOG | Gladiolus Knight & The Pips | 74 | |
| Electric Light Orchestra | Jet 7004 | 28 | Adam & The Ants | CBS 9039 | AIN'T NO LOVE IN THE HEART OF THE CITY | 60 | |
| 24 12 | FASHION | RCA Bow 7 | 49 | SPECIAL BREW | Whitesnake | 75 | |
| David Bowie | RCA Bow 7 | 25 | Bad Manners | Magnet MAG 180 | HEARTBREAK HOTEL | 65 | |
| 25 29 | LONELY TOGETHER | Barry Manilow | 50 | TOO NICE TO TALK TO | Jacksons | 75 | |
| Barry Manilow | Arista ARIST 373 | NEW | The Beat | Go Feet FEET 4 | EPIC EPC 5391 | NEW | |

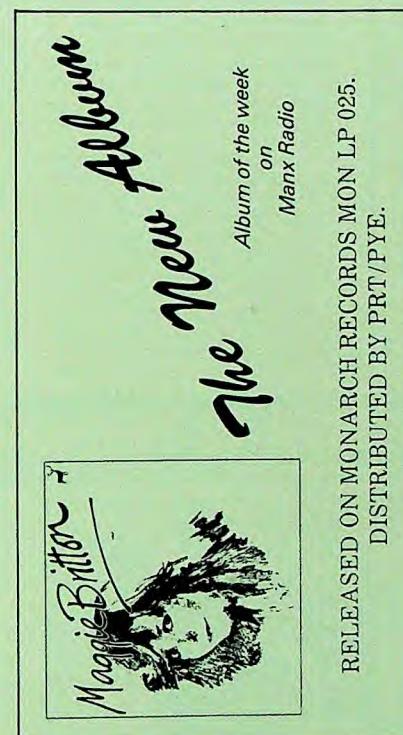
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CHART CASSETTE
SINGLE
•
Cassette Shock!
only £1.49

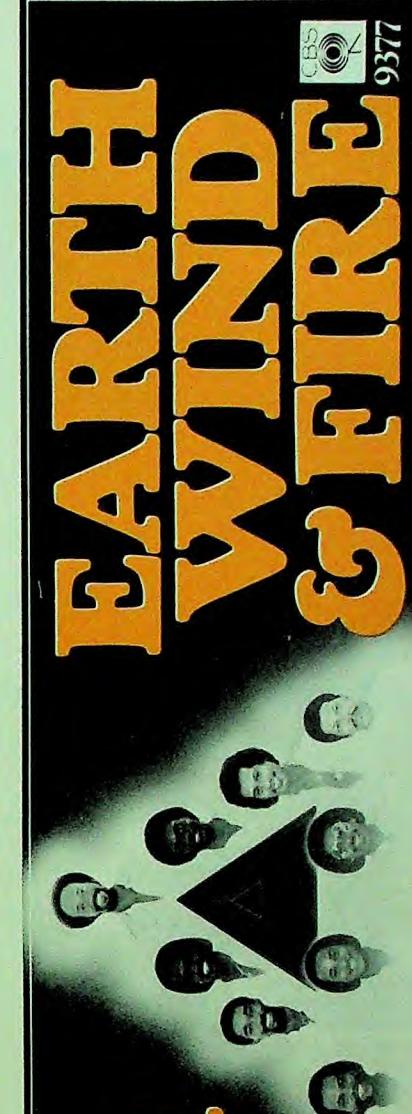


BOWWWOWWW



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

'Back On
The Road'



TIP SHEET**Wanted: 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) 683 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.

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.

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)

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 K1773, 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 Spurts 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 straightforward catchy chorus, pity last seconds guitar flash not incorporated earlier.

SKI PATROL

Agent Orange (Malicious Damage

Edited by
SUE FRANCIS
01-439 9756

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 WI. (01) 580 7118.

Reviewed by
TONY JASPER

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 programmed 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.

Edited
by
DAVID DALTON

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."

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 Malborough 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.



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 Greensleeves at 9pm and finally Paul Needle's Late Show from 10pm to 1am.

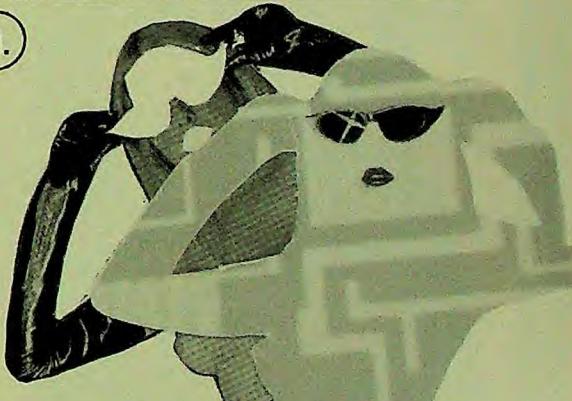
THE CONCEPT OF COMPETITIVE SUPREMACY

Fashion Magic FABPACK 500

AVAILABLE NOW

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

1.



ON THE WAY

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.

2.

3.

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

5.

Radio Chip Fabpack
Radio At No1?
Built-in tuner unit converts
cassette player to radio in seconds
& This is only the
beginning!

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.

4.



**Nothing they've done before
is a patch on this.**





DR. HOOK'S LATEST HITS New album 'Rising' ALBUM 6302-076
New single 'Girls Can Get It' CASSETTE 7144 0766

New album 'Rising' ALBUM 6302 076
New single 'Girls can get it' CASSETTE 7144 076

marketed by
phonogram

A detailed black and white line drawing of a traditional East Asian knot or braid pattern, known as a "Kumogata" (cloud pattern). The design is composed of two vertical columns of interlocking loops and curves, creating a complex, symmetrical cloud-like shape. The pattern is enclosed within a rectangular border.

