

MUSIC & VIDEO WEEK

Europe's leading music business paper 30p

RCA's spur to 'no imports' retailers

PARALLEL IMPORTS will continue to be a key issue of 1981 and closer co-operation between retailer and manufacturer will be the best weapon with which to combat them.

That is the view of Don Ellis, expressed to *Music & Video Week* in his first interview since taking over as managing director of RCA UK.

"It doesn't look like anybody's going to take any major steps to stop parallel imports, perhaps because there aren't any steps to be taken, so that if the problem continues to bite in, then we're going to have to fight for a bigger share of a shrinking market", he said.

Ellis recognises that cheap product available from abroad is proving too much of a temptation to importers and the hard-pressed retail trade, and revealed that top level talks have been going on within the international company to curb this.

"Certainly in the companies we own we ought to be able to get some degree of control," he said, and hinting at possible measures for persuading retailers to buy product only from the UK company, added: "In terms of

TO PAGE 4

PRICES PLUMMET AS MAJORS ACT TO BOOST SALES

TWO OF the UK's biggest record companies last week announced unprecedented moves aimed at making record prices more attractive, giving retailers a fairer deal, combating cheap parallel imports and, hopefully, pulling consumers back into record shops.

- CBS is taking the boldest step by reducing the dealer price of all full-price albums by an average of 12½ per cent.

- WEA hopes to encourage dealers to stock product by new acts, and other "selected" albums, by offering a sale or return facility.

- And both companies seek to shift back catalogue by moving albums by name artists more quickly from full-price to a new £1.82 dealer mid-price category.

Additionally, CBS has pledged to peg singles prices for as long as possible — at least for the first quarter of the year; and, responding

to dealer complaints, the length of time its TV album margins are held down will be reduced, so that they revert to standard dealer price after six months.

CBS's 12½ per cent price cut will apply to all owned and licensed album product, but not distributed labels, and the two-tier pricing structure is scrapped, so albums which were £3.04 and £3.22 will now all be priced at £2.74.

Both CBS and WEA will launch their new mid-price schemes in March, with CBS selling its line under the slogan "Nice Price" and backing it with "substantial consumer advertising" and in-store displays.

CBS will kick off with 40 re-priced albums, adding 10 every alternate month, with 100 by the end of the year. On the old RRP scale the new £1.82 dealer price would mean a retail price of £2.99, but CBS MD David Betteridge said that it would be up to dealers to set their own prices and he expects most to take a bigger margin rather than reducing

retail prices.

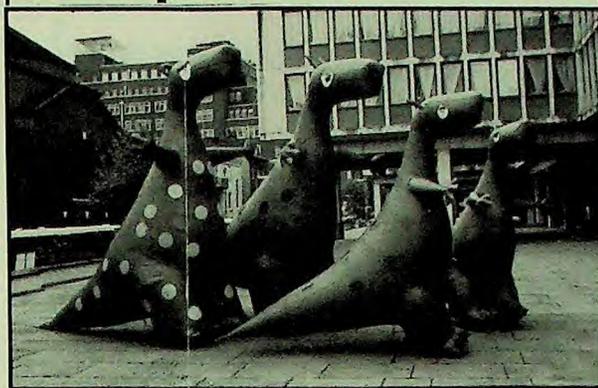
In all new instances of dealer price reduction, CBS will allow three months during which five per cent returns and faulties returns will be credited at the old prices.

And dealers are asked to particularly note the catalogue albums moved to mid-price will retain their original full-price sleeves, but will be re-numbered.

WEA's sales division will be selling in its new mid-price product (from artists including Fleetwood Mac, Eagles, Doors and The Doobie Brothers) next month and the company also expects to have 100 titles re-priced by year-end. Merchandising aids will back the campaign.

RCA is also pursuing a policy of switching big-name artists to mid-price, including David Bowie's *Hunky Dory* (already charting) and *Diamond Dogs* LPs, Lou Reed's *Transformer* and the Average White Band's "white" album.

Dollops invade Cannes



THESE GIANT orange dinosaurs called Dollops will be cruising the Croisette in Cannes this week promoting their debut single, *Nobody Loves You Like The Dollops Do*, on the new Dollop label (DOL 1) which is being distributed in the UK by Pinnacle. See full story on page 2.

Special MIDEM edition

THE 15th Midem opens in Cannes this week at a time when the music industry is beset by recession and other problems, so that more than ever before there will be a need to make Midem work — to forge business contacts and to use the event for profitable deal-making.

This bumper 72-page issue of *Music & Video Week* contains a 20-page directory of the UK companies and individuals attending Midem and provides an invaluable guide to the product they are selling or seeking.

Music & Video Week will again be an enthusiastic participant at Midem with an editorial team reporting the week's activities.

And to anyone among Midem's 5,000 or so delegates who may be reading *Music & Video Week* for the first time, may we say welcome to the pages of Europe's leading music business paper.

Ireland

IN THE year that Ireland plays host to the Eurovision Song Contest, we present a 20-page Focus On The Irish Republic. The Irish music companies believe that their standards of talent, recording, production and marketing compare favourably and competitively with the rest of Europe. (See centre pages).

Chrysalis boosts its involvement in video

CHRYSALIS MOVES further into the audio visual market this week with the setting up of a Visual Programming Division — headed by chairman Terry Ellis.

Among the first video cassettes to come out of the new division will be a special by comedian Billy Connolly. It will also be dealing with projects for both film and television and a Jethro Tull special lasting 56 minutes and including animation, location and studio sets is being made available for worldwide television distribution.

The feature film *Dance Craze* featuring 2-Tone acts The Specials and Selecter will also be handled by the division, and has been produced following the success of the *Babylon* film.

"The growth of the video market became evident to us with the success of the *Blondie* video," said Ellis. "And we feel the time is now

right to make these related markets the target for expansion of our business. The Chrysalis companies employ some of the most creative people in the entertainment industry and have some exciting ideas.

"We believe that the greatly expanded multi-choice home entertainment field will change the face of the programmed entertainment industry, and that traditional distinctions between film, television and video are disappearing, making way for an exciting, powerful new industry. Therefore at Chrysalis we have made the commitment to direct our time, our investment and our creative resources into the visual programming business."

Future plans include two film projects currently under development and further television/video cassette programmes are being discussed.



AMERICAN SINGER, dancer and choreographer Toni Basil (above) is to feature on a simultaneous record album and video cassette release on what is claimed to be "Britain's first video record label". (Full story on page 4).

ROCKTOGRAPHY



COLOUR ROCK PHOTOS

We have Europe's widest range of original photos of all top bands. See us at Midem on Pinnacle Record's Stand A015/B033 or full details from: Rocktography Ltd, 30-32 Oxgate Lane Industrial Estate, London NW2. Tel: 01-450 3961.

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NEWS

Virgin issues
Collins' first
solo album

PHIL COLLINS' first solo album, *Face Value*, is released by Virgin on February 13. It includes the current hit single, *In The Air Tonight*, plus re-workings of Genesis' *Behind The Lines* and Lennon/McCartney's *Tomorrow Never Knows*.

Among the featured musicians are Daryl Stuermer, Eric Clapton, Joe Partridge, Stephen Bishop and Ronnie Scott, plus the Earth, Wind & Fire brass section.

Marketing plans include full page ads in the consumer music weeklies, display posters, flyposting and 100 London underground sites.

For news on camera turn to page 21.

RCA tests market with
Bowie cassette single

RCA IS experimenting with the concept of cassette singles with the immediate release of David Bowie's current single *Scary Monsters (and Super Creeps)* in cassette format with the catalogue number BOW C 8.

The initial production run is 20,000 at a price of 88p and more may be manufactured if there is sufficient demand. The cassette is packaged in a picture cardboard box.

No special marketing is being undertaken to back the release and a company spokesman says: "We are testing the water with this single and there could be more from selected artists if this is successful."

"We chose the Bowie single because he is the sort of major artist who can sustain it and we thought his fans might appreciate the choice."



BRITISH FUNK band Central Line release a double A-sided single, *(You Know) You Can Do It/We Chose Love*, available on both seven and 12-inch formats and picture-bagged (Mercury LINE 7 and 12 LINE 12).

SPANDAU BALLET release a new single, *The Freeze* (Chrysalis CHS 2486), and a re-mixed version will also be available on a 12-inch version with picture bag. Also

available in 12-inch format are the new Blondie single, *Rapture*, (CHS 2485) taken from the album *Autoamerican*, and Generation X's *Dancing With Myself* (CHS 2488). The new Split Enz album, *Beginning Of The Enz* (Chrysalis CHR 1329), is available at the special dealer price of £2.43.

MILLIE JACKSON'S next single features the title track of her last LP, *I Had To Say It*. It is a full-length "unexpurgated" version of the song will be available on 12-inch (POSPX 223).

THE RAMONES release a special single on RSO, *I Wanna Be Sedated* (RSO 70), taken from the soundtrack album of *Times Square*, the new film which has just been premiered. It is available in a limited-edition picture bag.

MCA backs
Diamond LP
with TV ads

TELEVISION ADVERTISING in the London and Home Counties areas spearheads MCA's marketing campaign for the Neil Diamond compilation album, *Love Songs* (MCF 3092), released January 30.

A spokesman for MCA comments: "A series of 36 five-second ads will be screened on Thames during February and a good consumer response could lead to them being used in other areas. Radio ads will be taken on LBC and Capital Radio and there will be full displays in the London and south-east area."

Tracks on the album include *If You Go Away*, *The Last Thing On My Mind*, *Coldwater Morning* and *Play Me*.

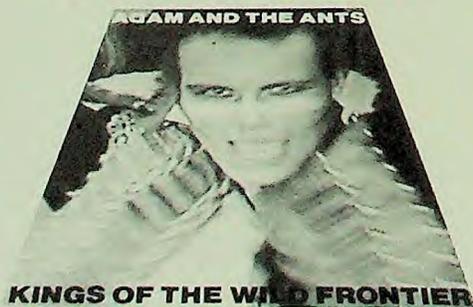
ADAM AND THE ANTS IN AT THE TOP IN NOVEMBER- STILL THERE IN JANUARY

Back in November, Adam And The Ants shot into the album charts at No. 4 with *'Kings Of The Wild Frontier'*. 9 weeks later it's back at No. 3 again.

It features the hit singles *'Kings Of The Wild Frontier'*, *'Dog Eat Dog'* and *'Antmusic'* currently at No. 2.

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Giant push for kids' concept

GIANT DINOSAURS called Dollops, characters in a series of children's books, have a spin-off single released on their own label next month backed by "the biggest promotion a children's record has ever had", according to their creator, Essex showman Alan Goldsmith.

The record, *Nobody Loves You Like The Dollops Do*, is released on the Dollop label (DOL 1) on February 14 through Pinnacle distribution.

TV appearances are scheduled for Runaround, Swap Shop, Saturday Shake Up, Pebble Mill and Look North and competitions are being staged by radio stations and newspapers throughout the country with tee-shirt prizes for children who have to count the number of dots on the record sleeve and count the number of times "Dollop" is mentioned in the song.

A Dollop stage show will feature in the children's show *Kid '81* at the Queens Hall, Leeds during February, and the giant inflated Dollop dinosaurs will be visiting Midea along with Goldsmith who writes the Dollop books with his wife, Kathy.

Dollop Records is based at Bayley Walls, Stansted, Essex (Tel: 0279 813237).

The 'Beatles Tell All'

AN ALBUM of interviews with The Beatles (one side Lennon, the other featuring all four) heads up Charly Records' January 30 release schedule. Entitled *Hear The Beatles Tell All* (CRV 202), the album was recorded during The Beatles second US tour and at the time was only distributed to radio stations for promotion purposes.

"The interview with all four Moptops is typical Beatlemania lunacy," said Charly product manager Cliff White. "But the face-to-face confrontation with John is considerably deeper and, we believe, not a crass insult to his memory."

This month also sees the release on Charly of a collection of CRM reprints of original Sun albums: *Like Mann* by Carl Mann, *Roy Orbison's At The Rockhouse*, *Jerry Lee Lewis's Greatest*, *Lonely Weekends* with Charlie Rich, *Sun's Gold Hits*, *Frank Frost's Hey Boss Man* and *Johnny Cash with his Hot & Blue Guitar*.

Re-issued with improved sleeve designs and more comprehensive

sleeve notes are *The Yardbirds* featuring Eric Clapton, *The Yardbirds* featuring Jeff Beck, *The Soft Machine*, *The Animals*, *Graham Bond Organisation*, *Julie Driscoll/Brian Auger*, catalogue numbers CR 30194 to 30200.

On the rockabilly front, Charly releases *The Blue Cats* first album (CR 30204) and in the CTD series there are EPs from *Elmore James*, *Tarheel Slim*, *John Hamilton & Doris Allen*, *Lee Dorsey* and *Professor Longhair*.

At the same time as announcing details of one of its most extensive release schedules ever, Charly has also announced price increases. Cliff White comments: "After several years of pinning RRP of the majority of our album releases at £3.85, as from this month we have been Thatcherised into increasing the RRP of our CR, CRB and SUN prefix albums to £4.80."

Within the next few months, Charly will be moving to larger premises where the company will house and control its own stock.

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"The Best in
the Market"

Pickwick to release Elvis albums

PICKWICK IS re-promoting its entire Elvis Presley budget album catalogue, and spearheading the campaign with three new releases, *Return To Sender* (CDS 1200), which will include a free giant poster, *Elvis* (CDS 1201) which features his hits *Always On My Mind* and *Frankie And Johnny*, and the double album, *Wonderful World Of Elvis* (PDA 073). The promotion starts on February 5 and includes four weeks of radio advertising, in-store displays and point-of-sale material.

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Lilian Bron launches publishing venture

A NEW publishing company is launched this week by Lilian Bron, international director of Bronze Records and wife of Bronze MD Gerry Bron.

Called Tiger Tail Music, the company is wholly-owned by Ms Bron and joins her already established Tiger Management company which is currently managing opera singer Placido Domingo for a trial period.

"Tiger Tail Music will operate in music publishing and record production, and I shall be announcing the acquisition of four major writers, all with proven chart success, shortly," she said.

Ms Bron has worked in music publishing for 18 years and during that time has been associated with the careers of Gene Pitney, Coliseum, Tony Hazzard, Uriah Heep, Sally Oldfield and Manfred Mann who has a financial interest in the new company.

Tiger Tail Music will make its debut at Midem this week and Ms Bron can be contacted at the Negresco Hotel, Nice.

That's Entertainment in Pal Joey musical coup

THE SPECIALIST label That's Entertainment, operated by the record shop of the same name in London's Covent Garden, has pulled off another recording coup by picking up the recording rights to the hit West End musical, *Pal Joey*.

The revival of the Rodgers and Hart musical at the Albery Theatre, starring Sian Phillips and Denis Lawson, is a sell-out success and That's Entertainment is currently recording the original cast album

(TER 1004) for early February release.

That's Entertainment is also reviving the 1972 musical *I And Albert*, with the original cast, for a newly-recorded album, as well as a limited edition LP of the Hampstead Theatre Club's production of Sandy Wilson's *His Monkey Wife*. The label's head, John Yapp, is planning further releases of albums — preferably using original casts — of past musicals which were not recorded at the time of their runs.

Stranglers' LP and tour

THE STRANGLERS release their sixth album for Liberty Records on February 9. Entitled *Themeninblack* (1 BG 30313), the album has a specially designed label and will be the first Stranglers LP in a gatefold sleeve. The release will be backed with "a very substantial marketing campaign", including ads in the consumer music press, co-operative press and radio advertising as well as nationwide window displays. The band will be undertaking a UK tour during February and March and will be doing local radio interviews.

PolyGram's staff moves

FOLLOWING THE fire at the PolyGram Leisure offices at 15 St. George Street, London W1, staff have been relocated as follows: PolyGram Classics and P.R.O. copyright department to 50 New Bond Street W1 (01-491 4600); Phonogram international classical programme bureau to the Chappell Music offices, 129 Park Street, W1. (01-629 7600); PolyGram Leisure, all departments to 54 Maddox Street, W1 (01-491 4600). All mail for PolyGram Leisure should continue to be addressed to 15 St George Street.



AS PART OF RCA's current bout of talent acquisition the company has signed Ensign Records as a licensed label, though the deal does not include *The Boomtown Rats*.

Ensign was previously with Phonogram and is currently enjoying chart success with *Light Of The World's I Shot The Sheriff* which will continue to be distributed by PolyGram.

First product available through the new deal released on January 20 are singles from Beggar and Co., Rudy Grant and David Bendeth — all available in seven inch and 12 inch formats. The roster also includes Eugene Paul.

The structure of the contract will also introduce Ensign to Scandinavia, France, Portugal, Spain, Italy, Israel, Venezuela, Argentina, Brazil and Mexico.

Commenting on the deal, RCA's MD Don Ellis says: "I regard this as a very valuable acquisition. I have known Nigel Grainge for some time and have always admired his ability for developing new talent."

Pictured at the conclusion of the deal are (left to right) John Howes, RCA's deputy managing director, commercial, Tony Calder, Ensign's business manager, Nigel Grainge (seated), head of Ensign Records, and Ellis.



AFTER A long search a new manager has been appointed for HMV's prestigious Oxford Street store. Chris Rimmer, who has been with HMV for 13 years and was Midlands regional manager, moves to the flagship store on February 14.



DEVIL RECORDS, the new Manchester-based independent label has signed a distribution deal with Spartan Records. First product will be from The Editors, with an album and single in April. Devil Records can be contacted at 112 Victoria Street, Glossop, Derbyshire. Tel. Glossop 62932.

MODERN JAZZ have signed a long-term worldwide deal with Magnet Records. Their debut single, *In My Sleep* (I Shoot Sheep) is released on February 6.

ROCKET Records has picked up Fred Wedlock's *The Oldest Swinger In Town* from Coast Records. It is now available through PolyGram with the new catalogue number, XPRES 46.

POLYDOR HAS signed singer-songwriter Kirsty MacColl who was previously with Stiff. A single, *Keep Your Hands Off My Baby* (POSP 222) is released this week and an album is scheduled for later in the year.



Hutson quits RSO

ONLY WEEKS after the departure of head of promotion Arthur Sherrif, RSO's MD Mike Hutson has left the RSO Organisation and former head of A&R Ashley Newton has been appointed general manager of RSO Records.

Newton, who has been with RSO for two and a half years, said he was looking to sign more UK acts to the label and "start scheduling some interesting material".

Immediate priority is being given to Pauline Murray. Due soon is the new Eric Clapton album, more product from Dreamland and a TV album (via Polygram) of Georgie Fame's *20 Beat Classics*.

Sherrif is not being replaced, but in his new position at Polydor will "co-ordinate the promotion of the bulk of RSO releases."

Mike Hutson intends to move to New York where he is "considering two offers of positions with major record companies."

IN TOP level musical chairs at Phonogram International, Henk Th. Hoksbergen is appointed president succeeding Pieter Schellevis who takes over all of PolyGram's activities in Australia and New Zealand.

IN MUSICAL Chairs last week, Al Clark was described as MD of Virgin Books. He is in fact deputy MD and Maxim Jakubowski is MD... Suzie Rome promoted to press assistant CBS label with special responsibility for regional press...

Bill McAllister, formerly with WEA, EMI and Bron, and Sharon Chevin, formerly with RCA and WEA, have joined Polydor as press officers, reporting to Andrew Hoy, head of press and PR... Mike Alway to A&R department Cherry Red Records.

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NEWS

Imports

FROM PAGE 1

people who don't play by the rules, we ought to be able to do something about that too.

"In terms of retailers who buy from importers and yet want certain things from us such as return privileges, ad money and the rest of the discounts, we may have to look at them very closely too.

"RCA is a small record company. At this point I don't know how much pressure I can exert but I'm willing to stand up and be counted."

Rather than filling shops with large initial quantities of a new album merely to beat imports Ellis promotes the idea of "dealing as positively as we can with those retailers who don't deal in parallel imports and I wish that other manufacturers had the same outlook.

"I certainly think that those who carry parallel imports and drive the prices down should not be favoured customers with record companies."

CBS renumbers

CBS RECORDS' singles numbering series will soon be exhausted, the company revealed last week, and from February 1 a new four-digit number, starting at 1000, will be introduced together with the prefix 'A'.

CBS is asking dealers to ensure that they include the letter prefix in orders. Twelve-inch singles will continue to be identified with the additional prefix 12 or 13.

NOP bows to BPI complaints over poll

THE HEAD of National Opinion Polls (NOP) last week agreed that a survey which it carried out on blank tape "suggests a significant increase in the purchasing of blank cassettes, particularly among young people".

A previous NOP press release had claimed that fears about the extent of home-taping "might have been overstated", but this drew sharp criticism from the BPI which made representations to the professional standards committee of the Market Research Society.

The BPI believed NOP had misinterpreted its survey figures which showed that 61 per cent of young people interviewed had purchased blank tapes, and NOP MD John Barter told *Music & Video Week*: "The comment in our

original press release was a subjective one by our researcher based on his own impression of the dangers of home-taping".

After studying the BPI's own research carried out by the British Market Research Bureau in 1979, and noting the increase in tape purchases which its own survey nine months later indicated, NOP agreed to a revised, joint press statement with BPI.

In the statement BPI director general John Deacon says: "NOP's report underlines a major reason why the record industry has suffered to a greater degree than many others during the current recession."

According to the BPI's research department, the rate of growth of blank tape sales suggests that by the end of 1981 losses to the UK record industry through home-taping will have reached £1m per day.

Video label is launched

A NEW record label, Radialchoice Records, is claiming to be "Britain's first video record label" and will launch American singer Toni Basil's *Word Of Mouth* album simultaneously on LP and video cassette in March, preceded by a single, *Nobody*, next month.

The label will be distributed by Virgin Records through CBS and the video will be in VHS and Betamax formats, retailing, at £25.

Future releases will include new signing Lorna Right who will debut with a single, *Teenage Confession*, backed by a promotion video directed by Julian Temple, director of *The Great Rock 'n' Roll Swindle*.

Radialchoice is headed by MD Simon Lait, and Paul Clark, formerly with CBS and GTO, has joined as head of marketing and promotion and will be mounting "a major marketing campaign" for the first audio and video release. The label is being licensed through EMI Electrola for Germany, Austria, Switzerland and Benelux, and other overseas licensees will be announced at Midem.

News in brief...

THE 1981 APRS exhibition will be the first at the new, larger venue — the Kensington Exhibition Centre — and at the end of the ballot for stands last Friday 10 per cent more space than last year had been allocated, to 89 exhibitors. The exhibition area will have to be enlarged to accommodate the eight extra exhibitors still wanting to take stands for the June 10, 11 and 12 event, which showcases recording studio equipment and attracts an increasing number of overseas visitors and exhibitors each year.

PRT IS releasing a new Kelly Marie single, *Hot Love* (Calibre Plus 5), this Friday and due to the response from dealers a special 12-inch version is being pressed, backed by Feel's *Like I'm In Love*, which has been re-mixed in New York by B. T. Express producer, Fred Frank. There has already been a 'substantial demand' for the American mix, and Red Bus Music is joining forces with the MCPS to prevent imports flooding the UK market.

THE NEW Barry Manilow single, *I Made It Through The Rain/Only In Chicago* (ARIST 384) is released by Arista this week in a limited edition poster bag which opens out into a 21 inch by 14 inch portrait of the singer as he is seen on the cover of his new album.

VCL loses copyright case

IN WHAT the MCPS believes to be the first action for infringement of copyright by reproduction of musical works on to a video cassette for public sale, a High Court Judge last week found in favour of Status Quo Publishing in an action against VCL Video Services.

VCL, who did not attend the hearing, consented to judgement through solicitors. They submitted to injunctions restraining the reproduction or publication in video cassette recordings of any of the musical works entitled *Mystery Song*, *Night Ride*, *Where I Am or Rain*. They will also not sell or distribute any copies of the video cassette recording entitled *Status Quo — Off The Road*, or any of its musical works.

A spokesman for the MCPS told

Music and Video Week: "Copyright owners reserve the right to take action for infringement of copyright where it is found that video cassettes containing copyright musical works have been released without licence."

After the judgement, Steve Webber of VCL commented: "It is a very delicate situation and something we are keen to resolve and not find happening again."

Philip Goodhand-Tait of the same company added: "Isolated instances of this matter are inevitable until the industry and the various trade bodies reach clear-cut agreements."

For News on camera See page 21

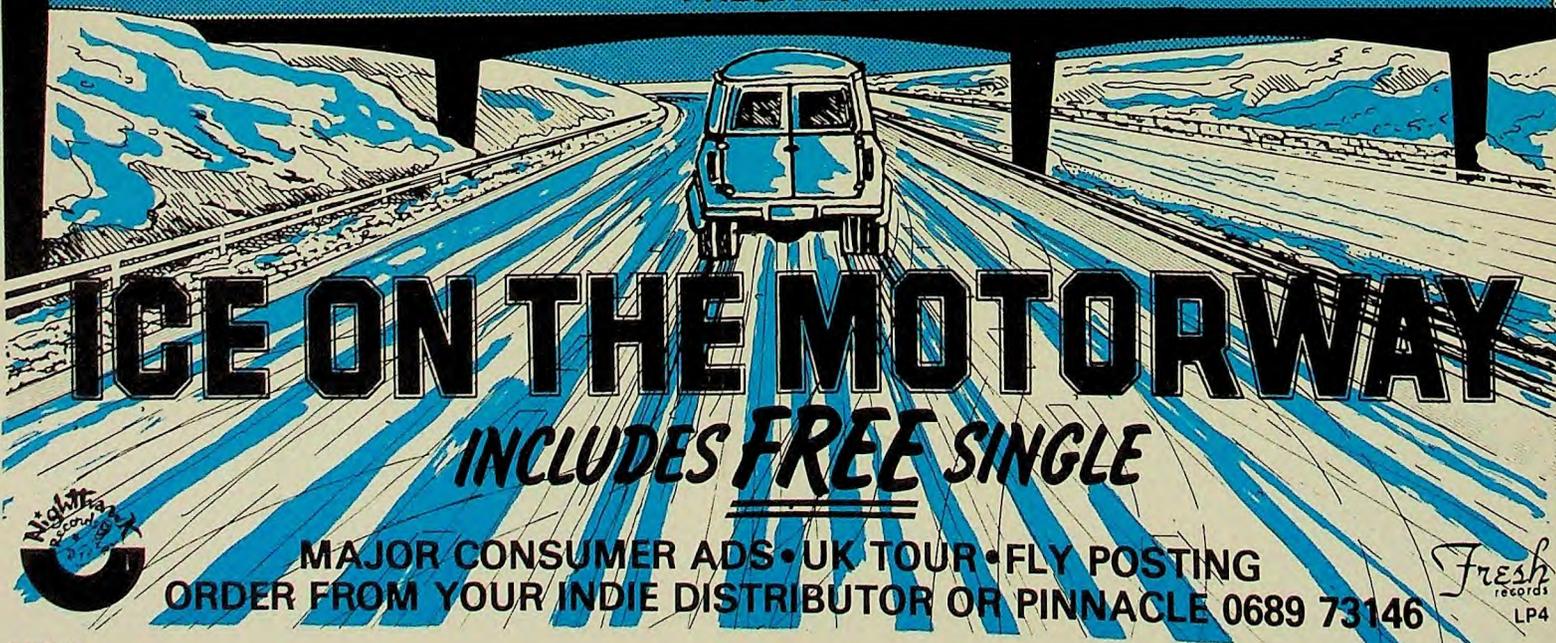
NIGHTHAWK RECORDS/FRESH RECORDS

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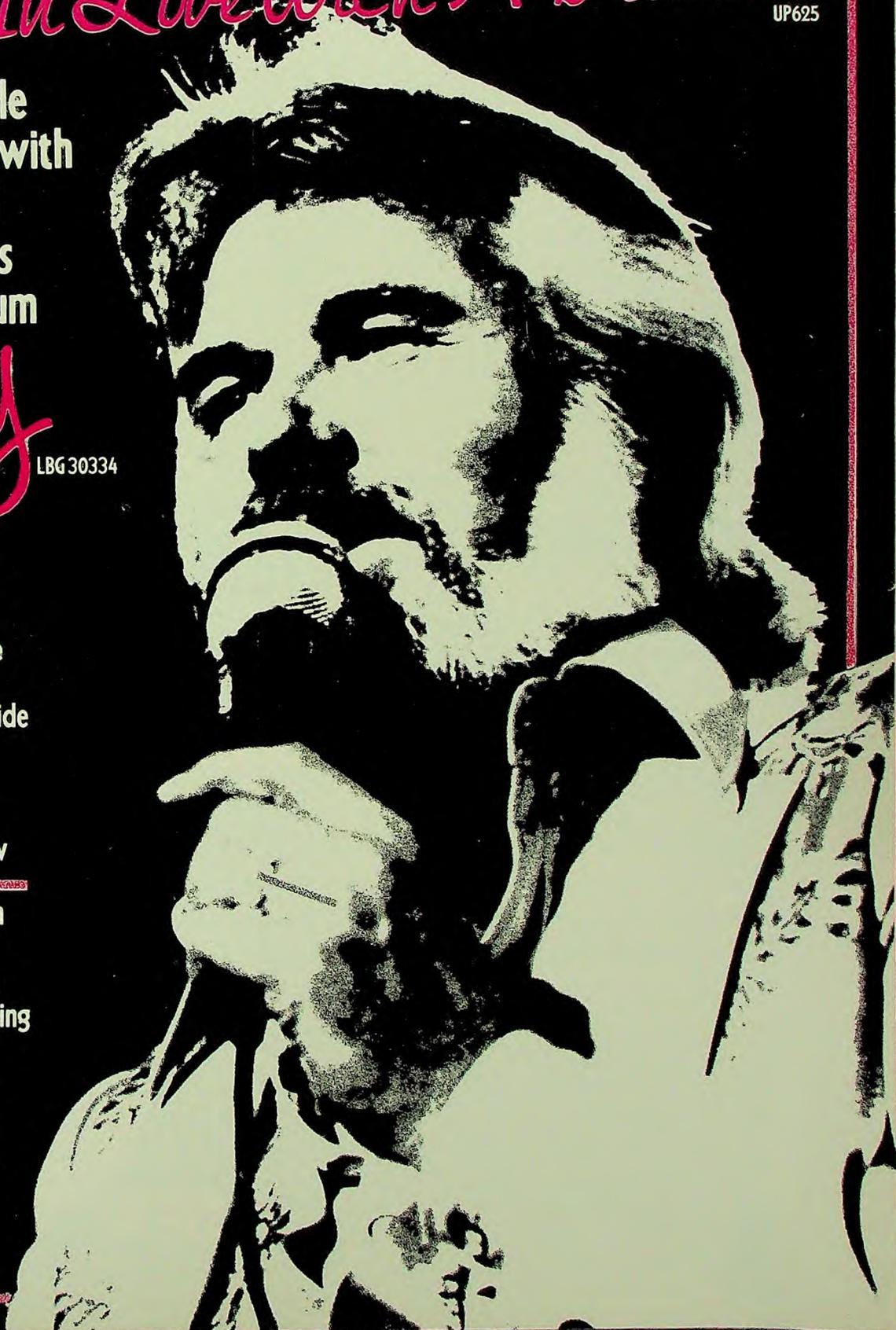
Press Ads.

National full colour
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Bus Poster advertising



On Liberty Records and Cassettes



RETAILING

Looking at the warped shape of things to come

FOR YEARS DAVID LAZELL has taken a regular, rather wry, look at the business of selling records — as it is experienced from positions at the counter and in the stock room of a record shop. Departing briefly from his usually deliberately humorous approach he this week asks, quite seriously, whether the long playing record is about to become as obsolete as the wax cylinder.

MAYBE THE LP is really a lost cause, but we don't admit it. As long as the companies can upgrade the quality of the cassette — which seems possible, and is even occurring — without forgetting to put on all the music listed on the inlay card, we may move more and more customers to tapes.

It would surprise me if retailers haven't yet switched quite a few purchasers from LPs to tapes — I always tried to, even when selling hi-fi equipment. Indeed, I don't really see

much future for the standard stereo LP, beyond the next year or two, given the impact of tapes and video. Unless someone comes up with an entirely new enhancement of the LP, with more time, and more vivid sound on each side... without faults.

For some of us the spirit of such an event would almost be like going back to the early Fifties when we were really excited about the merchandise we sold.

I'm not too sure what this year is going to be like, but I encountered a customer who asked me straight out, early in January: "Can you promise me that I won't get any warped LPs this year?"

This season of goodwill was the one during which, for the first time, I was telephoned at home with a complaint. This is the shape of things to come, so start concealing your real identity, home address, car registration and anything else by which you may be traced.

Of course, this is a hobby horse of mine, mainly because I can remember days when tapes and discs were generally impeccable. A sign of the times is surely the main lead letter in my local evening newspaper, in which a shopper complains that three of four LP's bought at a city store were faulty — a failure rate of 75%, assuming the fellow hadn't looked too closely at the fourth. The shopper says that, with the profits being made by the record companies (eh?) every record ought to be

electronically tested before leaving the factory.

As an afterthought I must say that, despite my feeling that tape will overtake the LP, there is some way to go toward perfection in that department as well.

The latest terror is the Tricky Terminated Tape!! Sometimes known as the Catchy Cut-off Cassette. I seem to be getting more cassettes these days which are perfect, and up to hi-fi standards except for one minor consideration — the first track is missing.

Well, I never thought I would see the day when we had warped tapes.



THERE'S GOLD in them thar tills, or to be more accurate there passed through those tills, and all the others at HMV's Oxford St flagship store, enough money to finance a shopping trip to Fort Knox. The store broke all its own previous turnover figures by taking a total of £1 million during December. The cashiers gathered for a well-deserved spot of congratulation, and pictured above are (left to right) Jennie James, Nigel Thurlow, Michele Maltz, Jack Tooley, Gaby Martello, Patrick Macklin, Eileen Fleming and Gill Mercer.

Lismor celebrates record sales

ANOTHER COMPANY which is able to report that it confounded recession pundits by having an excellent Christmas sale period is Lismor in Scotland.

Lismor is celebrating record sales figures, which are continuing at a very high level into the New Year. The company has managed to offset the potentially bad effect of a recent price increase by organising its own distribution, offering dealers bigger margins and more efficient service from an increased staff.

As a result, it can boast a trebling of sales over Christmas, and can claim that with distribution for other indie labels taken into consideration it is "the strongest configuration" in Scotland.

