**Europe's leading music business paper**

**SINGLES CHART: P.11; ALBUMS CHART: P.22**

**THE TOP AWARD WINNERS IN 1980**

**EMI PULLS AHEAD OF CBS AND WEA IN MARKET SHARE**

The market share gains made by CBS and WEA during 1980, when both American giants were at the heels of the traditional market leader EMI, have been dissipated during 1980 and EMI again emerges as a clear winner.

With 13.6 per cent of the singles market and 19 per cent of the albums market, EMI even managed to improve slightly on its previous year’s figures. Nearest rival in singles was WEA with 13.4 per cent—down from 17—and CBS with 13.1 (down from 15). In albums, CBS came second with 13.9 (down from 16.3) and WEA third with 12.7.

**For full details of all the 1980 award winners see centre pages**

Warner Brothers Music as top individual publishing company. The Police came out as top overall albums act, and Madness top overall singles act.

Best selling single of the year was ‘Don’t Stand So Close To Me’ by The Police; best selling full-price album, Abba’s Super Trouper; and best compilation album, BBC’s Not The Nine O’Clock News.

Another new award for the best promocase video for TV.

Marketing campaign awards went to CBS for the Adam and The Ants and M for Joan Armatrading’s Mo Myself I, and Cream. Creative David Pilote for Barbara Dickson’s The Barbara Dickson Album.

**UK studios are uneasy about effects of US strike settlement**

From BETH JACQUES

**LOS ANGELES:** The dispute between the American Federation of Musicians (AFM) and the motion picture and TV producers has ended with a proposed settlement, which AFM members are now balloting on.

The details include a new three-year contract backdated to January 15, a nine per cent wage increase per year, and a one per cent rise in the retirement pension plan paid by producers, taking it to nine per cent.

Both sides agreed to meet on terms of unemployment and employment for the home video market, and both sides have dropped all legal actions.

Foreign recording of film and TV music will only be permitted if the films or TV shows are made overseas. Otherwise all work must be scored in the US or Canada and recorded by AFM members.

At press time, WEA was seeking further clarification on the meaning of the word “scored.” It is assumed means arranged and orchestrated, and is not a move as in an orchestra. North American film/TV musical soundtracks are limited exclusively to North American composers.

AFM president Victor Funtcalba said that the union would make every effort to support the British Musicians Union in the event of a dispute. Citing the BBC-MU strike last summer, he said only one programme was recorded here by prior agreement with the MU.

**THE MARKET share gains made by CBS and WEA during 1980, when both American giants were at the heels of the traditional market leader EMI, have been dissipated during 1980 and EMI again emerges as a clear winner.**
MUSIC & VIDEO WEEK FEBRUARY 14, 1981

NEWS

Star line-up for Capital Jazz Festival

CAPITAL RADIO has lined up an impressive list of star names for this year's Jazz Festival to be held on two successive weekends - July 18/19 and 25/26.

Last year's event was cancelled at the last minute due to a fire at the Alexandra Palace, and this year Capital has applied to the Greater London Council for a licence to stage the festival on Clapham Common in South London, with a series of other events in concert venues on the weekends between the main festival.

The festival, which is the biggest jazz event in the UK, will cost £250,000 to mount and will be announced later.

Star line-up

Wein has booked more than 100 biggest jazz event held in the UK, festival weekends.

The festival, which is the

The proposed area on Clapham Common can apparently accommodate 25,000 people and is served by two stages. Plans for the days between the festival weekends include a blues party and the possibility of lunchtime concerts over a long period of time rather than closing off by mid-price MOR music which sells at the right price. In the past people have had a very rough record buyer has had a very rough deal.

EAGLE RECORDS signed own-label deals with SIC Americans for Argentina; Belter in Spain; Rossie in Portugal and CTC in New Zealand. In separate deals, Gary Gillitter was signed to PPT in Canada, Amo in France and Airborne in Australia.

Eagle also made a sub-publishing agreement with Island Music in West Germany for several Jo Anne Forte songs and with MCA Music in the US for Gioge's songs.

SCRATCH RECORDS announced an exclusive long-term licensing deal with RCA for Europe whereby Scratch will have its own logo in all territories. Contracts were also exchanged for a label deal with Trot Records in Japan, and Scratch signed Denny Laine's Japanese Tears LP with San Juan Records in Mexico, Brazil, Uruguay, Venezuela and the Argentine.

PERFORMANCE MUSIC/Satellite Records have assigned all Ray Dorset's future product to Sonet in Scandinavia; CBS in Germany; Austrina and Switzerland; CRC in Benelux and Peter Gooch in Spain and Portugal. Performance Music also set a publishing agreement with Denny Laine's Perfect Music with will be re-issued by BMG for Performance Music with Budde Music in Spain and Portugal.

MIDEM Deals

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CELEBRITY RECORDS, the label set up six months ago as an outlet for mid-price MOR music, has released its first six albums in 1981. And at the same time it has switched its pressing and distribution from PRT to RCA, and three earlier albums by Vince Hill, Bert Weeden and Harry Secombe, are being re-promoted.

Later LP releases from Celebrity are Our World Of Music by Jackie Trent and Tony Hatch (ACLPI 004); Tony Monopoly's The Game Of Life (005); Peters And Lee: The Farewell Album (006); former New Seeker Eve Graham's Woman Of The World (007); Bobby Crush Pies Elton John (008) and Yesterday, Today And Tomorrow by Johnnie Ray (009).

Future releases will include LPs by Pati Boulanger, former Paper Lace vocalist Carlos Paul Santos, and Syd Lawrence and His Orchestra.

Celebrity has also issued two singles by Peters & Lee and Johnnie Ray, and a third, Eve Graham's Your Love (003) is scheduled for release this Friday (6).

Celebrity marketing and sales director Mike Ashwell comments: "The first few months for us have been very promising. We have proved that there is a vast market for quality MOR music which sells at the right price. In the past people have tended to overlook such music, because in a lot of cases it is too expensive, and also because it sells over a long period of time rather than charting overnight. The MOR record buyer has had a very rough deal."

"We are very pleased with our new deal with RCA. The company has done an incredible job for us so far, and at the moment plans are being finalised for a world tour in support of the album. Celebrity goes into '81 with six LPs"
DJM to release Elton John and Lennon at Madison Square Square

JOHN LENNON and Elton John, previously released here by United Artists, are to be reassured here on DJM's own Special label and distributed by the Making Waves Record Distribution company.

The deal was struck over the weekend between Dave Lawrence of Making Waves and Can representative Hildegard Schmidt. Spoon will also feature new material recorded individually by Can members, starting with Irwin Schmidt's Film Music.

MATERIAL by German hit band Can, previously released here by United Artists, is to be reissued here on Can's own Special label and distributed by the Making Waves Record Distribution company.

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DINDISC has signed five-piece Liverpool band Modern Eon. The band, managed by Pete Friel, who is part of the team responsible for Eric's Club in Liverpool, has previously recorded on its own label and their first single on DinDisc is a re-recorded version of 'Eyes' which was released on Friel's inevitable label coming up.

Reed, Wakeman signed

LOU REED is returning to RCA after a five year gap. Previously with the company for a number of years, he has signed a worldwide contract and is scheduled to begin work on a new studio album within the next few weeks.

Meanwhile, Rick Wakeman has signed a five-year worldwide recording contract with Charisma. The deal was negotiated between Charisma MD Brian Gibson and MAM's Tony MacAlabn. Wakeman's first project for his new label will be on the album on the concept of George's Wally's songbook.
Ken Malphant quits

IN AN unexpected move last week, Phonogram MD Ken Malphant announced his resignation and immediately appointed Lopez, MD of PolyGram Record Operations, took over the day-to-day running of the company on an interim basis pending the appointment of a successor.

Malphant (35) had been with the PolyGram group since leaving university 12 years ago and he told AW: “I simply felt it was time I did something else. I am looking at other opportunities both inside and outside the music industry and I will be playing a little golf before deciding what to do next.”

“I shall always be grateful to all my previous bosses and the group in total for giving me the scope and opportunity to develop so quickly from ‘commercial apprentice’ to MD.”

Phonogram A & R director Brian Shepherd will serve as Lopez’s deputy during the period that Lopez takes over as acting MD.

PPL decision deferred

AT THE end of a three-day High Court hearing during which the Performing Right Tribunal was asked to state in greater detail its decision, given last year, on the radio stations’ opposition to the Phonographic Performance Ltd, Mr Justice Falconer said he would give his decision on the radio stations’ application at a later date. This was not expected before next week.

The Association of Independent Radio Contractors, acting on behalf of the first 19 Independent Local Radio companies on air, is seeking appeal to the High Court, on questions of law, against the tribunal’s decision and they require a “case stated” by the tribunal for use in the appeal.

Andrew Bateson, QC for AIRC, argued last week that in its decision the tribunal had confined itself to deciding what was a reasonable rate of royalties and had not dealt with several questions of law which had been raised.

David Calcutt, QC for PPL, opposed the application and said the tribunal had stated the case in very wide terms; it could not be said that the tribunal had failed to “express its mind”.

“The tribunal members were faced with a mammoth task. To ask them to go back and start all over again and set out their evidence and findings and facts goes beyond what is required of them,” he said.

Fair response to RAVRO

INITIAL TRADE response to the formation of RAVRO has been “fairly enthusiastic”, according to chairman Harry Tipple although he could not say how many of those record retailers who had written with enquiries or support for the venture between Eurodisc and The Sutton Company. Full details are expected to be announced next week.

HMV puts its heart into new promotion

CUPID HAS been taken into HMV Shops for current commercial promotions, a 12-page picture bag, which will be available in a full-colour picture bag. Catalogue number: Mag 185.