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| | | | | | |
|-----------|-----|---|---|-------------------------|--|
| 16 | 17 | ABSOLUTELY MADNESS | • | Stiff SEEZ 29 | |
| 17 | 13 | KINGS OF THE WILD FRONTIER | ○ | CBS 84549 | |
| 18 | 14 | SINGS 20 NO. 1 HITS | ○ | Ronco WW 5087 | |
| 19 | 16 | COUNTRY LEGENDS | ○ | Ronco RTL 2050 | |
| 20 | 55 | GOLDEN GREATS OF KEN DODD | ○ | Warwick WW 5098 | |
| 21 | 21 | MAKING WAVES | ● | Epic EPC 10023 | |
| 22 | 18 | HOTTER THAN JULY | ● | Motown STMA 8035 | |
| 23 | 20 | THE LOVE ALBUM | ● | K-Tel NE 1092 | |
| 24 | 29 | BEAUTIFUL SUNDAY | ● | Lena Martell Various | |
| 25 | 24 | SIGNING OFF | ● | Ronco TRL 2052 | |
| 41 | 40 | JUST SUPPOSIN' | ● | Vertigo 6302 057 | |
| 42 | 64 | THE LEGENDARY BIG BANDS | ○ | Ronco RTL 2047 | |
| 43 | 37 | LIVE IN THE HEART OF THE CITY | ○ | United Artists SNAKE 1 | |
| 44 | 44 | RISING DR. HOOK | ○ | Mercury 6302 076 | |
| 45 | 38 | STRONG ARM OF THE LAW SAXON | ○ | Carriere CAL 120 | |
| 46 | 25 | DOUBLE FANTASY | ○ | Geffen K99131 | |
| 47 | 27 | GAUCHO STEELY DAN | ○ | MCA MCF 3090 | |
| 48 | 56 | LAUGHTER IAN DURY & The Blockheads | ○ | Stiff SEEZ 30 | |
| 70 | 70 | SKY 2 SKY | ○ | Ariola AOSKY 2 | |
| 71 | ■■■ | 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 500 | |
| 74 | — | PEACE IN THE VALLEY | ● | Ronco RTL 2043 | |
| 75 | — | ONE STEP BEYOND | ○ | Asylum K 62032 | |
| 66 | 65 | OUTLANDOS D'AMOUR POLICE | ○ | A&M AMLH 68502 | |
| 67 | 63 | RUMOURS FLEETWOOD MAC | ○ | Warner Brothers K 56344 | |
| 68 | 43 | THE BLACK ALBUM THE DAMNED | ○ | Chiswick CWK 3015 | |
| 69 | ■■■ | PLAY MAGAZINE | ○ | Virgin V 2184 | |

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Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450

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CHART FOR
WEEK-ENDING
DECEMBER 13