Changes in the company have meant that Peter Hamilton — until last June sole proprietor — has gone into partnership with Ronnie Simpson and Andrew Harvey.

Lismor's repertoire policy has been broadened; as well as the traditional Scottish dance bands and C&W music which for years have formed the solid core of the

catalogue, there is now representation of other musical fields. Lismor has taken on distribution of NOW (North Of Watford) Records, Kik, Circle in the Square, Jammy and French Records — all Scottish indie labels. And it now naturally continues to distribute its own Lismor, Neptune and Pulsar labels.

The sales team has been expanded to include David Wright and Jeff Hippolite (who formerly sold British Steel and Kellogg's cereals respectively) as well as project marketing man Frank Reid.

Simpson says: "At the end of last year we thought that perhaps we could do better than our distributors had been doing for us. We have proved that we could handle it, although we are still on good terms with our main distributors."

"Offering the more substantial discounts we now do has proved a winner with dealers, and obviously they prefer margins to one-stop shopping. It is heartening to see product move out at speed the way it has been doing."

CLASSICAL

Trio triumph on Supraphon

Complete Piano Trios, Dvorak. Suk Trio, Supraphon 1411 2621/3. Complete Piano Trios, Four Romantic Pieces for violin and piano, Rondo for cello and piano, Dvorak. The Cohen Trio, CRD 1086/8.

Dvorak's Piano Trios have, until now, been mainly represented by the Beaux Arts Trio performances — except for the F minor Trio which is not available. These two sets have now been released within weeks of each other and offer interesting comparisons.

The Cohen Trio — Raymond Cohen, violin, Anthyra Rael, piano and their son Robert, cello — show, as one would expect, a really intimate musical understanding. The result is a box of beautiful chamber music.

The Trios are, by the way, marvellous works, not nearly so well known as they could be. But I prefer the Suk Trio's performances on Supraphon. It is almost too obvious to state, but the Suk Trio's feeling for the Slav aspects of the music, for the Eastern European drama that these works possess, take these performances beyond the "beautiful" into the passionate and the dramatic. From a marketing point of view, the Suk Trio is known and should do well, although the CRD set is attractively packaged and does contain extra pieces.

Reviews

Peerless Mahler

Mahler's Symphony No 10 (Revised version by Cooke) Bournemouth Symphony Orchestra, Simon Rattle. HMV SLS 5206. Recorded in association with Grundig.

This is as stirring a production as I expected. Rattle's reading of the Adagio is as profoundly felt as many of the existing versions, but it gains by being just part of the larger conception: I would find it hard to see how conductors can now reject the completed 10th Symphony — just listen to the last movement if there are doubts — because this is an immense vision, regardless of academic musical status. The BSO plays astoundingly well and the digital sound is very clear and immediate. No-one who loves Mahler will be disappointed. The set has no rival.

Pieces Pour Le Pianoforte, including C major Fantasy and Fugue, D minor Fantasy and the Variations Ah, vous dirai-je Maman



ROBERT COHEN

K265 Mozart. Paul Badura-Skoda. Astree 40. Imported by Harmonia Mundi. C minor Fantasy and Sonata, D minor Fantasy, Variations K265 and other works, Mozart. Jos van Immerseel. Accent AC 8018. Imported by Chandos.

Authentic Mozart performance is still in its infancy but these two records are indications of the rapid progress being made. Badura-Skoda, very much a pioneer of performances on early pianos, is a leading name in the field and here plays on a Schantz piano contemporaneous with Mozart's last years. Jos van Immerseel plays a modern copy of a Stein piano — a make much admired by Mozart — and as both play similar pieces, a direct comparison can be made.

In the K265 Variations, Badura-Skoda shows himself to have a more Beethovenian approach with a heavier action and is occasionally prone to grand statements. Van Immerseel is no academician but has an altogether lighter approach which, in the end, I prefer.

Both, however, are handsomely presented in gatefold sleeves — Astree is an admired French early music label now distributed (with English notes) by Harmonia Mundi

— so in the end the consumer's choice will probably depend on the difference in repertoire. For precise authenticity, choose van Immerseel.

Symphony No 2, Rachmaninov. Scottish National Orchestra, Sir Alexander Gibson, digital, German pressings. ABRD 1021.

There are a number of versions of this symphony, but this deserves to dominate sales. Not only is it the first digital version, but Gibson and the SNO bring a memorable ambience to this richly atmospheric and expansive work. Although not as popular as Chandos' first digital, Holst's The Planets, Rachmaninov's Symphony No 2 as part of the Bank of Scotland series, could reach a wider audience with a bit of dealer support.

Piano Concertos Nos 1 & 2, Brahms. Martino Tirimo, piano, LPO, Kurt Sanderling/Yoel Levi. CFP 40343/CFP 40344.

I am sorry to say that I find these two performances rather square and unadventurous. In attempting a broad architectural span, Tirimo becomes rather pedantic and predictable. There are numerous other recordings which are preferable — except that these are cheap and adequate. CFP normally can compete musically despite the economy of the package, but not here.

Serenade for Strings, Symphonic Variations, Dvorak, LPO, Zdenek Macal. CFP 40345.

This is a much better CFP release — a worthy economic competitor to the ECO and Academy of St Martin-in-the-Fields recordings.

String Trios, Arpeggione Sonata, Schubert, Les Musiciens, Harmonia Mundi 1035.

Les Musiciens are little more than a name in the UK, but Harmonia

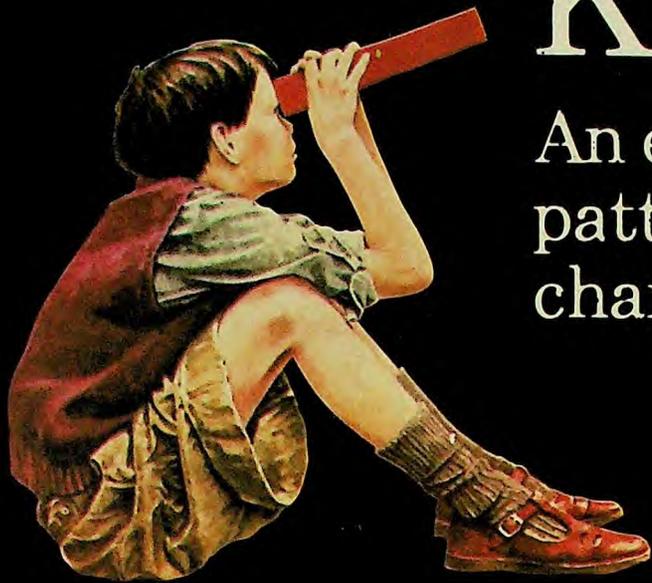
Mundi intends to import a number of their records as well as possibly organising some appearances. Although these works are only available in standard versions by the Grumiaux Trio, there is room for other versions and Les Musiciens clearly have a sympathetic feeling for Schubert's particular charm. And the fact that these trios are coupled with the Arpeggione Sonata should help sales.

Music for a Viol — by Jenkins, Simpson, Ford, Locke. Wieland and Sigiswald Kuijken, gambas, Robert Kohnen, harpsichord. Accent 8014. Imported by Chandos.

The Belgian early music label Accent is gaining great respect for its polished and well considered recordings. This is just one example which indicates the high standard of packaging and sleeve notes and the music is correspondingly authoritatively played. The repertoire has been chosen from a few of the leading 17th century composers for this genre, and has no better exponents than the Kuijken Brothers. There are many moments of grace and virtuosity. For specialist shops only.

Miserere, Donizetti, Hungarian soloists, The Slovak Philharmonic Chamber and Orchestra, conducted by Jozsef Maklari. Hungaroton SLPX 12147.

This record was only made possible by detective work by a Hungarian scholar, Istvan Manassy, for the various movements were scattered during the composer's lifetime. It is an easy work, written while Donizetti was in his early twenties, but contains many stylistic points that were to emerge in full bloom in his operas. But if it sounds more suitable for a Neapolitan stage than a church, it is none the less attractive as an intriguing oddity, much like Rossini's Stabat Mater.



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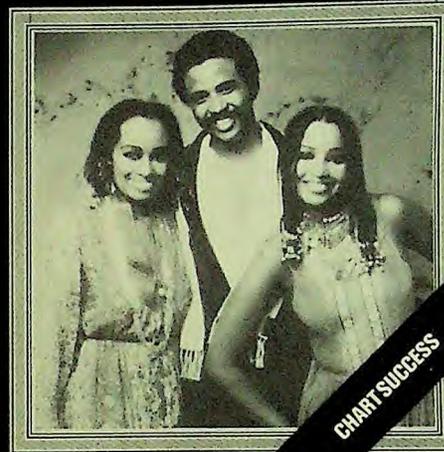


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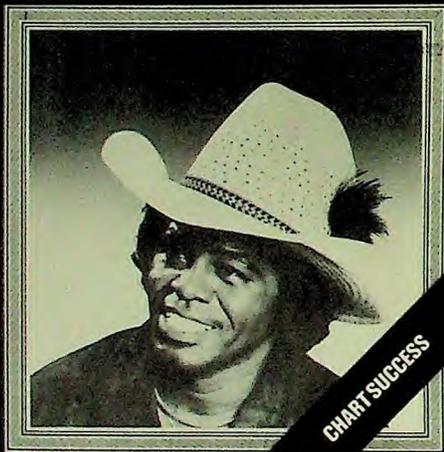


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Ariola-Eurodisc emerges as German market leader

From MICHAEL HENKELS
HAMBURG: Ariola-Eurodisc has emerged triumphant in the 1980 market share results compiled and released by the *Musikmarkt* trade magazine. The company tops both the album and singles categories, and 2nd, 3rd and 4th places in each category were taken by EMI Electrola, CBS and Deutsche Grammophon respectively.

The singles results were Ariola-Eurodisc 20.47 per cent; EMI Electrola 20.03; CBS 15.48, and DGG 14.92. In the LP sector, Ariola-Eurodisc took 16.78 per cent, EMI Electrola 14.76; CBS 13.55, and DGG 12.91.

Domestic product scored 90 ratings in the singles chart over the year or 30.51 per cent, and international titles totalled 212 or

Dateline: Hamburg

69.49 per cent. The split in the LP category was 64 domestic albums (23.62 per cent), 54 hit compilations (16.02 per cent), and 157 international LPs (60.36 per cent).

WOLFGANG HIX is now president of PolyGram in succession to Coen Solleveld, who has become a member of the PolyGram shareholders' delegation and has also joined the supervisory boards for PolyGram Germany and Holland. The shareholders' delegation comprises representatives from Philips and Siemens, the companies which own PolyGram.

The management of the Dutch-German PolyGram Group now

consists of Hix, president and chief executive officer, and executive vice presidents Kurt Kinkele, Hermann Franz and Karl-Heinz Busacker.

WEA IS starting distribution of pre-recorded video cassettes on February 1, with home video department chief Michael Hentjes announcing 16 titles.

WEA Germany's record division reports a 14 per cent increase in sales turnover on discs and pre-recorded tapes last year compared with 1979. WEA artists account for 20 per cent of those nominated for the German Phono Prize.

The German branch of the IFPI has opened a video department, whose main tasks will be the battle against video piracy, campaigning for a levy on blank video tapes, and the collation and utilisation of market information.

Austrians anticipating a further slump

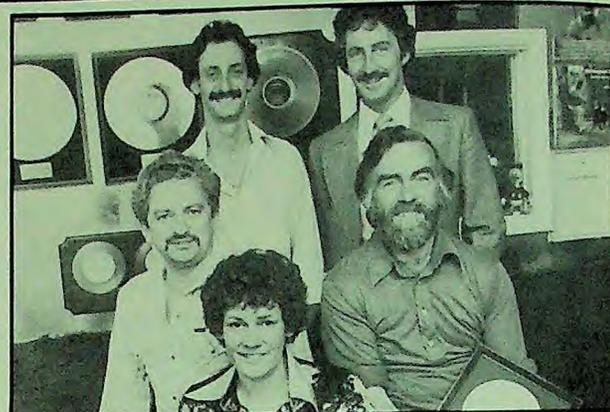
VIENNA: The Austrian record industry, waiting on final market sales statistics for 1980, is split between those who think the figures will show a small upturn on the previous 12 months and those who anticipate a slump of maybe three per cent.

But nobody seems to doubt that profits generally will be well down, and that there will be a further slump in sales of pre-recorded cassettes. And with higher costs and surging sales of blank tape in prospect, nobody visualises an increase in 1981.

In what is clearly an industry of mixed views, Stephen

von Friedberg, managing director of Ariola, claims a small turnover and profit increase for 1980 but says: "I'm certain that the start of 1981 will see a basic drop in record sales. That will be the national trend."

Gerhard David, general manager of Bellaphon, says the past year has been "very good" for his company, though the licence deal loss of Casablanca and Fantasy is a matter of regret. "Our view is that full-price albums provide the buoyant market sector, and there are few future prospects for budget lines," he says.



INVERCARGILL: Ovation proudly displaying their awards as the best group in the first New Zealand Country Music Recording Artists Awards, which took place here. They record for *Music World*, and their award-winning disc was the *20 Pop Country Hits* album.

Canadian sales in 1980 fell to 20-year low

From RICHARD FLOHIL
TORONTO: Canada's record industry has just finished the worst year in the last two decades, according to Brian Robertson, head of the Canadian Recording Industry Association.

"By the time we've got the final figures in, I think you'll see retail sales in Canada for 1980 totalling \$500 million (£175,438,500) — that's \$100 million (£35,087,700) down on the previous year," he said.

Pondering on what he admits is a "dismal" picture, Robertson said that the twin problems of piracy and home-taping remained to be solved. Any chance of significant revision of the Copyright Act was at least four years away, he added. "It's simply not a matter of high priority in Ottawa."

Meanwhile, a government study group, headed by film and TV composer Louis Applebaum, is planning to hold hearings during the first half of the year, and will prepare a report covering all aspects of "cultural policy", presumably including aspects of the popular music and record industries. Until then, Secretary of State Francis Fox is adopting a "wait and see" attitude that Robertson, for one, finds "incredibly frustrating".

"If only we could get capital cost allowance consideration, I think that would inject new financial involvement, particularly in the production end," he remarked. "This, at least, would put us on a par with the film industry in Canada, which has made remarkable strides by being able to tap new sources of financing."

With little relief in sight to curb home-taping or to put retail teeth into anti-piracy legislation, Robertson is not optimistic about 1981.

"It will not be as bad as 1979, however. The biggest cross the business had to bear was the fact that Christmas 1979 just didn't 'happen'. Retail sales fell out of bed in November that year, and never got back in. So the companies had to swallow an incredible amount of returns, while retailers got through the first four or five months on their basic stock. At least that problem won't happen in 1981."

Christmas sales for 1980 were slightly ahead of the previous year, and dealers are cautiously hoping that the worst is over.

And Robertson and the CRIA are pinning hopes on research work underway at the University of Toronto. Scientists there are working — as are their counterparts in the UK and the US — on a

Dateline: Toronto

method of inserting what Robertson calls "some sort of silent tone" on albums and pre-recorded tapes to prevent copying.

TORONTO GUITARIST David Bendeth, who did well in the UK with his debut single *Feel The Real*, is waiting for the response to his second album, entitled *The David Bendeth Band*, and due for UK release on January 15 on Ensign.

Since he signed with that label last September, Bendeth has been playing with a local new wave band called *Teenage Head*. The group, who are big in Canada, lost their lead guitarist to a long hospital term after a car accident, and Bendeth jumped at the chance to fill in.

"I wanted to kill the reputation I had as a jazz guitarist," he explained, "and that did it, for sure."

The new album is in the progressive R&B mould, and so far Bendeth does not have a deal in his homeland.

"CBS Canada distributed my last single," he recalled. "They deleted it the same week it went top 10 in the UK."

Nominees prepare for Juno Awards

ROCKABILLY STAR Ronnie Hawkins, who has presumably been asked to moderate his downhome language, will be one of the six hosts of the nationally televised Juno Awards show to be held on February 5.

Other hosts include pianist Frank Mills (whose *Music Box Dancer* was a chart topping single last year), country singer Carroll Baker, Quebec star Ginetta Reno, and Second City Review comedians John Candy and Andrea Martin.

A listing of nominated artists is expected soon. Nominees are chosen on the basis of record sales, and members of the Canadian Academy of Recording Arts & Sciences choose winners from the list of nominees.



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INTERNATIONAL

Menon pledges support for Malaysian industry

From TAN BOON PENG

KUALA LUMPUR: EMI Music Worldwide Operations chairman and chief executive Bhaskar Menon has reaffirmed his company's commitment towards the solution of the piracy problem in Malaysia and Singapore, but hedged the question of increased regional investment.

"We have a deep commitment to this region, and we are not alone in tackling its piracy problem," Menon recently told *Music Week* during a two-day visit here. "Malaysia's problem of piracy is still great. Any future major investment here will depend on the strength of the anti-piracy legislation.

"I certainly do not think that the law is fully equipped to tackle the current problem, and I do not have to look too far to find pirated musical works on sale here."

On reported moves by CBS Records to penetrate this territory on its own account, the EMI chief, whose company is 'at present the licensee for CBS-Sony product here, said he would not be surprised by such a development.

"Although I have personally received no indication about such a move, there is certainly no reason to be alarmed. If CBS feels confident enough, it will come."

The prospect of losing substantial income accruing through the CBS catalogue does not perturb Menon,

**Dateline:
Kuala
Lumpur**

who regards a possible CBS move to independence here as probably inevitable. "If the label was lost, then various other repertoire will be found to take its place."

Menon was here following a vacation in his native India, and also visited Thailand and Singapore before returning to Los Angeles.

EMI REGIONAL director Malcolm Brown has ordered the running down of all EMI blank tape sales in Malaysia as part of the company's bid to discourage home and in-store taping.

The move follows a newspaper investigation at the end of last year headed "Meet the recording pirates' new 'allies'," which quoted an EMI Malaysia executive as saying that an estimated 20,000 blank units of Audiopak cartridges and X1000 cassettes are sold here by EMI every month.

However, Brown has categorically denied that the move to wind down blank tapes sales within the next 16 months to two years has anything to

do with the report, and further stated that none of his executives was quoted correctly in the report, and that the company did not sell 20,000 blank units per month.

"Blank tape sales are not our major revenue earner," he pointed out. "Although I have no idea what Philips' sales are, that company and Sony and TDK and several others must be far bigger retailers or wholesalers of blank cassettes than EMI ever was or ever will be."

Brown added that EMI Malaysia had stopped investing in the promotion of its blank tapes since the late Seventies, and the company's branches in neighbouring territories such as Hong Kong, Thailand and Singapore have ceased selling blank tape altogether because of the lack of demand and the problem of illegal duplication.

Industry sources have estimated that about five million blank cassette and cartridge tapes are sold here every month by the legitimate record companies and others who concentrate solely on blank tape marketing. An average of three million tapes of that total are believed to be used in pirating recordings.

Gold disc for Marley

PARIS: Bob Marley & The Wailers have been awarded a gold record for French sales on their Live album, following similar distinction for their Uprising, Survival, Babylon By Bus, Kaya, Exodus, and Rastaman Vibration.



NASSAU: Island Records and Phonogram France have renewed the contract between themselves on a long-term basis, continuing the association which has lasted since Island was founded in the early Sixties. Seen above at Island's Compass Point studios near Nassau are, from left, Island business affairs director Tom Hayes, Phonogram international manager Jean-Paul Commin, Island president Chris Blackwell, and Phonogram France president Jacques Caillart.

Wessels forms budget label to represent Pickwick in Holland

From SUE BAKER

AMSTERDAM: Former RCA Holland managing director Cees Wessels has formed an independent company to handle budget labels in the Netherlands. Called Top Budget, it has a contract to represent Pickwick in Holland with effect from January 1. Wessels is currently negotiating with two other major budget labels. "The budget market is one area where there is still enormous potential for growth," he told *Music & Video Week*.

Australian award for Tozzi

SYDNEY: Italian CGD-Messaggerie Musicali star Umberto Tozzi was awarded a gold disc for over 200,000 Australian sales of his Ti Amo record during his recent house-full tour here.

He also guested in Melbourne Channel 9's Don Lane Show, Sydney's Channel 7 Sounds programme, Adelaide's Channel 9 TV News, and the Channel 10 Melbourne Inn, and was mobbed by enthusiastic fans at the Festa Italiana in Carlton.

See centre pages for Focus on Republic of Ireland

MUSIC & VIDEO WEEK

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Edited by
NIGEL HUNTER

INTERNATIONAL

Shrinking market causes recession fears in Brazil

From CHRISTOPHER PICKARD
RIO DE JANEIRO: The overall picture painted in the press here about the Brazilian record industry is one of unmitigated doom, but a visit to some of the companies concerned shows a somewhat different situation.

Joao Muller Chaves, secretary of the Brazilian ABPD association of record companies and a director of PolyGram, told *Music & Video Week*: "The idea of a crisis has come about because the record companies were used to a growing market, and they expected 1980 to see the market grow by about 15 per cent overall. In reality, the market was down by seven per cent last year, and that fact, coupled with the over-optimistic expectations, has led to cuts within the companies."

International product suffered most in 1980, with sales dipping by about 30 per cent, but domestic repertoire showed a two per cent gain on the 1979 results, and now has a 75 per cent share of the market.

identified as their ignorance of the general world economic situation, and what was happening in the major music markets, especially the US.

In the present economic climate, consumers undoubtedly now regard records as belonging to the luxury goods category. In Brazil, an album now represents nearly 11 per cent of the monthly minimum wage, up from eight per cent a year ago, but records are still reasonably priced in world terms, with an LP costing about £4.18.

To help promote records as gifts in the pre-Christmas season, the companies joined forces on a TV campaign of 30-second spots, which featured some leading Brazilian stars and pushed the appeal of music.

Home-taping takes a severe toll here as in other countries, and, incredibly, the radio stations openly encourage people to indulge in this practice, even asking listeners to write in and ask which cut they want the chance to tape. Joao Muller Chaves hopes that the ABPD will be able to exercise much stricter control over this situation during 1981.

Group sets up Latin American venture

From JORDI RUEDA
BARCELONA: A consortium of four companies has set up Discosa Internacional, whose purpose is to combine resources and exploit the catalogues of the companies throughout Latin America.

Three companies are the independent Spanish firms Discos Columbia, Movieplay and Zafiro, and the fourth participant is Discos y Cintas Helix of Mexico. There is also a link with the Alhambra group of companies based in Miami.

The joint venture will operate initially in Argentina, Mexico and Spain under the names of Discosa

Argentina, Discosa Mexicana and Discosa Espana respectively. The Argentine branch started activity with the release of the La Zarzuela series there in collaboration with the ATC Channel 7 TV company, with the records released at weekly intervals and publicised on Channel 7 with already excellent results. A similar launch of this series is planned for Mexico.

Discosa Internacional will also seek talent throughout the territories where it functions for local and international exploitation, and is also interested in marketing product from US and European companies.

GUIMBARDA, THE subsidiary label of Compania Fonografica Espanola and a leading specialist in Spanish folk music, has instituted an annual prize for persons or companies rendering outstanding assistance in the propagation of folk music.

The award is called the Gimbarada del Oro (Gold Gimbarada), and the first recipient is the radio broadcaster Jorge de Anton.

EDIGSA HAS started Spanish distribution for the Steeple Chase label of Denmark a year after it began handling the German jazz specialist label ECM in this market.

Japan gets more new wave

From YUMIKO HOSHI

TOKYO: Trio Records is launching a series of new wave records under the title of Real Time Music with effect from February. Initial releases on February 25 will be by The Dead Kennedys of Cherry Red Records and Glaxo Babies of Heart Beat Records, both UK groups. The second release is set for April 25, and will comprise Mikey Dread of the UK and Germany's Deutsche Amerikanische Freundschaft.

Hitherto, Japanese record companies have had difficulty in breaking artists who have not won favourable chart positions in the US or the UK. Now unknown bands seem to have a better chance, not least because people are more interested in British new wave music than American West Coast fare at this time.

Trio Records is also involved in promoting and distributing a new wave label called Pass. Pass artists including Phew, Friction and Gunjoga Crayon are being sold at the Rough Trade Records import stores.

GRC set to top SA market

From JOE BRONKHORST

JOHANNESBURG: The Gramophone Record Company seems certain to be No. 1 company in South Africa for 1980, having dominated the charts for most of the year. During the first half of the year, it broke records with its singles success, and at one stage had 10 out of the top 20 placings, and occupying the top four spots over a period of seven weeks.

The last quarter of 1980 brought outstanding success for GRC in the album sector for both black and white markets in both international and domestic repertoire terms.



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- 26. 2. Berlin METROPOL
- 27. 2. Hamburg AUDIMAX
- 28. 2. Hannover ROTATION
- 1. 3. Düsseldorf PHILIPSHALLE
- 3. 3. Dortmund WESTFALENHALLE 3
- 4. 3. Mannheim ROSENGARTEN
- 5. 3. Frankfurt HUGENOTTENHALLE
- 6. 3. Kassel STADTHALLE
- 8. 3. Mainz ELZER HOF
- 9. 3. Erlangen STADTHALLE
- 10. 3. München SCHWABINGERBRAU

LP 2374 166
MC 3161 166

LP 2934 129
MC 3134 129



- 18. 2. Ravensburg OBERSCHWABENHALLE
- 19. 2. Nürnberg NEUNKIRCHEN HEMMERLEINHALLE
- 20. 2. Düsseldorf PHILIPSHALLE
- 21. 2. Dortmund WESTFALENHALLE III
- 22. 2. Würzburg MAINLANDHALLE
- 24. 2. Ludwigshafen FRIEDRICH-EBERT-HALLE
- 25. 2. Hannover NIEDERSACHSENHALLE
- 26. 2. Kassel STADTHALLE
- 27. 2. Neu-Isenburg HUGENOTTENHALLE
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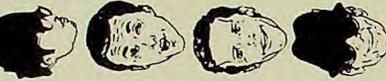
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TOP 75 SINGLES

Rank	Artist	Label	Chart Position	Notes
1	1 IMAGINE John Lennon	Parlophone RB009	•	
2	2 ANTMUSIC Adam & The Ants	CBS 9352		
3	3 NEW WOMAN John Lennon	Geffen K 79195		
4	4 IN THE AIR TONIGHT Phil Collins	Virgin VSK 102		
5	5 DO NOTHING/MAGGIES FARM Specials	2Tone CHSTT 16	•	
6	6 I AM THE BEAT The Look	MCA 647		
7	7 TOO NICE TO TALK TO The Beat	Go Feet FEET 4		
8	8 DON'T STOP THE MUSIC Yarborough & Peoples	Mercury MER 53		
9	9 HAPPY CHRISTMAS (WAR IS OVER) John Lennon	Apple R 5970		
10	10 FLASH Queen	EMI 5126		
11	11 YOUNG PARISIANS Adam And The Ants	Decca F 13803		
12	12 I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown TMG 1215		
13	13 RUNAROUND SUE Racey	RAK 325		
14	14 NEW RAPTURE Blondie	Chrysalis CHS 2485		
15	15 (JUST LIKE) STARTING OVER The Jitters			
26	26 LIES/DON'T DRIVE MY CAR Status Quo	Vertigo QUO 4	•	
27	27 IT'S MY TURN Diana Ross	Motown TMG 1217		
28	28 EMBARRASSMENT Madness	Stiff BUY 102	•	
29	29 GANGSTERS OF THE GROOVE Heatwave	GTO GT 285		
30	30 BURN RUBBER ON ME Gap Band	Mercury MER 52		
31	31 THIS WRECKAGE Gary Numan	Beggars Banquet BEG 50		
32	32 LONELY TOGETHER Barry Manilow	Arista ARIST 373		
33	33 NEW A LITTLE IN LOVE Cliff Richard	EMI 5123		
34	34 IT'S HARD TO BE HUMBLE Mac Davies	Casablanca CAN 210		
35	35 RUNAWAY BOYS Stray Cats	Arista SCAT 1	•	
36	36 TWILIGHT CAFE Susan Fassbender	CBS 9468		
37	37 LOVE ON THE ROCKS Neil Diamond	Capitol CL 16173		
38	38 NEW RETURN OF THE LOS PALMAS 7 Madness	Stiff BUY 108		
39	39 RAPP PLAYBACK James Brown	RCA 28		
51	51 THE BED'S TOO BIG WITHOUT YOU Sheila Hyfton	Island WIP 6671		
52	52 BANANA REPUBLIC Boombtown Rats	Ensign BONGO 1	•	
53	53 NEW THE BEST TIMES Styx	A&M AMS 8102		
54	54 NEW SGT. ROCK (IS GOING TO HELP ME) XTC	Virgin VS 384		
55	55 TO CUT A LONG STORY SHORT Spandau Ballet	Reformation/Chrysalis CHS 2473	•	
56	56 I'M IN LOVE AGAIN Sad Cafe	RCA SAD 6		
57	57 DAYS ARE OK Motel	Capitol CL 16149		
58	58 THERE'S NO ONE QUITE LIKE GRANDMA St. Winifred's School Choir	MFP FP 900	•	
59	59 IF I COULD ONLY MAKE YOU CARE Mike Berry	Polydor POSP 202		
60	60 DO YOU FEEL MY LOVE Eddy Grant	Ensign/ICE ENY 45	•	
61	61 NEVER MIND THE PRESENTS Barron Knights	Epic EPC 9070		
62	62 CELEBRATION Kool and The Gang	De-Lite KOOL 10	•	
63	63 NEW HITSVILLE UK Clash	CBS 9480		
64	64 NEW TURN ME ON, TURN ME OFF Honey Bane	Zonophone Z 15		

Week-ending January 24, 1981
 • PLATINUM (One million sales)
 • GOLD (500,000 sales)
 • SILVER (250,000 sales)

A SPECIAL MUSIC & VIDEO WEEK GUIDE

MIDEM'81

Midem's own slogan for 1981 has been "This Year, More Than Ever, Attend Midem" — and that message could be adapted for those who are attending to "This Year, More Than Ever, You Need To Do Business At Midem".

To do business you need to know which companies are seeking or selling, who to contact and where. In this exclusive *Music & Video Week* 20-page special supplement, we guide you through the British participants and, where possible, indicate the sort of product with which they want to make deals.

The supplement was compiled by SUE FRANCIS, who every week contributes the Tipsheet column in which she writes about deals waiting to be done by artists, publishers, record companies — in fact anyone whose business is the music business.

DANCE CRAZE

Film premiere at Midem

THE FILM *Dance Craze* will have its first public screening at Midem, showing at the Salle Miramar, Monday, January 26 at 11.00 pm and again at 1.00 am.

The movie consists of concert footage of the multi-racial 'two tone' bands such as The Specials, The Selecter, Madness, The Beat, Bad Manners and the all-girl *Bodysnatchers*. Counting the hit albums and singles in the UK alone for the bands featured in the film, the sales exceed five million.

Financed by Chrysalis, *Dance Craze* will be released in the UK in February.

MEET Music & Video Week at stand 117, level 1, zone 5. — Tel: 309 (switchboard) and 2225.



PAULINE BLACK of *Selecter*.

A GUIDE to the UK companies doing business at Midem starts on the following page.

Dates for the week at Cannes

MIDEM 1981 is in fact the event's 15th anniversary: it has grown from its modest beginning in the rooms of the Martinez Hotel to the packed Palais des Festivals where it is held today. A new conference centre is being purpose-built on the site of the old Casino to house future Midems in more comfortable and spacious surroundings.

Some of this year's dates for your Midem diary:

FRIDAY, JANUARY 23: Opening Gala at the Palm Beach at Cannes' new harbour. Performance by the salsa band, The Fania All Stars and guest appearance by salsa "queen", Celia Cruz.

FRIDAY, JANUARY 23: International Meeting of Show Business and Industry Attorneys, opened by Jean-Philippe Lecat, Minister of Culture and Communication. Discussions include fiscal problems of



NO PRIZES for recognising this, possibly the best-known bar throughout the global music industry. It is, of course, the famed Martinez Bar, normally thronged with Midem delegates. Here it is photographed in a state rarely, if ever, seen by the average Midem participant — empty.

artists touring and recording abroad, new catalogue acquisitions. In the Salle Miramar, 10 a.m. to 1 p.m. and 3 p.m. to 6 p.m.

SUNDAY, JANUARY 25: International Federation of Popular Music Publishers' Conference discussing important subjects such as RRP, home taping and video rights. Salle Miramar, 3 p.m.

MONDAY, JANUARY 26: Premiere of the film *Dance*

Craze (see this page).

TUESDAY, JANUARY 27: Award giving ceremony in first Musical Video-Clip Awards for promotion video tapes, organised by Europe 1. Cannes Studio Circus, 6.30 p.m.

JAZZ GALA: Held during Midem, starring Gerry Mulligan, Ahmad Jamal and Max Roach. Date and time to be confirmed.

FRESH

Fresh Records is a leading UK independent record label. As well as the albums below, we have product released and forthcoming by UK decay, Dumb Blondes, Manufactured Romance, The Dark, The Igloos, They Must Be Russians, Big Hair, etc.



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FRESH LP 3
FAMILY FODDER: 'MONKEY BANANA KITCHEN'



FRESH LP 4
WILKO JOHNSON: 'ICE ON THE MOTORWAY'

Fresh is also an independent wholesale and export company, distributing labels such as Graduate (UB40), Factory (Joy Division), Do It (Adam & The Ants), Exitstencil (Crass), Cherry Red (Dead Kennedys), Albion (Hazel O'Connor), etc.

Meet us at Midem on Stand 151 (Level 1, Zone 3, Tel: 464)
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MIDEM

Directory of UK companies starts here . . .

Amphonic Music

As producers of album music for background music services, Syd Dale (MD) will welcome any publishers or producers who have recorded music that is viable for these markets. Also the Amphonic Music catalogue is available for representation in certain territories of the world, especially Japan and Scandinavia.

Arcade Records

Arcade directors are looking to buy product for the company's releases in Benelux, the GAS territories and the UK. They also have product originated by Arcade which has been successful on television in their own territory and are looking to place this worldwide. Contact directors Laurence Myers, Larry Levene or Sylvia Curd (Martinez). Secretary Liz Marshall will also be at their stand C155.

April Music

James Ware, MD, can be found at stand A336 and the Hotel Mediterranée, seeking publishing rights for catalogues and individual composers for the UK and elsewhere.