Company set up to sell video on TV

A NEW company offering video software by direct response television advertising is being set up jointly by Eurodisc, Eurodis and The Sutton Company advertising agency. The operation will be headed by former CBS and Pye marketing executive Clive Newell and will be run on similar lines to the Tellydisk operation which is also a joint venture between Eurodisc and The Sutton Company. Full details are expected to be announced next week.

Gem to switch distribution?

SPECULATION ABOUT the future distribution arrangements for Gem Records has been fuelled by the announcement that the VIP’s new single to be released on February 12, is to be distributed via CBS and not RCA to which Gem is licensed. No comment on the switch was forthcoming from Gem, but an RCA spokesman said that while the single was being released through CBS, RCA would continue to work on other Gem product.

Obie attacks the music ‘labellers’

BY CHRIS WHITE

PEOPLE WHO categorise music and artists, “in order to give themselves an easier life,” were criticised by CBS chairman Maurice Oberstein at the company’s half-yearly sales convention last Friday.

Referring to some of the company’s successes during the last six months, Oberstein said that he was disturbed by the way people, from the top down, tended to “put everything into little boxes.”

“Look at the recent success of Barbra Streisand — I don’t think that we have ever really sold more than 85,000 units of her albums in the past, and she has been labelled a certain type of artist. What happens when we stop categorising her?” — Oberstein asked.

The chairman went on to say that he “was disturbed by the way people, during the last six months, Oberstein said that he was disturbed by the way people, from the top down, tended to “put everything into little boxes.”

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In a career that spans over two decades he has been singing black blues, white southern rock, rockabilly or R&B, straight pop or straight country..... and making it all sound natural.

He played harmonica on Bruce Channels' "Hey Baby" and inspired the Beatles to feature harmonica on "Love Me Do".

He has backed Jimmy Reed, Howlin' Wolf, Lightnin' Hopkins, Bobby "Blue" Bland and Joe Tex, to writing songs for Waylon Jennings and Dr Hook, and has just recently written for Crystal Gayle and John Belushi of The Blues Brothers.

The hit single
GIVING IT UP FOR YOUR LOVE

is now available on his debut album for Capitol Records.

THE JEALOUS KIND

Delbert McClinton with a lifetime of rich musical history under his belt, is about to become an overnight success.
From RICHARD FLOOR, Toronto — The resignation of Arnold Gosewich as chairman and chief executive officer of CBS Records International is something of a shock to the local music scene, although there are some rumour that he would depart in August.

Gosewich, who was also a vice president of CBS Records International, came to CBS in 1976 after resigning as chief operating officer of Capitol Records in Canada. Moving in with CBS with the title of president, Gosewich was a veteran staffer from CBS International who had held posts in recording and broadcasting for the company in Italy, the UK, Brazil and the US. He was closely involved in the formation and development of the CBS music repertoire, recorded during his period in the UK, and he is seen as a tough, straight-talking trouble-shooter and something of a new bumb at CBS in Canada.

In part, Gosewich was a victim of changing power structures at CBS and his departure stems from the Canadian company's role as the source of many thousands of pieces of product, which found their way into the marketplaces of the US and Europe in 1978 and 1979.

Thanks to the lower Canadian royalty rates and the slipping Canadian dollar, it was possible for CBS product to land in California at a competitive price with locally-issued product. This phenomenon repeated itself internationally, causing the Canadian company no models from CBS vice presidents around the world.

In fact, one of the CBS VPs who had talked with Gosewich on the subject of Canadian exports was Allen David, now president of CBS Records International. Meanwhile, a $16 million ($2,653,250) lawsuit filed in the US District Court in Toronto by distribution company, which was buying large quantities of Canadian-manufactured albums for marketing internationally, is still in the courts.

The suit alleges that CBS unlawfully conspired to refuse to sell product to Sailer's company.

PHOENIX LIKE, Canada's only music industry trade publication, RPM Magazine, which folded in early December, reopened in time for the show.

Although the magazine announced the return of its publication, observers noted few changes, except the name change from RPM to Music Canada. The magazine recently introduced a comprehensive chart, RPM's publisher, Walt Graffals, said that publishing economists had shaved the budget to the minimum, and that advertising commitments from both large and small companies had enabled the magazine to return with an optimistic outlook.

THERE WERE no surprises among the nominees for Canada's still prestigious music industry awards, the Junos. Among the nominees were Gordon Lightfoot, Joel Mitchell, Neil Young, Rush, Max Webster and Anne Murray.

"I would really like to be singing just one kind of music for a white and that rock 'n' roll," declared Bette Midler during her recent visit to Amsterdam to promote the release of her latest album, her first since the legend's stirring contribution to rock 'n' roll, "will not be the record presented with material from a major artist says, 'I love that music personally, but I'm afraid it will never sell.'"

Contact: Sue Francis
01 439 9766

Chuck Fowler Band are free

MUCH GROUND-WORK has been done for the Chuck Fowler Band, and with Radio 1 broadcasts already scheduled, they may complete a video recording contract.

The Chuck Fowler Band came to light last year with five BBC Radio 1 sessions for Stuart Coleman, Kid Jensen and John Peel. In August they made their debut single Mystery Train, on Rockburgh Records, and have been booked (recording February 25) for a new Peter Powell session for Radio 1 and will be featured doing one number each day for a week.

"Unfortunately," explains bassist Alan Wood, "Rockburgh Records are no longer putting out singles and we have no one to promote them.

Contact: Alan Wood during the day on 0924 496363 or on 09 Windsor Miss, Ashton, Sheffield.

Tokyo song festival

ALL ENTRIES for the World Music Hit Festival in Tokyo must be received by Tuesday 10th of November, 1981.

Entries will be selected by the Yamaha Music Foundation, this year's festival will be held on 30th November to 1st December at the Nippon Budokan, with cash prizes exceeding £16,000. Each entry must be an original song that has not been published or performed in any other media.

For entry forms contact Festival Committee 81, Yamaha Music Foundation, 5-3-22, Meguro-ku; Tokyo 153, Japan.

Contact: Sue Francis
01 439 9766

Canadian TV variety show wants videos

UP-AND-COMING artists will be offered valuable exposure by barrister Ed Gillett, who is representing a consortium putting together a weekly Canadian television music variety show. The bill will be syndicated across the country and is looking for new British artists.

What we require for our format is a video of perhaps two tracks — one if it is decent — of three to five minutes each. We are not interested in more than 10 minute cuts. The aim of the show is to give new artists a chance to be heard on the streets.

Other, other than the normal synchronization and performing rights, are also not included in this offer. Our records are unsigned and our choice of the major labels, I record my own demos under the scheme and many for Neon Music. Because we are aware of the increasing cost of making demos, Impulse Songwriters Service will produce demos for publishers for 140 per song and 90 for three.

Contact: Ed Gillett, Gillett & Littlejohn, 129 Avenue Road. Toronto, Ontario. Tel: (416)964 2488.
20 GREATS

AL JOLSON
THE ORIGINAL JAZZ SINGER

TITLES INCLUDE
ROCKABYE YOUR BABY WITH A DIXIE MELODY • APRIL SHOWERS
YOU MADE ME LOVE YOU
MY MAMMY
TOOT TOOT TOOTSIE
SWANEE

MCA RECORDS
1 Goron Street, London W1-F 1W
Distributed by CBS (960 3955)
### Special Plays

**David Hamilton's Single of the Week**
- **Guitar Man** - Elvis Presley

**David Hamilton's Album of the Week**
- **Late Night Affair** - Various

**Capital: People's Choice**
- **Please Don't Touch** - Mott the Hoople

**Down Town: Music Mover**
- **Guitar Man** - Elvis Presley

**Forth: Station Pick**
- **First Night in New York** - Claire Hamill

**Luxembourg: Powerplay**
- **Underwater** - Harry Thun

**BBC Scotland: Single of the Week**
- **Bye Bye Now, My Sweet Love** - Leo Sayer

**Pennine: Pennine Pick**
- **Mr. Sandman** - Emmylou Harris

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Due to the year-end holiday, Radio One logging re-commenced on Monday, January 5. Information supplied by Sham Tracking (01460 7564).

Listings exclude last week’s Top 40.

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<td>Love No Longer...</td>
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<td>Hitsville UK</td>
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<td>I'm Only Human</td>
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<td>Duran Duran</td>
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<td>You Take My Breath Away</td>
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<td>Hall, Jimmy</td>
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<td>Joel, Billy</td>
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<td>Jayvees</td>
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**Distributors Code:**
- A - Par, C - CBS, W - WEA, E - EMI, F - Polydactyl, R - RCA, S - Selecta, Z - Enterprise, Y - Relay, SP - Spartan, P - Pennie, RT - Rough Trade, SD - Stage One.
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<td>MICHAEL STANLEY BAND</td>
<td>He Can't Love You</td>
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<td>Young Men Drive Fast</td>
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<td>Glad All Over</td>
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<td>Driver's Seat</td>
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<td>TYLER, BONNIE</td>
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<td>TALKING HEADS</td>
<td>Once In A Lifetime</td>
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<td>Reward</td>
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<td>While You See A Chance</td>
<td>Island</td>
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<td>WARD, CLIFFORD T.</td>
<td>The Best Is Yet To Come</td>
<td>Wea</td>
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<td>WILDE, KIM</td>
<td>Kids In America</td>
<td>RAK</td>
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<td>WARNER, FLORENCE</td>
<td>I Miss Your Heartbeat</td>
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<td>WARREN, ELLIE</td>
<td>Falling In Love</td>
<td>Precision</td>
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James Galway
Songs Of The Southern Cross

**POPULAR SONGS FROM AUSTRALASIA**

I Started A Joke*
The Carnival Is Over
Waltzing Matilda
Jamaican Rumba
Molly On The Shore
and many more