ORDER FORM CHART

TOP 75 ALBUMS

This Week's Chart

Label number

This Week's Chart

Label number

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

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) | Label number |
|-----------|-----------|---------------------------------|--|---|
| 1 | 4 | SUPER TROUPER | Abba | Epic EPC 1022 (C) C: 4010022 |
| 2 | 5 | DR. HOOK'S GREATEST HITS | Dr. Hook | Capitol EST 26037 (E) C: TC-EST 26037 |
| 3 | 11 | GUILTY | Barbra Streisand | CBS 86122 (C) C: 40 86122 |
| 4 | 2 | SOUND AFFECTS | Jam | Polydor POLD 5035 (F) C: POLDC 5035 |
| 5 | 11 | MANILOW MAGIC | Barry Manilow Ron Dante/Barry Manilow | Arista ARTV 2 (F) C: ARTVC 2 |
| 6 | 8 | INSPIRATION | Elvis Presley | K-Tel NE 1101 (K) C: CE 2101 |
| 7 | 4 | AUTOAMERICAN | Blondie | Chrysalis CDL 1290 (F) C: ZCDL 1290 |
| 8 | 7 | NOT THE 9 O'CLOCK NEWS | Various | BBC REB 400 (A) C: ZCF 400 |
| 9 | 10 | ZENYATTA MONDATTA | Police (Police/Nigel Gray) | A&M AMLH 64831 (C) C: CAM 64831 (C) |
| 10 | 6 | CHART EXPLOSION | Various | K-Tel NE 1103 (K) C: CE 2103 |
| 11 | 12 | BARRY | Barry Manilow | Arista DLART 2 (F) C: TLART 2 |
| 12 | 22 | CLASSICS FOR DREAMING | James Last | Polydor POLTV 11 (F) |
| 13 | 9 | FOOLISH BEHAVIOUR | Rod Stewart | Riva RVLP 11 (W) C: RV411 |
| 14 | 15 | JAZZ SINGER | Neil Diamond (Bob Gaudio) | Capitol East 12120 (E) C: TCEAST 12120 |
| 15 | 19 | AXE ATTACK | Various | K-Tel NE 1100 (B) C: CE 2100 |
| 16 | 17 | ABSOLUTELY | Madness | Stiff SEEZ 29 (C) C: ZSEEZ 29 |
| 17 | 13 | KINGS OF THE WILD FRONTIER | Adam & The Ants | CBS 84549 (C) C: 40-84549 |
| 18 | 14 | SINGS 20 NO. 1 HITS | Brotherhood Of Man (Tony Hillier) | Warwick WW 5087 (M) C: - |
| 19 | 16 | COUNTRY LEGENDS | Various | Ronco RTL 2050 (B) C: 4C-RTL 2050 |
| 20 | 55 | 20 GOLDEN GREATS OF KEN DODD | Ken Dodd | Warwick WW 5098 (M) C: - |
| 21 | 21 | MAKING WAVES | Nolans (Ben Finder/Nicky Graham) | Epic EPC 10023 (C) C: 40-10023 |
| 22 | 18 | HOTTER THAN JULY | Stevie Wonder | Motown STMA 8035 (E) C: TC-STMA 8035 |
| 23 | 20 | THE LOVE ALBUM | Various | K-Tel NE 1092 (K) C: CE 2092 |
| 24 | 29 | BEAUTIFUL SUNDAY | Lena Martell (Gordon Smith) | Ronco RTL 2052 (B) C: 4CRTL 2052 |
| 25 | 24 | SIGNING OFF | UB 40 (Bob Lamb/UB 40) | Graduate GRADLP 2 (SP) C: GRADC 2 |
| 26 | 23 | SCARY MONSTERS & SUPER CREEPS | David Bowie (David Bowie/Tony Visconti) | RCA BOWL P 2 (R) C: BOWK 2 |
| 27 | 31 | THE RIVER | Bruce Springsteen | CBS 88510 (C) C: 40-88510 |
| 28 | 28 | RADIO ACTIVE | Various | Ronco RTL 2049 (B) C: 40-RTL 2049 |
| 29 | 60 | SLADE SMASHES | Slade | Polydor POLTV 13 (S) C: POLVM 13 |
| 30 | - | IN CONCERT | Deep Purple | Harvest SHDW 412 (E) C: TC-SHDW 412 |
| 31 | 35 | VERY BEST OF ELTON JOHN | Elton John | K-Tel NE 1094 (K) C: CE 2094 |
| 32 | 26 | ACE OF SPADES | Motorhead (Vic Maile) | Bronze BRON 531 (F) C: TC-BRON 531 |
| 33 | 34 | LITTLE MISS DYNAMITE/BRENDA LEE | Brenda Lee | Warwick (MCA) WW 5083 (C) |
| 34 | 41 | GOLD | Three Degrees | K-Tel Ariola 3D2 (K) C: ZC3D2 |
| 35 | 30 | ORGANISATION | Orchestral Manoeuvres In The Dark (Mike Howlett) | DinDisc DID 6 (C) |
| 36 | 39 | FLESH AND BLOOD | Roxy Music (Roxy Music/Rhett Davies) | Polydor POLH 002 (F) C: POLHC 002 |
| 37 | 52 | MAKIN' MOVIES | Dire Straits | Vertigo 6359 034 (F) C: - |
| 38 | 49 | REGGATTA DE BLANC | Police (Police/Nigel Gray) | A&M AMLH 64792 (C) C: CAM 64792 |

| This Week | Last Week | Wks. on Chart | TITLE/Artist (producer) | Label number |
|-----------|-----------|---------------|-------------------------------|--|
| 39 | 42 | 4 | MASTERWORKS | K-Tel ONE 1093 (K) C: EXE 2093 |
| 40 | 32 | 13 | NEVER FOREVER | EMI EMA 794 (E) C: TCMA 794 |
| 41 | 40 | 8 | JUST SUPPOSIN' | Vertigo 6302 057 (F) C: 7144 057 |
| 42 | 64 | 2 | THE LEGENDARY BIG BANDS | Ronco RTL 2047 (B) C: 4C RTL 2047 |
| 43 | 37 | 6 | LIVE IN THE HEART OF THE CITY | United Artists SNAKE 1 (E) C: TC-SNAKE 1 |
| 44 | 44 | 3 | RISING | Mercury 6302 076 (F) C: 7144 076 |
| 45 | 38 | 5 | STRONG ARM OF THE LAW | Carrere CAL 120 (W) C: CAC 120 |
| 46 | 25 | 4 | DOUBLE FANTASY | Geffen K 99131 (W) C: K 499131 |
| 47 | 27 | 3 | GAUCHO | MCA MCF 3090 (C) C: MCFC 3090 |
| 48 | 56 | 2 | LAUGHTER | Stiff SEEZ 30 (C) C: ZSEEZ 30 |
| 49 | 73 | 2 | THE HITMAKERS | Polystar HOPTV 1 (F) C: HOPMC 1 |
| 50 | 33 | 4 | LIVE | Asylum K 62032 (W) C: K 462032 |
| 51 | - | 1 | REJOICE | K-tel NE 1064 (K) C: CE 2064 |
| 52 | 36 | 3 | LOONEE TUNES | Magnet MAG 5038 (A) C: ZCMAG 5038 |
| 53 | 46 | 19 | BREAKING GLASS | A&M AMLH 64820 (C) C: CAM 64820 |
| 54 | 54 | 21 | GIVE ME THE NIGHT | Warner Brothers K 56823 (W) C: K 456823 |
| 55 | 51 | 6 | QE 2 | Virgin V 2161 (C) C: TCV 2181 |
| 56 | - | — | FLEETWOOD MAC LIVE | Warner Brothers K 66097 (W) C: K 466097 |
| 57 | 66 | 92 | BAT OUT OF HELL | Epic/Cleveland Int. EPC 82419 (C) C: 40.82419 |
| 58 | 69 | 19 | BACK IN BLACK | Atlantic K 50735 (W) C: 450735 |
| 59 | 50 | 10 | SMOKIE'S HITS | Rak SRK 540 (E) C: TCSRK 540 |
| 60 | 62 | 3 | GREATEST HITS VOL. 2 | Epic EPC 10017 (C) C: 40-10017 |
| 61 | 58 | 26 | DIANA | Motown STMA 8033 (E) C: TC-STMA 8033 |
| 62 | 48 | 5 | ME & BILLY WILLIAMS | EMI MAX 1003 (E) C: TC-MAX 1003 |
| 63 | 47 | 3 | SPACE INVASION | Ronco RTL 2051 (B) C: 4CRTL 2051 |
| 64 | 59 | 3 | WAR OF THE WORLDS | CBS 96000/WOW 100 (C) C: 40-96000 |
| 65 | 57 | 11 | PARIS | A&M AMLH 66702 (C) C: CLM 66702 |
| 66 | 65 | 87 | OUTLANDOS D'AMOUR | A&M AMHL 68502 (C) C: CAM 68502 |
| 67 | 63 | 5 | RUMOURS | Warner Brothers K 56344 (W) C: K 456344 |
| 68 | 43 | 3 | THE BLACK ALBUM | Chiswick CWK 3015 (E) C: TCCWK 3015 |
| 69 | - | — | PLAY | Virgin V 2184 (C) C: TCV 2184 |
| 70 | 70 | 33 | SKY 2 | Ariola ADSKY 2 (A) C: ZCSKY 2 |
| 71 | - | — | JEST A GIGGLE | Epic EPC 84550 (C) C: 40-84550 |
| 72 | 45 | 5 | ONE TRICK PONY | Warner Bros. K 56846 (W) C: K 456846 |
| 73 | 61 | 11 | MORE SPECIALS | 2-Tone CHRRT 5003 (F) C: ZCHRRT 5003 |
| 74 | - | 1 | PEACE IN THE VALLEY | Ronco RTL 2043 (B) C: RTL 4C 2043 |
| 75 | - | 1 | ONE STEP BEYOND | Stiff SEEZ 17 (C) C: ZSEEZ 17 |