Aloi Records

Carl Snape wants to acquire a number of album masters for either the UK or worldwide distribution. "Whether it is current material or 10 years old isn't important as long as it sounds and feels good", explains Snape, manager and chief executive of the label. "Essentially we are looking for albums that are unique, individual and that little bit different. We are not interested in digital masters." Snape can be contacted at the Savoy Hotel.

A&M Records

Derek Green, senior vice president and director of talent acquisition in Europe, will be at Midem with Dale Newton, international promotions. Green is staying at the Carlton and Newton is at the Montfleury.



CARL SNAPE (Aloi Records)

ATV Music

At stand A228/B288, a full contingency from ATV will be found to renew contacts, see licensees and place new product. Also we're told, a major signing will be announced. Contact Peter Phillips, MD; Robin Phillips, background library; Charles Crane, creative manager; Graham Walker, director of ITC Film Scores; Tim Davies, international; Barbara Zamoyska, international; Jackie Gill; Sharon Ions, contracts and Brian Gibson, press officer. For the record division contact Les Cocks, executive; Eric Hall, creative director and Peter Summerfield, international.

Aura Records and Music

Aaron Sixx, MD, is staying at the Martinez and will be concluding new licensing agreements for Australasia, Scandinavia, Japan and Italy while meeting his international affiliates.

Aviation Music

MD Peter Felstead (Montfleury) is looking to license some masters and meet his European representatives.

APRS

Clive Green and Edward Masek will be at stand A009/BO37 to promote the facilities offered by the APRS member studios by distributing members' leaflets, their guide, and by answering questions relating to recording, particularly in the UK, in most European languages. The stand will also provide a place for members to have discussions with a client and is a contact point for their studio. Green and Masek will be at the Sol Hotel with Peter Tattersall, Ken Townsend, Simon White and chairman, Peter Harris also attending Midem for varying periods.



PETER PHILIPS (ATV Music): announcing "major signing".

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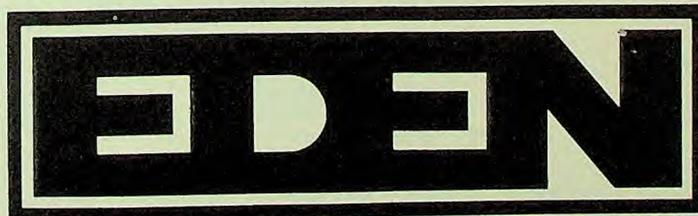
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ROCKPILE Seconds Of Pleasure - DR. FEELGOOD Private Practice, Case Of The Shakes -
JOE JACKSON Look Sharp, I'm The Man - STRAY CATS New Album, Runaway Boys -
JONA LEWIE Stop The Cavalry - SQUEEZE New Album.

MIDEM

Blueytunes

Barry Blue, MD, can be found at the Carlin Music stand doing deals on masters for four acts he is producing. They are Razz, the Statics, the Carl Wallinger Band and Sunshine. Blue is staying at the Cannes Palace.



JON BREWER (Avatar Records)

Abkco

President Allen Klein in from New York to greet contacts in the music industry under the auspices of his film production and music publishing company.

Belsize Music

Various songs will be available for sub-publishing throughout the world. Belsize is also interested in hearing good songs for recording artists on its Splash Record label, including Jigsaw and Rich Gypsy. Contact Chas Peate, MD and directors Iris Giebler and Des Dyer at stand C454.

BK Music

Directors John Bassett and Lorna Kirtland will look to place masters in Europe that have already been released in the UK and to establish their publishing catalogue outside England. Both will be at Sol Hotel.

Avatar Record and Screenworks

This year-old independent record company, launched last year at Midem by the Jon Brewer/Robert Patterson Organisation, will be at stand A103 in force. While the label has concluded licensing agreements with most major territories, deals will be made with Canada, South Africa, South America, New Zealand, Mexico, Portugal, Yugoslavia, Greece, Israel, Middle East, Far East and Spain. The label is also actively looking for artists and catalogues, which will complement its existing artist roster. Meetings have been set up with current licensees and joint chairman Jon Brewer will be residing at the Carlton with Mike Everett (director), Pete Chalcraft (A&R) and Kate Comens (coordinator international affairs).

BBC Records

At stand B490 will be Alan Bilyard, head of BBC Records; Mehmet Arman, business affairs manager; Mike Harding, A&R manager; James Fleming, sales and marketing manager and David Needham, sales executive, who will all be doing licensing and distribution deals for the BBC catalogue and also seeking co-production investment in classical repertoire. They are staying at the Montfleury.

Bocu Music

At Midem the company hopes to place the publishing of two of its artists: Susan Fassbender (single out on CBS, Twilight Cafe) and Kevin Kitchen (single out on Creole, Just How High). Contact Carol Broughton, general manager and Howard Huntridge, professional manager (Hotel de Paris) or promotions and production personnel Andy King, Pete Smith and Frazer MacIntosh, who will be staying at the Cannes-Gallia.

Beadle Music

Len Beadle, at Midem to launch his own music publishing company, says: "Naturally we're very much looking for product". He is also there to set up deals with European sub-publishers and to place masters. Contact him at the Mediterranée.

Terry Blood (Records)

As one of the largest independent record wholesalers in the UK, 95% of Blood's business is with UK manufacturers. "Now", says MD Terry Blood, "we are looking positively towards Europe and other sources for current product and to North America for deletions." With Blood will be Norman Smith, company accountant. Both are staying at the Montfleury.

BBJ International

Stephen Bankler Jukes, MD, and Bob Fisher, general manager, can be found on stand B363 and at the Meridian Hotel selling product on Peach River Records with artists Iain Whitmore, the Arrangers, etc. They are also looking for possible product for UK/US release through their consultancy/marketing services.

Cavalis

A first time for this company which wants to do international deals for both their publishing company and label, Cavalis Records. Contact directors: Fergu Matumbi, Bevin Matumbi or Dennis Robinson at their stand B489 or at the Cavendish hotel.

Carlin Music Corporation

Freddy Bienstock, president; Johnny Bienstock, director of international; Paul Rich, vice president; Robert Bienstock, professional manager, Mike Collier, director and Peter Wilson, general professional manager, will be at stand 112 looking to sell British catalogues and acquire representation for the UK while meeting their affiliates worldwide. The first three mentioned directors are staying at the Majestic Hotel, while the latter are at the Montfleury.

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MIDEM'81

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

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

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Collins International

Geoffrey Collins, MD and head of the Echo label, and Larry Sevitt, head of Valdene Records will be at stand A/BO19-029 to sell abroad some of the artists (mainly soul and reggae) on their labels. These include Dillinger, J.J. Sparks and the City Gents and Gregory Isaacs. They also want to obtain masters, mainly for the Echo label, and purchase and sell records for their import/export company. Both are staying at the Hotel Fouguet.

CBS Records

Represented by David Betteridge, MD; Peter Robinson, international director; Malcolm Eade, manager international repertoire/Epic and Tim Bowen, director business affairs, CBS will be at stand B383 looking to acquire international product for UK release while meeting their existing licensors and affiliate company personnel. All are staying at the Hotel Mediterranée.

Mervyn Conn Organisation

Mervyn Conn, chairman (Carlton) and Maggie Corke, production coordinator (Martinez) are at their stand to acquire product and launch a new label, Mervyn Conn Presents. Conn is also at Midem to look for publishing deals and coordinate further expansion of overseas festival activities.

Cavalcade Music

Ronald Liversage, director, has finished masters and publishing on offer, either on a product by product basis or in catalogue. Liversage, who is staying at the Montfleury, is also seeking major catalogues to exploit as well as one-off situations.

Caroline Exports and Vineyard

Brian Leafe, representing Vineyard at stand 225, will discuss possible licensing deals with various people for this custom pressing service and its Butt Records. Caroline Exports is the wholesale operation providing worldwide distribution for independent labels as well as supplying product that is available in the UK through their office/warehouse in London and Atlanta, Georgia, US. Contact David Loader, general manager and Tony Harris, sales manager.

Cherry Red Records

Ian McNay, MD; Morgan Fisher, house producer and Theo Chalmers, head of publishing, are staying at the Hotel De Paris seeking a worldwide sub-publishing deal for Cherry Red Music. They also have product to sell which includes Morgan Fisher's various productions, a new album by Medium, Medium, David Bedford, Dead Kennedys and Second Layer.

Chopper Records

Geoff Morrow, MD and Philip Foster, director, have various masters to sell from the stand and licensing deals to set up. Morrow will also be doing some publishing deals for his own songs.

Desert Songs

Collection deals for Scandinavia, Greece, Italy, Spain, Portugal and Africa are being sought by directors Julian Spear and Terry O'Neil on stand CO70. They will also be placing artists around the world from Red Shadow Records (UK) including Flatbackers, Real to Real and Spoilers.

Chappell and Intersong

These companies will be attending Midem to maintain and expand contacts, to exploit their catalogues internationally, place masters and acquire catalogues through third parties. They report: "Obviously our worldwide facilities enable us to attract catalogues for a wide territory and both Chappell International and Intersong International's activities will be concentrated in this direction." Attending for Chappell International (Stand A325) is Nick Firth, executive VP (Carlton), Diana Graham, international repertoire coordinator; Barlo Beckleg, business development manager and Sandy Millet, international repertoire coordinator NY. Steve Stevenson will be on the stand for Chappell Music. Representing Intersong International is general manager Hein van der Ree. For Intersong Music contact MD Bruno Kretchmar.

Charly Records

This independent label is looking for new licensees and distributors, new product and new publishing deals for a catalogue that incorporates some 500 titles. At stand 140

will be Jean Luc Young, chairman; Joop Visser, MD; Pat Evans, financial director; Enzo Hamilton, international manager; Cliff White, product manager and Roger Keatley, production manager. They are staying at the Palais Lumiere.

Celebrity Records

Gavin Dare, MD and Dave Howman, international A&R, will be attending Midem to meet their European partners and try to sub-publish Celebrity Music worldwide. They can be contacted on the RCA stand.

Chappell-Aznavour

Director Patrick Shart will be looking to find the best possible recording deals for his singer/songwriters.

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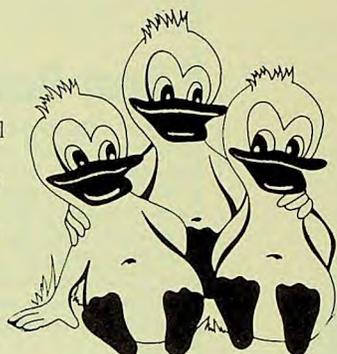
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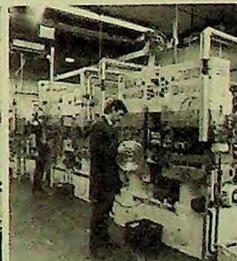
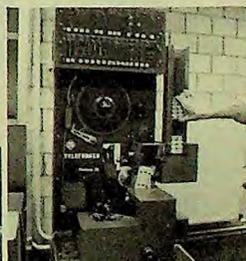
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MIDEM

Chrysalis

In force from the UK and US, this company is at Midem, they say, to sell "ourselves". At stand 126 will be Terry Ellis, co-chairman (Majestic); Chris Wright, co-chairman (Carlton); Terry Connolly, deputy group MD (Carlton); Doug D'Arcy, MD Chrysalis Records (Carlton); John Burgess, MD, Air Studios (Carlton); Roy Eldridge, A&R director, Chrysalis Records; Des Brown, international director Chrysalis Records (Carlton); Stuart Slater, director Chrysalis Music; Bill Cobin, director Tokoma Records/Chrysalis Records Incorporated; US (Martinez); Peter Caisley, head of business affairs Chrysalis (Carlton); Ann Munday, general manager, Chrysalis Music Group US (Carlton); Jon Monday, general manager Tokoma Records/Chrysalis Records US (Martinez); David Wills, legal representative, Chrysalis Music (Montfleury); Geoff Goy, general professional manager, Chrysalis Music; Tony Lytle, Arista Music co-ordinator (Montfleury) and Patti Nodler, booking manager Air Studios (Martinez).



STEPHEN JAMES (DJM): acquiring catalogues and writers.

Creole Records/Creole Music

The Creole group will be active both in buying and selling, and looking for recording catalogues to represent in the UK and Europe. Dave Buckley, Creole's A&R manager at stand B371, is interested in hearing masters that are available. On the publishing side the company hopes to attract catalogues to represent in the UK. Several new artists will also be plugged including Kevin Kitchen and John McNairn, a Scottish singer-songwriter Creole believes will be of particular interest to the US market. Also at Midem the new Ocean label which Creole represents for the world will be launched. Licensing deals for the Creole recording catalogue in several territories throughout the world will be open for negotiation. Contact Bruce White, MD; Dave Buckley, A&R manager; Anne Plaxton, personal assistant to White; Byron Lee, Sheila Lee, Sue White and David Brooks.

DJM Records/
Dick James
Music

Representing the publishing company will be Stephen James, director and David Ions, general manager. Says James, "We are generally interested in acquiring music catalogues and individual writers particularly for the UK and Europe and of course meeting with our overseas affiliates and licensees." For the record label James is looking for a Japanese licensing deal. They can be contacted at Global Musikverlage stand A145 or the Carlton Hotel.

Eaton Music

Directors Terry Oates and Mandy Oates (Majestic) are at Midem to see present foreign affiliates and meet other potential sub-publishers. They also look forward to meeting overseas representatives with a view to acquiring foreign catalogues.

Eden Studios

Directors Philip Love and Piers Ford-Crush can be found with Cindy Cuthbertson, PA and studio technical consultant, promoting their 24-track studio and its record of 'hits' over the last two years. They also have product to sell abroad and a publishing company to exploit. All are staying at the Palma Hotel, except Smith, who is staying at the Regina.

F-Beat Records

At stand A426 directors Jake Riviera and Andrew Lauder will have various new releases to place including new product on two subsidiary labels, Demon and Edsel Records. With them are Judith Riley, press officer; Andy Childs, marketing manager and Sebastian Cain, international manager.

Peter Frohlich
Group

At Midem representing this group, which is active in all aspects of the international entertainment industry, will be Peter Frohlich, chairman, director John Velasco and Fiona Davis. They will be staying at the Monfleury and seeking artists for recording and publishing deals. "If I find anything good, I'll take it", says Velasco.

Eel Recording Productions

A full compliment to promote the various activities within this company include Roy Massey, MD; Lin Gibson, Massey's PA; Mike Pela, first engineer; Carla Swaffer, studio manager; Peter Hogan, rock editor for their Eel Pie Music and Mary Brown from their PA hire company, Eel Pie Sound. With a selection of tapes at their stand 141, their West End studio will be much touted while also plugging two new studios opening in the UK during the next few months — one a mobile on a barge, free to float wherever ordered; the other in Twickenham. The publishing operation will have a selection of their rock books with an eye to expanding their international distribution contacts and perhaps talking to major artist's management about others. The PA company, will naturally be there to increase international contacts. Contact members either at the Marie Antoinette Hotel or the Mondial Hotel.

Damont
Records (sales)

Monty Presky, MD, and Frank Pearce, deputy MD, will be at stand B377 selling their custom pressing service for disc and cassette.

Dindisc/Dinsong

Carol Wilson, MD of Dindisc with Diane Wray, manager of Dinsong will be at Midem to make deals.

DI Music

Irving Wilson, MD, will be at stand B487 and the Majestic Hotel to license the company's extensive repertoire of popular and classical records. "I will also be at Midem to negotiate new recording contracts for our orchestras, to place our copyrights, negotiate sub-publishing abroad and to extend our supply of music to broadcasting and background companies throughout the world," says Wilson.

Eagle Records

In style from a yacht called The Silver Mist (in the old port at Albert Edward jetty) and stand A313, the Eagle label has product to sell worldwide which includes the Monks (on Capitol in the US and Canada and with a gold LP in Canada); Ginger (signed to CBS in Germany); High Society (first single in the UK charts, Never Go Out In The Rain; Gary Glitter, singer/songwriter/concert pianist Pauline Anna Forte (whose first product produced by American Joe Ortiz is already exciting interest) and Tuff, a cockney rock 'n' roll band.

Gem Records

Laurence Myers, chairman and David Simone, MD, will be looking for product at stand C155 as well as seeking to place material and possibly make new deals in territories outside the UK and Europe.

Claude Hooper
Productions

Director Tony Prior (Montfleury) will be looking to license product and meet up with his existing licensees.

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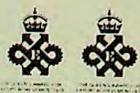
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10 MIDEM DIRECTORY

MIDEM

Geoff's Records Guerilla

Director Geoff Young will be looking to buy current European product and named artists' albums and tapes for mid-priced racking. The company will also be selling named artists albums at 15p to 20p.

At Midem to arrange overseas licensing deals for Guerilla Records. Alex Mackenzie, MD; Jerry Howson, director at the record division and Mackenzie's secretary Carol O'Malley also have other product which is available for lease tape deals. All at stand 226.

Heath Levy Music

Says joint MD Eddie Levy, "One of the main things for us at this Midem is to get product for our newly-formed Edge label from around the world. We will also see our representatives and have new projects to present." At stand 138 will also be Geoffrey Heath, joint MD; Barbara Stanton, PA; Liam Teeling, creative department; associates companies: Ray Williams and Fraser Kennedy of WKLG management; Andrew Heath and Stuart Taylor of Heathway Music; Mike Fletcher of Shapiro Burnstein and songwriters: Ray Fletcher and Doug Flett; Alan Hawkshaw, and Bob Lamb, producer of UB40.

Human Records/ Bonaparte Records

Director Steve Melhuish, US director Kerry Kelly, manager Chris Youle and export manager Simon Goodman, will be at stand 339 for Human Records where they hope to meet people and discuss foreign licensing deals. Bonaparte will be "looking forward to meeting all the wonderful people in the world who still appreciate that the UK is the centre of rock 'n' roll", says Melhuish, "and who wish to purchase vast quantities of UK manufactured records. We are one of the largest exporters of records in the UK, and our American customers can purchase directly from our American company, Skydisc, which is based in New York.

Dezo Hoffman

With this veteran photographer — available for Midem assignments — will be band leader and entrepreneur Tony Evans, who has six hot records to do licensing deals for worldwide. Both can be contacted at the *Billboard* stand or at the Marie Antionette Hotel.

Heiman Music

Residing at the Jupiter Records stand, Heiman will be selling bands, songs and artists. Producer Louis Jardim will be looking to place his band Headache and their song Not Without Your Ticket (Don't) Go. This single has qualified as a Song for Europe entry, so will be much touted. MD Nick Heiman, producer Jeanett Haley and secretary Kathy Gale have three other bands to place and will be promoting the London Atmosphere Studio.

Continued on Page 11▶



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MUSIC & VIDEO WEEK FOCUS ON

THE REPUBLIC OF

ireland

IRISH INDUSTRY
FIGHTS TO ASSERT
ITS OWN IDENTITY

THE MUSIC industry of the Irish Republic is determined to establish its own identity and assert its independence. It does not wish to be regarded merely as a small, offshore element of the UK market, and, while it obviously has close links and connections with the music scene in Northern Ireland, it believes it has earned and justified the right to be regarded as a separate entity.

This *Music & Video Week Focus* is further evidence and expression of its independence, which is based on much more than mere chauvinism.

The Republic's population is 3.24 million, but is notably music-orientated, particularly in terms of supporting live entertainment, to one of the highest degrees in Europe.

Like the UK, the bulk of the Republic's record trade occurs in the pre-Christmas selling season, but there are disturbing signs of weakness in this optimum period, which used to last for three months but is now more like seven weeks.

Tourism is a major factor in the Irish economy, and the summer influx usually takes up the slack in production and sales to some extent as the visitors buy records, souvenirs, which account for a considerable proportion of the generally healthy sales of ethnic music.

1980, however, proved to be a disastrous year in this respect for three reasons: an Aer Lingus strike, a petrol distribution strike, and what several leading music industry executives describe as avarice overtaking commonsense in the Irish tourist trade in terms of overpricing.

This unhappy combination of circumstances resulted in "the tourists staying away in droves", to quote a typically Irish summing up of the situation, and there is widespread concern about how the tourist business can recover from its serious setback.

There are an estimated 300 record retail outlets in the Republic, two-thirds of which sell a wide variety of other goods as well. The 100 record specialists include the 16-branch Golden Discs chain, Murrays Records, which has five Dublin shops and a half-share in the four Sound Of Music outlets, Pat Egan Sound (four shops in Cork and two in Dublin) and four Music Man shops.

About 60 per cent of record sales occur in the Dublin area, 30 per cent in Cork, Limerick and Galway, and the remainder in the rural areas.

Value of market figures for 1979 compiled by the Irish office of the Mechanical Copyright Protection Society put retail sales at £12 million (the Irish pound or punt is worth approximately 80p sterling), with the dealers' share of that total being £8 million. Albums were dominant in that latter figure, accounting for £4.4 million (55 per cent), followed by pre-recorded tape at £2.4 million (30 per cent), and singles at £1.2 million (15 per cent). Tax on records is 40 per cent duty and 10 per cent VAT of the pressing price, and on tape 25 per cent VAT. Discounting is said never to exceed 10 per cent off.

Eagerness to expand and progress abounds in Dublin and elsewhere in the Republic

The pattern of distribution has been changing over the last two years, with the old Decca subsidiary, Irish Record Factors, and Solomon & Peres closing down as the major international companies active in Ireland set up their own organisations.

The IFPI has an active branch in the Republic, with Pickwick general manager Shay Hennessy as its chairman. He calls it "the watchdog of the industry", and the 20 member companies constituting the Irish branch are working with the MCPS on a submission to the Irish Government about a blank tape levy. Hennessy states that the IFPI is not looking for general compensation for lost sales, but for the royalty and copyright element.

Both the IFPI and the MCPS are acquainting writers and artists with the full facts of the situation, and impressing upon them the financial loss they sustain through home-taping. This is a useful ploy, because the Irish Government has made a point of offering very favourable concessions to writers, artists and creative people generally who decide to take up domicile in the Republic, for tax exemptions can pall somewhat in their appeal if the musical recipients realise they are still being deprived of an appreciable part of their income through home-taping.

Radio Telefis Eireann (RTE) is the Republic's main broadcasting operation at present, although

officially sanctioned commercial radio is anticipated in the near future. RTE runs two TV channels and two radio services, and is financed by licence fees as in the case of the BBC and also through selling airtime advertisements. RTE also runs two local services, which are Radio Cork and Radio Na Gaeltachta, which is exclusively an Irish language station.

The RTE1 radio service is, broadly speaking, similar to the UK's Radios Two, Three and Four. RTE2 is the music channel, aiming for the 15-35 age group (over half the population) and described by veteran RTE disc jockey Larry Gogan as "Radio One and a half in BBC terms". Gogan broadcasts the Irish chart every Sunday, which is compiled by the MCPS for the IFPI, based on wholesale shipments and retail spot checks.

Despite selling airtime, RTE is experiencing financial stringencies like the BBC, and director-general George Waters has recently decreed an economy campaign to save £3 million across all radio and TV departments. This could entail shorter broadcasting hours and reductions in transmission power to some areas.

Notwithstanding a concentrated blitz on TV licence laggards, RTE claims that £6 million in due licence fees is still uncollected. Outgoing RTE chairman Patrick Moriarty commented that, compared with other broadcasting services elsewhere, RTE is being run "on a shoestring".

Needless to say, RTE has protested to a Dail (parliament) committee of enquiry that the prospect of commercial radio in the Republic poses "a serious threat" to the organisation's finances. Hopeful commercial broadcasters reply by alleging that RTE's present monopoly still can't afford to meet the full broadcasting needs of the Republic.

The Irish public living along the east coast, including the heavily populated Dublin area, can receive BBC and UK ITV transmissions clearly, as well as picking up programmes originated or networked by BBC Northern Ireland and Ulster TV, and this reception capacity means formidable odds for RTE in competing for audiences.

Also like the BBC, RTE is a major force in the expensive activity of maintaining orchestras in the shape of the RTE Symphony Orchestra and the RTE Concert Orchestra, and also sponsors a Dublin choir. Unlike the BBC, however, it is not



THE BOOMTOWN RATS, above, have been captured for the Irish Republic by WEA, which has released their *Mondo Bongo* album and a single, *The Elephant's Graveyard*.

subject to the hampering restrictions of needletime allocations.

The recording scene in the Republic is thriving, with vastly improved technical facilities and standards, and a rapidly increasing ability among Irish session musicians in ratio. As well as catering for the local bands and artists, Irish studios are attracting a growing amount of lucrative business from overseas, and the impasse between the British Musicians Union and some of its members on accepting work from the US has not gone unnoticed.

Carlton Productions is the only pressing plant in the Republic, since EMI closed its own Irish pressing facility early last year, and some rumblings of discontent about this situation can be heard in Dublin. Carlton itself would like to see another plant available, despite the ominously uncertain future in terms of orders and volume, but a recent attempt by an English company to open an Irish manufacturing factory was apparently blocked at a

bureaucratic level, with a strong hint of protectionism in the stringent and unviable conditions with which official approval would have been hedged.

The Republic of Ireland Music Publishers Association (RIMPA) is active, and keenly interested in what might be interpreted as a further example of protectionism — the legal imposition of a guaranteed airtime quota for Irish product and artists. Shrewdly, however, there is a way around such a regulation, if and when it takes force, in that foreign publishers whose catalogues are administered by Irish publishing houses would qualify apparently as Irish in terms of airplay.

The future of the Irish music industry is very much the same minefield as that for the UK and other countries. Imponderables and potential perils abound, but what is not lacking in Dublin and elsewhere is a zest, enthusiasm and eagerness to progress and expand and conquer all problems in the process.

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FOCUS ON IRELAND

Ups and downs of Irish industry: an MCPS view

THE MECHANICAL Copyright Protection Society has been established in the Irish Republic for nine years, and has a staff of four headed by general manager David Buskell.

Buskell, who has directed MCPS activities in Ireland for three years, was previously with Phonogram in the UK. He oversees the functioning of the society on behalf of its members and the users of recorded music in the Republic.

He specified problems and difficulties very much in line with those confronting the music business in the UK these days. A declining record market, exacerbated by home taping on a large scale as well as economic constraints, and uncertainty about the advent of video and what it may mean for the leisure industry.

Education

"Where home taping is concerned, we're trying to educate the public about the wrongness of making use of other people's property without consent or payment," said Buskell. "At present there is no government action on the problem, and I think the Department of Industry is awaiting a lead from another country."

He believes that the generous tax exemptions which the Irish Government extends to established authors and composers who make their home in the Republic may well be enlisted as a bargaining factor in persuading the Government to take action to alleviate the damage caused by home taping. The latter

obviously devalues and offsets the preferential tax concessions granted to composers and authors, and the MCPS is actively engaged in making such people aware of what they are losing.

"Piracy is not a particularly worrying problem in the Republic so far," Buskell remarked. "There has been some evidence of it in the Cork area, and I think the direct ferry link there with the Continent may have something to do with it."

The MCPS compiles the weekly Ireland Top 30 chart for the IFPI, and it is broadcast every Sunday on the RTE 2 radio channel by veteran disc jockey Larry Gogan. The chart is based on weekly wholesale shipments, supplemented by retail spot checks on sales.

"The chart has had a controversial history over the last two years," commented Buskell with a wry grin, "but it has settled down now. We compile it on Mondays and Tuesdays on sales up to the previous Sunday."

He rates 1980 as "the most dramatic year" during his three-year sojourn in the Republic, citing the closure of the long-established company run by Solomon & Peres and Decca's Irish Record Factors and the opening of WEA's own operation as well as "the consolidation of Pickwick" and the growing interest in and expansion of music publishing.

"Publishing is on the upgrade," declared Buskell, "and we've got to support this growing trend and switch of emphasis caused by the contraction in the record sector. We see our activities in 1981 encouraging the growth in publishing. Video will grow, and broadcasting

will change with the introduction of independent local radio.

Above the MCPS basement offices is the Irish Republic headquarters of the Performing Right Society. The staff of 13 is headed by Pat Condon, who has been manager of the Dublin office for 23 years.

Record income

"1980 has been a record year for PRS income," he disclosed. "It's up by 74 per cent. We've also negotiated a new agreement with RTE, which will bring in £500,000 over a licence year."

Cable vision has come to the Republic on a greater scale than it has in the UK. It has in fact been in operation since the Sixties. The Irish Government opposed this "piped TV" because of the revenue it obtains from RTE, but a housing estate built at Ballymena in the late Sixties with cable TV facilities proved a turning point. The licensing of cable TV became an election issue, and the PRS was involved in the copyright negotiations when the authorities relented and granted a licence.

Pirate radio is strong in the Republic, and several practitioners have approached the PRS to signify their willingness to pay the requisite copyright fees in vain.

"Apart from the fact that RTE is our biggest customer, we don't license the pirates on principle," said Condon. "We're not moralising, but pirates are acting outside the law, so we can't license them."

Release mines its home talent

RELEASE RECORDS was formed in 1969 to specialise mainly in Irish artists, and particularly to impress upon international companies the viability of such artists on the local scene and, in some cases, internationally.

Release is nothing if not patriotic, as can be surmised by talking to the label's general manager, Michael O'Riordan.

"Ireland must be *per capita* the biggest source of talent in the world," he declared. "There's more live music here than anywhere else, and the money to be earned is good."

Release's talent roster boasts some of the biggest Irish names, including Gloria, Joe Dolan, Ray Lynam, Johnny Logan, Larry Cunningham, Brendan Quinn, and Danny Doyle.

"To use a cliché, we have an ongoing situation here at Release," grinned O'Riordan. "We sell a lot of records over a long period of time,

and there's a lot of selling life in Irish artists."

He concedes that the market is less than it has been, and advanced two reasons — imports and home taping, made worse by the economic recession.

"There's been very little growth in real terms over the last two years. Punk material has no catalogue life, and there are no Beatles or Presleys around at the moment. The biggest market is MOR, because that sector has money to spend. There's a strong MOR and country influence in the Irish market as well as pop, which is obviously affected by what happens in the UK. Traditionally this market looks to the UK as one of major sources and pacemakers in pop terms."

This latter fact concerns O'Riordan to some extent where homegrown product is involved, not least because he is chairman of the

Republic of Ireland Music Publishers Association (RIMPA).

"I'm no protectionist, but I think a contents ruling must come in here like the one operating in Canada. A certain percentage of airtime should be allocated to local product to help Irish records and artists."

O'Riordan is confident that Release is progressing well in terms of breaking the local barrier and propagating its artists on an international scale beyond parochial limitations.

"The US promoter Jim Halsey brought Brendan Quinn into the States last year, and Brendan's going again this year. We're hoping for a US record deal for him and also for Gloria through a Nashville producer.

"We're going to develop into the UK," he continued. "We've signed a licence deal with Pickwick here so that we can become more of a production and publishing company. Pickwick has been handling our distribution since last September, and in fact we stopped doing our own distribution two years ago."

Release's production plans and designs upon the UK market will certainly reflect its musical policy of MOR, country and non-extreme pop. O'Riordan is unenthusiastic about the new wave movement.

"Good songs and good artists to perform them are the basis of all successful recordings. The UK companies went wrong by looking for bands that spit on stage because some other label already had one. People who are supposed to be A&R heads are going to have to start listening to real songs and artists again."

Ex-singer fills the gap in 'street level' publishing

JOHNNY LAPPIN is not unusual in the music business in that he is a former artist who has moved on to music publishing, in the shape of his Dark Fox Music company. But he is unusual, perhaps, in his concern for the Irish music industry and its welfare as well as his own personal projects.

Originally a singer in the rock field ("I can carry a tune in a bucket"), Lappin left the music scene entirely for five years, founding his own hardware business and prospering in it. But, as is often the case, the music industry was in his blood in addictive quantity, and he sold up and came back three years ago to form Dark Fox Music.

His partner in the enterprise is Deke O'Brien, a former member of the Bees Make Honey group and now in-house producer for Dark Fox.

"We started off by identifying a gap in the Irish market," explained Lappin. "It was publishing at street level, mainly concerned with the contemporary scene. We did a couple of deals with Heath Levy Music in the UK, and from that basis became their eyes and ears in Ireland. We found the Lookalikes, and if we find anybody promising, we call Heath Levy and they come over."

Dark Fox has 15 writers on its books and over 100 songs in the catalogue, 20 per cent of which are already recorded and issued commercially.

"We're only interested in material we feel we can move and get action on," stated Lappin. "There is a high standard generally in Irish songwriting, and although we began in the contemporary scene and are still very interested in material of that nature, we also go for songs with crossover potential rather than restricting ourselves solely to specialised material. I'm looking



JOHNNY LAPPIN: well connected

for songs with more hooks than a Russian trawler!"

He is also very interested in acquiring representation for UK and other overseas publishing catalogues in Ireland, and promises maximum promotion and exploitation for a percentage of the proceeds. In this respect, Lappin is extremely well-connected, knowing all the RTE disc jockeys from his days of rock singing.

Another advantage likely to accrue, if the Republic of Ireland Music Publishers Association's plans materialise, is that Dark Fox could overcome any foreign publishers' problems in getting airplay if and when the content ruling sought by RIMPA becomes a fact.

"We're looking for a 40 per cent minimum of airplay for material of Irish origin or material administered here in Ireland by Irish publishers," Lappin pointed out. "We're talking to a number of major overseas publishers with this in mind, and we're also explaining some tax advantages available, too."

"I was elected to the RIMPA council in 1978, and I'm very committed to its cause of elevating Ireland to a totally separate territory rather than just a minor offshoot of the UK. I've also been approached by jingle writers to co-ordinate jingle earnings here, which are in a state of some confusion in certain cases."

PolyGram fights slump

JOHN WOODS, managing director of PolyGram Ireland, declares the group is doing "extremely well" in spite of the recession.

"Part of the success is due to strong local product," he said. "The market is certainly down, and the trade is slow to accept stock. We don't operate SOR, so it has to be surefire product before the trade will hold it."

Some recent "surefire" PolyGram product has proved to be the Pavarotti's Greatest Hits double album, Another Feast Of Irish Folk, the Makem and Clancy Collection, Alive Alive-Oh by The Wolfe Tones, Peace And Joy by Frank Patterson, and Bagatelle.

Woods leads a team of 24, with whom he is well pleased, and revealed that decisions were made "in committee".

"The retailers believe in what we

say we are doing," he continued, "and we never go back on our word. They are slow to stock product, though, and TV campaigns don't automatically guarantee sales anymore."