(LP) RL 25326
(Cassette) RK 25326

*I Started A Joke is available as a single
b/w Brian Boru's March
RE 5315

Theme music from
Southern Television's
Brendon Chase

Main title theme featuring
James Galway
An E.P. with incidental music
from the series. RE 5318

The single is credited
at the end of each
programme, which is
networked on
Wednesdays at 4.45 pm.
### MUSIC & VIDEO WEEK FEBRUARY 14, 1981

**TOP 75 SINGLES**

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<th>Number</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Week Number</th>
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<tr>
<td>1</td>
<td>WOMAN</td>
<td>John Lennon &amp; Yoko Ono (Lennon/Ono)</td>
<td>Geffen K 70195 (O)</td>
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<tr>
<td>2</td>
<td>VIENNA</td>
<td>Chicago Voices/Chicago/Aretha Franklin</td>
<td>Motown K 70074 (W)</td>
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<td>3</td>
<td>SHADOW YOU FACE</td>
<td>Paul McCartney</td>
<td>Polydor 2147 (S)</td>
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<td>4</td>
<td>IN THE AIR TONIGHT</td>
<td>George Harrison</td>
<td>Polydor 2160 (S)</td>
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<td>5</td>
<td>I SURRENDER</td>
<td>The Beatles</td>
<td>Apple K 7071 (O)</td>
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<td>IMAGINE</td>
<td>John Lennon &amp; Yoko Ono (Lennon/Ono)</td>
<td>Apple K 7071 (O)</td>
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<td>7</td>
<td>OLDEST SWINGER IN TOWN</td>
<td>Paul McCartney</td>
<td>Parlophone R 802 (S)</td>
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<td>8</td>
<td>RAPTURE</td>
<td>Barrett &amp; Chapman Chryssalis</td>
<td>Chryssalis CHS 2485 (S)</td>
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<td>9</td>
<td>ANT MUSIC</td>
<td>Adam &amp; The Ant (Chris Hughes)</td>
<td>ATV K 17809 (W)</td>
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<td>RETURN OF THE LOS PATRAS</td>
<td>Madness/Chapman/Winstanley (Warner Brothers)</td>
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<td>13</td>
<td>John Lennon</td>
<td>Lennon/Ono Music Q Goffan K 79195 (W)</td>
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<td>12</td>
<td>ROMEO &amp; JULIET</td>
<td>Barbra Streisand</td>
<td>Columbia K 70195 (W)</td>
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<td>FADE TO GREY</td>
<td>Roxy Music</td>
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<td>ROCK THIS TOWN</td>
<td>Steve Winwood</td>
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<td>YOUNG PARISIANS</td>
<td>Paul McCartney</td>
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<td>The Jam</td>
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<td>17</td>
<td>WE'LL BRING THE HOUSE DOWN</td>
<td>The Jam</td>
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<td>THE FREEZE</td>
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<td>SGT. ROCK (GOING TO HELP ME)</td>
<td>Spandau Palaces</td>
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<td>Spandau Palaces</td>
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<td>Virgin K 836 (W)</td>
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<td>I'M IN LOVE WITH A GERMAN FILM STAR</td>
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<td>THAT'S ENTERTAINMENT</td>
<td>The Police</td>
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<td>DO SOMETHING/MAGGIES FARM</td>
<td>Skinny Puppy</td>
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<td>SPENCER (Dr. Penrose/Florence/Ronnie/dann)</td>
<td>The Jam</td>
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<td>CAR TROUBLE</td>
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<td>35</td>
<td>SWEET PREZZY</td>
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<td>UMOJAM</td>
<td>Spandau Palaces</td>
<td>Virgin K 836 (W)</td>
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**ORDER FORM CHART**

- **PLATINUM** (One million sales)
- **GOLD** (500,000 sales)
- **SILVER** (250,000 sales)

**A/TOP WIZARDS**

- A Little Love (A. Tarney)...
- Amie (J. Hughes)...
- Marcie (J. Hughes)...
- Steady (J. Hughes)...
- Car Trouble (A. Moloney)...
- Car Trouble (J. Hughes)...
- Car Trouble (A. Moloney)...
- The Look (A. Shacklock)...
- In One Lifetime (E. Mccoll)...

**NEW SINGLE**

- TOO TIGHT (from the album Touch) (12" Meters) 5.7 MER 57 [S] 5-3377 74
OFFER YOU A GREAT DEAL

24 Hour delivery at prices to make you money* A selection of our Special Offers:

<table>
<thead>
<tr>
<th>No.</th>
<th>Artiste/Title</th>
<th>Price:</th>
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<tr>
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<td>3</td>
<td>3 Genesis/Early Days (T-Kel)</td>
<td>£0.85</td>
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<td>4</td>
<td>4 Genesis/Master Of Reality</td>
<td>£1.60</td>
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<td>5</td>
<td>5 Genesis/In A Plastic Age</td>
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<tr>
<td>6</td>
<td>6 Genesis/2 LP's Box Set</td>
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<td>7</td>
<td>7 Genesis/Live In Concert</td>
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<tr>
<td>20</td>
<td>20 Genesis/..</td>
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PLUS EXCLUSIVE NEW PRODUCT AS FOLLOWS

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<td>£0.40p</td>
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<td>357</td>
<td>SLEEPING BEAUTY/THE WOLF AND SEVEN KIDS</td>
<td>£0.50p</td>
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<tr>
<td>358</td>
<td>RUMPETSILTSKIN/HANSEL AND GRETEL</td>
<td>£0.40p</td>
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</tbody>
</table>

PLUS a St. Valentine's Day Offer that a winner all the same in any case.

**DEAL OF THE WEEK**

ELVIS PRESLEY 40 GREATEST HITS

(UK Pressing — Black Vinyl)

AT THE UNBELIEVABLE PRICE OF £2.40

If you are an existing account please contact your normal Terry Blood Tele-Sales girl — new accounts please contact Brian Wilson-Halley.

Many of the above items also available on Cassette.
### Classical Scene

**PolyGram issues three big-name digital operas**

**THREE DIGITAL operas — two Verdi and one Mozart — are scheduled for February release by the PolyGram group, all featuring leading singers and conductors.**

**Philips**, a label which has taken on new life since the PolyGram restructure last year, presents one of its most important releases ever in a digital version of Verdi's La Traviata, conducted by Herbert von Karajan. It represents a collection of "firsts" for Philips: its first digital opera; the first time that Karajan appears on a Philips label; and the first digital recording of this, the last and one of the greatest of Verdi's operas. In addition to Teddy, who, incidentally made his debut in 1936 and was Karajan's first Figaro in Salzburg, the disc also features Christa Ludwig, Trudelise Schmidt and Frederico Davia as Plinio, with the Vienna Philharmonic Orchestra, and Vienna State Opera Chorus. The set comes in a 3LP box with a booklet libretto in a 3-cassette set using chromium dioxide tapes. The numbers are LP 6769 060/ MC7654 060 and dealer price for both is £10.55.

**Extensive ad support**

Extensive advertising support is planned with advertisements appearing not only in the music and opera press, (including the front page of The Gramophone), but also The Times, and The Guardian. The campaign will be supported with appearances by Karajan and the Berlin Philharmonic in London and Oxford in May.

The other two digital operas both come from Decca. The long-awaited digital version of Verdi's La Traviata is finally scheduled for this month with a stunning cast led by Joan Sutherland and Luciano Pavarotti in the leading roles, and the London Opera Chorus, the National Philharmonic Orchestra conducted by Richard Bonynge. The 3 LP set also contains a lavish booklet including a full-length colour painting of Sutherland. The numbers are D 212D LP dealer price, £10.63, and K212K 32, dealer price £10.60.

La Traviata is also to be promoted in The Guardian as well as in the music press. There are currently nine other versions of the opera in the catalogue, including one with Sutherland which is nearly 20 years old, but this new one should do well — when copies are available.

Perhaps fortunately, opera customers will not have to decide immediately whether to go for Fasolt or La Traviata this month. Although stocks of Fasolt are plentiful, Decca's main stocks of La Traviata will not be in the shops until the end of the month.

The third digital opera comes from Telefunken and is an intriguing release in many ways. Mozart's Idomeneo was first performed exactly 200 years ago, and is represented by only two other sets in the catalogue — a 10-year-old set by Davis and a 12-year-old set by Bohm.

But now comes a new one from the Orchestra of the Zurich Opera House directed by Nikolaus Harnoncourt with Werner Hollweg as Idomeneo, Trudelise Schmidt as Idamante, and Rachel Yakar and Fidelio Paimon in the two other main roles.

Interestingly, although directed by Harnoncourt, the Orchestra does not play on original instruments — even though the strings do play on gut strings — and Harnoncourt has defended this modern approach by saying: "I am no museum keeper with a public duty always to use original instruments."

**CBS set to scoop new Mozart sales**

**THE TWO US companies, CBS and RCA, are both bringing out new recordings of Mozart's Piano Concerto No 22 in E flat, K 482, one of the most popular of all, in February, and it will be intriguing to see how the sales compare.**

On paper, CBS have the edge. Murray Perahia is backed by the NBC Symphony Orchestra, conducted by Leonard Slatkin, who is recorded with great affinity since winning the Tchaikovsky competition and performing regularly in New York with Murray Perahia. RCA, on the other hand, is riding quite a lot on the future of Emmanuel Ax and the Mexican conductor, César Cadiot, with his Dallas Symphony Orchestra, and this could be the disc which makes a breakthrough.

As plays K482 with the popular coupling of the Piano Concerto No 20 in D minor by Chopin, the recording is a complete Piano Concerto cycle.