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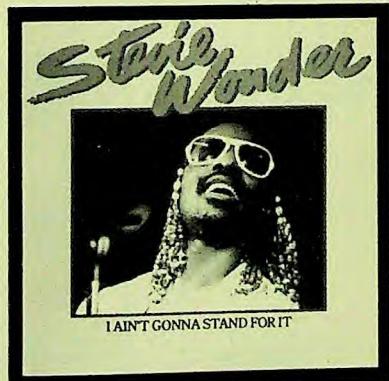
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SINGLES OF THE WEEK

THE GAP BAND
BURN RUBBER ON ME.

KURTIS BLOW
THROUGHOUT YOUR YEARS &
CHRISTMAS RAPPIN'
(last year's Xmas hit).

YARBROUGH & PEOPLES
DON'T STOP
THE MUSIC

STOCK UP FOR XMAS

marketed by
phonogram

NEW SINGLES

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)
BLUE ORCHID DISNEY BOYS/The Flood (Rough Trade)
BONEY M MARY'S BOY CHILD/OH MY LORD/Dancing In The Streets (Atlantic)
BROWN, Joe/FAMILY LITTLE CHILDREN/Cooky And Lila (Solid Gold)
BIGGUN, Ivo/THE WANKERS ROCK & ROLL/Lift Up My Finger/Send for Doctor Clap and Hide The Sausage (Beggars Banquet)

FRESH 19
RT 065
K 11221
SGR
BOP 5

Astral Joe
Chances
Christmas Isn't Christmas
Clock
Colour
Diana Divine
Disney Boys
Do You Wanna Touch Me
Don't Try To Cure Yourself
Frightened Of The Night
Gates Of Zion
Go Funk Yourself
Have Some Fun
Help Them Please
How I Lost My Virginity
I Ain't Gonna Stand It
I Believe In Father Christmas
I Want Evas For Christmas
I'm Missing You
It's Time To Party Now
Just A Little Children On
Kata Stoltz
Kingdom Rise
Let It Flow
Let Me Be The One
Little Children
Lovers Rock
Make Someone Happy
Mary's Boy Child
Metal Mickey Magic
My Girl
My People
Noah's Ark
Pistol's Pack
Rhythm Of The Rain
Saturday Night Jamboree
Savoir Fare
She Won't Dance
Stackerocks
Suspect
Sorrow
That's The Way
The Glow Of Love
The Wreckage
What Are You Doing

CHANGE THE GLOW OF LOVE/It's A Girl's Affair (WEA)
CUDDLY TOYS ASTRAL JOE/Slow Down (Fresh)K 79187T
FRESH 20

Self RT W Self

DEL RAY, Marisa I LOVE A SHARK/Lone Shark (Island)
DELTA 5 Colour/Try (Rough Trade)
DUMB BLONDES SORROW/Strange Love (Fresh)

12WIP 6669
RT 061
FRESH 21

Self RT W Self

EEK-A-MOUSE NOAH'S ARK/My Lady (Greensleeves)

GRED 42

SP

FAMILY FODDER SAVOIR FAIRE/Carinal Knowledge (Fresh)

FRESH 22

SP

GOLD MACHINE SUSPECT/TWILIGHT QUEEN (Auberge)
GOOCHIRITA, Juanita GO FUNK YOURSELF/Instr. (EMI)
GUMMIDGE, Worzel CHRISTMAS ISN'T CHRISTMAS/AUNT SALLY'S SONG/Slice Of Cake/Scarecrow's Carol (Decca)

MH29444
EMI 5128
F 13899

Self E F

HAMIL, Chris IT'S CHRISTMAS/It's Christmas (Random)
HOLLY TWINS I WANT ELVIS FOR CHRISTMAS/The Tender Age (Rockstar)

RDI
RSR 3004

SP

JARRETT, Wayne SATURDAY NIGHT JAMBOREE/Got To Be Sure (Greensleeves)

GRED 41

SP

KELLY, Kin IF I COULD HEAR YOUR VOICE/Dangerous Dreaming (Gipsy)