"The RTE 2 radio service, plus the second TV channel, has widened interest in music around the country, and Top Of The Pops is seen here now simultaneously on Thursdays with the UK. This expansion in the media has coincided with the recession, but it has managed to offset it a bit."

Woods is under no illusions that 1981 will be anything but a tough year for everyone in the Irish music industry, PolyGram included.

"We're all dead scared about 1981," he admitted. "We must do a stronger turnover to conquer the effects of inflation, and we have to apply ourselves much more to market conditions. The Eurovision Song Contest taking place here in April will be a boost."

"The recession is likely to get worse, though, and unemployment is still increasing. We're very conscious of the public's wage packets. Ten years ago these were big in the towns, but not in the rural areas, apart from harvest time. Since then, industries have been established in country areas, and increased the spending power of those areas, but if they have to close down anywhere, that whole area is blighted again."



A PARTY line-up celebrating the official opening of the new MCPS office suite beneath the PRS offices in Herbert Street, Dublin. From left, John Buckley (Association of Irish Composers), MCPS MD Bob Montgomery, MCPS chairman Bob Kingston, MCPS Dublin secretary Marie Beaumont, Shay Hennessy (IFPI Ireland chairman and Pickwick general manager), David Buskell (MCPS Ireland manager), and Michael O'Riordan (RIMPA chairman and general manager, Release Records and Emma Music).



JOHN WOODS, MD of PolyGram Ireland

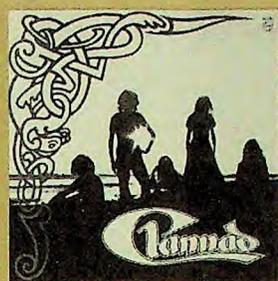
Polygram GOLD in Ireland



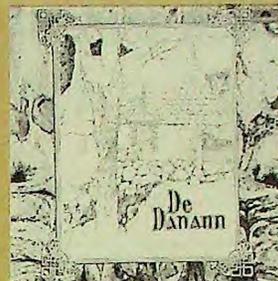
Feast of Irish Folk (Platinum)
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Another Feast of Irish Folk (Gold)
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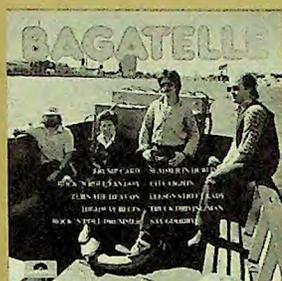
Clannad 6392 013



De Danann 2904 005



De Danann SKL R 5282



Bagatelle (Gold L.P. No. 1 in Ireland)
2904 015



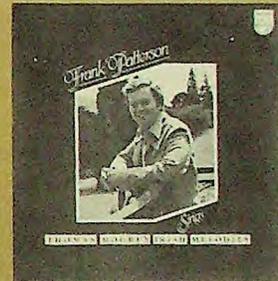
Bards (including Lanigans Ball—
Silver Disc) 2908 041



Phantom Orchestra—Voila
6392 028



Jazz Phantoms—Yesterdays
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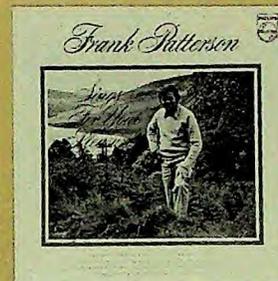
Frank Patterson 6392 024



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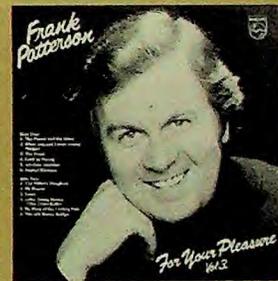
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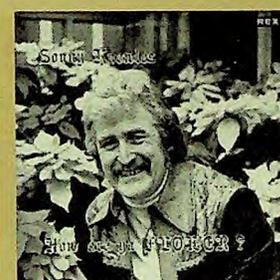
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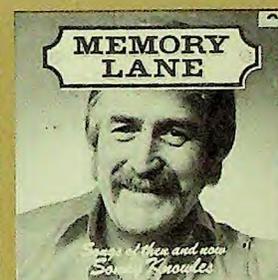
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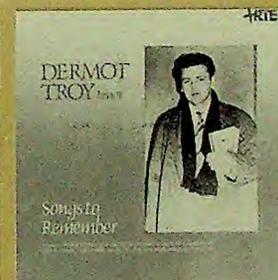
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Sonny Knowles SPR. 1022



Sonny Knowles 2417 342



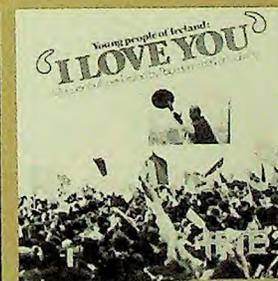
Dermot Troy RTE 56



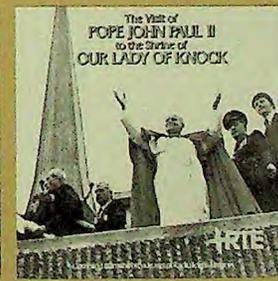
RTE Concert Orchestra



Pope John Paul II (Platinum) RTE 53



Pope John Paul II RTE 54



Pope John Paul II RTE 55

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polyGram

FOCUS ON IRELAND

EMI enters 1981 with a new fighting spirit

EMI IRELAND is probably relieved that 1980 has gone, and is facing up to the challenges of this new year in much better heart than for some considerable time.

Last year was a troubled one for the company with the departure of managing director Brian Dockery and a strike occasioned by 13 redundancies, resulting in prolonged picketing of the premises and some dealers resorting to imports to obtain product wanted by their customers.

The harbingers for 1981 are much better, and EMI Ireland is now headed by Irish executives in the shape of general manager Terry O'Rourke, a 14-year veteran with the company and initially its accountant, and marketing director Freddie Middleton, who has six years' service to his credit.

The bulk of EMI's sales in Ireland are prompted by chart action achieved by the parent company in the UK, but recently the Dublin operation has been paying close attention to the US market.

From this source, it released Kenny Rogers' Greatest Hits and Anne Murray's Greatest Hits, although neither had been scheduled at that time in the UK, and both proved to be very successful and are still among the company's best sellers.

Freddie Middleton pointed out that it's also well within the realms of possibility to break EMI Irish acts direct in the US through Capitol or EMI America, and the Dublin office has full authority to attempt this in suitable circumstances.

EMI Ireland, in tune with its local contemporaries, is hungry for more tours by artists in the Republic. Over the past 18 months, there have been visits by major EMI acts such as Queen, Dr. Hook, Gerry Rafferty, Sheena Easton, Dexy's Midnight Runners, and Don McLean, and there is "no doubt" that personal visits for concerts and promotion stimulate record sales. The company is eagerly awaiting the projected arrival of Glen Campbell in April.

"We're also very interested in independent label product which is available for this territory," disclosed Middleton. "If we see a small indie operation getting results in the UK, we request samples and make a decision. Samples are always welcome, and we listen to everything."

Terry O'Rourke estimates that local recordings once accounted for 15 per cent of the company's business in the Republic, but it has not been "very active" on this front over the past year. It plans to reactivate this sector of its repertoire, using local independent studios, and it is still getting good sales action on its Irish back

catalogue with artists such as John McCormack, The Swarbriggs, Brendan O'Dowda, Geraldine O'Grady, and The Dubliners.

Some of its catalogue projects include the Very Best Of Brendan O'Dowda album, and repackaging of Circa Records product, which it now owns. EMI Ireland also distributes product from local companies such as Dolphin, Homespun, and Topspin.

"The market is fairly flat at the moment and has been for two years, with negligible growth," admitted O'Rourke. "This year will be tough, and it's a slow start, apart from the John Lennon posthumous sales."

"Record prices haven't gone up anything like the rate of inflation. The latter is 20 per cent, but disc prices have risen by only 7½ per cent."

Once in a while, of course, there is a strong seller to gladden a company's collective heart, and EMI has had its share like Mull of Kintyre (65,000), Crying (25,000) and an anticipated 25,000 on Grandma by the St. Winifred's Choir.

EMI Ireland is facing 1981 with a policy of tight stock control, achieving simultaneous releases with the UK to obviate the import problem as much as possible, and a constant alertness for opportunities which may present themselves from indie or transatlantic sources.



SOME OF EMI Ireland's 33 staff assembled to greet EMI Music Worldwide chairman and chief executive Bhaskar Menon when he visited Dublin recently. Menon is third from right, with marketing director Freddie Middleton (second from right), and general manager Terry O'Rourke (extreme right).

Pickwick finds the room for expansion

PICKWICK RECORDS has been operating independently in the Republic for 18 months, and is headed by general manager Shay Hennessy, right, who has been with the company for two years.

The staff is 30 strong, including six sales representatives, and Pickwick handles Ariola/Arista, RCA, and Logo exclusively, and Albion and Claddagh and many others in the Republic as well as running its own Irish label.

Hennessy defines Pickwick's function in Ireland as threefold — a budget racking company, a full-price racking company (servicing Woolworth, supermarkets and department stores), and a distribution company.

"The market is good at the moment," Hennessy reported. "We've had a very successful first year, with a dramatic increase in our market share. The market here is still growing, and we're still growing. 1981 will be a consolidation year, but there's room for expansion."

Pickwick has part of its product pressed locally and the rest is imported. Hennessy is enthusiastic about local material, although he pointed out that the company has no plans to start recording its own. "There has been a vast



SHAY HENNESSY, general manager of Pickwick Ireland.

improvement in the quality of Irish product," he declared. "It's up to the international companies to come in now, and take advantage of Irish talent in its young stages."

He said that Ireland differs from the UK where heavy metal and one-off hits are concerned. The latter two types of product take off in the UK quite often, but the Irish market is very much MOR-orientated.

"TV product can do very well here, as in the cases of Boney M, the Nolans, Abba, and Rod Stewart. They all have very broad MOR appeal and are very successful. Elvis Costello wasn't so successful because there wasn't the cross over appeal."

Lone pressing plant invites competition

CARLTON PRODUCTIONS was founded in 1967, and at present is the only pressing plant in the Irish Republic. Consequently, it is in considerable demand, and has to endure mutterings about monopoly situations and the like whenever some customers don't get what they want immediately or sooner.

"We'd prefer it if there was another plant," smiled Carlton managing director Rob McGrattan. "Then perhaps people would stop bitching about not getting their records yesterday."

Despite its solus status in the pressing stakes, Carlton is noticing a depressive pinch in the general volume of business. It has a staff of 80, and operates a 24-hour function of three shifts — but only for about four months of the year. The rest of the time it's two and sometimes one shift, and present prospects are bleak.

"If there was no Christmas, there would be no pressing plant at all in Ireland," declared general manager Pat Trundle.

"There used to be a three-month busy period, but now it's down to seven weeks, and it's a dangerous trend which looks like continuing."

The Carlton plant covers 20,000 square feet, and the company delivers pressings to its clients' premises. Tape duplicating facilities were installed in 1975. The average turnaround for customer pressing orders is three days, although McGrattan pointed out that sometimes they receive their order the following day.

CBS—strong roster to counter soft market

THE ENTRANCE to CBS Records Ireland in Dublin's Cork Street is modest in the extreme, but masks a total area of 18,000 square feet and a tightly organised staff of 24 headed by general manager David Duke.

He has been with CBS for nine and half years, and opened the company's Irish office in 1962. Not surprisingly, he's witnessed considerable changes in the Irish market over that span of time.

"When I started, we ordered Johnny Cash and other country artists or Ray Conniff by the thousand, but that's largely slipped away since the Abba breakthrough. We have a tremendous run of artists on the go at present, including Abba, Barbra Streisand, a local band U2, Bruce Springsteen and the Nolans. We distribute A&M, and handle Ronco and Mulligan."

Duke estimated the CBS turnover in sales at 20-1 in favour of international product, and claims the company to be strongest in international terms in Ireland.

"We've been doing our own distribution and promotion for the last five years, and there has been an upward trend all the time to the extent of warranting us to instal our own computer," he said. "We manufacture between 60 and 70 per cent of our volume here in Ireland, which enables us to make simultaneous releases to minimise import competition and also avoids VAT payments."

Duke acknowledges the softness of the current market, saying "we make the best of what we can month by month", but rates the Irish market as "small and tight, from which you can get reaction quickly and accurately".

He finds the Irish retailer to be optimistic in the main, although a little conservative when it comes to assessing the value of window



DAVID DUKE, CBS Ireland general manager, helps Tammy Wynette hold her silver award for 35,000 sales of *Stand By Your Man*.

displays in selling records. A considerable number of dealers in the Dublin area visit the CBS premises regularly to obtain their stock on a cash-and-carry basis.

"We do 60 per cent of our business through 20 shops, and 70 per cent of our business is in the Dublin area."

Duke stated that the classical market for CBS accounts for about five to six per cent of its turnover. He attributes the low percentage to the fact that very few retailers bother about classical records, with only about five specialists in the entire country, and also that classical buyers don't like entering a shop which deals mostly in pop repertoire.

He reckons that music is still the cheapest form of entertainment obtainable, and is pleased that the CBS record/tape ratio in sales is two to one, although he believes there is widespread unawareness among tape buyers that the £6 tape price includes 25 per cent duty.

Police help A&M achieve strong sales in 1980

A&M RECORDS began its Irish activities in 1975, and John Buckley, formerly with the CBS sales force, has headed the Dublin office since June 1977.

"We control our own destiny," he said. "We have a distribution deal with CBS, but marketing, promotion, sales, manufacturing and press is handled from this office on the CBS premises. I call around the shops about once a month with new product, and we get good back-up from the CBS sales staff."

Buckley stated that A&M has had a good year with a lot of good product, and economic depressions can be overcome if a company has "enough of the good stuff".

A&M has between 60 and 70 per cent of its product pressed in the Republic, and finds gratifying reaction on a fairly wide range of its repertoire. White Mansions, the album inspired by the American Civil War, did well, and Chris de Burgh has achieved 50,000 unit sales on a release because he is a singer-songwriter of the type popular in the Republic, aided by the fact that he's also based there.

"Police are our current best seller, and Supertramp and Joan Armatrading also do well over here," said Buckley. "I find RTE extremely helpful, and the disc jockeys become really involved in our acts and what they're doing. We want to expand our market areas by getting more involved in touring artists through the Republic. The Irish people are always prepared to pay for quality, and we were starved here for a long time in terms of top-class visitors."

"The pace of life is slower here, and people have more time to listen. If you do break an act, it lasts much longer than in the UK in terms of back catalogue action."

Buckley acknowledges that home-taping is an appreciable fact of life, but is not as alarmed as some of his contemporaries about its portents.

"Some of it may well be done by people taping albums they've bought for use in their cars. It's undefinable, and you can't spend your life looking over your shoulder on things like that."

RESPONSIBLE FOR MORE MUSIC REVOLUTIONS IN IRELAND THAN ANY OTHER COMPANY



FOCUS ON IRELAND

WEA's compact operation aims for profitability

WEA RECORDS has been operating under its own steam, as it were, in the Republic for five months, with a staff of 10 headed by Clive Hudson.

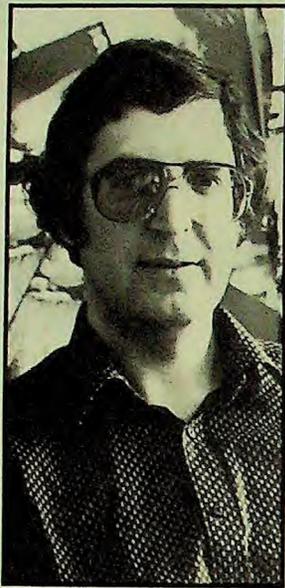
Hudson joined WEA in the UK in 1976 to organise the company's depot at Alperton with Tony Muxlow, and spent a year at the factory working on industrial relations.

"We've started a small and tight operation here in Dublin, and that's the way we want it to stay," he said. "We have a record company structure, handling our own copyrights and royalties, invoices and selling. The only things we don't do is press our records, which is done by Carlton, and distribution, which is through EMI."

Hudson's brief is simple and to the point — run the business profitably. He's particularly keen to get involved in recording local talent, and has experienced "a positive deluge" of people wanting to join the label.

"There are four musicians in the company, and the rest of us are all very interested in music, listening to product and going to see new bands. We've already signed one band, in fact, but they're doing their apprenticeship on the road, and we're not rushing things in terms of recording them."

"There is a strong local influence in the music scene here. The folk type of music is part and parcel of the rich Irish tradition, spoken and sung words. Younger musicians are trying to break out into the modern idiom, and there's rock 'n' roll, some punk, and a lot of influence exerted by the greats of the last 20 years like Presley, The Everlys and The Beatles."



Hudson: a positive deluge of people want to join the label

Hudson believes piracy exists on an appreciable scale in the Republic, and home taping certainly does. He would like to see record companies lowering the price of pre-recorded tapes because he thinks the latter are inferior aurally to LPs, and also that agreement could be reached with artists for lower royalties on their tape sales.

"Our records/tape sales ratio is two to one. I don't overly subscribe

to a blank tape levy to offset the effects of home taping, but I do believe that too many artists and songwriters are losing money."

Hudson is realistic in his appraisal of the prospects for the Irish music market in 1981, forecasting a decline in the market by as much as 10 per cent. The Republic's employment situation is showing a net increase, and half the population are under 25 years of age.

"People are likely to have the same amount of money to spend, but there's an increasing number of home entertainment permutations which are creaming off leisure money — video, electronic games and home computers — and I think people will tend to go out more as well."

He envisages a marginal growth for WEA Ireland this year, and thinks there will be less touring by top acts.

"We had a lot of artists touring in 1980, and the population here is only small to cope with ticket prices like the £8 charged for Rod Stewart and £5.50 for Police. We hope to make a major folk band signing this year, and we're also looking for a number of smaller acts which can grow."

"We're handling Northern Ireland from here with effect from this year through a comprehensive distribution deal — we don't know who yet — and we'll have our own man on the road up there. It's potentially a very big sales area with considerable purchasing power."

Hudson is enjoying living and working in the Republic, and immersing himself in the local scene.

"I've had nothing but friendliness from everybody, but I'm conscious of some people who regard me as an outsider. Whether they would like to see me fall on my nose or not, I don't know!"



A DELIGHTED trio in Holland last year after Ireland had won the 1980 Eurovision Song Contest with *What's Another Year* sung by Johnny Logan (centre). The song was written by Shay Healy (left), and the other happy gentleman is Tommy Hayden. As a consequence of its win, the Irish Republic is staging this year's contest in Dublin, with the Irish branch of the IFPI as hosts, and the Republic's music industry is anticipating a useful boost of publicity and business as a result.

K-tel scores with the local talent

BRENDAN HARVEY, managing director of K-tel (Ireland) Ltd, usually makes his selection of releases from what is available from the sister company in the UK. But this year the Irish branch has achieved great success with local artists leased from Irish companies.

A platinum disc for sales of over 50,000 albums was awarded to country singer Philomena Begley for her album *The Best Of Philomena Begley*, and the new Joe Dolan LP, *At His Best*, is heading the same way. Big Tom and The Mainliners' *Favourites* has also amassed good sales.

Among international releases, *The Love Album*, *The Very Best Of Elton John*, and *Gold by The Three Degrees* have all featured in the chart of *Hot Press*, the Irish music paper.

Like all other Irish companies, K-tel had a quiet first six months in 1980, but still managed to break even. With the increase of business in the second half of the year and the Christmas turnover, K-tel should retain its estimated 20 per cent of the Irish record business.

It has kept its full-price albums at £5.49, despite a 30 per cent increase in TV advertising rates, plus higher costs for pressing and sleeve printing. Thirty seconds of prime TV time now costs £883.

K-tel (Ireland) has been operating since 1972. MD Harvey, who was formerly in advertising, joined the company five years ago, and now leads a staff of 15.

New K-tel releases will include the disco party compilation *Night Life* and albums by David Bowie and Roger Whittaker. New Irish releases are coming from Brendan Shine, Brian Coll and Susan McCann, and there is another album from Philomena Begley.

Dublin dealer calls for formation of retailers against recession group

IRELAND BADLY needs an association to represent record dealers. That's the view of one leading independent retailer, Pat Egan, who has two shops in Dublin and four in Cork City.

He has been in the business for the past 12 years, but found last year the toughest since he started.

"There was a general drop-off in sales. I think it happened in the US about two years ago, then it happened in England, and now it's hit us too. Money was tight, people were more cautious, and we were selling more blank tapes."

"As for this year, anyone who looks after his trade, even with the economic climate the way it is, won't have any great problem," Egan continued. "But the problem with the record business in Ireland is that it is very fragmented really. Everybody seems to be working against each other instead of for each other."

A number of attempts have been made in the Republic to start an association of dealers, but nothing came of them, partly, claims Egan, because of "petty arguments going on between personalities".

As a result, the big record companies are catering for the needs and whims of the big chain store



PATEGAN

groups like Woolworth and Roches Stores to the detriment of the average retailer.

"If all the dealers were combined together properly, they would be able to get a much better deal all round from the record companies," Egan believes. "A lot of the

problems come from people like K-tel, which expects dealers to work on margins of 18 per cent which you just can't do."

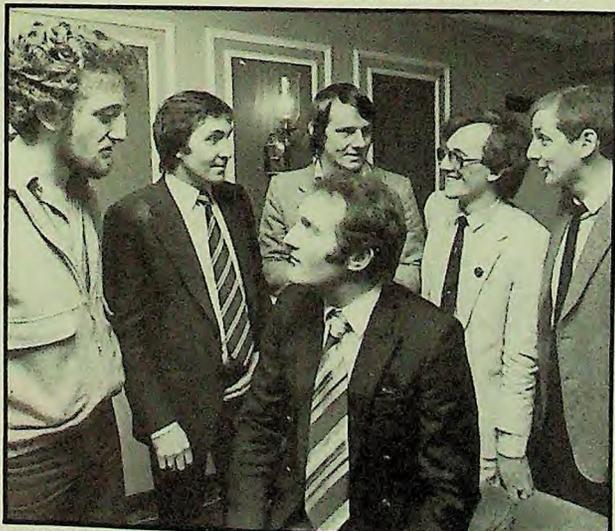
"This was probably evident more than ever last year. It was all about TV-promoted albums and new releases. There was very little back catalogue in the shops — just TV albums and new releases. I used to read about the problems of this nature they were having in England and thinking that it'll never happen here, but it has."

As a disc jockey doing the club rounds a dozen years ago, Egan felt there was a need for a contemporary sounds shop in Dublin. With a loan from Irish impresario Oliver Barry of £500, he opened his first shop in a basement in Nassau Street, and, following that success, started a tape shop in Duke Street before moving into Cork.

However, he reveals that he is planning to sell his four shops in cork.

"I'm not moving out because they are not making money," Egan stresses. "They are very successful shops on prime sites, but I have a family now, and it ties me down too much."

He plans to continue with his two shops in Dublin, and expand his Santa Anna concert promotion division. He also wants to do "something else", but wouldn't disclose what.



SEEN WITH K-tel Ireland managing director Brendan Harvey (front) at a Galway reception demonstrating the company's Christmas releases are, from left, P. J. Greaney (Savoy Roller Disco, Galway), Chris Williams (Twiggs, Salthill), Henry Greally (Marquee Club, Salthill), Dermot Langan (RTE), and Mike Mulkerins (Sparks Nite Club, Salthill).

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FOCUS ON IRELAND

Mulligan goes from the Rats back to roots

IT COULD be argued that The Boomtown Rats have been more of a disadvantage rather than an asset to the Irish independent label, Mulligan.

While the Rats have certainly helped to establish the label and its identity, the concentration of media interest on this one band has, perhaps, overshadowed the many other innovative efforts by Mulligan such as recording Freddie White live instead of in a studio, White being a particularly gifted concert artist.

Re-appraisal

Whichever way you look at it, there is a change anyway. Mulligan no longer has the Rats for Ireland, and the label is in the midst of a massive reappraisal of its plans and priorities.

Managing director Seamus O'Neill explains: "We signed the Rats for Ireland, but we didn't sign them in the first instance. We were associated with Fachtina O'Kelly, their manager, who also managed Clannad, and a recording engineer, Derby Carroll, who is married to a

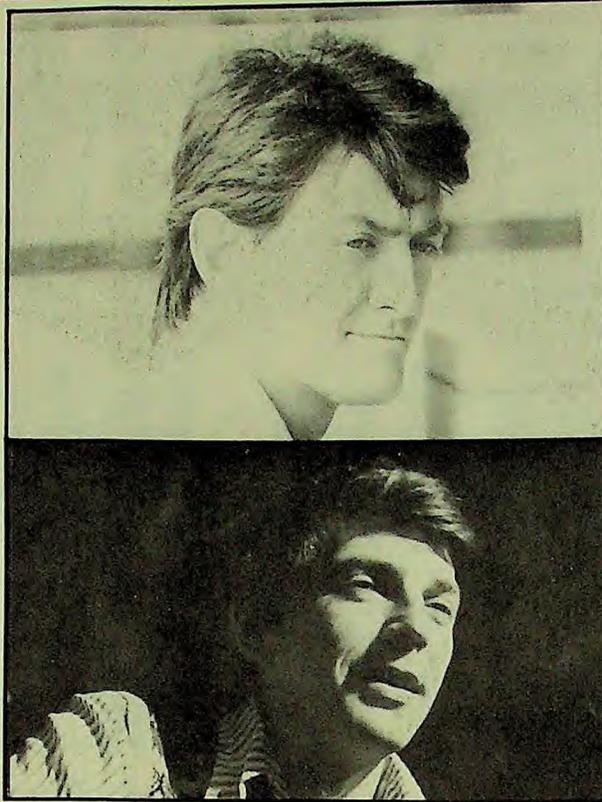
sister of Johnny Fingers, the Rats' keyboards player.

"We were originally approached by these two contacts who wanted to know if we could let them use our mews offices as a rehearsal room. We agreed, and they worked down here for about a year."

Mulligan reached a pact with the Rats for releases in Ireland to run concurrently with the deal the band made with Ensign Records, and thought the arrangement was for seven years. However, O'Neill added, the band renegotiated a contract last year direct with Phonogram, and Mulligan therefore will not be handling the new album, which has been licensed to WEA for the Republic.

"The aim of Mulligan initially was to get involved in more progressive traditional music, like The Bothy Band," says O'Neill. "The type of music that would spring from traditional roots, such as our Midnight Well album.

"We were into contemporary music, which more or less had its roots in Irish music. We obviously saw that stuff like The Boomtown Rats had a legitimate reason to be in the catalogue, being original music and coming in its initial stages from Ireland anyway.

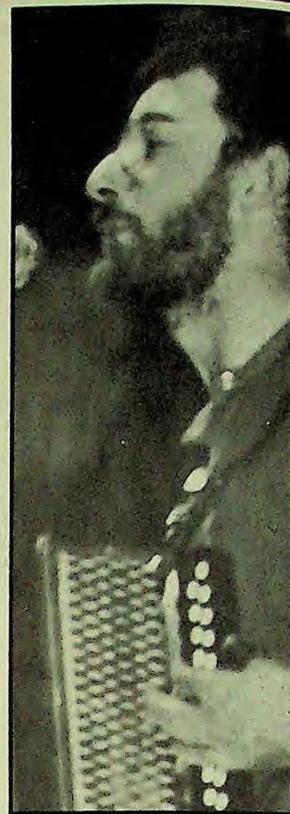


THREE OF Mulligan's finest (from bottom left, clockwise) — Kevin Burke, Freddie White and Jimmy Crowley.

"We wanted to record albums that up till then had been seen to be a little bit exclusive, or ethnic or purist — a little bit less commercial than most record companies were interested in. Mulligan has been a success in that regard in that we

have, in fact, released such records, and we have, I think, maintained the quality that we felt was required."

The label has actually released about 45 albums so far, with several more scheduled over the coming months.



a while, and you have to spend a lot of money.

"You can, in fact, use up your contractual period, be it three or four years, just getting them established, and then suddenly someone can come along and offer a lot of money, and they're gone."

Mulligan has just undergone this unpleasant experience when Scullion defected to WEA Ireland.

But O'Neill continues: "We intend to do a lot more work in terms of local recordings, field recordings as you might call them, or live recordings, and build up our catalogue in that area.

"In the last few years, we've spent a lot of time recording fairly big productions in studios which weren't financially successful for us, so we'll leave that for now. The Rats thing was on the cards for some time, and we've been looking around to find out what is the best direction, what is the best method for our operation. We are reassessing the whole situation generally."

Mulligan will continue to be innovative. Already it is planning to move offices to Dublin's "East End" — the Coombe.

Recording studio

"We've been investigating for the last couple of years the possibilities of an old church in the Coombe, which we hope to renovate and turn into a small concert hall cum recording studio.

"We have in mind a well laid-out concert venue, which would attract the MOR type of audience," explains O'Neill. "We want to introduce them to the kind of music we are doing. We hope also to introduce schools to our repertoire in the form of lunch-time concerts and various other things."

Mulligan product in Ireland is distributed by CBS, and the company has its own sales representative, Sean Garvey, on the road.

Satisfactory

"Our product has been handled in England for the past nine months by Topic, and it's a very satisfactory arrangement because it's a comparable type of outfit," O'Neill remarks. "We're now handling Topic product in Ireland."

Mulligan also has distribution on the Continent via small distribution outfits in different countries, and is handled in the US by Rounder Records of Boston.

"Rounder specialises in country and bluegrass, and is very sympathetic to the kind of thing we do," O'Neill points out. "Our new policy is also to try to license some product in the US. Towards the end of last year, we licensed two albums to a company called Green Linnet Records, and we also licensed one to a small company on the West Coast. The advantages in a place like the US are quite good because you simply supply them with a tape."

Looking back over the company's development over the last few years, O'Neill says: "Our situation with the Rats brought us into areas of rock music, but I think that, now the Rats' deal has gone elsewhere, we are going to concentrate more on traditional music.

"It's difficult for a small company like us to handle groups like the Rats, and the chance of us finding another band which has the same potential, and actually being able to sign a world deal with them is not easy.

"Nevertheless, we do have a few rock or contemporary acts that we are working with at the moment. In these instances, we have been talking in terms of a world deal. But it takes

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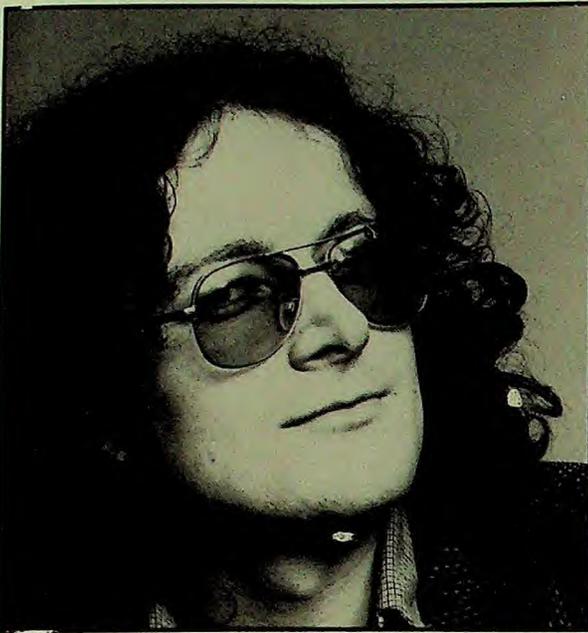
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NIALL STOKES, editor of *Hot Press*, feels he has an objective approach

Irish paper poised for UK expansion

AFTER THREE and a half years of successful growth, Ireland's fortnightly rock magazine, *Hot Press*, is now poised to take the next major step in its development — entering the British market.

The first British edition was on sale throughout the UK on Thursday this week (22), distributed by Spotlight Publications. The paper is available in the W H Smith and John Menzies chains, and, in the words of its editor, 29-year-old Niall Stokes: "Will provide both a realistic alternative to the four UK music weeklies and a complementary perspective on the contemporary music scene."

"I think we benefit in a lot of ways in being distanced from

London," added Stokes. "We have what we feel is a more objective, detached approach than is often the case in the British weeklies. We tend to be less tribal, and I feel that overall we are a bit more balanced. We are confident that there is a demand for this sort of approach from British rock fans."

Hot Press was founded in Dublin in 1977, its initial objective being to cater for the burgeoning music scene in Ireland, which was not being adequately covered by the imported UK weeklies. *Hot Press* aimed for a clearly-defined gap in the market, and the only other music publication at the time of its inception was a weekly called *Starlight*, which concentrated on showbands and which has since moved away from music to become a general review-type paper.

The success of *Hot Press* in what is essentially a very small market was symptomatic of the new-found maturity of the Irish rock scene, and it swiftly established itself as a top-selling music publication in Ireland. It currently outsells the combined Irish totals of *NME*, *MM*, *Sounds* and *Record Mirror* by a comfortable margin, according to Stokes, with a circulation approaching 20,000.

The paper has won the interest and respect of the British music industry for the standard of its editorial content and reviews, and in mid-1979 a London office was opened in the charge of staff writer Peter Owens in preparation for the expansion into the UK.

"It's a logical step for us," says Stokes. "The Irish market is intrinsically limited, which obviously imposes restrictions on what we can achieve editorially. In this context, I think the fact that we've produced a paper that does compare favourably with what's published in the music field internationally is a very significant achievement."

"The launch in the UK should provide us with the stimulus to develop and grow further — on every level. We're certainly looking forward to the challenge, the most fundamental part of which is

improving the paper still further."

The launch took place with the paper's 94th issue (Vol. 4, No. 16), which, backed by a small but intensely focused advertising campaign encompassing the British weeklies, London Transport's Underground and Capital Radio as well as the national daily tabloids, hit the news-stands on Thursday, retailing at 30p. Stokes is confident that the initial British print run of 25,000 will be rapidly increased.

Hot Press, like its counterparts, is a tabloid, and although its format is broadly similar to the weeklies, it has evolved its own distinctive house-style over the years, with frequent use of spot colour.

The paper is pitched fairly high, falling somewhere between the *NME* and *MM* in its appeal. As a fortnightly, it is not attempting to compete with the weeklies in terms of news coverage or gig listings, but will follow a selective, in-depth approach.

It does, however, carry a full range of interviews, record and live reviews and appropriate film, TV and book coverage, and it is on its "informed and considered" treatment of these areas that the paper hopes to attract readers.

"I think we've avoided the trap of being super-cynical and blasé," declares Stokes. "There is certainly an edge to the writing in the paper, but we work from the premise that you don't have to become personal and abusive, and that if you are extremely rigorous and demanding in your criticism of musicians and their efforts, your own work has to be capable of withstanding the same kind of scrutiny."