**In the studios.**

**WAGNER'S TRISTAN and Isolde has now been completed by the London National Opera conducted by Reginald Goodall for Decca. Also for Decca, the Philip Jones Brass Ensemble has recorded more popular repertoire, with conductor Leo Mathews who conducts the Chicago Symphony Orchestra and has recorded Bruckner's Symphony No 2, 4 and 9, and Shostakovich's Symphonies Nos 2, 4, 5 and 7. The company has also released the Proms' version of Rutter's Requiem. In addition, the company has recorded Kodaly's Dances of Galanta and Stravinsky's Rite of Spring.**

**In the UK, the London Symphony Orchestra and the City of Birmingham Symphony Orchestra have recorded the music of Elgar and the LPO have recorded Prokofiev's Violin Concerto No 1.**

**Classical Scene**

**Order from POLYGRAM 01-590 6044**

**DECCA**

**EMI**

**TENNSTEDT**

Available this month

**Mendelssohn and Schumann 4th Symphonies**

Berin Philharmonic Orchestra

HMV ASD9363 TC-ASD9363 Digital

**In interview with Harley Ussil on the new Academy Label**

**CBS and RCA, are both bringing out new recordings of Mozart's Piano Concerto No 22 in E flat, K 482, one of the most popular of all, in February, and it will be intriguing to see how the sales compare.**

On paper, CBS have the edge. Murray Perahia is backed by the NBC Symphony Orchestra, conducted by Leonard Slatkin, who is recorded with great affinity since winning the Tchaikovsky competition and performing regularly in New York with Murray Perahia. RCA, on the other hand, is riding quite a lot on the future of Emmanuel Ax and the Mexican conductor, César Cadiot, with his Dallas Symphony Orchestra, and this could be the disc which makes a breakthrough.

As plays K482 with the popular coupling of the Piano Concerto No 20 in D minor by Chopin, the recording is a complete Piano Concerto cycle.
Galway goes Australian

RCA Releases a new Galway crossover record in February with an unusual theme — a collection of Australian favourites. RCA is introducing this with a concert disc of the following arrangements: 

4. The Australian (RL/RK 25319 dealer price £3.04).
5. Galway plays with the Sydney Symphony Orchestra conducted by John Hopkins. EMI Australia (WAL 21039).
6. HAVENING RELINQUISHED his seven-year directorship of the Bournemouth Symphony Orchestra, Paavo Berglund is appearing more widely in this country — over the past two months with the CBSO, SNO, LSO, ESO and the Bournemouth Welsh Symphony Orchestra. In fact he gives 17 concerts around the British Isles up until April 2, and to support those tours HMV is releasing two new titles conducted by him.

Galway bananza

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There is Vaughan Williams' Symphony No 4, coupled with The Lark Ascending played by the Royal Philharmonic Orchestra (ASD/TC 3904) — the first digital version of the Symphony No 4 for some time, and the only cassette version. And HMV is releasing Sibelius' Symphonies Nos 3 and 5 with the Bournemouth Symphony Orchestra conducted by Berglund on the Arion label (EDS/TC 58025).

Teletunfen mid-price releases

FOLLOWING IN the footsteps of DG's mid-price arch rival, Teletunfen has now released its own mid-price series called Reference with dealer price fixed at £1.47 for LPs and £1.8 for cassettes. This brings together many of the Concerts Musicales of the Teletunfen recordings of Edith Mathis, Karl Richter and the Leonhardt Consort, organ music of J.S. Bach and blokland music of the Concentus Musicum attached to Berliner Philharmoniker, and the Moscow Symphony Orchestra conducted by Anton Kogan.

Galway bananza

There are three other similar cassettes, including one from another UK quartet, The Gabrieli Quartet, but this release marks an important step in the recording career of the quartet.

Berglund bananza

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<th>No.</th>
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<td>I'M IN LOVE WITH A GERMAN FILM STAR</td>
<td>Woman</td>
<td>Geffen K 79195</td>
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<td>Passions</td>
<td>John Lennon</td>
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<td>Polydor POS 214</td>
<td>Polydor POS 221</td>
<td></td>
</tr>
</tbody>
</table>

...the single...FAMILY AFFAIRS...  FAY RAY...  EXCLUSIVE RADIO AIRPLAY...  "Essential Buy"~MELODYMAKER

ON SURREY SOUND RECORDS  ORDER NOW ON PINNACLE HOTLINE  HMS 5...0689 73146

*Week-ending February 14, 1981, includes sales figures.*
Comedy LP makes big news

TOP COMPILATION/VARIOUS ARTISTS
1. NOT THE 9 O'CLOCK NEWS
2. CHART EXPLOSION
3. XANADU
4. THE LOVE ALBUM
5. AXE ATTACK

THE TOP Compilation Album — Not The Nine O’Clock News on BBC Records and Tapes — is worthy of note because the material was largely culled from the successful BBC TV show rather than a recording artist’s previous record releases.

The comedy show has captured the imagination of millions and prompted many of them to buy the album, now certified platinum, last year.

Although the album contains many snippets from the TV series, there is some material on the record which never found its way on to television as it was deemed more suitable to the sound medium.

The album — and the TV show — is produced by John Lloyd and Shaun Hardie. In presenting this original TV concept the BBC decided to employ the equally original idea of linking the talents of a comedy producer (Lloyd) with the expertise of a news editor (Hardie). The result on TV and now record has been a hilarious and often anarchic view of current events.

TOP ALBUMS
1. SUPER TRADER, Abba, Epic
2. ZENYATTA MONDATTA, Police, A&M
3. GREATEST HITS, Bee Gees, RSO
4. GUILTY, Barbra Streisand, CBS
5. PRETENDERS, Pretenders, Real
6. REGATTA DE BLANC, Police, A&M
7. FLESH AND BLOOD, Roxy Music, Polydor
8. MANILLOW MAGIC, Barry Manilow, Arista
9. OFF THE WALL, Michael Jackson, Epic
10. DUKE, Genesis, Charisma

TOP ARTISTS

Remarkable year for Madness!

SINCE PEAKING at Number 16 in the chart during October 1979 with their single The Prince on 2-Ton Records, it has certainly been a remarkable year for Stiff band Madness. Another seven hit singles have followed that first success, all of which have reached the Top 10, and during 1980 Madness spent a total of 46 weeks in the Top 75.

Their two biggest singles of the year were of course Baggy Trousers, which was the eleventh best-selling single, and My Girl. In the album category, Madness again came eleventh with their LP One Step Beyond, which although only released in September Absolutely still sold enough to register in 36th position.

It is worth pointing out that One Step Beyond spent 49 consecutive weeks on the album chart, and Absolutely has not been out of the Top 20 yet. The two albums gave Madness a combined total of 58 weeks on the chart.

Away from the recording scene, Madness recently completed a successful 12 Days of Madness tour, which included 10 special matinee performances for under-16s, at which all tickets sold for £1. Needless to say, each gig was a sell-out.

David Mallet

Lexi Godfrey

Russell Mulcahy

thank Music Week for their Awards and everybody involved in the production

MALLEY GODFREY MULCAHY PRODUCTIONS LTD.
6 D'ARBLAY STREET, LONDON, W1. 439 7681/2/3
THE GRAPHS ON this page were prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 450 record shops in the UK. Albums are those priced at £2.25 and over. The 1980 market survey marks the ninth year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1972-73-74 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for these years refer to full price albums, except in the cases of TV merchandising companies whose market 1973-74 shares originally appeared in the mid-price survey.

ALBUMS
Leading Companies

SINGLES
Leading Companies

ALBUMS Leading Labels

SINGLES Leading Labels
Neil: supervising the singles stars

CHRISTOPHER NEIL
TOP PRODUCER/SINGLES

PRODUCER CHRISTOPHER Neil
Neil has already been described as the
EMI contact him last year to
produce Glaswegian singer,
Sheena Easton, he asked them
to send him a tape. Quite
understandable, EMI was
excited that Sheena Easton had
already been picked to star on a BBC TV
documentary show for Esther
Rantzen's The Big Time. Neil
realised that the songs were
wrong, but she was terrific, with
a great strong belting voice.

Neil began the search for the
right songs and turned to
Robert Stigwood, who had
given him hits for Paul
Nicholas back in 1977.

It was the band of Nicholas
and Robert Stigwood that Neil is
producing today.

The theatre was his great
passion, and he met Nicholas
when he took over the part of
Claude in Hair. He then played
the role in Los Angeles. Superstar
and later was Julie
Girvington's on/off boyfriend
in the Rock Follies TV
series.

The Hollywood gossip who
suggested that Neil should
produce Nicholas' work.

"Robert said Paul needs a
friend in the studio and you
knew him, Neil. It was always
interested in songs, but I didn't
ever know what a record
producer was until the mid-Sixties."

Neil, who translates my
anomalous%pomposity.

After a string of hits from
Nicholas on RSO, Neil took on
the unknown group Dollar and
produced their many success
up to Wanna Hold Your Hand
in Christmas 1980. During this
period, he met — and now
produces for — RCA's Gerard
Kenny. Kenny introduced him
to manager Deke Arvon and a
mature record deal.

Arvon put together a production
deal for Neil with RCA and
d canal with Dennis Waterman
led to chart success for that
artist, produced by Neil.

"Of course I went to find
my own talent, I prefer to work
with unknown artists, so I've
turned down some established
acts," he explains. "The business
is about tomorrow, rarely about
yesterday."

Neil's number one ambition
unquestionably to have a
Number One record. It's a
matter of time. I know, I've had
quite a few Number Threes —
but I want that Number One!

Neil credits Mickie Most
for teaching him to trust in
gut instincts. "Mickie is a totally
intuitive man, when he was
signed to him I gave him an
amazing amount of help. We
built a single, Shufflin' Shoes —
that's another ambition, to
record that single. I still believe
that song is a hit."