GI 001

SP

LA TOUCHE, Parsheetta/Ranking Joe I'M MISSING YOU/Cocksmen For The Dance/Please Mi Barrister (Greensleeves)
LAKE, Greg I BELIEVE IN FATHER CHRISTMAS/Humbug (Manicore)
LLOYD, Ian DO YOU WANNA TOUCH ME/3rd Wave Civilisation (Scottie)
LOVE TYPHOON RHYTHM OF THE RAIN/More Congas (Hammer)

NICE 113
K 13511
K 11638
HSV 313

SP W W A

MARLEY, Rita THAT'S THE WAY/Play Play (Trident)
MELLOW ROSE LET ME BE THE ONE/Imitation Love (Greensleeves)
METAL MICKEY METAL MICKEY MAGIC/Meet Metal Mickey (Mickey Pop)
METHOD CHANCES/Little Lasers (Red Lightning)
MIGHTY DIAMONDS GATES OF ZION/Zion In Dub (Greensleeves)
MOWATT, Judy MY MY PEOPLE/Black Woman (Island)

TR 003
NICE 111
METMIK 1
MET 2
GRED 45
WIP 6670

SO SP P Self SP 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)
PROPHET, Michael/Wailing Souls HELP THEM PLEASE/See Baba Joe (Greensleeves)

ARIST 380
GRED 44

F SP

REGENTS JUST A LITTLE/Dance Don (Arista)

ARIST 369

F

SEBASTIAN, David LOVER'S ROCK/Dub (Noel)
SEX PISTOLS PISTOLS PACK (6x7") (Virgin)
SINKING SHIPS CINEMA CLOCK/Strangers (Dead Good)
SOBELL SKATERS/SHARON DOUGLAS MAKE SOMEONE HAPPY (THIS CHRISTMAS)/The Wizard On Ice (Iceicle)
SPANGS FRIGHTENED OF THE NIGHT/Safe In My Room (Carno)
SPUNKY ONIONS HOW I LOST MY VIRGINITY/Ghettoberry/The Secret Life Of Napoleon Solo (Templebeat)
STEWART, Red MY GIRL/She Won't Dance With Me (Rival)

12 DN 003
SEX 1
DEAD14/
STARK 2
EJPS 9510
CNO 001
TRR 111
RIVA 28

Self C P

TAYLOR, Doris DIANA DIVINE/God Bless (Edge)
THEY MUST BE RUSSIANS DON'T TRY TO CURE YOURSELF/The Truth About Kanga Pants (Fresh)
TOM TALL AND HIS TOM KATS STACK-A-RECORDS/Mary Jo (Rockstar)

EDGE 8
FRESH 18
RSRSP 3003

W Self SP

WAILING SOULS KINGDOM RISE/KINGDOM FALL/J Day Will Come (Greensleeves)
WATTS, Ernie JUST HOLDIN' ON/Look In Your Heart (Elektra)
WASHINGTON JNR., Grover LET IT FLOW/Wine Light (Elektra)
WHITE, Lennie KIDS STUFF/Slip Away/Fancy Dancer (Elektra)
WONDER, Stevie I AINT GONNA STAND IT/Knocks Me Off My Feet (Motown)

GRED 43
K 12489T
K 12495T
LV 43
TMG1215

SP W W W E

Distributor Code

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

12" singles brackets

Total releases 49

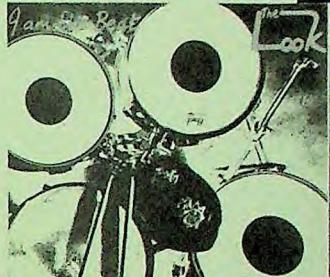
NEW ALBUMS

December 12, 1980

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

ADD A LITTLE MORE STOCK!

THE
LOOK



I AM THE BEAT
MCA 647

DON
WILLIAMS



I BELIEVE IN YOU
MCA 631

Taken from the album
The Very Best Of
MCG 4014

STEELY DAN



HEY NINETEEN c/w
BODHISATTVA*

MCA 659
(Not taken from the album)

from the album Gaucho
MCF 3090

MCA RECORDS

1 Great Pulteney Street, London W1 3FW
Distributed by CBS (960 2155)

8 HOGARTH ROAD, LONDON, SW5.

01-370 6175

4AD

THE 1st
YEAR

| | |
|--------|--|
| AXIS 1 | THE FAST SET <i>Junction One</i> |
| AXIS 2 | BEARZ <i>She's My Girl</i> (DeL) |
| AD 3 | BAUHAUS <i>Dark Entries</i> |
| AXIS 4 | SHOX <i>No Turning Back</i> (DeL) |
| BAD 5 | REMA REMA <i>Wheel In The Roses</i> (12") |
| AD 6 | MODERN ENGLISH <i>Suans' On Glass</i> |
| AD 7 | BAUHAUS <i>Terror Couple Kill Colonel</i> |
| AD 8 | IN CAMERA <i>Die Laughing/Final Achievement</i> |
| BAD 9 | CUPOL <i>Like This For Ages</i> (12") |
| AD 10 | THE THE <i>Black & White/Controversial Subject</i> |
| BAD 11 | PRESAGE(S). (12") Featuring MODERN ENGLISH, C.V.O., PSYCHOTIK TANKS, THE LAST DANCE SPASMODIC CARESS & RED ATKINS |
| AD 12 | THE BIRTHDAY PARTY <i>Friend Catcher</i> |
| CAD 13 | BAUHAUS <i>In The Flat Field</i> (L.P.) |
| AD 14 | MASS <i>You And I/Cabbage</i> |
| AD 15 | MODERN ENGLISH <i>Gathering Dust</i> |
| CAD 16 | G.LEWIS/B.C.GILBERT <i>3R4</i> (L.P.) |
| AD 17 | BAUHAUS <i>Telegram Sam/Crowds</i> |
| AD 17T | BAUHAUS <i>Telegram Sam/Crowds Rosegarden Funeral Of Sores</i> (12") |
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INDEPENDENT LABELS

Edited by SIMON HILLS

New issues from
Illuminated RecordsNews 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 single on the Aardvark 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 Aardvark 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 double 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 Rough Trade.