"Rock writing is frequently a lot more condescending, arrogant, mercenary, and downright sloppy than the music it's attacking, which is a terrible irony."

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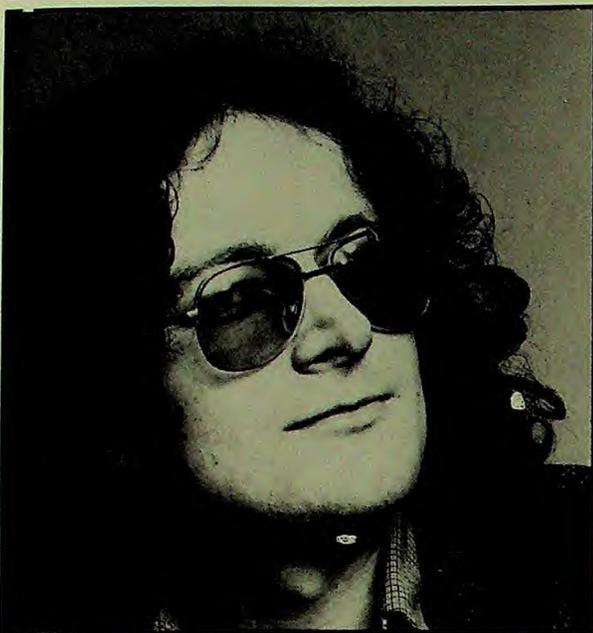


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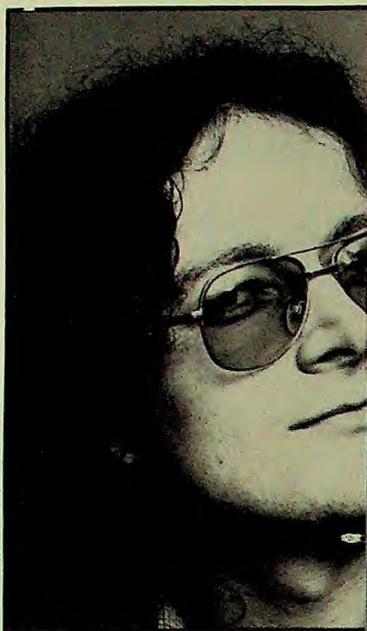
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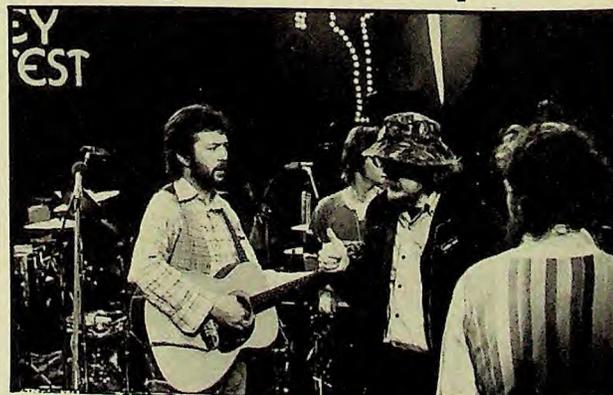
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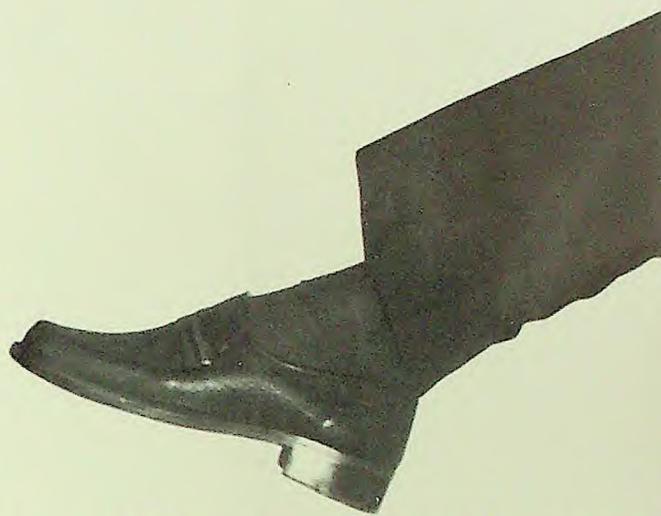
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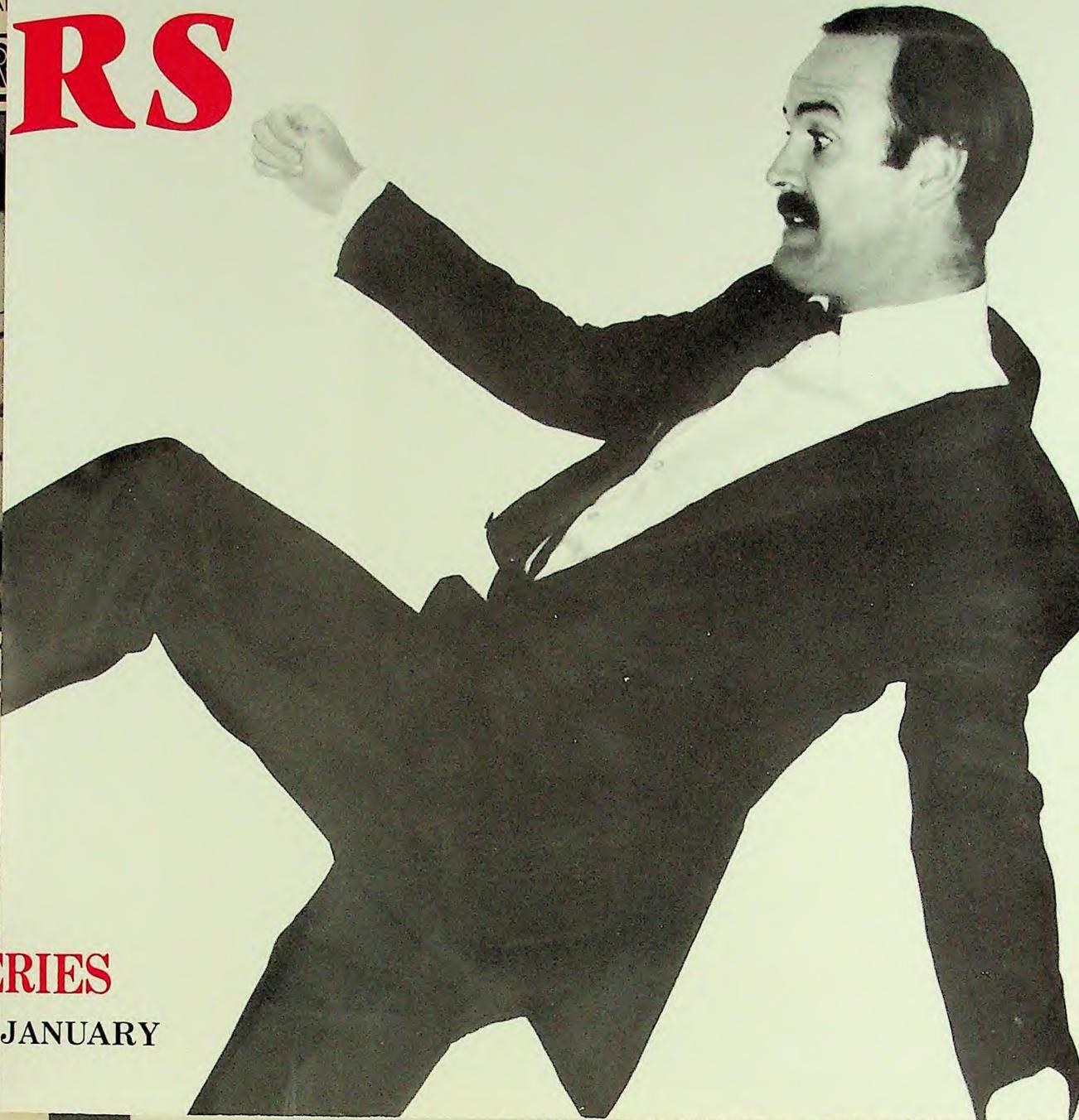
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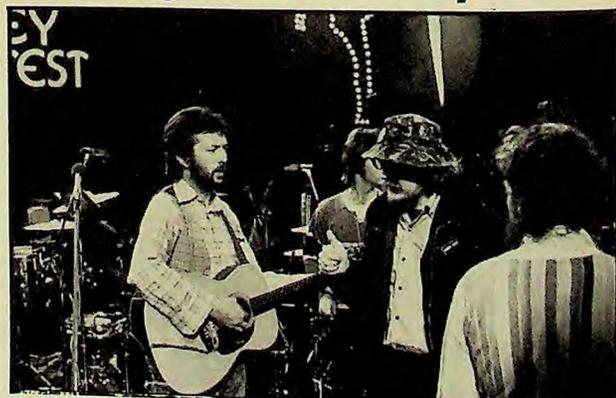
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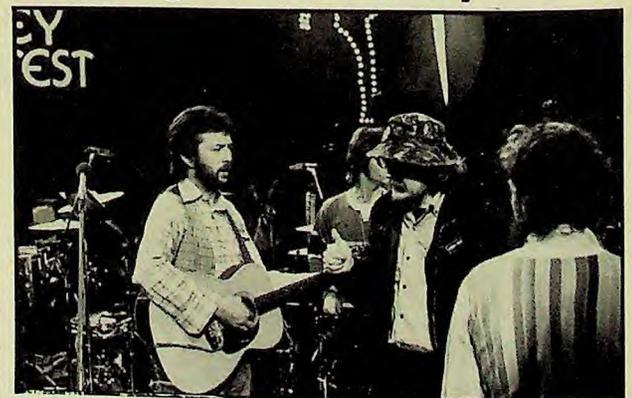
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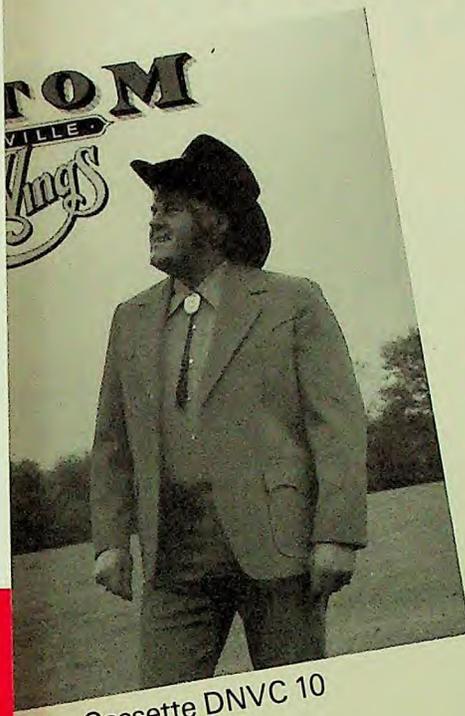
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Within the Irish context, *Hot Press*' continued success is assured. On the UK front, the next few months will tell a tale. It's the first-ever Irish publication in any field to take on the UK market on its own terms, and watching the exercise will be a fascinating experience.

Eric Clapton to visit Ireland under tightened security



ERIC CLAPTON (above) visits Ireland again at the end of this month for another tour. He opens at the giant Royal Dublin Show Simonscourt venue (which last featured Rod Stewart and Chris de Burgh) in Dublin on January 31, with further dates at Leisuredland, Galway (February 1), City Hall, Cork (2) and Youth Centre, Carlow (3). Clapton's band for the tour will feature Gary Brooker, co-writer of the hit *A Whiter Shade Of Pale*. Promoter Pat Egan of Santa Anna Promotions revealed that Clapton's security staff for the tour has been increased by two. Said Egan: "His management, like all superstar offices, is worried for his safety following the murder of John Lennon."

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FOCUS ON IRELAND

Irish industry watchdogs working on piracy paper

THE REPUBLIC'S branch of the IFPI regards itself as "the watchdog of the industry", in the words of its chairman, Shay Hennessy.

"The tendency has been to use the branch as a forum of discussion on industry matters," he said. "We have 20 member companies, including all the major ones, and an average of 13 attend our meetings."

As well as airing their views on topics and problems, the members are actively engaged in seeking solutions to current difficulties. The latter are very similar to those bedevilling the UK and other music industries.

"We're working with the MCPS on a submission to the Government on the question of home-taping," Hennessy revealed, "and we're stressing the loss of money caused in royalties and the copyright infringement element rather than looking for general compensation for lost sales in our request for a blank tape levy."

Hennessy estimates that five million blank tapes are being purchased annually in the Republic, and their illegal use is believed to be equally divided between taping from records and the radio, whose transmission qualities are good. Blank tape averages £1 a time in cost in the Republic, while buying an LP now means parting with £6.

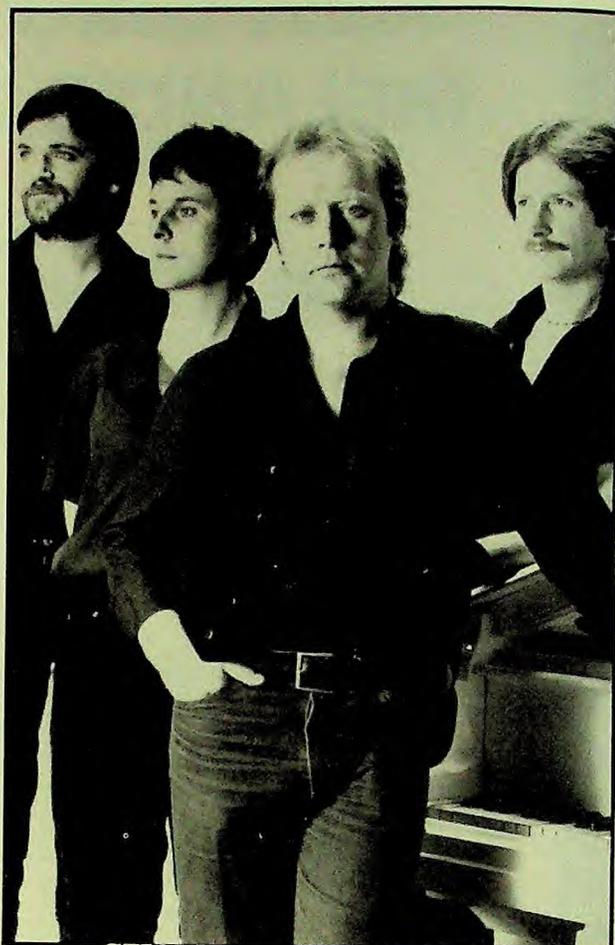
"There are sympathetic ears in the Government, and we hope our submission will be successful. The moral aspect involved whereby composers and producers are entitled to compensation for reproduction of their works carries considerable weight. Ireland has always been sympathetic towards the music industry and its interests."

The Dublin branch will be host to IFPI's next international gathering later this year. It's also playing host to the 1981 Eurovision Song Contest, which Hennessy, in common with most Irish music business executives, believe will provide a welcome boost and publicity for their product and activities.



U2 split up

U2 (LEFT), are another Irish band who were breaking through internationally, but shortly before Christmas disclosed that they were splitting up, victims apparently of the seemingly endemic complaint of pressure, image-making and general ballyhoo. However, there seems a chance that U2 will stay together as one unit at least long enough to record another album, tentatively entitled *Boyo*.



BAGATELLE, pictured above, who record for Polydor, are another Irish group for whom a great international future is confidently predicted.



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FOCUS ON IRELAND

Radio: plays an important role in RTE's activities

RADIO TELEFIS Eireann's radio service is an important part of the broadcasting authority's activities and popular throughout the Republic.

There are some similarities with the BBC, with whom RTE is virtually in competition owing to the fact that BBC programmes are usually heard easily in the eastern part of the Republic. But RTE is not constrained by needletime restrictions, and is also permitted to sell commercial airtime to augment its finances, although an alleged shortfall in the collection of licence fees is necessitating a major economy drive (see introductory feature, page one).

Listenership

RTE's Radio 1 channel approximates an amalgam of the type of programming heard over Radio One, Two and Three from London, and Radio 2 is RTE's music service, basically pop. It is the Republic's equivalent of the BBC Radio One, and reckons its main listenership is drawn from the 15-35 age group.

RTE radio veteran and a star attraction on 2 is Larry Gogan. He does the daily 11.30-2p.m. spot, hosts the Top 30 show broadcasting the Irish chart on Sundays, takes charge of the Republic's contribution to the Pop Jury shows,

and is much in demand for personal appearances and voice-over assignments for commercials.

Gogan has been broadcasting for 15 years, and is of freelance status as opposed to an exclusive RTE employee. He has the Peter Pan quality in both appearance and attitude, and is absorbed in his work, the music and the developments in the Irish entertainment business.

"The records played in my show are about half from the playlist, a quarter chosen by me and the remaining quarter selected by my producer, Cathal MacCabe," Gogan explained. "There's been an improvement all around in Ireland in terms of writers, artists and recording standards."

As mentioned elsewhere in this Focus, there are moves afoot to obtain a statutory minimum share of airtime for records of Irish origin similar to that existing in Canada. RTE seems to have anticipated this measure to some extent, with Gogan and others observing a 25 per cent minimum of Irish product in their shows.

This ration is aided by the fact that the Republic's indigenous music enjoys considerable and widespread popularity throughout the country, providing adequate opportunity to play Irish repertoire in response to genuine public demand. But some RTE personnel, in common with most others engaged in the Republic's music business, think an official requirement for an airtime

quota is a good idea to preclude the country's airwaves becoming swamped by Anglo-American material, as happens in several parts of Europe.

"There's always something new," enthused Gogan. "Some good rock and pop groups have sprung up here, and personally I like heavy metal, which is getting a following at the discos. In terms of Irish acts generally who are coming up strong with international possibilities, I'd tip The Lookalikes and Glenn Curtin."

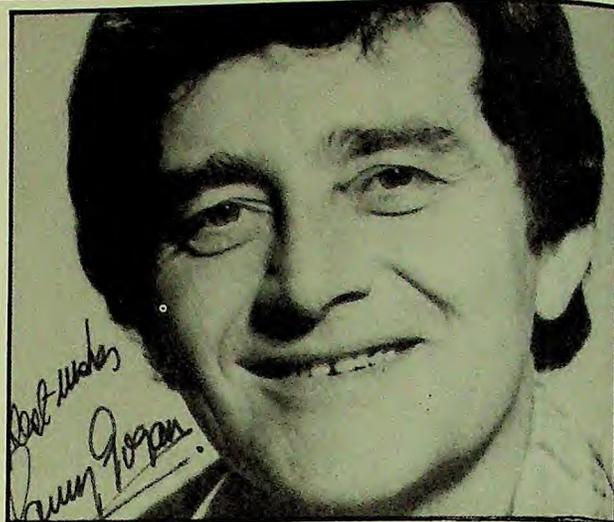
Involvement

RTE's Radio 2 has 12 producers, plus some part-time freelancers. Gogan's producer is Cathal MacCabe, now of executive status with responsibility for daytime programmes, but, like his evening equivalent Louis Hogan, keen to retain direct involvement to some extent at the sharp end.

"A disadvantage about radio is that the more you're promoted, the further you get away from it," smiled MacCabe. "There's nothing like the adrenalin flowing when you're actually in the studio and about to go on air."

Neither he nor his colleague Louis Hogan are perturbed in any way about the necessity of including commercials in the programmes in their charge.

"I've no hang-ups about commercials," Hogan declared. "I



LARRY GOGAN of RTE's Radio 2.

... when I was working on Radio 1 that they were intrusive, but there's no problem on 2. Advertisers generally leave the insertion of their ads to the programmers, but if they want a fixed time spot on 2 or 1, they can have it at an extra charge of 10 per cent."

There is a general expectation that independent local radio is just around the corner in the Republic, but neither Hogan or MacCabe believe it is as close as some others think although they both would welcome it.

"There's no political movement on establishing an ILR presence here at all that I've noticed," said MacCabe. "We don't hustle for advertising at RTE. It just comes along. Things might change somewhat if an independent service started, but there's nothing

happening on that and no pressure for it at the moment. I'm sure we'd welcome the competition, but I wouldn't like to see ILR stations just going into profitable areas of the country and neglecting and depriving the rest."

MacCabe said that radio is "enormously popular" in Ireland, and at least half the population listens to it some time every day.

"There's no rivalry with the TV service," he added, "and I'm happy to see the amount of cross-promotion and co-operation between the two services."

Like the BBC, RTE plays an important role in the culture of the Republic. It fosters the Irish language through the Gaelic Radio Na Gaeltachta service and by frequent and regular bi-lingual news bulletins and programmes on other channels, including TV.

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FOCUS ON IRELAND

A rosy recording scene

THE RECORDING scene in Dublin is lively, noticeably busier than its current equivalent in London, and fully aware of the need for the latest sophisticated technical refinements in attracting custom locally and from outside the Republic.

Fred Meijer is a maintenance and sound engineering specialist, now a freelance, having left Lombard Sound Studios in May last year. Prior to his Lombard service he worked for Trend Studios and the Eamonn Andrews Studios. He has a soft spot for Lombard, having built it in 1976 with designer Keith Slaughter, and still doing sessions there fairly regularly.

"Keith designed it, and I did the electronics. It's 24-track, and the Helios desk is still steaming away in great form after four years. Philip Begley is the resident engineer now, Tom Costello is the MD, his daughter Deirdre is the studio manager, Mick, Kevin and Pat are the tape operators, and Rod Thear and I are freelance engineers working pretty regularly at Lombard. The studio has a relaxed, friendly feeling to it which is great for the clients and the staff."

Meijer has worked with Art Garfunkel, The Chieftains, The Dubliners and prominent Nashville arranger/musical director Don Tweedy among many others. He acknowledges that the Irish recording scene is on a small scale compared with most other countries, but points out that it supports many acts successfully, and the general mood of the engineers when confronted with the challenge that "It can't be done here" is "We will do it here".

The Keystone Studios are run by Ken Kiernan, his wife Geraldine (one of the rare species of lady sound engineers), Andrew Boland and one tape operator.

It's a 16-track facility, going to 24 early this year, and has been in existence for three years, starting modestly as an eight-track operation. Kiernan established the present premises on a custom-made basis last June, co-designing it with architect Mick Doyle, and as well as a Soundcraft desk and similar modern recording appurtenances, it boasts a TV room, video games, a shower and kitchen for the benefit of clients.

Ex-musician

Kiernan is a former musician, and still practises that craft occasionally with a band inevitably called The Keystone Cops. Musical instruments can be supplied for clients not wishing to hump their own in with suitable advance notice.

"We're very busy," Kiernan reported, "and we're mainly attracting foreign artists. I've done some sessions with The Police, and The Pretenders are due here in February. It's mostly word-of-mouth recommendations, which is very gratifying."

"The Irish recording scene must look outward and attract even more clients from abroad to help us continue the process of upgrading our standards."

The Windmill Studios are located in Windmill Street in a building which was formerly a granary, complete with long-vanished windmill. Brian Masterson is the

director and chief engineer leading a team of Bill Sommerville-Large and Paul Thomas (engineers), assistants Kevin Moloney and Pearce Dunne, and studio manager Annie Furlong.

Windmill accommodates 40 musicians comfortably, and has perhaps a psychologically useful layout in that the studio itself is on a higher level than the control room with its panoramic window.

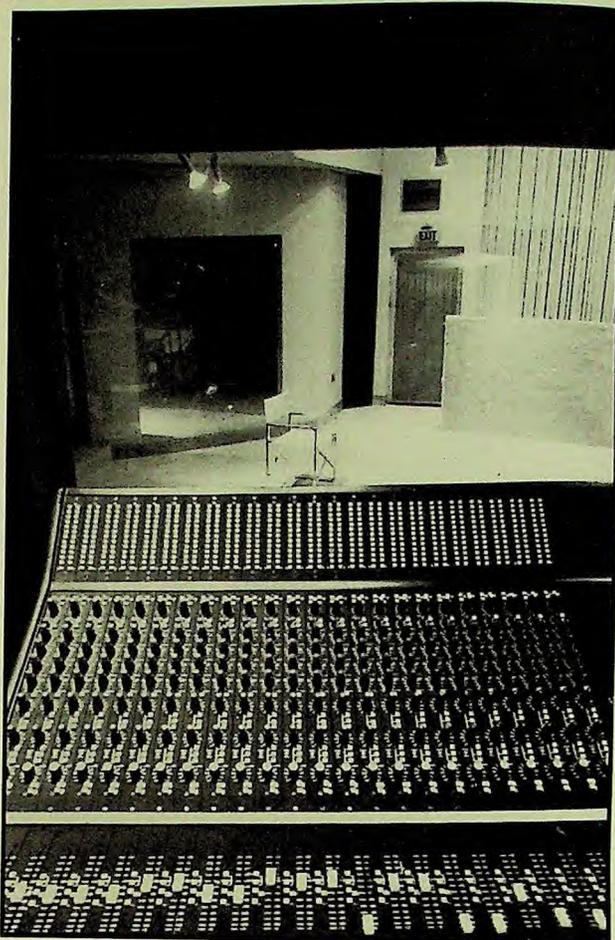
"I started six years ago at the eight-track Eamonn Andrews Studio," Masterson recalled. "When we opened here at Windmill two years ago, we weren't sure we would get sufficient work, but happily that fear was unfounded."

"About two-thirds of our clients are Irish and the rest international, and Irish acts like The Chieftains, Planxty and U2 rightly demand international standards of recording nowadays anyway. We've now got what I regard as a perfect combination of being laid back in the best sense of the phrase and also having the best equipment and a high standard of efficiency."

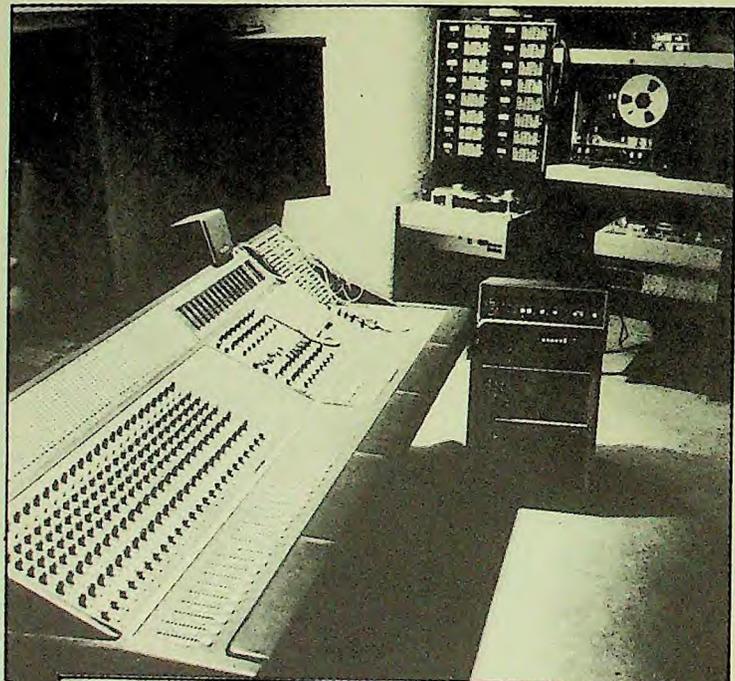
Masterson pointed out that, being in Dublin, Windmill is 24 hours away from any back-up service of repairs and replacements in the event of equipment faults and consequently carries spares worth £25,000.

"So far we haven't needed them, and we get very good service indeed from MCI."

Windmill is working a seven-day week, and prospects indicate this maximum use of its facilities will continue. The company is also well prepared for the growing video sector, with a sister division next door staffed with resident video experts.



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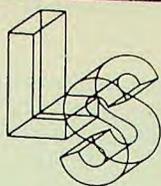
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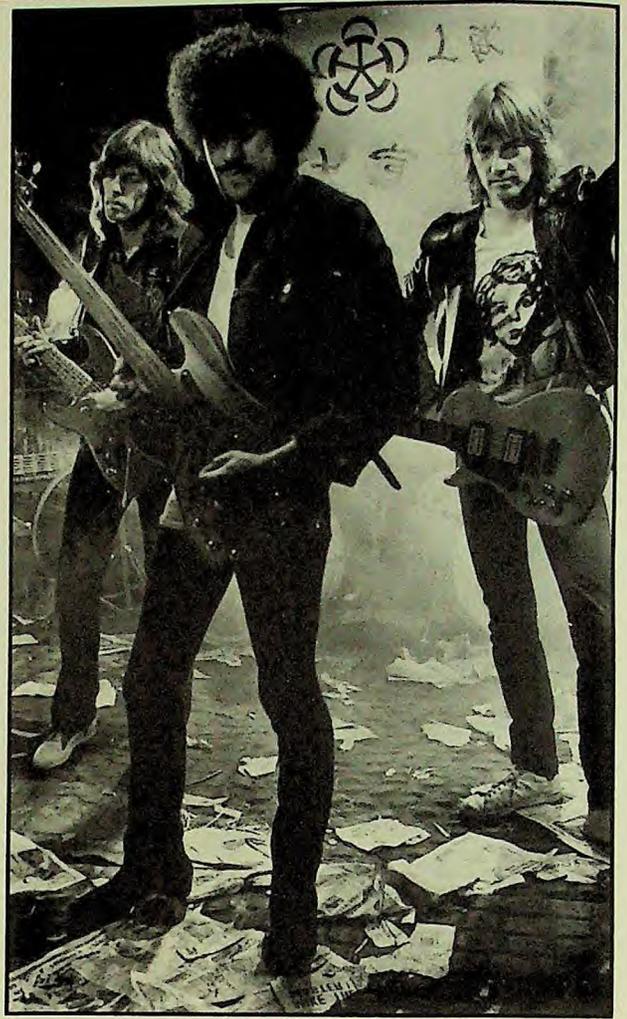
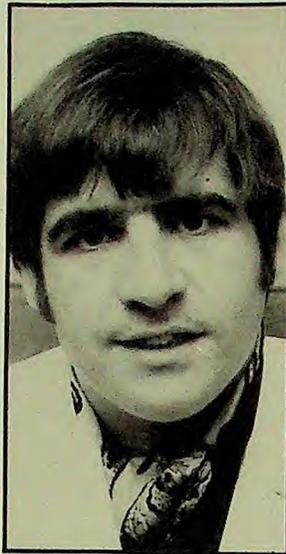
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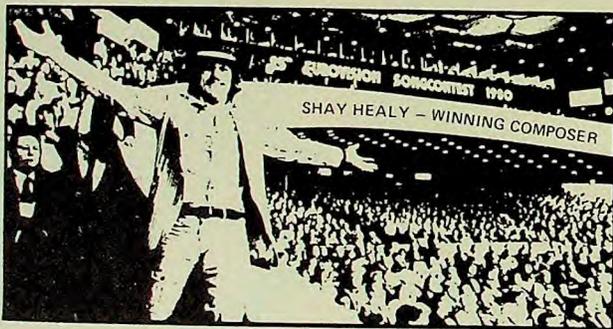
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FOCUS ON IRELAND



On camera

SOME OF the Republic's finest musical exports (from bottom left clockwise): The Chieftains, The Dubliners, Joe Dolan and Thin Lizzy.



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This of course is when they are not busy running the Blackbird and Ogham record labels or promoting concerts through Maurice Cassidy Promotions and Roadrunner Agency (Dave Kavanagh) from Barry House, 17, Fleet St., Dublin 2.

We're a busy little bunch, are we not. Irish too.

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"What's Another Year"

... to someone who is getting used to feeling more positive, all because of April 19th at The Hague, he did a triple-somersault from obscurity to relative obscurity, when Johnny Logan superbly interpreted Bill Whelan's arrangement of "What's Another Year". Pat Reilly, Ann Bushnell and Rita Madigan sang the backing vocals and Colin Tully played sweet saxophone in helping the song become No. 1 in 11 countries.

Winning afforded me the luxury of being able to pay the best musicians to come into Windmill Lane Studios (where we recorded "What's Another Year"), to play on my demos. The demos are with me always, including here at Midem. So is my confidence. At 37, I didn't begin writing songs today nor yesterday, but I have changed my mind about the songwriting business. I think its a great occupation.

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"Which way to the bank?"



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FOCUS ON IRELAND

Ireland comes top of the Euro touring league

THE REPUBLIC of Ireland probably tops the league in western Europe in terms of live entertainment and active gig venues per capita of population.

The country covers a large area in comparison with its modestly-sized population of under four million, and there are distinct dividing lines in tastes and entertainment preferences between the various areas.

Dublin and its immediate environs and, to a slightly lesser extent, Cork and Galway, are the strongholds of cabaret and concert, while the rural areas of the Republic are still basically attuned to ballrooms, dancing and show bands.

Degree of change

Oliver Barry has been booking acts around the country for 15 years, and not surprisingly has seen a considerable degree of change in that time. His initial activities were almost exclusively with show bands, that particularly Irish phenomenon of entertainment which provide dance music, often lavish costumes and a cross-section of the world's current hits as well as their own repertoire.

Now Barry is booking "across the board" in terms of the repertoire of

touring acts, but finds the show band element still strong, with the necessary proviso that the show bands in question must be popular with the public and not just anybody.

"I'd like to see more venues available for all types of acts," he remarked, "and most of all I'd like to see the North open up again for tours. Northern Ireland represents at least 20 per cent of the total business possible, and it's been shut since the tragedy of the Miami Show Band."

There are signs that the show bands in general are waning slightly in their appeal and drawing power compared with 10 years or more ago. They still command much allegiance and popularity in the rural ballrooms, but changing circumstances have opened up the Irish gig scene to a much wider variety of entertainment.

"In the Sixties and Seventies there was a big ballroom circuit," recalled Dave Kavanagh of the Roadrunner agency. "The show bands played and sang country-flavoured music and impersonated the big hit stars, sort of down-market pop impersonations."

"Now, with the expansion of RTE radio and TV coverage, the public, especially the kids, see Top Of The Pops and the hit artists on their screens, and the artists have realised that it can be profitable to tour Ireland in person. What was only 10 good gigs in terms of an itinerary has expanded to 40."

Kavanagh admitted that there are still problems to be overcome where some of the venues are concerned. An advance roadie party is often necessary to put in additional lighting and amplification capacity and sometimes build a temporary bigger stage, and other problems can arise through lack of adequate toilet facilities and the fact that some premises are licensed, which precludes admission for those under 18.