So well was Neil in the world for
Christopher Neil now, Sheena
Easton's new LP, Take My
Time, jumped in to the charts
at 25, and Neil has produced
several artists (through his
company) he believes are
"talented people, but we need to
moulding the song to the act.
And I have a
terrific engineer, Nick Ryan,

TOP ARTISTS

Neil: 7 was always interested in songs,
producer was until the mid-Sixties....

Having filled the massive
Milton Keynes Bowl and played
under the huge marquee of Tooting
Blanc without songs or even any
rehearsal and wound up with a
platinum album.

"The philosophy of The
Police has been to be a three-
piece, condensed, recording
cheaply, keeping everything
basically as simple as possible
and concentrating on the term of
what made rock music great in
the first place," says Copeland.

"They started recording
themselves, we formed our own
label, illegal, we did everything
ourselves and we still follow
through with that philosophy.
We have a very small road crew
and when we went out on tour the
Police took no more equipment
than would fit into one Transit van
including the group and the road crew."

Neil: I was always interested in songs,
but I didn't even know what a record
producer was until the mid-Sixties...
You'll only find us here once a year.

CHAPPELL MUSIC
No. 1
CORPORATE PUBLISHER
1980

Chappell Music Ltd. 129 Park Street, London W1Y 3FA. Telephone: 01-629 7600
Crazy, isn't it?
Two years running we've picked up the top Music Week Colour Advertisement Award for EMI. Hot Chocolate last year and Suzi Quatro this year.
And it's not only Music Week who've recognised the high standard of our work.

TWO SUCCESSIVE NO RECORD CONTRACTS

In the past, our ads, in-store displays, sleeve designs and radio commercials have won commendations from D&AD, Campaign Press, the Creative Circle and ILR.
However, we all know what happened to EMI in 1980. And since then, we've had no new record business.
Which is a crying shame when you consider we've people here who between them have worked on EMI, Warner Brothers, Chrysalis, A&M, Island and Motown.
People who understand the ins and
outs of the music business. Your business.
From February 16th, you’ll find us in
brand new offices in Foley Street.
And if you’d like to hear more about
what we’ve got to offer, phone Chris Davies
on 01-388 2424. It’ll be music
to your ears.
Chappell gets adventurous

1 CHAPPELL
2 EMI MUSIC
3 WARNER BROTHERS

WHICH COMPANY made the album chart with Ian Gillan and Barry Manilow, and topped the singles chart with Pink Floyd, Odyssey, The Mash, and Barbra Streisand during 1980?

The same company, during the same year, signed Steve Hackel, Odyssey, The Mash, and Barbra Streisand during 1980. That's Chappell, the MFP top corporate publisher. And it is a measure of Stevenson's insight into the music business, that he realises what is involved with all the artists in the last year.

This was Steve Stevenson's first full year as creative director of Chappell Music, and he is "particularly pleased at the widespread coverage of his music. Chappell has a huge catalogue; good performances from associated catalogues — Blondie's Call Me (Famous Chappell) and Doe McLain's Crying (Acuff Ross) for example, and continuing success with RSO catalogue: Chappell International with Floyd and Neil Diamond. The New Year saw the signing to Chappell UK of Dennis Bovell and Anne Dudley, and Stevenson stresses that the team which generated success and does achieve success with a much wider range of material than is ever seen in the pop charts. He adds that the team is particularly pleased at the way the UK signings had international recognition during 1980.

A few more notes from Chappell's 1980 report card: numerous chart covers, including three by Sherebia Eason of songs by a clutch of Chappell writers, two by Herb Alpert, one by Air Supply, an average of 15 LPs in the chart weekly, the rights to certain tracks on a total of 49 LPs advertised on TV over Christmas; Chappell contributions through the year to record company marketing campaigns; good performances from associated catalogues — Blondie's Call Me (Famous Chappell) and Doe McLain's Crying (Acuff Ross) for example, and continuing success with RSO catalogue; Chappell International hits with Floyd and Neil Diamond. The New Year saw the signing to Chappell UK of Dennis Bovell and Anne Dudley, and Stevenson stresses that the team which generated success and does achieve success with a much wider range of material than is ever seen in the pop charts. He adds that the team is particularly pleased at the way the UK signings had international recognition during 1980.

There is virtually only one way in which one company could be professionally involved with all the artists in this list, and that is through publishing. And it is in a measure of the growing spirit of adventure at Chappell, the MFP top corporate publisher, that it has been involved with such a diverse collection of artists in the last year.

Many dealers acknowledge that sales have often come from the series special look of their sleeves. To this end, Wadland's Le Chansonnier Cordifornic. It is perhaps fair to say that no single series or even label can equal the remarkable success of the Florilegium discs which, having started modestly in 1974, have grown to major undertakings such as the Complete Mozart Symphonies on original instruments, the first such project ever envisaged. Wadland's achievement as producer and initiator was that he not only managed to tap a real growth area — music on authentic instruments — but also to attain the commercial viability of the series. In addition to all this, he managed to make a series of great individual records which was instantly recognisable despite being a series within a series. Wadland is often quoted as saying that his biggest challenge was to have his sleeves painted in the same year in the same country as the work played on the record. This, combined with his decision to include a sheet insert rather than have lines of information on the back (allowing room for photographs of the composer or instrument) gave the sleeve their distinctive feel.

And many dealers acknowledge that their sleeves are all about the visual aspect. In the most direct and simple way the visual aspect expressed its sonic content — and that is what sleeves are all about.

Many dealers acknowledge that sales have often come from the special look of the series.
No. 1 Publisher (Individual) 1980
Warner Bros. Music Ltd.

17 Berners Street, London W1. Tel: 01-637 3771
Winning performances from BBC Records

Not The Nine O'Clock News
Best Performance Award for a Compilation Album
Various Artists

Tony Hancock
Hancock's Half Hour
Sleeve Design
Miscellaneous Albums

Mona Lisa helped sell a new wave compilation

Radio ad made in-house was winner for Styx

Radio ad made in-house wins: "I managed to produce the Cornerstone ad in two hours. When produced outside there are usually about 16 people hanging around, all wanting attention. In this case it was just me and the engineer. Also the level of music editing achieved through agencies is abysmal."

HAVING RECENTLY completed creative work on the current Styx TV and radio campaign, Stephen Lavers finds it difficult to recall exactly the process which led to the ad for the Styx Cornerstone album.

Lavers, in his capacity as communications consultant at A&M, originated the commercial with engineering help from Molinaire.

He sees a number of advantages in producing ads "in-house": "I managed to produce the Cornerstone ad in two hours. When produced outside there are usually about 16 people hanging around, all wanting attention. In this case it was just me and the engineer. Also the level of music editing achieved through agencies is abysmal."

The 90-second ad concentrated on neatly-cut segments of the band's music. Lavers explains: "I felt that the music could sell itself. Phrases like 'best ever' don't really mean anything."

The judges felt that the punchy verbal message communicated the essential information and blended well with the music.

TOMO Lisa helped sell a new wave compilation

Sleeve Design Award — Miscellaneous Albums — We Do 'Em Our Way (Music For Pleasure).

WHEN BUDGET record company Music for Pleasure came up with the concept of an album of well-known songs by punk and new wave bands, it was quickly realised that to get the LP across to the largest number of record buyers, the sleeve design would be all-important.

Chris Jones of Quick on the Draw, the company started six months ago by three members of Music for Pleasure's now defunct design department, said: "We were aiming for a cross-section of the public. It was pointless going only for the punk and new wave fans. We wanted to attract them, but other areas of the market-place as well. That was unlikely to happen with the music alone, so it was all down to the sleeve."

The result was a design featuring a "punk version" of the Mona Lisa portrait, which has certainly attracted the consumers. The album has sold over 75,000 copies and now has the added accolade of an MW sleeve design award.

Not the Nine O'Clock News
Best Performance Award
for a Compilation Album
Various Artists

Tony Hancock
Hancock's Half Hour
Sleeve Design
Miscellaneous Albums

The BBC Records and Tapes Catalogue
How can you be a winner without it?

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10 AWARDS SUPPLEMENT
We are a company called SHAM TRACKING and we monitor all records played on Radio One and Capital Radio between breakfast and midnight — Monday to Sunday. We then produce a weekly computerised report showing exactly how many plays each record has received. We have been operating for only 5 months and already the following major companies are utilising our services:

A&M Records  Ariola/Arista Records  Capital Radio  CBS Records  Chrysalis Records
EMI Records  Music & Video Week  Phonogram Records  Polydor Records  Rondor Music
Virgin Records  WEA Records

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No more guess work
Know exactly what the DJ's are playing
Compare your efforts with those of your competitors

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Act on accurate information

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Antmusic hits the masses

MARKETING AWARDS

C_slider - high praise
1 ADAM & THE ANTS — presented by Greg Lynn of CBS
Joint 2 PETER GABRIEL — presented by Mike Watts of Charisma
Joint 2 SKY 2 — presented by Tim Read of Eurodisc
Joint 3 MONTY PYTHON'S CONTRACTUAL ALBUM — presented by Mike Watts of Charisma
Joint 3 STREISAND & GIBB — presented by Andy Murray of CBS

THE EMERGENCE of Adam and The Ants as one of the UK's top-selling pop acts is the success story of the last six months, particularly taking into consideration that the band had been recording various singles for some three years without any real commercial success.

There can be no doubt that the breakthrough has been due in no small part to the band's marketing campaign — a fact acknowledged by the company's award in the marketing (without TV promotion) category.

Greg Lynn, CBS label manager, who presented the campaign to the MW judges, explained how the company had supported the band from the start, always maintaining a very positive attitude.