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.

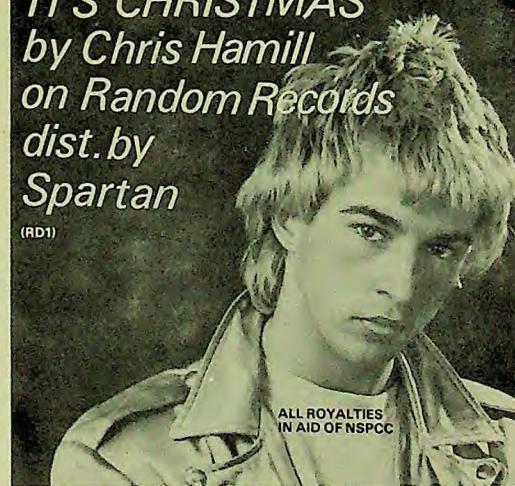
The records have been released over a 13 year period and although Bates is part-time, he is constantly on the road doing gigs. The records are produced and issued by Tangent and distributed through Spartan, Lugton, H. R. Taylor and Jazz Services.

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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by Chris Hamill
on Random Records
dist. by Spartan

(RD1)

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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 enviable 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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FLEETWOOD MAC
 Live. Warner Brothers K66097. Despite the fact that *Tusk* was a markedly smaller success than previous blockbusters from Mac, right, this must be a winner — with tracklisting including *Go Your Own Way*, *Rhiannon*, *Never Going Back Again*, *Sara*, and three previously unreleased tracks. Good price — £6 or less is suggested by WB. Only just in time for Christmas, but should still make it big. ●



VARIOUS ARTISTS

The **Guinness Album, Hits of the Seventies**. CBS 10020. Double LP of artists' hits featured in the book of the same name compiled by Jo and Tim Rice, Paul Gambaccini and Mike Read. Thirty number ones and five number twos from stars like Rod Stewart, Kate Bush and Elton John. Classic party album, should do well. ●

DEEP PURPLE

Deep Purple In Concert, Harvest SHDW 412. Lavish double set recorded live between 1970-72. Original line-up are featured heavily on pic on inner and outer cover. Will sell well to a whole new generation of Purple followers. Should chart high. ●

HOT CHOCOLATE

Class. RAK SRAK 534. Producer: Mickie Most. Everything this group does seems to turn to gold at the moment so this is a sure fire chart record for Christmas. Contains their hit single *Are You Getting Enough* plus an interesting version of *The Police's Walking on the Moon*. ●

TOYAH

Toyah, Toyah, Toyah. Safari LIVE 2. Producer: Nick Tauber. Toyah is at the centre of so much media attention this live LP can't fail to hit the charts — and probably get quite near the top as well. Toyah always sounds better at her gigs than she does in the studio so she's in good form here. ATV documentary on singer to be screened before Christmas should lift this into the Top 10. ●

THE CLASH

Sandinista. CBS FSLN1. Producers: artists. Phew! Their last offering was a double with barely a duff track on it and their ambition seems to know no bounds with a 36 track treble this time, and of a similarly high standard. A rich variety of material taking in fairly simple pop tunes, some reggae and more complex numbers like *Rebel Waltz*. Bound to chart high. ●

HAZEL O'CONNOR

Sons And Lovers. Albion ALB 104. Producer: Nigel Gray. Not quite the Hazel O'Connor we all know from the film and soundtrack *Breaking Glass*, but none the worse for that. She confirms a genuine talent with this LP and the link with Police producer Gray seems to have worked well. *Breaking Glass* is still in the chart and expect this to follow. ●

SHAM 69

The First The Best And The Last. Polydor Super 2383 596. Producers: Jimmy Pursey and

Peter Wilson. A greatest hits compilation (already!) from one of the most universally popular of the punk bands and includes classic tracks like *Borstal Breakout* and *Hersham Boys*. This will be snapped up by the fans — especially the limited edition containing a four track live EP. ●

STEELEYE SPAN

Sails Of Silver. Chrysalis CHR 1304. Producer: Gus Dudgeon. After a two and a half year gap the folk-rock band has re-formed in the line up which gave it its greatest hits — Maddy Prior, Tim Hart, Rick Kemp, Peter Knight, Bob Johnson and Nigel Pegrum. The line up may be of old but the style is new, leaning towards fresh pop rather than their traditional folk roots. They are touring extensively before Christmas and there should be enough old fans around to help this into the chart. ●

MIKE BATT

Waves. Epic EPC 84617. Producer: artist. A Batt concept in the usual grand manner apparently inspired by his current yachting trip around the world. Always ambitious with many interesting frills, underneath his tunes are simple pop stuff and several tracks suggest themselves as singles apart from the actual single release *Winds Of Change*. A likely one for the bottom end of the chart. ●

PETER SKELLERN

Still Magic. Mercury 6359036. Producer: artist. The piano player with that distinctive voice who used to turn up late night on the radio has moved on from the successful concept idea behind his last successful album *Astaire*. On this he gives his special treatment to standards like Buddy Holly's *Raining In My Heart* and *Is You Is Or Is You Ain't My Baby*, plus four of his own compositions — a nice balance. With such hot competition at this time of year he will struggle to match the gold status of his last LP. ●