Jeopardy

He laments the unavailability of the National Stadium in Dublin, which had to cease accepting pop and rock bookings — not because it didn't want the business in its 2,300 auditorium, but because the fans stood on the seats and inadvertently broke them in their excitement, thereby jeopardising the Stadium's main staple of classical and MOR entertainment.

The Royal Dublin Show venue has had two areas for concerts until recently, which were a hall accommodating 1,200 mainly devoted to classical events, and one holding 4,500 specialising in the MOR market. The new Simmons court facility, however, can take up to 8,500 within its somewhat pre-fabricated precincts, and among recent billtoppers there have been Rod Stewart and Queen.

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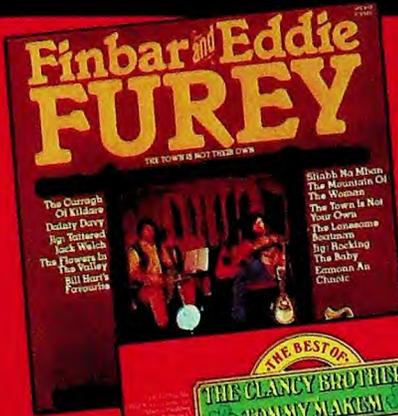
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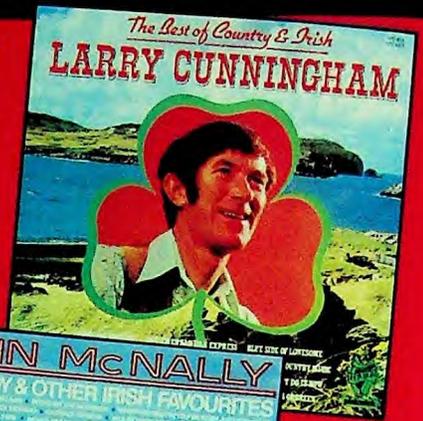
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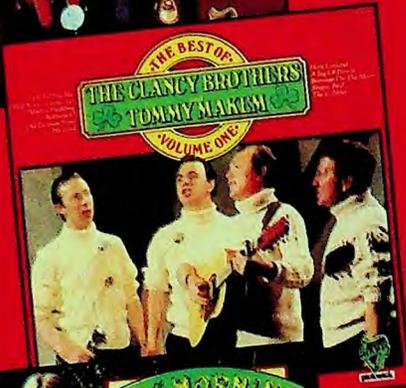
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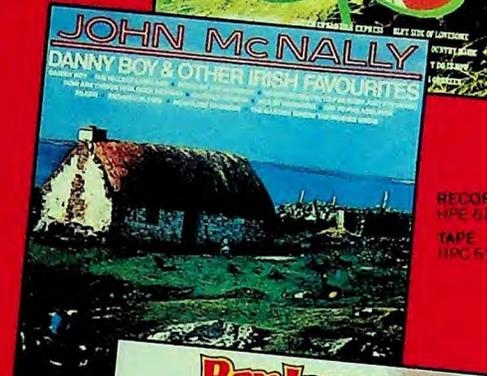
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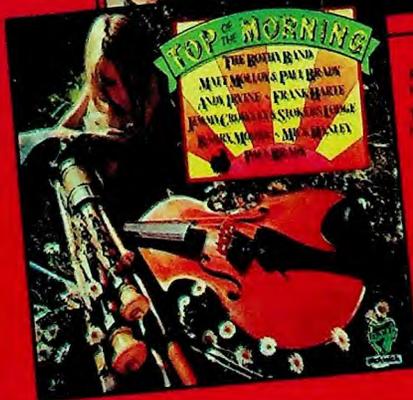
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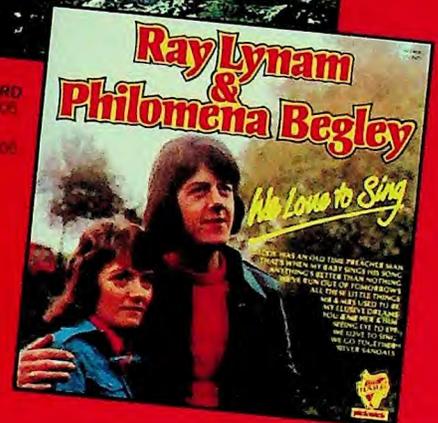
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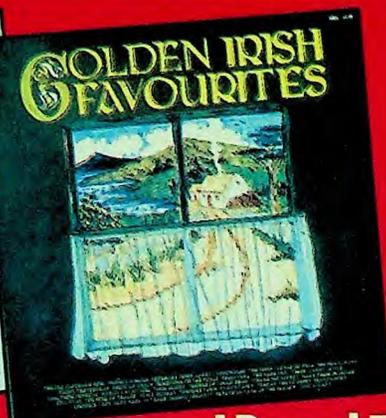
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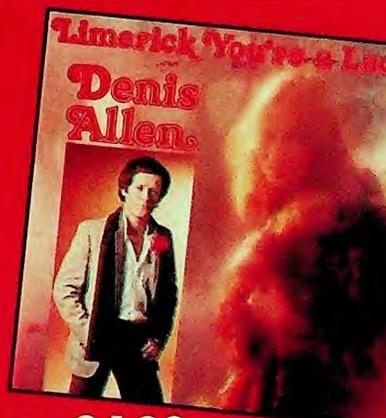
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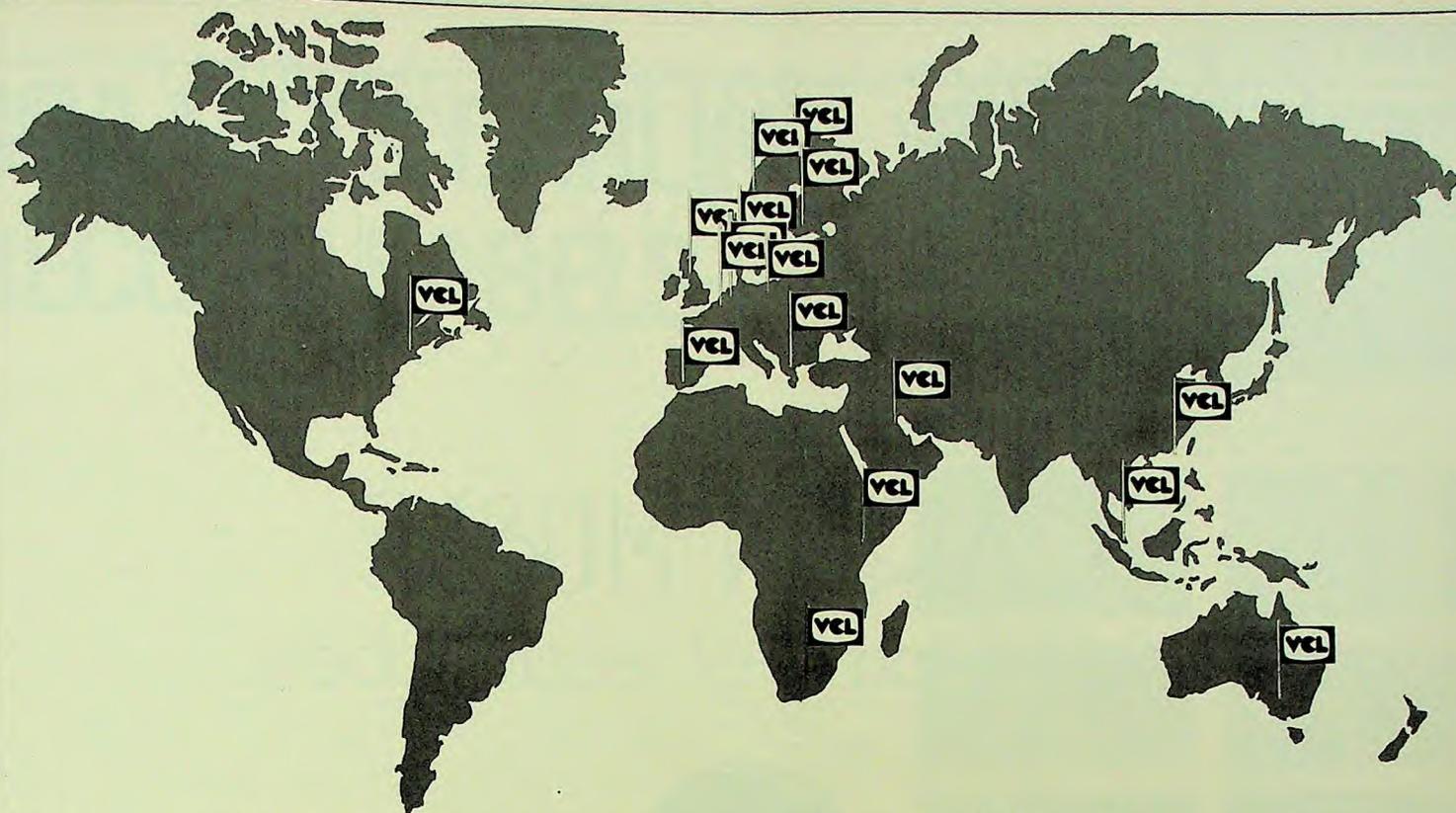


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RCA GETS CARLIN RECORD LABELS

FLAMINGO, BADGE and Feelgood Records — Carlin Music's three record labels — are now distributed exclusively by RCA in the UK, as of January 1, 1981.

The deal was finalised between RCA's John Howes and Carlin's Mike Collier.

Last year, Carlin, for many years the biggest independent music publisher in the UK, decided to launch its own label — Flamingo. The result was three consecutive chart records.

Carlin president Freddy Bienstock gave the go-ahead to expand the record division and appointed Mike Collier managing director. Dave Watson was appointed head of Feelgood Records and Robert Bienstock was brought in from the US as A&R director of Badge Records. Garry Blackburn was appointed promotion director of all three labels.

Flamingo concentrates on dance music — soul, funk and disco — and has already established itself as a leader in this field.

Feelgood specialises in good old rock 'n' roll, and in addition to London band THE CRUISERS has signed an all-black doo wop act, JACKIE LAUREN and CITY SLICKERS.

Badge devotes itself to "future tense" music. Its roster includes GOD'S TOYS from Coventry, THANE, New York's RUDIES, THE GOLINSKI BROTHERS and THE COLORZ.

Artists on Flamingo include PAULA DESMOND from New York, G C CAMERON, former lead singer with the Detroit Spinners who will be produced by Harvey Fuqua, DOV

CHRISTOPHER, who has appeared with many of the top US black artists, and Mirage, London soul band. A&R for Flamingo will continue to be handled by Mike Collier.

Feelgood's Cruisers have backed and supported many top rock 'n' roll artists including Chuck Berry, Carl Perkins, Jack Scott and Matchbox and have frequently toured Europe. Their new single is the self-penned number Wild Cat Rock.

The Rudies are one of the top bands in New York and most of the US major labels have been trying to sign them. Their first single is Sherri Goodbye which is produced by Robert Bienstock.

God's Toys have had a cult following for some time. Their recent nationwide tour with Adam and the Ants has expanded their following and their first new single is Everybody's Got A Mother.

Thane, follow up their first release on Badge, Traffic Jam, with Romance Down The Drain. Traffic Jam has just been released in France by Arabella.

The Colorz are currently in the studios with producer Dave Moore.

Flamingo is represented in France and Belgium by Black Scorpio, the highly successful company headed by Henri and Daniel Belolo, whose own artists include the Village People, Richie Family and Patrick Juvet. Black Scorpio has already successfully charted the Mirage record in the French charts.

At the present time the labels are not represented for the rest of the world, although negotiations are in hand.



THE LABELS TEAM: standing (l to r) Mike Collier, MD Carlin record division; David Yeats, label manager, RCA; Robert Bienstock, director, Badge A&R; Dave Watson, director, Feelgood; Garry Blackburn, promotion director, Carlin record division and, seated, John Howes, deputy MD RCA.



DOV CHRISTOPHER



GOD'S TOYS



PAULA DESMOND



THE RUDIES



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THANE



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MIDEM

Hush/Producers' Workshop

MD Jonathan Rowlands, can be found at the Siegel Music Stand. Rowlands represents the interests of Ralph Siegel in the UK. At Midem he will be looking to license his studio label and arranging publishing licensees.

Interworld Music

Songwriters and publishing deals for the UK and the world are being sought by Harold Spencer, general manager and Tom Sterling, professional manager. Both are staying at the Montfleury.

Leosong

Staying at the Cannes Palace are MD David Simmons, director Ray Ellis, and Mim Scala, promotions. All are after administration deals for the UK and want to set up sub-publishing for some of their clients.

Jo Lustig

At the Carlton, Jo Lustig will be touting his clients Richard Digance, who has a successful book *Animal Alphabet*; Jethro Tull (UK representation) and Richard and Linda Thompson's new Gerry Rafferty-produced LP.

K-tel International

At stand A133 K-tel will be well represented, renewing old acquaintances and looking out for new music and new companies who, say Ian Wlener (Majestic), international A&R manager, "we will be doing business with in the new year." Contact Raymond Kives (Carlton), president Europe; Mickey Elfenbein (Carlton), executive vice president USA; Don Readman (Montfleury), director A&R UK; David Milner (Montfleury), vice president marketing manager; Connie Stephan, director A&R Canada; Jay Warner, The Creative Music Group; Bernie Willock, director A&R Canada; Art Young, director A&R Eastern Canada; Alan Cardover, general manager Brazil; Goran Soderman, general manager Sweden or Lynne Kentish, Wiener's assistant.

Keefco

On stand B493 is a music video company specialising in video promotion clips and making music programmes for international television. See producer/directors Phil Davey and Keith MacMillan and production manager Hugh Symonds.

Leeds Music (MCA Music)

Like all company heads, Cyril Simons will be meeting his worldwide personnel while on the lookout for talent. With him on stand C461 will be Peter Waterman, consultancy creative controller.

Radio Luxembourg

The station's mother company RTL will be providing the facilities for Radio Luxembourg, under the sponsorship of the *Daily Mirror* Pop Club, to broadcast a show every night at Midem for 15 minutes, presented by programme director Tony Prince. "Each day I'll be looking for interviews with new artists, interesting producers, songwriters, managers, new sounds I believe will be hits, etc, from around the world to be featured on our live broadcast," says Prince. These programmes will be heard in the UK from 9.45 pm to 10.00 pm. John Reed is looking after the publishing arm, Louvigny Music. All are staying at the Carlton.

Leradean Computer Services

Director Ray Wren would like to meet people interested in using computers and has two new packages to describe which further complement the company's existing system. These, says Wren, can be operated using an interactive computer terminal located in the clients' office. The new packages handle artist/producer royalty accounting and also copyright index data/writers royalties. This latter system should be of particular interest to copyright managers. Wren is staying at the Hotel Canberra.

Logo Records

Label deals are available in various territories for Logo's contemporary product, says MD Geoff Hannington and Peter Misson, sales and international manager. Both can be contacted at Hotel Mediterranée.

Trevor Lyttleton

Composer Lyttleton will be promoting and exploiting his catalogue of compositions, including *I Love A Film Cliche* from the current Tony award-winning Broadway musical, *A Day In Hollywood/A Night in the Ukraine* as well as television, radio and instrumental themes from a catalogue of strong melodic titles.

Sylvan Mason Photographs

Internationally established freelance photographer Sylvan Mason will again be at Midem to supply photographs for *Music & Video Week* as well as to provide a fast reliable photographic service for all requirements including signings, deals, parties and receptions. A black-and-white Polaroid service is available for the *Midem News* and other prints can be obtained within 24 hours. Contact Sylvan at the *Music & Video Week* stand.

MAM Records and Publishing

MD Geoffrey Everitt will be at the Carlton Hotel looking to purchase product with international manager Joy Nicholas, and financial director Trevor Abbott.

Mautoglade

"We're at Midem to sell product", say company directors Patsy Ried, Frank Coachworth and company secretary Stuart Reid.

Noel Gay Music

Richard Armitage, MD; Ralph Walker, financial director and Charles Armitage, director, have a busy agenda. They will seek to conclude new deals for Tony Macaulay's companies, meet with existing licensees about masters, artists and publishing catalogues, place repertoire from Noel Gay Artists and represented production and record companies and arrange international tours for Noel Gay Artists. They represent at Midem not only the Noel Gay companies and Tony Macaulay but also Normal Newell and Geoff Love's Supertunes and Regal Music (The King's Singers).

Mercedes Music

Colin Medlock, MD, and Bernard Bain, chairman, will be at Midem to place the Metros (a four-piece pop/rock group who are now in the studio with producer Peter Hinton) in Germany, France and Holland. They also hope to complete negotiations for distribution in the UK.

Motown

Peter Prince, vice president international; James Fisher, general manager; and Peter Pasternak, international manager from Los Angeles will be at Midem meeting and discussing 1981 plans with the new licensees. All will be staying at the Carlton.

Mitch Murray

Murray will be at Midem to wave his successful songwriting flag and can be contacted at Montfleury.

Magic Moon

At the stand of its UK distributor Pinnacle Records, MD Ral Lofting and marketing manager Robin Bryson are looking for licensees for Magic Moon product which includes artists Zoot Money, John Gregg, the Producers and the Tapes. The company is also seeking material suitable for the UK market. Lofting and Bryson are staying at the Cannes Palace.

Martin-Coulter

Richard Gillinson, director, will be liaising with worldwide affiliates while placing and acquiring new product. He is staying at the Majestic Hotel.

Nisbet & Beck Music

Directors Ben Nisbet, Jean Nisbet and Ronnie Beck will be at Midem to seek and sell copyrights, catalogues and masters. They are staying at the Montfleury.

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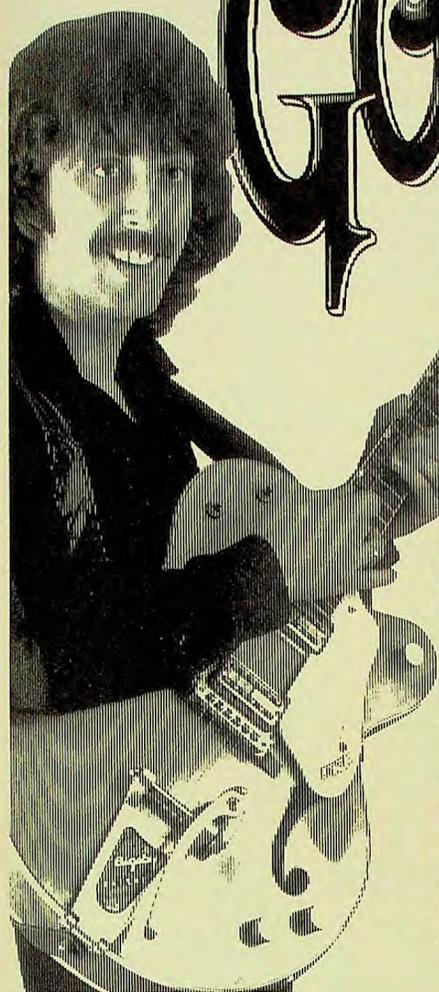
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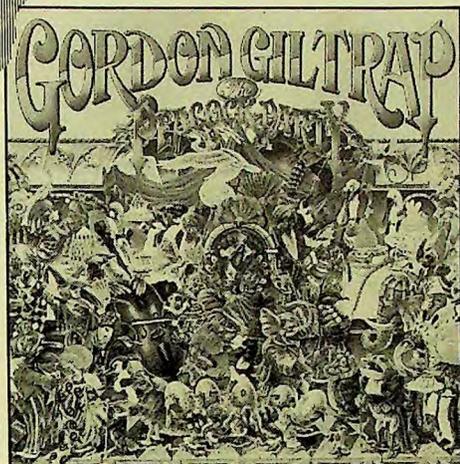
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Monday 28th September
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Wednesday 30th September
The Dorchester, London

Contact: Brian Batchelor,
Publicity and Promotions Director
or **Avril Barrow,** Promotions Manager
01-836 1522

MIDEM

Magnet Records/ Magnet Music

Michael Levy, chairman and MD (Mediterranée); Brian Reza, director of A&R (Mondial); Anthony Russell, director and lawyer (Mediterranée); P. Barber, general manager, Magnet Music (Savoy) and Sarah Jones, international manager, Magnet Records (Mondial) will all be at Midem for annual product presentation and luncheon on Monday, January 26. All will be appraising talent while strengthening ties with licensees and sub-publishers.

Musitech

MD Roy Matthews, at stand B377 will be selling Musitech's new plating equipment for audio and video discs and the company's complete technical consultancy service. They are also agents for Lened Automatic presses, ElectroSound Duplicators, etc.

Neon Music

Brian Oliver, MD, will be looking for Neon sub-publishing deals in the US, Japan, Italy, Spain, South Africa and South America while meeting current sub-publishers for Neon and Bruce Welch Music. He is also seeking world deals (excluding the UK) for Felice and Bortleaux Bryant, Brian Bennett of the Shadows and Labi Siffre. Several masters are for sale (LPs and singles) and Oliver is looking to acquire US product for UK sub-publishing by Neon Music.

Original Records

This company will be looking to make a label deal in Australia and in other territories seeking "bits and pieces" for their product, says director, Don Mousseau, who will be on their stand 332 with Laurence Aston, director, and Helena Blakemore, executive assistant. Their material includes the Hitch Hiker's Guide to the Galaxy (two books based on this successful series are in the UK bestseller charts and a new six-part TV series is being screened on BBC TV now) and The Hee Bee Gee Bees. In fact, they have six albums in their catalogue and three in the can. See The Hitch Hiker's Guide on video at their stand, invites Mousseau, who is staying privately at Tel: Cannes 992458.

Pickwick Records

At stand A144/B172 MD Monty Lewis, sales director Alan Freidlander and export manager Fred Jackson will be meeting contracts to discuss new business. All are staying at the Majestic.

Pendulum Music Group

Johnny Stirling, Stuart Newton and Jenny Parrish will be seeking to acquire new writers while exploiting their strong catalogue which includes Bugatti and Musker, Florrie Palmer and Peter Skellern. All are staying at the Hotel La Madonne — (Tel: Cannes 38 57 87).

Pinnacle Records

On stand A015 B033, this active independent has available for overseas licensing, product from their own Pinnacle Records in-house labels, production companies and selected product from their many independent distributed labels. They are also seeking overseas publishing deals and looking for product to license to Pinnacle Records in the UK. Speak to Terry Scully, chairman (Montfleury); Tony Berry, general manager (Univers); Laurie MacGregor, international director (Montfleury); Newton Wills, artist liaison (Univers) and Jeremy Paul, A&R director.

Performing Right Society

This body will be represented by its chief executive, Michael Freegard (Hotel Gonnet et de la Reine); Robert Abrahams, director of external affairs (Hotel Gonnet et de la Reine) and Gordon Jones, repertoire controller (Sofitel Méditerranée).

PEI

Bobbie Dahdi will be at stand B377 to sell and promote the company's pressing and printing co-ordination service to both the major and independent companies.

Peerless

This label is seeking to licence over 400 record masters for most territories. At the Canberra Hotel is MD Derek Lawson and company secretary Jean Lawson.

Paper Music

At the Carlton Hotel can be found Laurence Ronson, chairman, Billy Lawrie, MD and Kevin Eade, general manager, discussing the licensing of their catalogue with European sub-publishers. They're also at Midem to formally complete their US deal.

PRT Records

At stand A228/B288 (ATV Music) will be; Derek Honey (MD); Trevor Eyles (general Manager) and Lesley Johnson (international liaison). They will be looking to expand on their overseas success of recent months.

Page Full of Hits

MD Larry Page, (Montfleury) will be exploring new territories to exploit copyrights while renewing existing deals and meeting overseas representatives.

Perfomance Music Group

In force at Midem, this company seeks to consolidate their overseas sub-publishing activities and set up licensing situations for their label Scratch Records. Representatives include Dave Paramor, MD; Drew McCullech, international; associates Brian Adams, John Gunner, John Taylor, David Graves, Peter Bennett, Ray Dorset and artists Gary Numan, Denny Laine and Jim Davidson.

PVK Records

At stand B480 P.M. Cormack, chairman; directors P.B. Stewart and P. Vernon Kell and G. Robinson, general manager, will be looking to place their catalogue which includes Peter Green, Gordon Giltrap, Peter Bardons and Duffo in all territories. They are all staying at Apartment Le Floriana.

Rascal Records

This newly-formed independent record label and music publishing company, previously Club Records, will be at stand 320 with its catalogue of pop, disco, new wave, heavy metal and reggae product. Managing the label's affairs at Midem is Paul Jenkins, formerly international A&R director with Satril Records, and commercial manager Peter Wells, who will be looking forward to meeting existing and prospective licensees and sub-publishers.

Ronco

Teleproducts

This company will be seeking new product for compilation or concept albums and will be licensing Ronco-owned product worldwide. Contact Barry Collier, MD; Sean O'Brien, general manager; Gordon Smith, record producer and Neil Palmer, assistant record producer (at Méditerranée).

David Redfern

Respected photographer Redfern will be at Eel Pie stand 141 to sell his extensive picture library worldwide to record companies for album cover use. He will also be plugging his book of ?????? photographers and photographing the famous in the industry at Cannes. Redfern is staying at the Mondial Hotel.

Riva & GH Music

Dennis Collopy, MD (Montfleury), is looking for small active American catalogues for UK and European representation and will be re-negotiating sub-publishing deals and re-signing with 'certain' sub-publishers.

Reno Metz Music

Jeffrey Kruger, director, with Howard Kruger, MD of Energy Records (distributed by Reno Metz in US) will be establishing distribution deals outside the UK and US for the Energy label. "And," says Jeffrey Kruger, "we will be holding meetings with all the people we deal with but who we cannot travel to see as often as we would like." Both are at the Carlton and Reno Metz stand.

Rondelet

General manager, Mike Comerford on stand 153 will be looking for licensing deals for the record and publishing arms. Artists included are Witchfynde, Brooklyn, Anti-Pasti, a new band called Heritage plus others in the pipeline. Comerford at the Méditerranée.

Red Bus/ Excaliber

MD's Eliot Cohen and Ellis Elias, with producer/writer Peter Papini, are seeking licensing agreements for the two labels in South America, Italy, Spain, Australia, South Africa, Belgium and France.

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RCA

International manager, Steve Weltman will be at RCA's stand and at the Martinez Hotel to promote all UK-originated product and licensed label product to other representatives of the company.

Rondor Music

"See you at stand 344 and remember music is our business", says Bob Grace, MD and president of Rondor Music International. Also at the stand is Nigel Burlinson, director; Linda McClean, international coordinator and Jeremy Jones, European coordinator. Grace staying at the Montfleury.

Tony Roberts

On stand A 105 MD Tony Roberts and international manager Inger Ryall, will be ready to place their catalogue in certain territories including Japan, Spain, Central and South America. Roberts is also looking to acquire catalogues for representation by his company. Roberts is at the Carlton Hotel and Ryall at the Montfleury.

RSM Music

Sam Mortimer, director (Hotel Gray D'Albion) and Brian Freshwater, professional manager, are seeking sub-publishing deals.

Record Co. Services

Joint MDs Eddie Foster and Anthony Watling-Darrell hope to attract new clients and promote themselves as marketing, consultants and suppliers of record labels, artwork, printing, etc. They are staying at the Gray D'Albion Hotel.

Radialchoice

This small independent company claims to be the UK's "first video record label" and will be showing video clips of its first simultaneous audio/video album on stand A317. The album is by American singer, dancer and choreographer Toni Basil, called Word Of Mouth, and although some overseas deals are already signed, Radialchoice's MD Simon Lait will be interested in talking to possible licensees.

Southern Music

Marjorie Murray, general professional manager (Carlton Hotel) comes armed with her strong catalogue which she aims to promote. She will also be seeking to place artists' material worldwide.

Sarm Group

Jill Sinclair, company secretary (Martinez) will be promoting and selling for Sarm Studios (recording, mixing, copying time), Sarm Productions and Sarm Songs.

State Records and Music

Wayne Bickerton, MD, staying at the Carlton Hotel, will be seeking to place State Records and Music in overseas markets and naturally sell his Odyssey Studio's facilities.

Sky Writing

MD Peter Lyster-Todd will be at the Majestic and contactable via Ariola Eurodisc representing the company on behalf of the talented and successful group, Sky. "I'm at Midem selling sub-publishing on all copyrights by Francis Monkman (ex-Sky) and Kevin Peek (of Sky but not for copyrights recorded by Sky, solely for his solo output)."

Satril Records/Satril Music

This company will be well represented on stand B269 at Midem, hoping to make new deals in territories where contracts are coming up for renewal as well as to launch sister label Crash (rock/new wave/modern music). Henry Hadaway, MD; Tony Todd, A&R manager; Simon Carter, international manager; Paul Hodsmann, business manager and producers Simon Humphrey and Steve Levine also available to make publishing deals and, of course, get covers.

Sonnet

Over the past 12 months the company has had several hit singles, selling more than two million in France, Germany and Scandinavia. Rod Buckle and Dee Sparrow will be licensing these "far and wide". At stand A351 they will also be extending their licensing arrangements for the large catalogue of original rock, folk, jazz and blues material. Both are staying at the Méditerranée.

Stage One

On stand 333 Terry Shand export director; Dave Fagence, labels manager; Chris Meckliffe, general manager; and Naomi Krell export, looking to pick up "good hot labels" abroad for UK pressing and distribution, and seeking to expand its export services.

SNC Mirrors

Geoffrey Dolding, partner and John Piper, sales director, will be at Midem to promote their range of products which includes badges, T-shirts, sweat-shirts and woven and printed patches.

SP & S

As large wholesalers of major UK labels' deleted records and tapes, the company is offering at Midem this vast product while also being interested in purchasing any deleted/overstock product which may be available.

Representing the company at stand B377 are Terence Hanks, director; John Harris, sales director; Peter Stack, export manager and John Glockler, national sales manager. They are all staying at the Hotel Suisse.

Robert Stigwood

Ashley Newton, new general manager and head of A&R with Alexander Sinclair, director of publishing, will be free floating in absence for the first time in many years of Stigwood's first floor stand. "We're there to look for product and see our licensees", says Newton who, with Sinclair, is staying at the Carlton.

Street Music

At stand 3-242, Clive Calder, director and Jan Garner, general professional manager, will be looking to secure sub-publishing for the Street Music catalogue in all international markets. Copyrights and artists in the catalogue include Lene Lovich, Graham Parker, Wreckless Eric, Jona Lewie, the Rumour and the Equators. Calder is staying at the Grand Hotel and farmer at the Embassy Hotel.

Sparta Florida

Hal Shaper, MD, with associate Henry Sanicola, will be at the Gray d'Albion hoping to pick up and place product for publishing company.

Surrey Sound

On stand 312, Mike Cobb, MD; Joy Watson, label manager; John Sayell, liaison manager and Nigel Gray, director, are aiming to license the Surrey Sound label and its product.

St. Anne's

At the APRS stand and the Martinez, MD Ric Dixon will be promoting the musical compositions of the company's writers to include 1000, Sad Cafe and Barclay James Harvest. They are also at Midem for Kennedy Street Enterprises, a major UK promotion company which has promoted acts such as Abba and Barry Manilow.

Sire Records

The company is looking to acquire acts with sales potential in the current market place. On stand 322 will be president — Seymour Stein (Carlton); Paul McNally, director of A&R (Montfleury) and Maxine Conroy, international coordinator (Monfleury).

VCL Video Services

At stand A132 Mike Leander, director and head of production; Phillip Goodhand-Tait, director of business affairs; Alan Judd, chairman, and Steve Webber, marketing director will be looking for production opportunities for programmes suitable for video cassette distribution.

Windsong Record Exporters

As one of the UK's leading exporters of LPs, singles and 12 inch releases, this company, which specializes in new wave and disco, is looking to make new contacts at Midem. In October they moved to vastly-expanded premises and now have their own distribution point in New York. MD Steve Mason says: "We can offer good service into the US and also distribute independent labels there."

Wedge Music

MD A.M. Gordon will be looking after the interests of the several bands he manages and their publishing through Singatune.

Zomba Music Publishers

Ralph Simon, director; Steven Howard, general professional manager and Rachelle Greenblatt, professional manager NY, will be on stand 3-249 to meet with Zomba's international sub-publishers, place and acquire masters and highlight the Zomba group of companies' other activities, such as the representation of leading record producers and Zomba's London recording studios.

Summit Music

At stand C456, director Clive Scott and professional manager Don Percival (Savoy), look forward to meeting friends and contacts throughout the world. Don Percival Artists Promotions will be representing artists Demis Roussos (UK), Denise Noland and jazz guitarist Frank Evans (worldwide).

Tiger Tail

Lilian Bron's new company will be represented by Ms Bron herself, staying at the Negresco Hotel in Nice. She is launching her company for music publishing and production work and will be announcing the acquisition of "four major writers" shortly.

Valentine

John Nice, MD; directors Martin Grinham and Pat Seward; international director Pat Boyle, and Arthur Greenslade, production manager will be at stand A451 to license record masters and to appoint some new overseas representatives for their publishing catalogue.

Warwick

The company is at Midem to sell name artists' TV packages, beautiful music packages, budget recordings, direct response packages and children's recordings. "We're buying same", says Ian Miles chairman and Anne Miles, joint MD.

Warner Bros

Rob Dickins, MD (Martinez); Peter Reinhardt, general manager (Martinez) and Greg Penny, professional manager (Montfleury) can be found on stand 334.