"The one thing that came out of our discussions was that it was an anti-disco song," says Mulcahy. "We came back with the idea of a "discotomy" and with the band we discussed how we would approach it, so it ended up as a case of pooling resources. The idea of a hospital was an amalgam of everybody's talents."
Even more people are turning to **Sounds** every week.

And that's a fact.

Sounds is growing faster than any other weekly, and the latest ABC figures for July-Dec 1980 show that our circulation of 172,509 has never been higher!

It makes sound business sense to turn to Sounds, because we're now the most cost effective music paper in the UK. Cost per thousand now down to £4.64.

Ring Steve Bush Harris, Advertisement Manager on 01-836 1522.

Spotlight Publications Ltd., 40 Long Acre, London WC2 9JT.
**Popular Full Price Albums**

1. ORCHESTRAL MANOEUVRES IN THE DARK, DinDisc. Designed by Peter Saville & Ben Kelly of DinDisc.
2. BARBRA STREISAND/GUILTY, CBS. Designed by Mario Casilli/Tony Lane.
3. GENESIS/DUKE, Charisma, Designed by Bill Smith & Lionel Koechlin.

Highly commended


---

**Miscellaneous Albums**

1. COMPILATION/WE DO 'EM OUR WAY, MFP. Designed by Chris Jones.
2. TONY HANCOCK/HANCOCK'S HALF HOUR, BBC Records. Designed by Mario Moscardini.
3. COMPILATION/BANDITS AT TEN O'CLOCK, Polydor. Designed by Rob O'Connor of Polydor.

Highly commended

1. YELLOW MAGIC ORCHESTRA/THEME FROM THE INVADERS, A&M. Designed by Simon Ryan for A&M.

---

**Classical Albums**

1. THE CONSORT OF MUSICKE/LE CHANSONNIER CORDIFORME, Decca. Designed by Decca Art Studios.
2. JOHN WILLIAMS/HAYDEN GUITAR QUARTET, CBS. Designed by Roslav Szaybo.
3. LPO/VERNON HANDLEY/ELGAR SYMPHONY No 1, CFP. Designed by Chris Jones.
4. NICOLAI PETROV/CHOPIN'S THE FOUR SCHERZI, CFP. Designed by Roger Hammond.

---

14 AWARDS SUPPLEMENT
A lot more fun than the ten commandments.

The Hollies

THE HOLLIES

1. JOAN ARMA TRADING/ME MYSELF I, A&M. Designed by Simon Bar of A&M.
3. KATE BUSH/BABOOSHKA, EMI. Designed by Cream Creative Marketing.

The Hollies Album

The Hollies Album

1. SUZI QUATRO/GREATEST HITS, RAK. Designed by CDP/Aspect.
3. MARTI WEBB/I'VE BEEN IN LOVE TOO LONG, Polydor. Designed by Rob O'Connor of Polydor.

MONO

1. JOAN ARMA TRADING/ME MYSELF I, A&M. Designed by Simon Bar of A&M.
3. KATE BUSH/BABOOSHKA, EMI. Designed by Cream Creative Marketing.

TOP CONSUMER PRESS AWARD

Joint 2nd QUEEN/FLASH GORDON, EMI. Designed by Cream Creative Marketing.
Joint 2nd SIOUTSIE ATH THE BANSHEES/HAPPY HOUSE, Polydor. Designed by Rob O'Connor of Polydor.
Joint 2nd YELLOW MAGIC ORCHESTRA/X10 MULTIPLES, A&M. Designed by Stephen Lavers of A&M.

AWARDS SUPPLEMENT 15
James Brown head JVC's new releases

THE HISTORY of James Brown has been a series of releases from JVC, bringing his catalogue up to 46 titles. It is sold last one hour and retail at £19.95, and it is of one of several collections on the more classical material. Tom Jones and The Osmonds Brothers star in the film. The series which includes guest stars Tanya Tucker and The Osmonds, is currently playing. The Jets, which starts on February 16 with two plays at the Hammersmith Palais.

Edwardian's Two Seasons performed by the Bolshoi Ballet of Moscow, and the 45-minute performance retail at £19.95. Also out this week is Vivaldi's Four Seasons conducted by I.Michel, shot in and around Venice in period costume, and a two-act set of Lucia di Lammermoor by Donizetti, with the Desdemona by Giuseppe. The four young Osmonds are each featured in a solo spot with Tom Jones. This tape also retails at £19.95 and lasts 90 minutes.

Classical videos are fronted by Trubshaw's 'Vroc' director, performed by the Bolshoi Ballet of Moscow, and the 45-minute performance retail at £19.95. Also out this week is Vivaldi's Four Seasons conducted by I. Michel, shot in and around Venice in period costume, and a two-act set of Lucia di Lammermoor by Donizetti, with the Desdemona by Giuseppe. The four young Osmonds are each featured in a solo spot with Tom Jones. This tape also retails at £19.95 and lasts 90 minutes.

Other new titles from JVC include: 'The Nutcracker' by Tchaikovsky, also available on video cassette, and 'The Nutcracker' by Tchaikovsky, also available on video cassette, and 'The Nutcracker' by Tchaikovsky, also available on video cassette.

That was the year that was

HAZEL O'CONNOR is featured alongside Margaret Thatcher in a video documentary of the fashions, lifestyles, sport and news events of the past year. The documentary lasts one hour and 15 minutes, and it is presented by Martyn Lewis and Joan Shenton with sport introduced by T. M. Allen. It also features interviews with Margaret Thatcher, Sir David McNee and Hazel O'Connor. The documentary has been paid for some time. The directors also themselves to introduce repeatability.

Advertising is the first day that an advertising agency or film company has linked itself to a music company to produce video product. The directors of Videobands are Ian Castie and Jon Pope from Sillito and Alan Blake, Terry Belfield, Adrian Lyons and producer Gower Frost from Jennie & Co, and freelance director Nick Lewings will also be involved. The directors are aiming to move their talents outside the constraints of straightforward commercials, while using the speed and flexibility of video to be introduce repeatability.

At the same time, Videobands will also be producing commercial films as a way of establishing our structure at all levels, and that our company to the rock business, says Blake. "If we do the stuff around in the promotional field it will be even better on the map."

Jennie & Co is an elite company in the commercial business, and we really want to be that kind of company to the rock business. We are not just going to churn out videos, but aim to make everything something to be noted.

The first project is already underway and features a major recording artist, according to Jon Pope. But the company says that it will only take on projects that lend themselves to quality production even if it means doing no business for some time. The directors also emphasize that it ultimately might become bigger than their existing operations.

Music & Video Week February 14, 1981

The following content is from the Music & Video Week, a publication covering the music and video industries. The specific page and article are not directly visible in the image, but the content is presented in a readable format. The image contains various text segments, including articles, reviews, and news items related to music, video, and related industries. The content is detailed, covering topics such as new releases, charts, and industry news. The text is presented in a manner that is easy to read, with clear段落s and headings that indicate different sections of the article. The content is professionally formatted, with proper alignment and spacing, making it clear and easy to understand. The text is written in English, and it is evident that the content is intended for an audience interested in the music and video industries. The publication appears to be a weekly or bi-weekly issue, indicating a regular publication schedule. Overall, the content is informative and well-structured, providing insights into the latest developments in the music and video sectors.
Dealers applaud WEA, 

CBS price/SOR moves

THE RARE SOUND of sweet harmony can be heard around the record trade at the moment, and the words of the song are an even rarer poem of praise for a couple of manufacturers.

Retailers are congratulating CBS and WEA on their restructured pricing policies (MW January 31) and are enthusiastically echoing the remarks of the Record and Video Dealers' Association chairman Harry Tippie. When the plans for dealer price cuts and limited SOR were announced, Tipple commented: "I very seldom applaud record companies, but I certainly applauded this move."

At the press conference where CBS announced the price cuts he said: "This is music to our ears." The retailer can now offer a reasonable product for a reasonable price and still make a reasonable profit. Retailers have been looking for an opportunity to offer more value for money.

A spokes-person for CBS, buying controller at HMV Shops, said: "We take our hat off to them. We have not yet thought about how it will affect our retail pricing as it has not yet been approved by CBS's price cutting. We like WEA's SOR idea a lot, and we hope it is as successful as their catalogue price drop policy was last year." According to Christopher, Director of Discount, in Walthamstow, said that he would certainly be looking at CBS and WEA product, and "...giving it a much better chance in sales that is just the only effective way to promote music."

Jack Ashely, of Ashely's in Leicester, is noted for criticising record companies even more than Tippie, but his verdict on the pricing moves was: "Yes, of course I think this is excellent; any dealer with any sense will stock CBS and WEA well because they stand to make a decent mark-up and can sell cheaper."

Qualified praise

Characteisically Ashely could not resist pointing out WEA's offer of SOR on LPs by new artists, believing "that is the only effective way to promote music."

John Mair. "With the industry in the state it is at the moment, it certainly needs something like this. I shall certainly be ordering just about everything CBS and WEA, where SOR idea really like as well — put out and I know shall be selling more of them too.

David did criticise shops which regularly discount the price to the bone, forcing indies nearby to do the same. "I'm facing a 50 per cent price increase in my shop," said, "and I need that extra margin the manufacturer needs to make enough profit to keep in business."

The retailers applauded WEA and CBS but most commented on RCA's recent moves in the opposite direction. Lennon and Davis (and they would no longer stock RCA singles and scores, if possible) either HMV, among others, will continue differentiating between RCA and its independents product — and telling customers the reason for the price differences.