ROCKY SHARPE AND THE REPLAYS

Rock It To Mars. Chiswick CWK 3013. Producer: Mike Vernon. One of several revival bands enjoying success at the moment. On this they hark back to classics like *Dream Lover* and *A Teenager In Love* and as radio producers seem to love programming this sort of stuff, they should get plenty of plugs over Christmas. ●

WEATHER REPORT

Night Passage. CBS 84597. Producer: Josef Zawinul. They have retreated well away from the refreshing controlled commerciality of Heavy

Weather and Birdland and while the instrumental virtuosity is as ever at a very high level, this will only appeal to their hard core jazz fans. ***

BYRON LEE'S ALLSTARS

Soul-Ska! Echo STLP 1001. Producer: Alty East. Although the ska revival seems to have slipped out of fashion all of a sudden, this album will be sold to anyone who likes the strain immediately. It is simply a classic, featuring the title track, the uplifting *Shoo-bee Doobe Doo* (also covered by U-Roy) and the now famous Rocksteady and Soul-Ska. If people knew it existed, they'd no doubt pounce on it. ***

THE FALL

Grotesque. Rough Trade ROUGH 18. Producers: Mayo Thompson, Geoff Travis, Grant Showbiz and The Fall. An excellent album from rock's anti-stars that should do better than all their other product, as the band are finally getting their sound right — dark yet rhythmic, obscure but dealing with everyday occurrences. Mark Smith's voice is as distinctive as ever and the group's large cult following will no doubt snap it up. ***

ISAAC HAYES

Enterprise His Greatest Hits. Stax STX 88003. Producer: Isaac Hayes. Full length album versions of all his major hits including *Shaft*. Not really enough hits to justify a double LP. ***

VARIOUS ARTISTS

It Ain't Me Babe. (Great artists sing the songs of Bob Dylan.) Polystar BOB TV 1. Where else would you find the Tremeloes and Jimi Hendrix together except on a Dylan compilation? Cover versions rarely do his songs justice and with such a diversity of artists in one collection it's hard to see who this will appeal to — certainly not Dylan fans. ***

TODD RUNDGREN

A Wizard, A True Star. Bearsville IRS 10. Producer: Todd Rundgren. *Hermit of Mink Hollow*. Bearsville IRS 11. Producer: Todd Rundgren. Two classic early Rundgren recordings now made available again, after a brief deletion, through a deal with Island. Both show Rundgren near, or at, his creative peak, playing and writing everything and allowing his voice to bend towards Philly soul. Difficult to see either penetrating any new markets as his sound, albeit brilliant, is acquired taste. Well worth stocking though. ***

THE LURKERS

Greatest Hit. Last Will And Testament. Beggar's Banquet BPCA 2. Producers: Mick Glossop, Philip Jarrell, Chaos Bros and Vic Maile. Eighteen tracks for £3.20 can't be bad. ***

Should skirt lower reaches of Top 75. ***

CLIMAX BLUES BAND

Flying the Flag. Warner Brothers K56871. Producer: John Ryan. If this fine old bunch of dues payers don't know how to put together a thoroughly professional, fine-sounding and good-looking LP by now there is no hope for anyone. However, they do — and on this latest tight, sweet offering they prove it again. ***

ARETHA FRANKLIN

Aretha. Arista SPART 1147. Producer: Arif Mardin. This first Arista LP from the lady once dubbed Queen of Soul is strong enough to do her and her new label some good. The tracks produced by Arif Mardin (*What A Fool Believes*, *Come To Me*, *Can't Turn You Loose*, *Love Me Forever*) are among the best, but overall this is a very nice album, on which Franklin gives a better demonstration of her powers than during her recent performances in London. ***

HARVEY ANDREWS

Brand New Day. Polydor Super 2383 595. Producer: Martin Lawrence. This is a live concert recording of a long established Folk circuit/recording/concert venue artist who has recently signed with Polydor. This is Andrews just as he has always been — gently humorous, singing his own comments on the world and some other people's songs. Familiar and very pleasant — good chance in its own market. ***

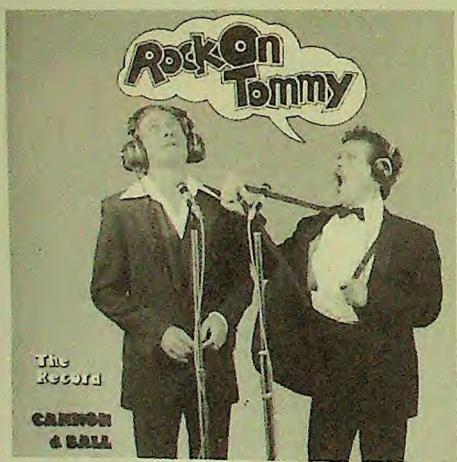
JUDY MOWATT

Black Woman. Island ILPS 9649. Producer: Judy Mowatt. Lovely reggae LP from the lady most well known as one of the I-Threes, Bob Marley's backing vocalists. With help from people like Horsemouth Wallace and Geoffrey Chung she has produced an LP good enough to sell well in its own right, but which will probably sell on the strength of the Marley connection. ***

KEITH DEWHURST & THE ALBION BAND

Lark Rise to Candleford. Charisma CDS 4020. Producer: Nic Rowley. A magically good album based on the National Theatre promenade performances of the musical play taken from Flora Thompson's books. Apart from the fine renditions of traditional songs and tunes there are new ones written specially for the play, and enough narrative, and recorded snippets from the dramatisation, to give anyone who enjoyed the play or the millions more who read the books a very good sound version of them. Folk heroes Martin Carthy, John Kirkpatrick and Ashley Hutchins are among the Albion players. Essential for any folk browser. ***