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13	John Lennon/Yoko Ono				
16	VIENNA Ultravox	Chrysalis CHS 2481			
17	WHO'S GONNA ROCK YOU Nolans	Epic EPC 9325			
18	RABBIT Chas & Dave	Rockney 9			
19	STOP THE CAVALRY Jona Lewie	Stiff BUY 104			
20	SCARY MONSTERS David Bowie	RCA BOW 8			
21	OVER THE RAINBOW/YOU BELONG TO ME Matchbox	Magnet MAG 192			
22	LORRAINE Bad Manners	Magnet MAG 181			
23	FADE TO GREY Visage	Polydor POSP 194			
24	DE DO DO DE DA DA Police	A&M AMS 7578			
25	ROMEO & JULIET Dire Straits	Vertigo MOVIE 1			
40	LIGHT OF THE WORLD U.F.O.	Ensign ENVY 46			
41	LONELY HEART U.F.O.	Chrysalis CHS 2482			
42	HANG TOGETHER Odyssey	RCA 23			
43	MY GIRL Rod Stewart	Riva 28			
44	COLD LOVE Donna Summer	Geffan K 79193			
45	THE FREEZE Spandau Ballet	Chrysalis CHS 2486			
46	GUILTY Barbra Streisand/Barry Gibb	CBS 9315			
47	LADY Kenny Rogers	United Artists UP 635			
48	SUPER TROUPER Abba	Epic EPC 9089			
49	WHILE YOU SEE A CHANCE Steve Winwood	Island WIP 6655			
50	GIVE PEACE A CHANCE Plastic Ono Band	Apple 13			
54	BAGGY TROUSERS Madness	Stiff BUY 84			
66	NEVER GONNA GIVE YOU UP Patrice Rushen	Elektra K 12494			
67	ZEROX Adam & The Ants	Do It DUN 8			
68	CAR TROUBLE Adam & The Ants	Do It DUN 10			
69	BLUE MOON Showaddywaddy	Arista ARIST 379			
70	I.O.U. Jane Kenney/Strange Behaviour	Deram DIM 436			
71	DON'T WALK AWAY Electric Light Orchestra	Jer 7004			
72	ISRAEL Siouxsie & The Banshees	Polydor POSP 205			
73	DANCING WITH MYSELF/UNTOUCHABLES Gen X	Chrysalis CHS 2488			
74	THE TIDE IS HIGH Blondie	Chrysalis CHS 2465			

Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 490 conventional record outlets by the British Market Research Bureau Ltd.

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MOVIE 1
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VIDEO

Edited
by
SIMON HILLS

US show hails 'marriage between audio and video'

From BETH JACQUES

LAS VEGAS: According to Jack Wayman, senior vice president and an organiser of the Winter Consumer Electronics Show held here this month, "audio has had its day".

Addressing delegates, he continued: "This show heralds the marriage of audio and video. In every show there are winners and losers and here it's the majors with audio and video capacity who are the winners."

The show has been highlighted by the three-way bunfight among rival video disc technologies. RCA finally came out of the closet, putting its mono, grooved capacitance SelectaVision video disc player on public display for the first time.

Also exhibiting RCA-style systems were Sanyo, Hitachi and Toshiba, all stressing their own-make video disc advantages. US own-brand users now include Zenith, J C Penney, Sears, and Radio Shack.

The Matsuhita/JVC camp — which includes Quasar and Panasonic — pulled out stops for their grooveless 10 inch stereo VHD system. A capacitance system different from RCA, the VHD unit is tied to Thorn EMI and will debut in late 1981.

With the late withdrawal of US Pioneer, reportedly for financial and supply reasons, only Magnavox displayed the Philips optical laser vision player. One third more expensive than the RCA entry price, the optical laser player has been plagued by manufacturing problems, slow sales and the unavailability of quality and quantity software.

Wilton makes video mailing package

WILTON PACKAGING — which deals in making sleeves for the record industry for mail order purposes — has developed a box to handle video cassettes that are to be sent through the post.

The boxes take either VHS or Betamax formats, and are aimed for record and video companies wanting to mail-order or send review copies. They are available from stock and Wilton Packaging offers a 24-delivery service to central London.

First video disc likely to feature Pink Floyd

PINK FLOYD look set to have one of the first video disc releases with RCA acquire rights to their Pink Floyd At Pompeii film made in 1972 for its SelectaVision system to be launched later this year in the US and next year in this country.

The concert-documentary combination includes footage from their Dark Side Of The Moon album.

It is an interesting acquisition as RCA staff vice president Seth Willenson has said that it appealed to midnight movie goers in the US —

possibly likely video buyers.

"The film has been one of the biggest successes on the midnight movie circuit," he said. "It incorporates a lot of experimental video material to accompany the music. Pink Floyd is a good group for this medium, because they have demonstrated their staying power. And their fans span a large age differential."

Rights were acquired from Rener Moritz Productions in Germany, while the film was directed by Adrian Maben. But no release date has been set.

French deal brings WHV Chaplin films

WARNER HOME Video will add four Charlie Chaplin films to its existing catalogue next month — on top of its Rod Stewart release — after a deal struck between the company and Warner Filipacchi in France.

Although the tapes are in this country, there is some delay over the releases because captions are still in French, and the covers have to be translated. Each 50-minute tape will compose three separate films, which includes most of Chaplin's classics. And Warner Home Video general manager Geoff Grimes said that he hopes to peg the price at £25 a cassette.

Other releases for next month are the feature films Hooper and The Inlaws, while Rod Stewart's Live At The LA Forum will retail at £29.95.

Videospace releases comedy compilation

A COMEDY compilation video cassette is released this week by Videospace, the company which went into the pre-recorded market last autumn with a compilation of children's films under the Video Play-Box banner.

Entitled To See Such Fun, the new film is introduced by humorist Frank Muir and contains clips from UK comedy featuring stars such as Peter Sellers, John Mills, Ronnie Barker and Will Haye. It is produced by Michael Grade and Herbert Wilcox and is being launched by Videospace' parent company Richard Price Associates.

The cassette is priced at £29.95

including VAT and is distributed by Videospace.

MVPA talks

FOLLOWING ITS agreement "in principle" with EMI over payments for video films, the newly-formed Music Video Producers' Association has started discussions with the BVA to find what interests overlap between the two associations.

The MVPA is also meeting with the BPI to try and institute a general industry agreement on payments for promos. It will also help to overcome rights problems, according MVPA secretary Lindsey Clennell.

BROADCASTING

Edited
by
DAVID DALTON

Record company spending on radio ads plummets

RECORD COMPANY advertising on radio is, not surprisingly in these straitened times, decreasing. Yet a glance at Capital Radio's league table of advertisers shows, that spending on record ads has slumped way beyond that on other categories, particularly in comparison with other hard hit areas of leisure such as publishing, films/theatres and holidays/travel.

While the records category remains in eighth place, it is the only category to register a decrease in revenue during 1979/80 compared with the previous year.

Commenting on the decline, Capital sales director

Philip Pinnegar says: "The reasons are fairly straightforward, but taking the seven per cent decrease in context, it is not quite as bad as the slump the industry has suffered. Capital is doing well in a downturn market."

Remaining in first place in the table is spending by retailers and Pinnegar points out: "The decline of the record advertiser on Capital has gone alongside the increase in spending by people like Our Price and HMV."

"Some of this money comes directly or indirectly from the record companies and if this advertising were included in a separate 'records' heading, the picture would be slightly different."

Keen quits Luxembourg

RADIO LUXEMBOURG managing director Alan Keen is to leave the company after more than 10 years and will be replaced by Patrick Cox who was appointed last year as executive vice chairman.

Cox's arrival at Hertford Street was seen by many as a firm indication that Keen's days at 208 were numbered and he says: "My board of directors have agreed to my request that I should be released from all my contractual obligations at the end of this month."

"I have enjoyed many happy years with this company but believe that I should now find more satisfaction elsewhere."

While not revealing his future plans, Keen adds: "I wish to remain associated to the music business."

Cut-price deal from AIR

THE LATEST cut-price offer aimed at attracting more advertisers to radio comes from AIR Services whose client stations are offering special additional rates based on guaranteed impression packages for a limited period of three months.

Guaranteed impression packages aim to deliver a particular section of listeners most effectively and figures show that adults, for instance, can be purchased for a little as 45p per thousand. The packages build up in units at three levels of audience reach, so the larger the unit, the cheaper the guaranteed cost per thousand.

The New Year "GIPs" are available on BRMB, Picadilly, Plymouth Sound, Tees, Pennine, Orwell, 210, CBC, Mercia Sound, 2CR and Severn Sound.

BBC success—via Capital!

CAPITAL RADIO is pleased with the success achieved by the BBC TV series Not The Nine O'Clock News — on disc — for it points to the ad campaign mounted on the station by BBC Records and Tapes as a valuable contribution to its sales, now certified platinum.

The campaign was primarily aimed at 15 to 34 year-old men and women and was aired in London only, using Capital's test market 20 per cent discount rate. It comprised two bursts of 20 x 15 second spots.

The ads were booked for BBC Records and Tapes by Humphrey Lloyd Publicity whose Roy Bryant says "Four weeks after the first transmission the album had gone gold with sales in excess of 150,000".

TOP 10 ADVERTISERS 79-80

12 Months to September		% Revenue		£ Revenue
		1978/79	1979/80	
1	Retail	23.2	23.0	+ 22.2
2	Publishing	9.5	10.8	+ 40.0
3	Films/Theatres	10.0	8.5	+ 5.6
4	Holidays/Travel	7.5	8.1	+ 33.0
5	Food	8.0	7.5	+ 16.6
6	Recruitment	6.3	6.2	+ 20.1
7	Automotive	5.7	6.0	+ 28.8
8	Records	4.1	3.1	- 7.0
9	Toiletries	3.3	2.7	+ 1.8
10	Household Appliances	.9	2.6	+229.6
TOTAL		78.5	78.5	+ 23.2

News in brief...

ADVERTISING REVENUE for ILR stations was down again in November at £4,098,782 compared with £6,150,676 for the same month in 1979, though it is pointed out that the 1979 figure was inflated by the effects of the ITV blackout. The comparative figure for 1978 is £3,526,294. The November sum brings the total for the year to date to £40,733,710, compared to £39,660,893 for the same period in 1979 and £26,616,814 for the same

period in 1978... Capital's head of music Tim Blackmore and press officer Jan Reid have been made senior executives of the company... Plymouth Sound is trying out live outside broadcast commercials in an effort to increase economical use of the station's airtime. Eight 90-second spots per day using on-the-spot interviews will be broadcast until the end of March... Sheffield ILR Radio Hallam and BBC Medway are planning a further live link-up following the success of their innovative joint venture before Christmas. The first programme celebrated Medway's tenth anniversary and came about because Hallam's Keith Skues, Roger Moffat and Colin Slade were all present at Medway's opening on December 18, 1970.

Edited
by
NIGEL HUNTER

PUBLISHING

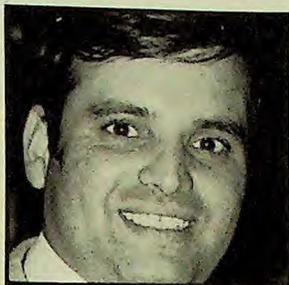
Interworld looking to the sounds of tomorrow

INTERWORLD MUSIC is alive and well and publishing music. The company's recently appointed general manager, Harry Spencer, wants that message to come across loud and clear in case anyone thought otherwise in the wake of the departure in the US of Interworld supremo Mike Stewart and Spencer's UK predecessor, John Velasco.

"Interworld is continuing," declared Spencer. "It's too big to do otherwise."

He's also anxious to promulgate the company's interest and involvement in contemporary music at street level. Interworld's acquisition of 22-carat solid gold standard catalogues over the past three years is not the sole extent and limit of its activities.

"Our *modus operandi* from now on is to acquire more individualistic, original songwriter copyrights as opposed to bulk buying of standard catalogues," said Spencer. "We're going out to the market to look for the sounds of tomorrow."



HARRY SPENCER, general manager of Interworld Music UK.

"I don't want to be a publisher who relies on American talent for chart placings. If that's the case, I might as well turn myself into a post office, a collecting agency."

Spencer is quick to emphasise that he doesn't discount or disparage the formidable standard repertoire accumulated by Interworld over the past three years, however.

"Mike Stewart gave Interworld a very strong base in his acquisitions,

and I have ideas for working our standards to generate even more profit in order to invest in new talent."

The standard repertoire he refers to is the Aaron Schroeder, Sunbury Music and Dunbar Music catalogues, which Interworld purchased, the UK and Eire licensing deals it has for Blue Seas Music and Jac Music, which cover the Burt Bacharach-Hal David songbook, the same territory arrangement for Cherry Lane Music, which includes John Denver compositions, and a pact with Henry Mancini's Northridge and Southdale Music companies for the British Commonwealth.

Interworld's agreement with Lorimar Productions gives it access to TV music used in Dallas, The Waltons and Kaz as well as various films.

Spencer's background includes service with the RAF as a musician, the MCPS, and copyright manager at United Artists Music before he joined Interworld.

Honeyhill deal

SHADOWS ARE gathering around the Neon Music operation. One Shadow, Bruce Welch, is director of the company, and it has now secured an agreement with Shadows drummer Brian Bennett's Honeyhill Music, which was formerly with ATV Music.

Honeyhill contains all Bennett's recently written material, and includes titles co-written with Welch and Shadows guitar star Hank Marvin and six tracks on the band's successful debut album for Polydor, *Change Of Address*.

TIP SHEET

Edited
by
SUE FRANCIS

Quick Tips

PAUL JENKINS has signed a publishing deal with a four-piece band and is quickly looking for songs in the style of The Motors, so he can take them into the studio and produce good, marketable masters. Contemporary pop and rock songs to Paul Jenkins, Rascal Records, 44 Hill Street, Richmond, Surrey. (01) 948 2543.

A STRIKING new five-piece heavy metal band called Megaton have just finished masters for a single and album and are looking for a major label deal.

Turkish Axeman (aka Ross Torlak) heads this good-looking band which plays only original material and which will be represented at Midem by GW Productions (Charles Waldman and John Gartland). A "high energy capsule" containing one Megaton demo tape and photos are available from GW Productions, 4 Denmark Street, London WC2. (01) 836 6769. Telex. 8954665 GCWM.

ROBERT RANDALL And is the three-piece band of attractive singer/songwriter Robert Randall and they are seeking a major record deal.

Randall is cut in the mould of Al Stewart and Steve Forbert and his melodic songs have a bite that could bring strong single sales potential. Demos available of the album from Waldman at 4 Denmark Street, London WC2 (01) 876 6769.

Georgie Fame free for deals

GEORGIE FAME will be free from all contractual commitments by the end of January and is ready to discuss possible deals with record companies, music publishers, live performance agents, jingle and production companies. And his own Rif-Raf Record label also becomes available for worldwide sales and distribution commitments.

Recently released from his contract with Pye Records, Fame's next record will be his own composition written for the BBC television programme *Morph*. This will be available on Rif-Raf with part of the promotion through a merchandising link up with BBC Enterprises. *Morph* is a Tony Hart creation a series of 26 five-minute

programmes to be aired on the BBC at peak time children's evening viewing during 1981 and starting at the end of February. The broadcast will feature Georgie's track at the beginning and end of each programme.

An agreement has not yet been completed for the single's pressing sales and distribution, but a deal must be made very soon as Rif-Raf wants the *Morph* single in the shops by the end of February to coincide with the start of the new series.

For further information on Georgie Fame and his label contact Flamingo Music Management, 68 Norbiton Hall, Kingston Upon Thames, Surrey KT26RR. (01) 546 9533.

Recording contract wanted

SINGER, COMPOSER, film and TV actor George Gilmour wants a record company with the foresight to recognise his potential as a multi-media artist.

Founder member and lead singer of Bo Weavles (the original Alex Harvey Band), Gilmour was chosen out of some 4,500 candidates who auditioned in New York, Los Angeles and London to take the lead in *The Apple*, a film produced by Cannon Productions in 1979.

Gilmour has written songs for Cube Records and his other experience includes, among other things, extensive TV commercial work in the UK and Holland and forming a band, Major who using his own material, played all the major venues with residences at the Speakeasy and Dingwalls.

Gilmour and his manager Ruth Shane will be at Midem and can be contacted at The Cannes Palace Hotel.

Edited
by
CHRIS WHITE

TALENT

Sailor resurface with new crew

ONE OF the most innovative and original pop bands of the mid-Seventies have returned to the recording scene, minus half its original members but with an album that is firmly in the Eighties music mould.

Sailor, whose international hits included *Glass Of Champagne* and *Girls Girls Girls*, have come up with an album, *Dressed For Drowning*, on the Caribou label, produced by Jimmy Guercio, well-known for his work with Chicago.

The new line-up is Phil Pickett and Henry Marsh who were with the original band, and newcomers Gavin and Virginia Taylor, who were found singing in a Cornish pub. Following the break-up of the group some years ago, Pickett and Marsh quit the music business to do a variety of jobs including taxi driving, but carried on writing new material and making several demo tapes.

It was after a tape of their music was sent to Guercio, who in turn contacted CBS Records' Dick Asher, that the band were flown out to the US, to spend four months making their new album at the Caribou Studio in Colorado.

Both Pickett and Marsh acknowledge that the new Sailor sound will surprise many of their old fans.

"In fact it was suggested that we should drop the old name and choose something new, but the general consensus of opinion was



SAILOR

that we should retain Sailor as our name," Marsh says.

"We still have a strong attachment to it and once people do get used to the idea that we have changed musically, then we should be okay. At the moment we are drawing from the experiences of bands like the Moody Blues and Fleetwood Mac who changed their musical styles drastically while retaining their original names."

The new Sailor was signed to CBS by Dick Asher in the US who co-incidentally signed the original band when he was managing director of the company in the UK. And although the band are currently making their second album at Caribou, they will not be neglecting the UK market. In fact plans are being mooted for live dates in spring, which will probably be part of a world tour.

New Look to the charts

AFTER ESTABLISHING themselves on the London club circuit, playing such venues as Dingwalls, the Marquee and The Hope & Anchor, The Look are now bringing their name to the record-buying public through *I Am The Beat*, their first release and first hit.

The band's roots lie in the Cambridge area although they are now based in London. Founder members Johnny Whetstone (vocals, guitar) and Mick Bass (keyboards, guitar and vocals), have been performing together in bands since their schooldays. Three years ago they formed The Look with Gus Goad (bass guitar and vocals) and Trevor Walter (drums). Walter, who joined the band after seeing a small ad in a music paper, had previously played in a number of bands including Johnny Wakelin's which had a top 10 hit with *In Zaire*.

The Look were spotted by former Babe Ruth guitarist Alan Shacklock who made several demo tapes with them, and then forwarded the results to MCA. The company was one of the first to be approached, and immediately signed the band. Managing The Look is Frank Rodgers, previously head of A&R at Decca and now working as an independent producer.



HER SURNAME gives an idea of the young lady's musical pedigree — young Kim Wilde, (pictured right), RAK Records' priority act for 1981, is the daughter of former rock and roller Marty Wilde no less, while her first release, *Kids In America*, has been written by her brother Ricky who himself had a brief career as a teenybop artist. Mickie Most has taken Kim under his wing and believes that she will be one of the most successful female vocalists to emerge during the next few months.

News in brief...

TOYAH PLAYS a 15-date British tour, including a gig at London's Lyceum, during February to promote her new Safari Records EP, *Four From Toyah* (Toy 1), which features tracks recorded with her new band... Former Evita star Elaine Paige has recorded a new album for Arista Records, produced by Tim Rice (co-writer of the musical) and featuring original songs by Paul McCartney, Paul Simon, Barry

Gibb, Mike Batt and Gilbert O'Sullivan — first single will be *If You Don't Want My Love* by Phil Spector. The singer appears in concert with Marvin Hamlisch at the Royal Festival Hall on February 24... The Mo-dettes plays a series of gigs at the end of January including a one-nighter at the Marquee which will be recorded... Matchbox headline a UK tour during February, paving the way for their third Magnet album, currently been completed in London with producer Peter Collins. They will preview new material by lead guitarist and principal writer Steve Bloomfield... Kiki Dee returns to the record scene after a two-year lay-off via a new single for Ariola.

16	13	HOTTER THAN JULY Stevie Wonder	•	Motown STMA 8035
17	22	MAKIN' MOVIES Dixie Stratts	•	Vertigo 6359 034
18	11	ABSOLUTELY Madness	•	Siff SEEZ 29
19	NEW	THE WILD THE WILLING AND THE INNOCENT UFO	•	Chrysalis CHR 1307
20	19	SIGNING OFF UB 40	•	Graduate GRADLP 2
21	18	BARRY Barry Manilow	•	Arista DLART 2
22	24	YESSHOWS Yes	•	Atlantic K 60142
23	14	SCARY MONSTERS & SUPER CREEPS David Bowie	•	RCA BOWLP 2
24	12	MAKING WAVES Nolans	•	Epic EPC 10023
25	16	JAZZ SINGER Neil Diamond	•	Capitol East 12120
41	61	GAUCHO Sheely Dan	•	MCA MCF 3090
42	NEW	VISAGE Visage	•	Polydor 2490 157
43	43	MORE SPECIALS Specials	•	2-Tone CHR TT 5003
44	34	NEVER FOREVER Kate Bush	•	EMI EMA 794
45	51	THE BEATLES 1962-1966 Beatles	•	Parlophone PCSP 717
46	-	VIENNA Ultravox	•	Chrysalis CHR 1296
47	46	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344
48	47	ONE STEP BEYOND Madness	•	Siff SEEZ 17
49	36	CLASSICS FOR DREAMING James Last	•	Polydor POLTV 11
50	39	BACK IN BLACK AC/DC	•	Atlantic K 50735
66	75	THE BEATLES 1967-1970 The Beatles	•	Parlophone PCSP 718
67	73	TOYAH TOYAH TOYAH Toyah	•	Safari LIVE 2
68	58	DIANNA Diana Ross	•	Motown STMA 8033
69	62	GREATEST HITS VOL 2 Abba	•	Epic EPC 10017
70	55	OE 2 Mike Oldfield	•	Virgin V 2181
71	60	AGE OF SPADES Motorhead	•	Bronze BRON 531
72	65	LOONIE TUNES Bad Manners	•	Magnet MAG 5038
73	NEW	ROUND TRIP Light Of The World	•	Ensign ENVY 14
74	69	ROCK & ROLL John Lennon	•	Parlophone PCS 7169
75	45	PARIS Supertramp	•	ABM AMLM 66702

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NEWS EXTRA



HERBIE ARMSTRONG who co-wrote a number of Fox hits with Kenny Young, and who has toured extensively with Van Morrison, has signed to Avatar for the world. A single, *Real Real Gone*, written and produced by Van Morrison, is released in February. Pictured above at the signing are (l to r): Jon Brewer (joint chairman Avatar Record And Screenworks), Herbie Armstrong and manager Charles Negus-Fancy.



On camera

A PARTY was given at Abbey Road Studios to celebrate the completion of Camel's new album, *Nude*, produced by Tony Clark and which is released this Friday. Pictured are Marcel Stellman (Decca international operations manager), Reinhardt Klaassen (executive chairman, international division), Camel drummer Andy Ward and guitarist Andrew Latimer.



HEATH LEVY Music are on the fiddle in Romantic mood as the representation deal between that company and Romantic Songs is serenaded. From the left, Eddie Levy, Bob Lamb (head of Romantic Songs, producer of UB40 and former drummer with the Steve Gibbons Band), Liam Teeling (Heath Levy creative department), and Geoffrey Heath.

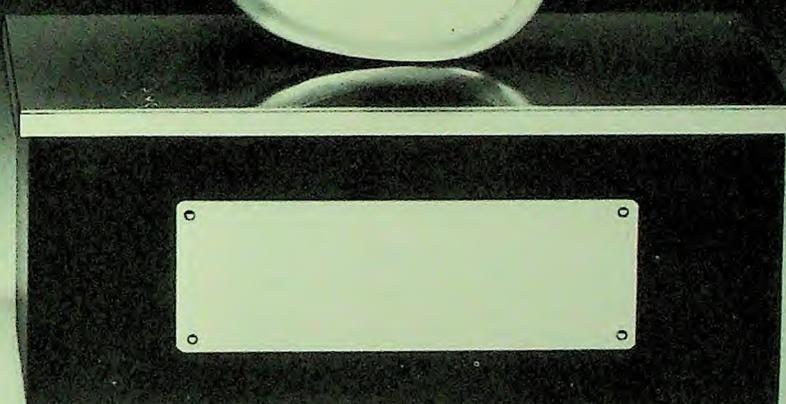


AT A recent party, Pickwick sales director Alan Friedlander presented a silver disc to the Barron Knights for sales achieved of their album *Knights Of Laughter*. On the same evening the band presented their manager Toni Avern (second left) with a special award celebrating 20 years of management.



BAD MANNERS were recently awarded silver discs for their single *Special Brew* and second album for Magnet, *Loonee Tunes*. Pictured above (standing, l to r) are Roger Lomas (producer), Gus Herman (Bad Manners), David Novik (assistant head A & R, Magnet), Buster Bloodvessel (Bad Manners), Michael Levy (chairman/MD Magnet), Martin Stuart (Bad Manners), Malcolm Cook (band manager) and Winston Bazoomies (Bad Manners). Front: Louis Cook, Andy Marson, David Farren and Brian Chew-it Manners. Front: Louis Cook, Andy Marson, David Farren and Brian Chew-it Manners, Brian Reza (head of A & R, Magnet) and Chris Kane (Bad Manners).

THE MUSIC WEEK AWARDS 1980



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 Tuesday 10th February 1981

For full details and tickets contact:
 Avril Barrow 01-836 1522

CHART FOR
WEEK-ENDING
JANUARY 24

ORDER FORM CHART

TOP 75 ALBUMS

- = NEW ENTRY
- ⊕ = PLATINUM LP (300,000 units)
- = GOLD LP (100,000 units)
- = SILVER LP (60,000 units)
- = RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	3	10	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549 (C) C: 40-84549	39	38	6	FLEETWOOD MAC LIVE Fleetwood Mac	Warner Brothers K 66097 (W) C: K4-66097
2	2	9	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	40	33	13	JUST SUPPOSIN' Status Quo	Vertigo 6302 057 (F) C: 7144 057
3	5	3	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111	41	61	8	GAUCHO Steely Dan	MCA MCF 3090 (C) C: MCFC 3090
4	4	7	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	42	—	—	VISAGE Visage	Polydor 2490 157 (F) C: 3184 157
5	1	9	SUPER TROUPER Abba	Epic EPC 1022 (C) C: 4010022	43	43	4	MORE SPECIALS Specials	2-Tone CHR7T 5003 (F) C: ZCHR7T 5003
6	6	16	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	44	34	18	NEVER FOREVER Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCMA 794
7	15	3	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TC-PAS 10004	45	51	5	THE BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC2-PCSP 717
8	9	36	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	46	—	1	VIENNA Ultravox	Chrysalis CHR 1296 (F) C: ZCHR 1296
9	—	—	MONDO BONGO Boomtown Rats (Tony Visconti/Boomtown Rats)	Mercury 6359 042 (F) C: 7150 042	47	46	10	RUMOURS Fleetwood Mac	Warner Brothers K 66344 (W) C: K4-66344
10	—	—	PARADISE THEATER Styx	A&M AMLK 63719 (C) C: CKM 63719	48	47	3	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17
11	20	2	SHAVED FISH John Lennon/Plastic Ono Band	Parlophone PCS 7173 (E) C: TC-PCS 7173	49	36	12	CLASSICS FOR DREAMING James Last	Polydor POLTV 11 (F)
12	8	15	ZENYATTA MONDATTA Police (Police/Nigel Grey)	A&M AMLH 64831 (C) C: CAM 64831 (C)	50	39	4	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
13	23	3	ARC OF A DIVER Steve Winwood	Island ILPS 9576 (E) C: —	51	50	13	AXE ATTACK Various	K-Tel NE 1100 (B) C: CE 2100
14	10	5	FLASH GORDON Queen	EMI EMC 3351 (E) C: TC-EMC 3351	52	40	26	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
15	7	11	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400	53	41	9	SLADE SMASHES Slade	Polydor POLTV 13 (S) C: POLVM 13
16	13	11	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	54	37	5	BRIGHT LIGHTS Shawaddywaddy	Arista SPART 1142 (F) C: TC-ART 1142
17	22	13	MAKIN' MOVIES Dina Straits	Vertigo 6359 034 (F) C: —	55	49	11	LIVE IN THE HEART OF THE CITY Whitesnake (Martin Birch)	United Artists SNAKE 1 (E) C: TC-SNAKE 1
18	11	16	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	56	66	2	SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel	CBS 69003 (C) C: 40-69003
19	—	—	THE WILD THE WILLING AND THE INNOCENT UFO	Chrysalis CHR 1307 (F) C: ZCHR 1307	57	48	10	STRONG ARM OF THE LAW Saxon	Carrere CAL 120 (W) C: CAC 120
20	19	20	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	58	44	10	CHART EXPLOSION Various	K-Tel NE 1103 (K) C: CE 2103
21	18	8	BARRY Barry Manilow	Arista DLART 2 (F) C: TLART 2	59	53	9	LIVE Eagles	Asylum K 62032 (W) C: K 462032
22	24	3	YESSHOWS Yes	Atlantic K 60142 (W) C: 40-60142	60	62	12	ORGANISATION Orchestral Manoeuvres In The Dark (Mike Howlett)	DinDiac DID 6 (C)
23	14	17	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	61	—	—	THE NATURE OF THE BEAST April Wine	Capitol EST 12125 (E) C: TC-EST 12125
24	12	13	MAKING WAVES Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023	62	57	92	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
25	16	9	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	63	—	—	SUNSHINE OF YOUR SMILE Mike Berry	Polydor 2383 592 (F) C: —
26	28	13	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	64	64	6	IN CONCERT Deep Purple	Harvest SHDW 412 (E) C: TC-SHDW 412
27	17	8	AUTOAMERICAN Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	65	64	8	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
28	67	2	DIRK WEARS WHITE SOX Adam & The Ants	Do It RIDE 3 (SP)	66	75	2	THE BEATLES 1967-1970 The Beatles (George Martin)	Parlophone PCSP 718 (E) C: TC-PCSP 718
29	21	7	SOUND AFFECTS Jam	Polydor POLD 5035 (F) C: POLDC 5035	67	73	2	TOYAH TOYAH TOYAH Toyah (Nick Tauber)	Safari LIVE 2 (SP)
30	25	5	SANDINISTA Clash	CBS FSLN 1 (C) C: 40-FSLM 1	68	58	4	DIANA Diana Ross	Motown STMA 8033 (E) C: TCSTMA 8033
31	31	97	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	69	62	8	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017
32	32	4	NIGHTLIFE Various	K-tel NE 1107 (K) C: CE 2107	70	55	11	QE 2 Mike Oldfield (David Henshell)	Virgin V 2181 (C) C: TCV 2181
33	29	9	FOOLISH BEHAVIOUR Rod Stewart	Riva RVLP 11 (W) C: RV411	71	60	11	ACE OF SPADES Motorhead (Vic Malle)	Bronze BRON 531 (F) C: TC-BRON 531
34	35	16	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	72	65	8	LOONEE TUNES Bad Manners (Roger Lomas)	Magnet MAG 5038 (A) C: ZCMAG 5038
35	27	38	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	73	—	—	ROUND TRIP Light Of The World	Ensign ENVY 14 (F) C: —
36	30	66	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	74	69	2	ROCK & ROLL John Lennon	Parlophone PCS 7169 (E)
37	26	8	20 GOLDEN GREATS OF KEN DODD Ken Dodd	Warwick WW 5098 (M) C: —	75	45	16	PARIS Supertramp (Peter Henderson/Russel Pope)	A&M AMLM 66702 (C) C: CLM 66702
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INTERNATIONAL

NEW SINGLES

Artist/A Side/B Side/Label

Cat. No. Dist.

JANUARY 23, 1981

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SKY RACER STREET MARK/ta (Sky)	SKY 49	MW
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UPRIGHTS WORLD TURNED UPSIDE DOWN/I Don't Want To Talk About It (Lobby Lugs)	LOPPY 2	Self
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WILDE, Kim KIDS IN AMERICA/Tuning In (RAK)	RAK 327	E
WOODCRAFT, Ray LOVELY LADY SMILE/Everybody's Somebody's Fool (ISRT)	SRTS 80430	P
WRIGHT, Stephen VALENTINE SONG/I'd Tell You If I Knew (Stephen Wright)	SW 2	P

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

12" singles brackets

Total releases 65

SPINNING BULLET



• REVOLUTION •

THE FREEZE

NEW SINGLE
7 CHS 2486
12 CHS 12 2486

NEW ALBUMS

January 23, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
APRIL WINE	NATURE OF A BEAST	Capitol	E-ST 12125 TC-E-ST 12125	3.07	E
BASEMENT 5	1965-1980	Island	ILPS 9641	3.07	E
COSTELLO, Elvis & The Attractions COUGAR, John	TRUST NOTHIN' MATTERS & WHAT IF IT DID	F. Beat Riva	XXLP 11 XXC 11 RVLP 10	— 2.44	W W
DAZZ BAND	INVITATION TO LOVE	Motown	STML 12146	3.07	E
EASTON, Sheena	FAIRY TALE	EMI	EMC 3354 TC-EMC 3354	3.07	E
GEN X	KISS ME DEADLY	Chrysalis	CHR 1327	3.04	F
HANSEN, Randy HARRISON, George	RANDY HANSEN 3 1/2	Capitol Warner Brothers	E-ST 12119 K 56319	3.07 3.04	E W
JACKSON, Jermaine JAMAL, Ahmad	JERMAINE NIGHT SONG	Motown Motown	STML 12147 STML 12145	3.07 3.07	E E
KLUGH, Earl	LATE NIGHT GUITAR	Liberty	UAG 30332	3.07	E
MARS, Johnny MARTIN, Moon	MIGHTY MARS STREET FEVER	JSP Capitol	JSP 1023 E-ST 12099 TC-E-ST 12099	— 3.07	P E
O'FLYNN, Liam	THE BRENDAN VOYAGE	Tara	3006	2.75	MW
PARKER, Cecil PEARL HARBOUR	CHIRPIN' DON'T FOLLOW ME I'M LOST TOO	EMI Warner Brothers	EMC 3353 K 56885	3.07 3.04	E W
PLANXTY PONTY, Jean Luc	THE WOMAN I LOVED SO WELL CIVILISED EVIL	Tara Atlantic	3005 K 50744	2.75 3.04	MW W
QUEEN	FLASH GORDON	EMI	EMC 3351 TC-EMC 3351	3.07	E
RANKING, Joe	DUB IT IN A DANCE	Trojan	TRLS 194	—	C
SPEARS, Billie Jo ST. WINIFRED'S School Choir	SPECIAL SONGS MY VERY OWN PARTY RECORD	Liberty MfP	LBG 30333 MfP 50505 TC-MfP 50505	— —	E E
TRAMMPS TAYLOR, Hound Dog	SLIPPIN' OUT LIVE AT FLORENCE'S 1969	Atlantic JSP	K 50769 JSP 1020	3.04 —	W P
UBE, Pere	THE MODERN DANCE	Rough Trade	ROUGH 22	2.75	RT
VARIOUS	MOTOWN CHARTBUSTERS '80	Motown	STML 12139 TC-STML 12139	3.07	E
VARIOUS	PETER & SOPHIA	One-Up	OU 2233 TC-OU 2233	2.00	E
VARIOUS	ROCK ON	EMI	THIS 29	1.82	E
WINWOOD, Steve	ARC OF A DRIVER	Island	ILPS 9576	3.07	E

THE START
HEY
YOU
START 1

MICHAEL STANLEY
HE CAN'T LOVE YOU

EA112 EMI AMERICA

45'S

RICHARD LEIGH
RIGHT FROM
THE
START

UP638

EMI AMERICA

ROBERT JOHN

EA119

EMI AMERICA

DELBERT
McCLINTON
GIVING IT UP
FOR YOUR LOVE

SHERRY

CL16185

Capitol

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- BOXCAR WILLIE (BRA 1001) Cassette (BRC 1001)
KENNY SERATT 'Saturday Night In Dallas' (BRA 1002) Cassette (BRC 1002)
- PEGGY SUE & SONNY WRIGHT 'Gently Hold Me' (BRA 1003) Cassette (BRC 1003)
- BOXCAR WILLIE 'Daddy Was A Railroad Man' (BRA 1004) Cassette (BRC 1004)
- KENNY SERATT 'Give Me A Title And I'll Write You A Song' (BRA 1005) Cassette (BRC 1005)
- BOXCAR WILLIE 'Sings Hank Williams And Jimmie Rogers' (BRA 1006) Cassette (BRC 1006)
- KENNY SERATT 'Ridin' The Big 'A' (BRA 1007) Cassette (BRC 1007)
- COLORADO 'Colorado Sing Country' (BRA 1008) Cassette (BRC 1008)
- ROY DRUSKY 'Roy' (BRA 1009) Cassette (BRC 1009)
- BOXCAR WILLIE 'Take Me Home' (BRA 1011) Cassette (BRC 1011)

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Tracking...