HUNDREDS OF Belfast youngsters entered a competition organised by changing partners for the Country, in conjunction with Clancy Records, the Sunday News and MCD concert promoters. The prizes were Specials and The Best albums, plus T-shirts, badges and concert tickets. A bonus was meeting the bands after their sell-out Belfast concert, and the concert was one of the best attended, tying in with concerts and promoting albums.

Most successful so far was a Jam contest with prizes of signed copies of the Sound Effects LP offered to the winners by Polydor.

Publishing

Castlebar Song Contest

Organisers' rules for the 16th Irish competition for light music/songwriters

THE SIXTEENTH Castlebar International Song Contest and Orchestral Competition (light music) will be staged at the Traveller's Friend Hotel, Castlebar, Ireland from September 28 to October 3 this year.

Both contests are open to all songwriters (solos, duos, trios, quartets and professional, throughout the world. First prize in the song section will be £5,000, with £2,500 for second and £1,500 for third respectively. The orchestra section will be £1,500, with £500 and £250 for first and second respectively.

Songs and orchestral compositions must not be performed in public, transmitted by TV or radio, recorded on disc or featured in a film or television programme before September 11. They must be wholly original, and each entry must not last longer than four minutes.

Each song should be on cassette, seven and a half inch tape or demo record. Each entry must be submitted in duplicate.

Orchestral compositions must contain one copy of a piano guide and cassette, seven and a half inch tape or demo record. Each entry must be submitted in duplicate.

The action is intended to prevent what is believed to be the widespread abuse of the copyright laws by schools.

In the High Court, Edward Bragiel, counsel for Novello, told Justice Dillon that the plaintiffs was acting now in the hands of the school, which wanted more time to consider its position.

The hearing was adjourned for two weeks for the defendant to undertake the defence. The defendants are the school's trustees, including the Lord Bishop of Peterborough, the Right Reverend Douglas Pointer and the school's director of music, Peter Mitchell.

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ORDER FORM CHART

TOP 75 ALBUMS

This week's Chart Week Ending FEBRUARY 14

NO - NEW ENTRY
* - PLATINUM LP (200,000 units)
+ - GOLD LP (100,000 units)
O - SILVER LP (60,000 units)

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Music & Video Week FEBRUARY 14, 1981

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<td><strong>GARRET, Amos GRAPPELLI, Stephane &amp; Django Rheinhardt</strong></td>
<td><strong>THE VIRTUOSO MANDOLIN MEXICAN GREEN WOKE UP THIS MORNING &amp; FOUND MYSELF DEAD</strong> Hyperion Mole Red Lightnin'</td>
<td><strong>A 66007 2 RL 015</strong></td>
<td>2.89 2.43</td>
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<tr>
<td><strong>HARRIS, Keith &amp; Leslie Howard HAYES, Tubby HENDRIX, Jimi</strong></td>
<td><strong>I'M STARTING AGAIN QUINTET FOR CLARINET STRINGS NO ONE BUT YOU</strong> Decca</td>
<td><strong>DJF 20572 DJH 40572</strong></td>
<td>3.22 3.07</td>
</tr>
<tr>
<td><strong>KENNEDY, Grace KING, Theo &amp; The Aeolian Quartet KUNZ, Charlie</strong></td>
<td><strong>THE ETRICK SHEPHERD STREETS OF LONDON HOUSE OF MUSIC</strong> Greenwich Village Logic Atlantic</td>
<td><strong>GVR 209 TRS 104 KTRS 50773</strong></td>
<td>2.85 3.04</td>
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<tr>
<td><strong>MCCALMANS, The McTELL, Ralph MONK, T.S.</strong></td>
<td><strong>NASH THE SLASH</strong> DinDisc</td>
<td><strong>DID 8</strong></td>
<td>2.43</td>
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<td><strong>OLD SWAN BAND</strong></td>
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<td><strong>POLECATS</strong></td>
<td><strong>CULT HEROES</strong> Nervous NERD 001</td>
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<td><strong>REXY</strong></td>
<td><strong>RUNNING OUT OF TIME</strong> Alien</td>
<td><strong>BEALIEN 2</strong></td>
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</tr>
<tr>
<td><strong>SCALA, Primo SHELLEY, Howard SISTER SLEDGE</strong></td>
<td><strong>STRAIGHTSHOOTER STRANGE, Richard SURVEILLANCE</strong></td>
<td><strong>PRIMO SCALA &amp; HIS ACCORDION BAND RACHMANINOV ALL AMERICAN GIRLS</strong></td>
<td>2.85</td>
</tr>
<tr>
<td><strong>SMITH, Brynn STRAIGHTSHOOTER STRANGE, Richard SURVEILLANCE</strong></td>
<td><strong>THE HAPPY PIANO OF BRYAN SMITH FLYIN' STRAIGHT THE LITE RISE OF RICHARD STRANGE THE WALKIE TALKIES</strong></td>
<td><strong>GVR 209 TRS 104 KTRS 50773</strong></td>
<td>2.85 3.04</td>
</tr>
<tr>
<td><strong>TAYLOR, Little Johnny TEN YEARS AFTER TOMMY HAWKINS SHOWBAND TRACY, Arthur TYNDALL</strong></td>
<td><strong>I SHOULD'A BEEN A PREACHER HEAR ME CALLING LIVE A LITTLE SOUTH OF THE BORDER TRAUMLAND</strong></td>
<td><strong>SKULP 1 TAB 14</strong></td>
<td>2.43</td>
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<tr>
<td><strong>UMPS &amp; DUMPS</strong></td>
<td><strong>MOONS IN A FIT</strong> Tropic 12TS 416</td>
<td><strong>TAB 12 DS 034 SK 054</strong></td>
<td>2.85</td>
</tr>
<tr>
<td><strong>VANNERS, The VONEYA, Iwad</strong></td>
<td><strong>A TRIP TO THE DENTIST GREAT MARCHES OF THE WORLD PLAIN WATER ALAN VEGA</strong></td>
<td><strong>SKULP 1 TAB 14</strong></td>
<td>2.80</td>
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<tr>
<td><strong>WATERSONGS, The</strong></td>
<td><strong>GREENFIELDS</strong> Decca</td>
<td><strong>SKULP 1 TAB 14</strong></td>
<td>2.80</td>
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<td><strong>YONEYA, Iwad</strong></td>
<td><strong>ANOTHER WORLD WITH SHAKUHACHI</strong> Decca</td>
<td><strong>TAB 12 JS 415</strong></td>
<td>2.75</td>
</tr>
</tbody>
</table>

**February 13, 1981**
OTHERS:

ROBIN TROWER
What It Is (Chrysalis CHS 2497, PolyGram). Once produced superb 45 Man Of The World, never makes bad releases, but there are no general lodging low pitched title line. Off colouring, much repetition of head muted vocals on back-ups give new pick-up. Keeps familiar style but backing on chorus. Ends even keel to song with lack of set off against thick, full sound and premature. Maybe too much of an disappointing response to band's resurfaces retaining her gorgeous vocals 32 seconds in. Like it but key one, bubbles with gaiety, brass and running out on itself despite vocal one consequence of which is record cover, but sound good on slightly reggae territory produces infectious track. This isn't without crossover possibility, this could be, hooligans with gaiety, brani and back-ups give extra push, major should at least hear.

THE JAYVEES
Right Back Where We Started From (Y-Tone 001, PRT). Hand-clapping up-tempo clean sounding popular soul outing, with lots of life though idiom seems to get little current chart look-in.

LEESON & VALE
Under My Skin (RCA 37, RCA). Lots happening in vocal territory, also in backing, but all perhaps hiding ordinary nature of song.

Send review singles direct to TONY JASPER at:
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MUSIC & VIDEO WEEK FEBRUARY 14, 1981

SELECT SINGLES

CHART CERTS:
PRETENDERS
Message Of Love (Real ARE 15, WEA) 45
EXPLOITED
Mutually Assured Destruction (Virgin VS 103, Virgin) 70
THE SELECTER
Take My Time (EMI 5135, EMI) 78
SUZI QUATRO
Fool Love (Mercury MER 58, PolyGram). Pleading, tear-jerker which takes its time, might gain valuable kudos for Phonogram after disappointing response to band's debut for company on album Rising (6302 076) from which this is taken.
SOFIA ROSE
Four From Toyah (Safari TOY 1, Virgin). New material, 33 rpm, rock press ads, regularly on Look Here (ITV) to April 7, recent TV documentary, endless press, more melodic straightforward material than recent. PJ: Judy Totten.
JUKE BOX
Pascale (Illegal ILS 0024, Faulty). Familiar theme — charts, DJs, programmes — but with no jumps to rate. Gusty guitar break and tight vocals are impressive with note behind back-ups added plus.
THE FINAL ECLIPSE
Birdsong (Heartbeat, PULSE 11, Cherry Red). Barclay James Harvest feel, lots of melody amid soaring clear vocals, thinking lyric, though a little lower.

YELLOW MAGIC ORCHESTRA
Tighten Up (A&M 12" AMSP 8104, CBS). Familiar Archie Bell cut given fresh dressing, but solid beat remains with vocal push-on title.

THE PRETENDERS
SUZI QUATRO
Glad All Over (Dreamland DLSP 8, PolyGram). Dave Clark Five bit (1, 1965), socked out hard from vocals to backing, drums power along, back-ups stay for most of journey, Suzi's vocals pushed back, no major innovations from original.

DR HOOK
SOS For Love (Mercury MER 58, PolyGram). Pleading, tear-jerker which takes its time, might gain valuable kudos for Phonogram after disappointing response to band's debut for company on album Rising (6302 076) from which this is taken.