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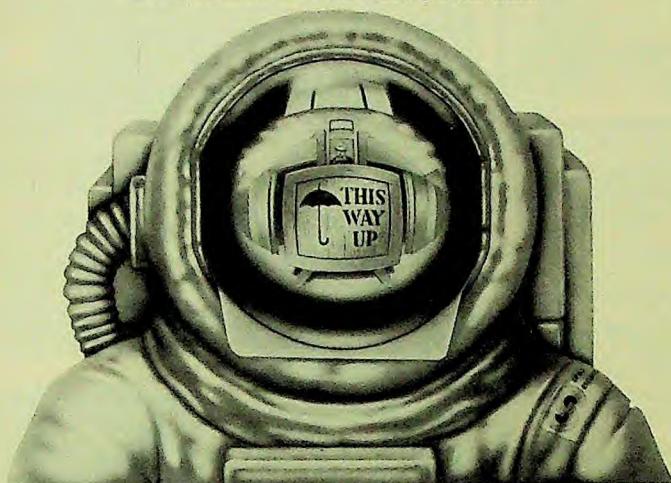
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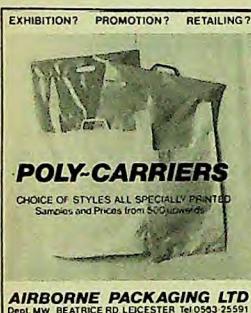
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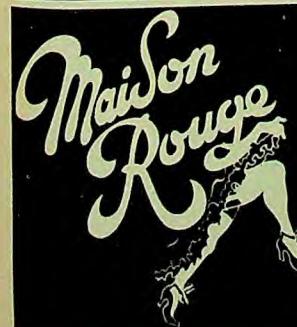
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(Music Week will not be published on Jan 3rd)

COPY DEADLINE

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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 practices 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 practices 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 Adision, 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.'

Roger Cameron of Adision 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."

Losing work

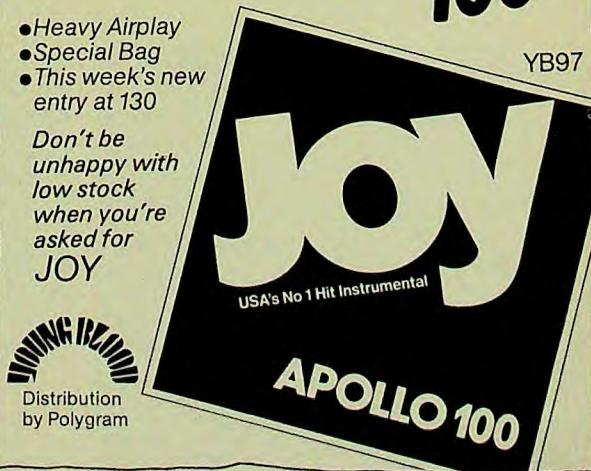
Turning to the "fear of blacking" point, Morton replied: "If there is any member who can quote one example of the union blacking anyone for anything they have said I would like to see proof of it. We have blacked members for certain things, but never just for speaking out."

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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 Adrián 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-style 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 Kaki 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 Scaping 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 Kennaway'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.



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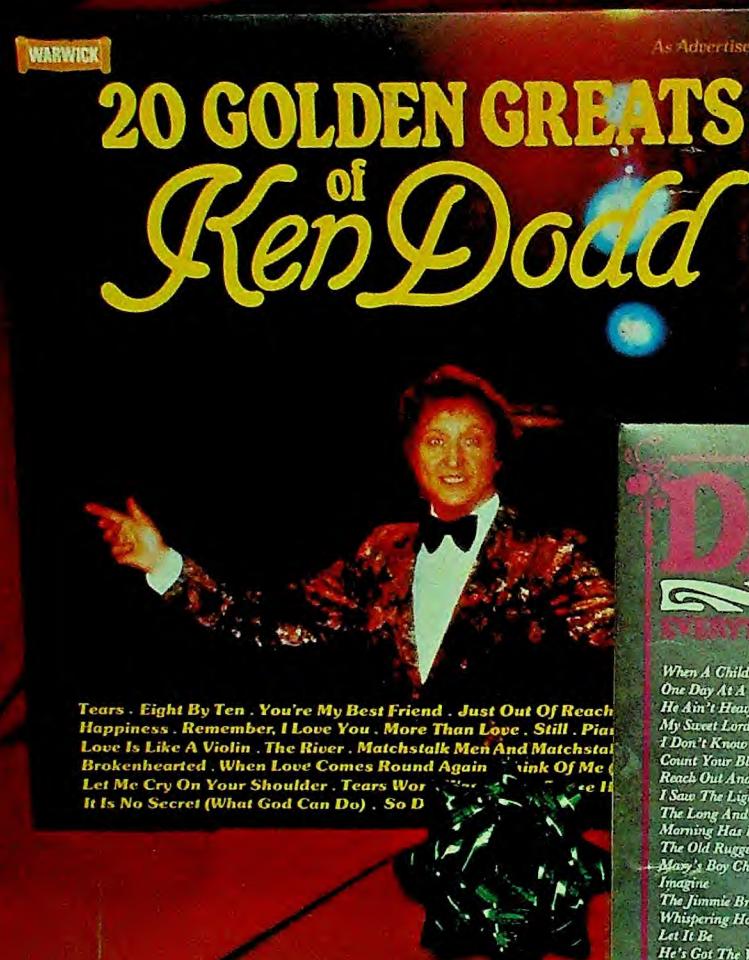
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