UP AND coming club band **The Mechanics** are featured on the South West TV programme *Keepin' The Show On The Road*. The band headline the show and play five songs including their forthcoming single *The Power Of Love* . . . And up at the other end of the country, Teesbeat Records releases its first single by **The Commercial Acrobats** formed by ex-Blitzkrieg Bop guitarist **Dimmer Blackwell**. The label can be contacted on Teesside (0642) 602765 . . . Cargo Records, formed through the Rochdale recording studios of the same name, has two releases this week with *Just Like Eddie*, sung by **Heinz** and a single from **The Donkeys**, normally on the Rhesus label but handled by Cargo for this one-off. Distribution is through Pinnacle and Rough Trade.

AS ROCK 'n' roll hits the charts again, Magnum Force Records releases the debut album by rock 'n' roll trio **The Bopcats** who have built up a following on the club circuit, *Rock 'n' Roll Graffiti* comes out this week and is distributed through Pinnacle . . . Glass Records has two singles out at the end of this month with *Love Is Strange* by **Giaran Harte** and *Control Addicts* by **Religious Overdose**, they are available from Glass at 97 Judd Street, London WC1 and the company is seeking a distribution deal . . . The group **Animal Magnet** have formed their own label *Be Flat Records* and release their debut single *Tomorrow Will Do This Week*. Distribution is through Fresh, Bonaparte and other independents.

VIDEO is not just the domain of the majors, and Fetish Records has completed a video deal with US performer **Zev** who has recently supported **Bauhaus** on their European tour. A video entitled *Shake — Rattle & Roll* is available by mail order this week from Flat 3, Denbigh Street, London SW1 . . . Dead Good Records continues its heavy release schedule with a 12 inch EP from the band **B Movie** entitled *Nowhere Girl* and including *This Still Life*, *Institution Walls*, *Aeroplanes & Mountains*, *Left Out In The Cold* and *Remembrance Day*. This is the second single from the band who have been together for a year . . . Plankton Records, the UK agent for the Swedish company **Ernvik Musik** releases the debut English album from the Swedish band **Vatten** on the *Gutta* label on February 13. It is entitled *Plain Water* and will be backed up by a UK tour . . . And through Recommended Records, Ralph Accords is releasing an LP by **Fred Fieth** this week entitled *gravity*. Ralph Records can be contacted on 01-622 8834.

Band signs 50% royalties deal

THE BAND **Doctor Cosgill** have signed to **Goat Bag Records** which will take the unusual step of paying 50 per cent musicians' royalties on the band's first single *Benediction* released at the beginning of next month.

The release is backed up by posters, badges and radio commercials while the band

also undertakes an eight-week residency at the Half Moon, Putney.

Also released by **Goat Bag** is a maxi single by **Peter Lees** entitled *Dulcimer*, with a total playing time of 11½ minutes. Orders are through **The Folk Shop**, Cecil Sharp House, London, NW1.

Pop and disco label formed in Leicester

TRAVERGOLD IS a new Leicester-based label, distributed by **Pinnacle**, which is aiming to release "good commercial pop and disco music".

Managing director **Dave Brown** has already released his own disco version of the **Old Harry Belafonte** hit, *Day-O (Banana Boat Song)*, and the

second single is *Six Million Funky Angels* by reggae band **Godson**.

Distribution is by **Pinnacle**, while **Brown** can be contacted at 327 London Road, Leicester (0533 705600).

Barrett on Black Eye

WILD WILLY Barrett of the *Orway* and *Barrett* duo releases a version of *We've Gotta Get Out of This Place* this week on *Black Eye Records* with the first 10,000 in special picture bags.

Distributed by **Spartan**, the single carries a dealer price of 64p, with a special deal on every box of 25 ordered.

If you have a story you want to be included, please send it to **SIMON HILLS**, preferably two weeks before any record release involved. Deals and other projects are also accepted for inclusion.

SELECT SINGLES

CHART CERTS'

- BLONDIE**
Rapture (Chrysalis CHS 2485, 12" — CHS 122485, PolyGram).
- CLASH**
Hitsville UK (CBS 9480, CBS)
- SPANDAU BALLET**
The Freeze (Chrysalis CHS 2486, 12" — CHS 122486, PolyGram)
- CENTRAL LINE**
(You Know) You Can Do It (Mercury Line 7, 12" — Line 12, previously Ultra label)
- TATA VEGA**
You Keep Me Hangin' On (Motown TMG 1219, 12" — 12TMG 1219, EMI)

OTHERS:

- XTC**
Sgt. Rock (Is Going To Help Me), (Virgin VS 384, Virgin). With group following, record packaging, promotion, expect chart entry. But although record has basic solid beat and catchy key change leading into almost show tune chorus, an overall discordant feel might well restrict it into minor hit immediate sales territory.
- SAILOR**
Don't Send Flowers (Caribou CRB 9077, CBS). Two hit 1975/6 group reformed with US contract, two original members plus two newcomers **Gavin** and **Virginia David**, the latter of whom is featured as lead vocalist on this cut off album *Dressed For Drowning* (CRB 84534). Commercial feel but record after initial catchiness fails to maintain impetus.
- NOOSHA FOX**
More Than *Molecules* (Earlobe ELB-S-101, Pinnacle). Former lead lady of **Fox**, brief one hit solo outing *GTO* (Georgina Bailey, 31, 1977).



THE CLASH

This single opens **Earlobe** catalogue with a song in **McGarrigle** sisters mould, old-world charm with delightful arrangement, strong atmospheric chorus employed in constant back-up but all ends too soon for real penetration of undoubted commercial feel.

NETWORK

Last Train Home (EMI 5120, EMI). Debut on EMI for trio, formerly **Nutshell**, briefly **RPM**. **Cliff Richard** produced, fast immediate cut, very pronounced girl vocal punch with sound echo leaving lines lingering as next are zapped out, strident backing, male vocals late as girls' voices pushed back. Personally, would have tried *acappella* run-out since title line strong.

THE RAMONES

I Wanna Be Sedated (RSO 70, PolyGram). Glorious **Ramones** with familiar song, this from soundtrack

of *Times Square*, the new film produced by **Robert Stigwood**, a 1978 **Sire** recording and album release.

GENERATION X

Dancing With Myself Etc (Chrysalis CHS 2488, 12" — CHS 122488, PolyGram). Might well chart fairly high, strong four cut out from one-time very popular male/instrumental group.

SECTOR 27

Total Recall (Fontana SEC 29, PolyGram). Striding no nonsense beaty **Tom Robinson** vocals and backing, easily picked-up chorus. Band material superior to most others and success deserved.

CLIFFORD T WARD

The Best Is Yet To Come (WEA K18426, WEA). Quality ballad material, piano prominent, strings for poignancy with lyric, back-ups might have picked up attractiveness of title line for record could well benefit from another 40 seconds.

PAUL SIMON

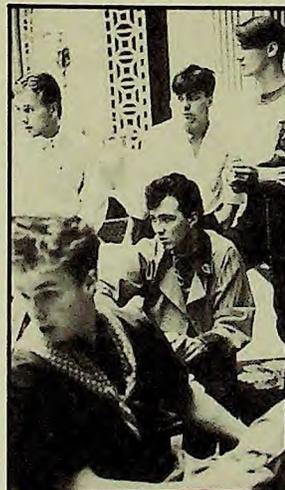
Oh, Marion (Warner K17745, WEA). No surprises, usual infectious almost joggling stylised ballad, kind of **Simon** material which is as likely to take off as fade into oblivion even if quality production.

RONNIE JONES

Video Music (Carrere CAR 173, WEA). Strident beat, early ear-catching synthesiser chords, vocals deep down, persistent use of synth, surprise vocal chorus lifts basic music line sameness with synth lurking but loses power with over-cleverness.

FRANKI VALLI

Soul (MCA 12" MCAT 645, CBS). Solo and **Four Seasons** star goes solid disco, strong brass underpinning with almost **Latin American** handclap beat in song *Village People* with original vocalist would have enjoyed. **Valli** punches well, girls back-up. Disco hit.



SPANDAU BALLET

MAX WEBSTER

Battle Scar (Mercury 59, PolyGram). Off album **Universal Juveniles** (6337 144), Canadian **AM** band due to play dates with **Black Sabbath**, expected promotion schedule. This is easily best cut on LP, well executed, yet for all its intensity, unlikely to serve any other than excellent airplay sampler for tour, album ecetera.

M

Keep It To Yourself (MCA 666, CBS, 12" — MCA T666). Pop **Muzik** (2,1979) man **Robin Scott** should keep sales high with dramatic hypnotic cut which in 12" best for insistent feel. Holds suspense well with good instrumental breaks.

THE VON TRAP FAMILY

No Reflexes (Woronzow W001, Indie). Like this for remorseless backing riff which keeps coming with mid-change thinning before resuming its solid feel with extra punch later. Vocals well done and come in effectively after extended instrumental break with overall **Doors** feeling. At very least worth major hearing.

RONNIE SPECTOR

Darlin' (Red Shadow REDS 008, Pinnacle). **Geoff Deane** publicity (01 947 3279), famous lady with star back-up outfit from **New York** soon works up tempo, pace maintained throughout but even if good it lacks real commercial line. In colour bag.

CRUSADERS

Last Call (MCA 12" MCAT 657, CBS). New 7' 27" disco mix for band who broke through via *Street Life* (5, 1979), always musically polished this is superior disco jazz funk for late floor closeness, tuneful and melodic with synthesiser for extra mood. Piano runs further aid.

ELAINE PAIGE

If You Don't Want My Love (Arista ARIST 381, PolyGram). **Evita**-famed lady charms on hit pop song where vocal back-ups ease their way delightfully in, strident sax slightly off-putting before strings, back-ups soothe and drive behind passionate vocals.

LENNY WHITE

Kid Stuff (Elektra K12500, WEA). Numerical countdown into slow-paced disco foot stomper, handclap beat, artist vocals (if there) pushed back with chorus predominant. Ordinary disco, effective but unlikely to cause floor stir.

Send review singles direct to **TONY JASPER** at:
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INDEPENDENT LABELS

How trouble and strife led to the birth of Rockney

FRUSTRATION WITH industry A&R men, several of whom turned his single down, led Bob England, manager of chart duo Chas & Dave, to launch Rockney Records as an independent label, and it was a gamble which has doubtlessly paid off because the record in question, Rabbit, has to date sold 300,000 units — and as England is quick to point out, it only needed to sell 5,000 singles to break even.

England, who also manages Darts, explains why he took the decision to run Rockney on an independent basis. "It started almost by accident — Chas & Dave's contract with EMI had run out and we were free agents again. I started looking around for a licensing deal and although several major companies showed interest, nothing happened.

Single

"Then the idea for the second Courages beer advert on TV came up which featured Chas & Dave's Rabbit, and it was obvious that the record had to come out. EMI still had the rights to the recording, so we licensed it from them, and took it to several A&R men. They all told me that it wasn't a hit," England says.

"I just couldn't believe their attitude, particularly bearing in

mind that Gertcha had been a huge hit the year before, after being featured in the first Courage advert, and we were getting so much free TV exposure for this song. The only thing to do was release the single ourselves which we did after doing a distribution deal with Pinnacle."

The incident wasn't England's first clash with A&R men — four years ago he came against the same sort of resistance when touting the then-unknown band Darts around various record companies. They were eventually signed by Magnet after various thumbs-downs from major companies.

"Chas & Dave used to come out on the Rockney label with EMI, but it was really to give them their own identification, so there were no problems in using the name ourselves," England adds. "My policy from the start was to use the independents only, for example Alan James did the radio promotion for Rabbit and Richard Robson the press side. The operation is tight-knit — I believe in using the people who are best suited to the job or product, rather than hiring employees full-time."

England is also about to launch a second independent label, Towerbell, named after his management company.

"There will be no particular



ROCKNEY'S BOB ENGLAND

label identity in the way that 2-Tone and Stiff have established themselves," he explains. "I just want to make good commercial records and if I think that something is more suitable for one or the other of the labels then it will be released on the one most appropriate. Chas & Dave will obviously continue on Rockney, but the first release on Towerbell will be I Can't Hold On Much Longer by Natasha [Natasha England, his

wife who has already made several singles for other companies].

"The good thing is that people are sending in masters. Basically, both labels will be singles-oriented, but our options are being kept open. I don't think that long-term situations are good for acts any more, because there is always a danger of becoming part of the furniture. That is what we are avoiding."

Options open

Although Rabbit has been distributed by Pinnacle, England is keeping his options open regarding future distribution for product on either label. "One good thing about having two labels is that we can have two records out at the same time, and have separate people working on them. I don't want a situation where one record suffers because the other is receiving all the attention.

"The last few weeks have been very interesting from my point of view," England muses. "As a manager, I have had many dealings with record companies, but since launching Rockney my attitudes towards them have changed. I'm now much more aware of the problems and finance involved in the running of a label."

England: 'My policy from the start has been to use independents only'

Company sets up high grade cassette service

A NEW company has been set up to offer a new "slow" cassette duplication service to offer a high quality audio cassette sound. The system is operated by Simon Stable Promotions Cassette Duplication and duplicates one to one off a master in real time.

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American Commentary



Seven Grammy nominations for Chris Cross WEA mines most precious metals

NEW YORK: Christopher Cross surprised observers in at least some quarters by pulling seven Grammy nominations, including song, record and album of the year, best new artist and best pop vocal performance.

Next highest in line are Frank Sinatra and Barbra Streisand, with six and five nominations respectively. Final awards winners will be announced by the National Academy of Recording Arts & Sciences during a live national broadcast on February 25.

For the first time, the awards will be presented in New York this year, from the stage of the Radio City Music Hall — "the crown jewel of American show business and theatre," as NARAS VP and noted jazz critic Dan Morgenstern put it during the press conference announcing the nominations.

Competing for the record of the year title are Lady (Kenny Rogers), The Rose (Bette Midler), Sailing (Christopher Cross), New York (Frank Sinatra) and Woman In Love (Barbra Streisand). Added to the list for song of the year is Fame from the film of that name.

With a nod to rock 'n' roll now and again, the album of the year and best new artist categories are particularly amusing. In the first are found Cross, Billy Joel, Streisand, Sinatra — and Pink Floyd. The second has Irene Cara, Cross, Robbie Dupree, Amy Holland, and The Pretenders.

YEAR-END figures for RIAA-certified gold and platinum awards (500,000 albums or one million singles, and one million albums or two million singles respectively) show WEA as the industry leaders with 45 gold and 21 platinum awards.

The closest competitor is CBS, with 38 gold and 19 platinum achievements. A total of 159 gold and 65 platinum records were announced for the year, though no comparison with 1979 is possible since the trade organisation changed the qualification rules from 120 days on release to 60 days, making many recordings eligible in 1980 that hadn't been the previous year.

Artists topping the list are Kenny Rogers, with three platinum LPs and two gold singles; Donna Summer, with three gold singles, and Billy Joel, The Oak Ridge Boys, and AC/DC collecting three gold LPs each.

By IRA MAYER

NOMINEES FOR the American Music Awards, founded by Dick Clark, were announced in 15 categories, including favourite male vocalist (Billy Joel, Kenny Rogers, Bob Seger); favourite female vocalist (Olivia Newton-John, Linda Ronstadt, Barbra Streisand), and favourite group (The Eagles, Queen, Rolling Stones).

Unique about the Clark Awards is that the nominations are based on year-end chart results, while voting is done by a 30,000-strong national sample of record buyers. Winners will be announced in a televised ceremony on January 30.

ON THE label front, Frank Zappa's newest is Barking Pumpkin, to be distributed internationally by CBS, but with no US affiliation as yet.

Dick Kline, now at the Florida-based Radio Records, is moving the three-act label into soul music, with a distribution pact with Atlantic expected to be finalised shortly.

MCA is letting it be known as Elton John begins recording his first for Geffen that it thinks he owes the company "at least" one more LP of new material.

Newly signed to Geffen is guitarist/producer Rick Derringer, with rumours hot that Hall & Oates will join the fold as well . . . Phoebe Snow to Mirage, where the Greenbergs (Jerry and Bob) are trying to build European superstars Whitesnake to similar status here . . . Gary (US) Bonds (Quarter To Three) attempting a comeback with a four-song EMI-Liberty EP produced by Bruce Springsteen and featuring back-up by the Street Band.

BURNING QUESTION: Will Wendy O. Williams of Stiff's Plasmatics be cleared for network television?

ABC-TV censors have already nixed her blowing up a Cadillac, and have insisted that she "refrains from using a sledgehammer as an erotic object". What is a girl to do these days?

SHORTS. RCA has cut the number of titles to be made available upon debut of its SelectaVision video disc system from 150 to 100, and is cherry picking from the 300 or so titles acquired, wanting to be sure that the ones in the catalogue are actually available . . . Stan Monteiro promoted to VP label promotion for Columbia in New York, with Larry Douglas replacing him as Epic West Coast marketing VP. Also upped at CBS is Arma Andon, to VP product development for the Columbia label . . . former WEA International projects director Manfred Bormann set as VP product administration in New York, and Lee Mendell becomes VP of the video division in Burbank . . . MCA seeking bids for over 300,000 classical cut-outs resulting from the company's decision to cease its classical activities, and is expected to license its classical archive material to another label . . . Cream Records publishing subsidiaries have filed suit in the Los Angeles Superior Court requesting an audit of Ampex accounts to determine if proper royalties have been paid . . . Elvis Presley producer Felton Jarvis has died of a stroke in Nashville, aged 46.

Contact Ira Mayer at: Morgan-Grampian Inc., 2 Park Avenue, New York, NY 10016, USA. (Tel: 212 340 9700).

CHART CERTAINTY

APRIL WINE

The Nature Of The Beast. Capitol EST 12125. Producer: Myles Goodwyn and Mike Stone. Not up among the Heavy Metal heavyweights yet but they are likely to be with the release of this album to be followed shortly by a UK visit. Canada seems to be proving a fruitful talent source of late, particularly for Capitol, and the heavy rock approach recorded in the UK at The Manor should pay off.

KENNY ROGERS

Lady. Liberty LBG 30334. Producers: various. An ever popular artist here and this not only contains his title track hit of last year but also other classics like Lucille and Coward Of The County. A solid stock item as well as an initial quick seller.

STYX

Paradise Theater. A & M AMLK 63719. A & M is putting a mammoth campaign behind this release in an attempt to establish Styx in this country on the same scale they have achieved in other territories. It could be a hard job. Their music, while technically excellent, lacks character, verges on the bland and fits snugly into the so-called Adult Orientated Rock bag. But the saturation ad campaign should ensure a chart placing.

SHEENA EASTON

Take My Time. EMI EMC 3354. In many respects, Sheena Easton is the Sandie Shaw of the current pop scene — a female purveyor of good, straight and catchy pop songs. Her debut album reveals that there are more facets to her vocal talents than her three hit singles, Modern Girl, 9 To 5 and One Man Woman



UFO

The Wild, the Willing and the Innocent. Chrysalis CHR 1307. Producer: UFO. Pretentious title and ghouly cover artwork from the five-piece who have steadily increased their following over the years through punk and now back into the HM boom. Articulate HM with most tracks written by vocalist Phil Mogg and guitarist Paul Chapman. Should chart.

(all included here) suggest. Stand-out track is When He Shines, featured on the Royal Variety Show, while the title track is to be released as a single. Plenty of marketing support for this album, plus the lady has TV appearances lined up, so expect healthy sales.

NEIL DIAMOND

Love Songs. MCA. MCF 3092. Probably just what many non-fans who like Diamond in romantic mood but not otherwise are waiting

for. Very nice compilation including If You Go Away, Juliet, Until It's Time For You To Go and others of that ilk. TV ads will sell it.

WILKO JOHNSON

Ice On The Motorway. Nighthawk Records. Fresh LP4. Produced by Wilko and featuring Russel Strutter on bass and Alex Bines on drums, with Mickey Gallagher providing keyboards, this in an excellent and welcome dose of ranchy R 'n' B. Includes the live track, The Whammy recorded at the Hope and Anchor.

Jazz scene

By PAT SULLIVAN

GEORGE COLEMAN

Big George Affinity AFF 52. Producers: Howard Gabriel and Pat Britt. Affinity have come up with some super stuff on their recent surge, and for me, this is the pick of a fine crop. It all works beautifully with excellent solos from Coleman and Junior Cook on tenor, Harold Mabern on piano and the severely underrated Frank Strozier on alto. Marvellous music and quite essential.

SARAH VAUGHAN

Duke Ellington Song Book 2 Pablo 2312 116. Producer: Norman Granz. Classy singing on an act of classy tunes by the master composer. The divine one works her considerable magic around such beauties as Chelsea, Mood Indigo and Prelude to A Kiss and anyone with an ear for a lyric, a fine melody and matchless vocals will want this.

Is it really 2 years since this advertisement appeared..?

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OPINION

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

RCA — come back to reality

RCA RECORDS appears to have raised its prices as from January 1. I say "appears" as we have had no official price list or notification of such an increase from the company — only the advised prices have gone up.

A "top line" ZZ code album (Al Stewart, Bowie etc) now costs the UK retailer £3.81 and the cheaper full price lines around £3.34, plus VAT. RCA has, of course (at these prices), done away with RRP, no doubt embarrassed to place an RRP of £6.25 on a price list.

Have any officials from this company ever had to stand behind a shop counter and ask for £5.50 for an album? — no chance. WEA, on the other hand, recently issued live Yes, Eagles and Fleetwood Mac doubles, all at £3.65 trade (that's less than RCA single album prices).

Has RCA become out of touch with reality? We, and other local dealers, shall not require RCA to call on us in future.

GORDON INGLIS, *GI Records, Cockburn Street, Edinburgh.*

I AM delighted to stock David Bowie on the K-tel label for this enables me to obtain credit for any faulty product when I return them to my supplier.

M. THORLEY, *manager, Top Ten Record Bar, Stockport Road, Levenshulme, Manchester.*

Time to say goodbye to blind selling

IS IT not time that the leading members of our industry began to question the growing void in which they are apparently operating?

I refer in particular to heavy metal music which supposedly made a resurgence here and abroad. Through my involvement with the band Riot I have witnessed first hand the intense loyalty and affection that young record buyers have shown to their favourite recording artists, by buying both their records and tickets to concerts.

Year after year this trend continued successfully, but new talent within this genre was needed as consumers were evolving into another phase of musical development and new consumers were taking their place demanding their own "metal heroes".

Instead, our industry took a semi intellectual, urban middle class scene and proceeded to try and sell it to the conservative working class, for whom it had little or no relevance.

No wonder radio here in the US began to get confused — and the answer to their confusion is

unfortunately to look backwards to the programming of "oldies" or simply to change altogether into talk formats.

If we continue trying to either create or invest in the promotion of superficial hyped fads, we will succeed in changing the record business from one of developing new artists long-term (where the only real profit is), into a business of expensive, glossy overnight sensations, disappearing as fast as they appear on the scene, with little chance for us to recoup all the initial costs that we all must contribute in order to compete in today's market.

The answer is to study markets better; learn how different regional musical tastes really are, and develop methods to help recognise the differences between fads and trends, fashions and lifestyles.

We'll all make out much better if we change this growing habit of selling blindly, or even worse, marketing music according to our own personal tastes.

EZRA COOK, *Anacrusis-Bandora Music Publishing, Broadway, New York, NY 10019.*

PERFORMANCE

Vince Hill

OPENING A cabaret season at the Talk Of The Town right after the Christmas and New Year holiday is a hard task, and Vince Hill coped commendably well after a somewhat strained and nervous start, undoubtedly aggravated by playing to a house barely a third full.

He reached his usual top form when he came to classic songs like You're The Top, his well-known Edelweiss and a well-executed Rodgers and Hammerstein medley. In fact, Hill should stick to this type of material rather than indulging in uneasy forays into Bee Gee land.

He was excellently supported by the TOTT orchestra conducted by his MD, Ernie Dunstall, and by Roger Whittaker, Rolf Harris and other distinguished friends in the thin audience. Hill was undismayed after the first night to the extent of talking about his next LP for Celebrity, and, now the Christmas/New Year hangovers have subsided and the tourists are back, should complete this month's stint with the capacity audiences he deserves.

NIGEL HUNTER

The Heartbeats

ALTHOUGH THEY have only been together as a band for six months, The Heartbeats — managed by Kennedy Music — have cultivated a large following in their home area of Aylesbury, and played several gigs in Germany where they are about to start a three-week tour.

The outfit is fronted by John Wilson who, apart from being the lead vocalist and bass player, writes all their original material. He previously played with The Dodgers who recorded for Polydor here, and had a couple of minor hits in the US

for Island Records. Joining him in the band are lead guitarist Robin Boulton and drummer Ed Rowe.

At a showcase gig at London's Embassy Club last Tuesday (part of the package of live music being presented there by Kennedy Music), The Heartbeats impressed with a crisp, workmanlike set which fell down only on its sheer length — some one hour and 40 minutes of music which is no joke when the performance doesn't start until midnight.

Wilson has a strong voice, ideal for rockers or more melodic material, and which has an uncanny similarity to that of Paul McCartney. His songs are very strong, appealing to mainstream pop fans. Certainly the band managed to keep the Embassy clientele entertained — no mean feat for a venue which is better noted as a disco.

The Heartbeats are currently finishing an album for German release, and hopefully will have product released in their home country before too long.

CHRIS WHITE

Jazz Singer

SOME SINGERS seem able to make the transition to acting quite comfortably, as is shown by this update of the 1927 Al Jolson classic, starring Neil Diamond in his film debut.

Diamond plays the part of Jess Rabinovitch (alias Jess Robin), a gifted Jewish singer from New York's slums who is tempted away from his job by the glamour of the West Coast pop scene.

The conflict between Jess and his orthodox Jewish father gives the story an edge which prevents it lapsing into sentimentalism. The

emotional confrontations between father and son are lent conviction by Sir Lawrence Olivier's superb performance as the father as well as Diamond's feeling and competent acting.

The 10 songs include America, Hello Again and Love on the Rocks, which gives Jess his "big break" to stardom. Diamond's skill rests in his powerful and distinctive voice and his driving rhythms, aided by the "heavy" orchestral treatment given to most of the songs. But his melodies and lyrics are occasionally mediocre and embarrassing. However Hello Again is strong enough to ensure it achieves its objective — this is the one the public will remember when they see the soundtrack album on the Capitol label in the shops.

Boomtown Rats

THE BOOMTOWN Rats remain one of the best live bands around today, combining their own brand of raunchy rock music with frontman Bob Geldof's undoubted stage charisma.

Certainly, their recent gig at London's Hammersmith Odeon, which came towards the end of a very successful UK tour, didn't fail to please the fans.

"Don't think we're here just to do our hit singles," Geldof proclaimed to the fans — and they didn't. Material from Mondo Bongo on Ensign Records was featured, along with numbers from their last album, The Fine Art Of Surfacing.

Geldof is still the biggest rip-off of Mick Jagger around, but he does have a certain stage persona which should guarantee the Boomtown Rats a few more successful years yet. This was a likeable, if not a stunning London return gig.

CHRIS WHITE

DOOLEY

DOES THE decision by Lilian Bron to set up her own management and publishing companies indicate an eventual split away from Bronze? . . . Incidentally, Gerry Bron is advertising one of his executive jet's for sale, should anyone have £500,000 to spare . . . Our congratulations to Keith Carmichael, chairman of Allied Records, Art & Sound and its subsidiaries, Trojan Records and Saga Records, on being awarded the CBE . . . Polydor Ireland on brink of breaking into the UK market judging by amount of airplay its hit group Bagatelle is getting with Trump Card single . . . Following departure of MD Robin Taylor, Bellaphon's sales manager Ron Gale and promotion manager John Holman doing sterling work keeping the company ticking over . . . Celebrating an incredible 64 years with Chappell last week was Teddy Holmes, who spent most of his lunch with Chappell MD Jonathan Simon (21 years with the company this year) expounding on what is wrong with the music business today, and Simon said afterwards: "The trouble is, he's right!"

MUCH ADMIRATION being expressed by WEA for the speed with which Tape Duplicating of Islington produced the initial batch of John Lennon cassette singles . . . Sinclair Trail, who founded Jazz Journal and was latterly its editorial consultant, has died at the age of 77 . . . Paul Kennerly, writer of White Mansions and The Legend Of Jesse James, mistakenly picked up by police investigating a murder and spent a weekend as a guest of Los Angeles County Jail — no doubt the experience will be reflected in a future A&M album . . . Is Irving Martin planning to Score at Midem? . . . Tour Promoter Arthur Howes recovering from a severe heart attack in Middlesex Hospital . . . And RCA international manager Brian Hall recovering in Barts Hospital (W. G. Grace ward) after vertebrae operation . . . Formerly one-half of the chart-topping duo Marshall and Haine, Kit Haine has signed to Decca and has an album on the way.

EMI MUSIC Publishing MD Ron White hosted a private party last week for his secretary Audrey Steckler who was celebrating 35 years with EMI, and among past and present colleagues attending were Jimmy Hanks, Denis Tungate, Fred Marks, Cliff Busby, Chris Ellis, Marion Back, Anne Canning, Brian Hopkins, and EMI Publishing's Johnny Gordon, who has a mere 43 years' service to his credit . . . Ian Dury reviewing the West End musical Oklahoma on Walters Weekly (R1) should be worth a listen . . . DinDisc's Nash The Slash will feature the Dali/Bunuel surrealist film Un Chien Andalou and Lon Chaney's The Monster as background to his music at The Venue next week . . . Challenged by CBS MD David Betteridge to find something to object to in CBS' new prices plans, GRRD chairman Harry Tipple admitted: "This time I applaud you," and added, "It seems the dealer can now offer a reasonable product for a reasonable price and still make a reasonable profit" . . . Elaine Page has signed with Arista, not Ariola as we stated last week . . . Nesuhi Ertegun is to be congratulated on introducing SOR terms to boost new artists, but it must have been a brave decision remembering all those albums which flooded back in the US market in 1978.

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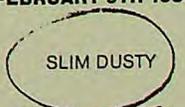
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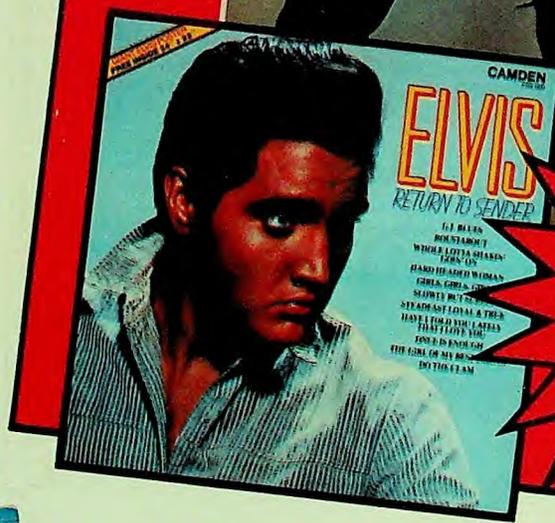
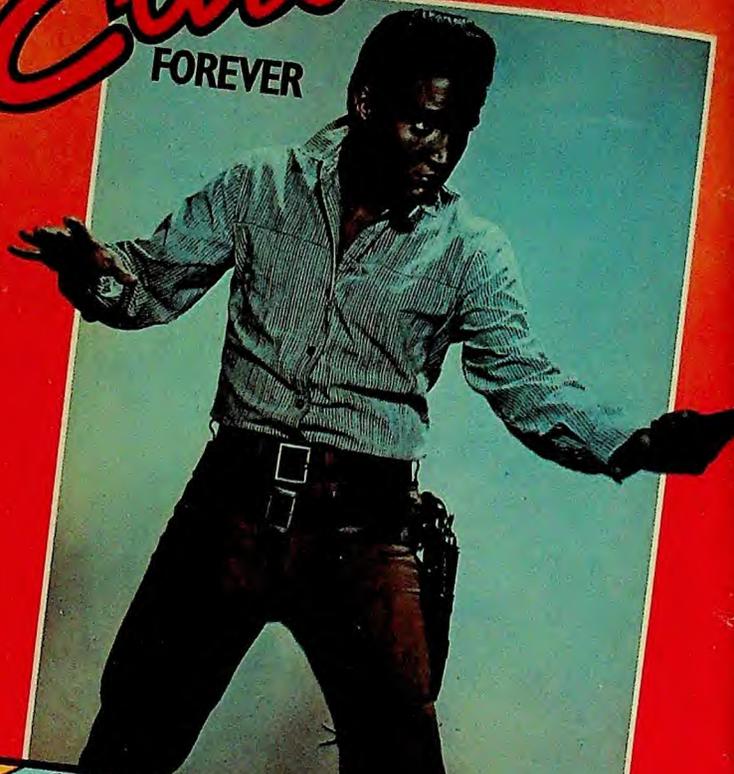
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