TOYAH
Four From Toyah (Safari TOY 1, Spartan). New material, 33 rpm, rock press ads, regularly on Look Here (ITV) to April 7, recent TV documentary, endless press, more melodic straightforward material than recent. PJ: Judy Totten.

music for PLEASURE
Fuel To The Fire (Rage, RAGE 2, CBS). Driving beat with early drum propulsion before synthesiser, vocals 32 seconds in. Like it but key changes are never really exploited, one consequence of which is record running out on itself despite vocal hang-out, late back-ups pushing beat. Lovely pic cover.

DURAN DURAN
Planet Earth (EMI 5137, EMI). Talented lady, resolutely retaining her gorgeous clear voice on single Jam with Vapors producer Vic Coppensmith-Heaven who excels in sensitive steps. Drifting, dreaming, sometimes lush music is lovely, but wanders a trifle too much for easy pick-up.

THE SELECTER
Celebrate The Bullet (Chrysalis CHS 32, PolyGram). First hit was On My Radio (EMI 5134) followed with subsequent success, but now must meet diminishing of 2-Tone sound strength. Like this for variety and the way brass and bass are mixed, but clever simplicity of debut hit is missing.

BARBRA STREISAND
MUSIC FOR PLEASURE
Fuel To The Fire (Rage, RAGE 2, CBS). Driving beat with early drum propulsion before synthesiser, vocals 32 seconds in. Like it but key changes are never really exploited, one consequence of which is record running out on itself despite vocal hang-out, late back-ups pushing beat. Lovely pic cover.

BILL LOVELADY
House Of The Rising Sun (Charisma CB 379, PolyGram). Reggae For It. Now (12", 1979) puts traditional song into reggae mould, almost speaks vocals with pronounced word spacing, sharp and incisive.

RICKY PEPERTREE
Baby It's Nice To See You (Mekaslan Music MTM 001, Jet Star/Third World). Every so often reggae territory produces infectious crossover possibility, this could be one, hooligans with gaiety, brani and back-ups give extra push, major should at least hear.

THE JAYVEES
Right Back Where We Started From (Y-Tone 001, PRT). Hand-clapping up-tempo clean sounding popular soul outing, with lots of life though idiom seems to get little current chart look-in.

NICK STRAKER BAND
The Last Goodbye (CBS 13 9519, CBS). Straker gets 12", off album with hit title, A Walk In The Park (CBS 84608), sound zapped up.

ROSE ROYCE
Golden Touch (Whitfield K17747, WEA). Many hit hands not enjoying good times given slow romantic song which in this idiom Gladys Knight sells far better. Matters are not helped by any magical off.

LEESON & VALE
Under My Skin (RCA 37, RCA). Lots happening in vocal territory, also in backing, but all perhaps hiding ordinary nature of song.

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**LIMITED EDITION SPECIAL PRICE**
**PHIL COLLINS**
Face Value. Virgin V2185. Producer: Phil Collins. With his single currently riding high in the UK charts this isn’t the time to fall out with fans. Very polished LP, but likeness to his former Genesis colleague Peter Gabriel is sometimes quite uncanny.

**THE STRANGLERS**
The Meninblack, Liberty LBG 3033. Producer: the band. A harsh and haunting album which is easily their best so far. Some are already liking the music to early Floyd — and there certainly are elements of the early days of Pachelder. Strong campaign from Liberty should ensure the high chart positioning this LP deserves.

**IRON MAIDEN**
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**MUSIC & VIDEO WEEK FEBRUARY 14, 1981**

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**KROKUS**
Sabbath A.D. Ariola ARL 5064. This release, their second in the UK, is part of the campaign to establish this Swiss heavy rock outfit in the UK. Fronted by Mark Storace, they are pushing their electric way through nine numbers culminating in the now familiar ‘Wide Eyed Mad Mick’. This one should see them on tour and dry.

**VARIOUS**
The Night Affair, Ronnie RTO 2054. Linked by the fact that they were written by Burt Bacharach (almost all in collaboration with Hal David) these tracks are actually rather a strange mixture in terms of artists — Cliff, Humperdinck, Peter Frampton, Toto, and Jack, Jones, Bobbie Gentry, Lena Marital, The Supremes — and we’re not to mention date of release. Still, appeal should be pretty wide.

**VARIOUS**
Hot Machine, KTML NE 1113. Hits compilation which includes contributions by Diana Ross, Abba, Frank Sinatra, Gary Numan, Jona Lewie, Robert Palmer, Air Supply and Stephanie Mills. Plenty of chart potential here.

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**SUGGS of Madness.**
Dance Craze. 2-Tone CHR TT004. Producer: Varrious. Soundtrack of the film of the cross that dominated last year’s charts, featuring all the bands’ best-known numbers with Mirror In The Bathroom From The Beat, Lip Up Party From Bad Manners, One Step Beyond From Madness and The Specials’ Concrete Jungle among the leaders. Rousing stuff, but presumably most fans will have most of the tracks in some form, and a couple of unrelated numbers would not have come amiss. For recordings as far as they go, but could have been better.

---

Robin Dransfield
Tidewise, Topic T2TS41. Producer: Ne Kosky. Will up to the usual excellent standard of Topic folk releases with fine production, arrangements and engineering to back up the true, fine and rather haunting voice of half the Dransfield brothers. Ancient (Curtty Wren, Cudgewith Anthem) pretty old (Spencer the Rover) and modern (self-penned songs in traditional mould). Essential for folk buffs, worth experimenting with by non-foo-classical specialists.

**VARBOROUGH & PEOPLE**
The Two Of Us. Mercury 5190 162. Producer: Lonnie Simmons, Jonah Ellis. The current hit single should tell you all you need to know about the LP’s overall sound and flavour — and it’s prospects are strong as a result.

**EMMYLOU HARRIS**
Evangelinc, Warner Brothers. K56880. Producer: Brian Ahem. The current hit single should tell you all you need to know about the LP’s overall sound and flavour — and it’s prospects are strong as a result.

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CBS Records are looking for a Product Manager, male or female, to join them. We are interested in meeting successful Product Managers from either the music industry or other fields, who believe they can make a positive contribution to the Company’s profitability. Whatever your background, you must have proven ability in handling a substantial budget, combining cost effectiveness with creative flair.

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Write, giving full career details to date, to Personnel Manager, Phyllis Morgan, CBS Records, 17-19 Soho Square, London W.1. Applications should be made in writing to Box No. MW 953.

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Music & Video Week February 14, 1981
Hallam’s Mallett cautious – despite record profits

WHILE ANNOUNCING the most successful year in Radio Hallam’s history to the station’s shareholders, chairman Michael Mallett posed a warning for the future and condemned government plans to introduce an exchequer levy of 40 per cent on profits in excess of £250,000.

“One is impossible to run an efficient business and to maintain our current profits are to be subject first to secondary rental of 45 per cent, then an exchequer levy of 40 per cent and then Corporation Tax of 25 per cent — an effective tax rate of 87 per cent,” he says.

“It seems a strange imposition by a government that is now touting itself as business-friendly.”

Figures revealed in Mallett’s annual review for 1979/80 show profits of £39.209m from £217,000 to 302,000 and this figure would have been even higher were it not for secondary rental payments to the IBA, which the chairman attributes to the windfall tax which came the way of ILR during the ITV blackout.

“Much of the improvement, however, is the result of wider acceptance of local radio as an effective and inexpensive advertising medium,” says Mallett.

“We have been delighted that Hallam radio has continued to grow. Our share of listening is now so high that we did not expect further improvement. The best independent surveys, however, show a further gain.”

In announcing increased profits for 1979/80, although chairman Professor J H Purnell also warned of adverse effects on the company’s performance by the national and local economic climate.

Profit before tax and secondary rental has risen by £33,545 to £118,610 for the 12 months ended 30 September 1980. This 39 per cent increase for Swansea Sound was due mainly to a higher secondary rental of £708,610, up by £150,562 and for the second year running shareholders receive 14p per £1 which, with the tax credit, represents a 20 per cent dividend.

Blackburn show heads London’s new sound

Radio One DJ Tony Blackburn is one of the main ingredients in a new distinctive format to be pioneered by BBC Radio London.

Radio One will host a two and half hour afternoon show from Monday to Friday.

With a new blend of 50 per cent music and 50 per cent speech from 11am Monday to 1pm, the performance will be the Tony Fish programme, the weekday evening programme.

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Profit before tax and secondary rental has risen by £33,545 to £118,610 for the 12 months ended 30 September 1980. This 39 per cent increase for Swansea Sound was due mainly to a higher secondary rental of £708,610, up by £150,562 and for the second year running shareholders receive 14p per £1 which, with the tax credit, represents a 20 per cent dividend.

Blackburn show heads London’s new sound

Radio One DJ Tony Blackburn is one of the main ingredients in a new distinctive format to be pioneered by BBC Radio London.

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Chart recognition: the big incentive to sell tapes

TAKING NOTE of the consumer trend towards retail cassette units, noted music executive Chris Wright (MW January 10) finds it believable that cassette sales do not count towards the chart position of an album of recorded music.

Chris Wright accurately observes that to combat home-taping, the industry should focus on making records that are more attractive to the consumer, thus increasing the incentive for recording companies to actively market cassettes instead of merely hoping that sales points towards the most valuable marketing tools — the chart.

The British Market Research Bureau tells me that cassette sales do not count towards a record's chart entry because they often have separate names which offer a degree of change that is not possible with albums. The argument, weak as I see it, is that the system would increase the cost of a record and thus reduce the amount of money the record industry offers. With increased motivation to discount, and improving quality, the cassette buyers would get a better deal and begin to shift units en masse, thus driving up sales of a piece of music, in either of the two recorded formats that the industry offers. With increased motivation to discount, and improving quality, the cassette buyers would get a better deal and begin to shift units en masse, thus driving up sales of a piece of music, in either of the two recorded formats that the industry offers. 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