

# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p



AFTER THE first "contemporary rock" concert held in Westminster Abbey last week in aid of Amnesty International, the Abbey's Dean Carpenter is pictured surrounded by members of the band Sky plus manager Peter Lyster Todd, Ariola MD Andrew Pryor and Amnesty officials including the concert organiser Martin Lewis (kneeling left).

The BPI names the chart fraud enquiry panel— see P4

## Czechs pick Welsh Opera

MEMBERS OF the enterprising Welsh National Opera are to be flown to Czechoslovakia by Supraphon, the leading Czech record company, to make the world premiere recording of one of the finest Czech operas — in English.

This extraordinary recording contract comes shortly before the British premiere of the opera, Martinu's *The Greek Passion*, by the Welsh National Opera (Cardiff, April 29). The production has given Supraphon the ideal solution to a complex ideological and artistic problem.

The *Greek Passion* is based on Kazantzaki's novel, *Christ Crucified*, and while the music is widely recognised as some of Martinu's finest work, the opera is deeply rooted in Christian sentiments.

Thus, when the opera is performed in Czechoslovakia, it is in a heavily cut and altered version which reduces the religious impact.

Fortunately, Martinu originally worked with Kazantzaki himself on the libretto in English, though later changing to German when Karian expressed interest. Although it was eventually given its first performance in Zurich in German, a recording in English is quite legitimate.

So, using the excuse of a leading conductor (Sir Charles Mackerras), an authority on Czech music, and soloists (John Mitchinson, Helen Field and others) who have performed the work, Supraphon can get the record it wants without stepping on any political or ideological toes.



TERRY ELLIS, co-chairman of the Chrysalis International Group and president of Chrysalis Inc. has been elected chairman of the Board of the RIAA. His appointment — to the position previously held by CBS US domestic operations president Bruce Lundvall — is at time of going to press still awaiting official announcement, and the names of the other newly-appointed directors have also yet to be released.

# SOME REASONS TO BE CHEERFUL IN A 'VERY BAD YEAR'

THE TOTAL value of the British record market — expressed as deliveries to the trade — dropped by £4 million in 1980 to £252 million, but in real terms it should have increased by £60 million to stay level with 1979.

However, BPI figures issued last week show some glimmer of optimism with volume for the last quarter of 1980 maintaining virtually the same level as the same period of 1979, and pre-recorded cassettes actually improving by 13 per cent.

And while some sections of the industry believe that high prices are contributing to falling record sales, the BPI figures indicate that the average price of an LP increased by less than two per cent during the year compared with inflation rates which averaged 18 per cent. The price of pre-recorded tapes dropped

by three per cent.

Overall though the picture remains bleak, reflected in BPI general manager Peter Scapings' comment: "On the whole it was a very bad year for UK-based record companies".

The volume of singles for the year totalled 77,798,000 (valued at £50,823,000) compared to 89,085,000 (£53,874,000) in 1979. Albums totalled 67,398,000 (£148,482,000) compared to 74,536,000 (£161,507,000). Cassettes totalled 25,233,000 (£52,539,000) compared to 23,527,000 (£50,474,000).

The volume of singles for the last quarter of 1980 totalled 23,767,000 (valued at £16,538,000) compared to 23,031,000 (£14,665,000) the previous year. Albums totalled 28,096,000 (£64,631,000) compared to 28,347,000 (£66,301,000) and cassettes totalled 9,334,000 (£22,140,000) compared to

8,215,000 (£19,527,000).

Noting that with the pound remaining strong parallel imports were still an attractive proposition for independent wholesalers and retailers, the BPI says that "it is thought that the volume of parallel imports of LPs alone totalled some 18 million units during the year".

It adds: "It must be rather more than coincidental that the loss in volume of album deliveries over the past two years has been matched by replacements at a cheaper price overseas."

The volume increase in tapes draws this comment: "Clearly record companies are doing well in the promotion and sale of recorded music in this medium since it was far and away the most successful sector." The "scourge" of home-taping was again felt in 1980, says the BPI, and "probably prevented sales of at least £150 million at wholesale over £200 million retail."

## Royalties 'breach' claim gets a mixed reaction

THE MECHANICAL Rights Society's claim that three major record companies — EMI, WEA and RCA — had breached the new interim agreement on the payment of royalties (*MW*, February 28) brought mixed reaction from those companies concerned.

By press time, only EMI had replied to MRS general administrator Bob Montgomery's letter. "EMI replied very promptly," commented Montgomery. "Both sides are hopeful of reaching a satisfactory agreement." He also added that he was surprised that he had not heard from either WEA or RCA.

In a low-key statement, EMI told *Music & Video Week* that they had replied to Montgomery's letter, giving the company's point of view. "We believe that what we have to say is very reasonable," added the spokesman, "and hope therefore that an amicable solution to the matter will be reached soon."

Don Ellis, RCA's managing director, however, was not at all happy. "As far as I know,

Montgomery has had the correct payment. The deal was made in February and we paid him on the basis of last year in January. We got rid of RRP in November, but we paid him through the end of the year for the last quarter, just as we had for the first three quarters.

"If he (Montgomery) feels there is something wrong, all he has to do is pick up the phone and call me."

WEA is looking to settle the dispute promptly. A statement issued last week said: "The draft interim agreement negotiated between the working parties of the MRS and BPI was circulated to BPI members in January 1981. WEA promptly responded, accepting the overall principles of the draft, but pointing out that the treatment of the third and fourth quarter payments for 1980 was inequitable and that WEA should be treated equally with other record companies for this period.

"WEA will be responding to the letter from MRS and seeking to negotiate an amicable agreement."

## RCA'S \$20m launch for video disc

From IRA MAYER

NEW YORK: Using satellite links to reach a projected 5,000 dealers in a coast-to-coast closed circuit TV broadcast, RCA officially launched its SelectaVision video disc system to the trade last week.

RCA pledged \$20 million in advertising support for the system which goes on sale to consumers on March 22. At the same time, the company made it official that the video disc and records divisions would work in tandem in creating music video discs.

Stressing the advertising theme "Bring The Magic Home", the promotion presentation was headed from RCA's Rockefeller Centre studios and was hosted by NBC network news personality Tom Brokaw.

Earlier, RCA had announced its 100-title software catalogue which includes feature films, music, sports, drama, arts, information and children's programming.

Music discs include Blondie's *Eat To The Beat*, Elton John's *To Russia With Love*, Grateful Dead *In Concert* and the Rolling Stones' *Gimme Shelter*.

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MCA RECORDS

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NEWS



TOP HORSE racing jockey Jonjo O'Neill will not be riding in this year's Grand National because of injury, but has used his time off racing to make a recording of his favourite traditional Irish song *Still I Love Her* for OBM Records. The single (OBM 1007) is released on March 6 and distributed by PRT.

## Decca opera tops the Gramophone awards

DECCA'S STUNNING recording of Janacek's last opera, *From The House of The Dead* performed in its original version and recorded digitally, has won *Gramophone's* Record of the Year 1980 award.

Twelve awards were given in the annual *Gramophone* evening at the Savoy Hotel London on last Tuesday, and for the first time for some years a small independent company was represented.

Meridian, at the time run by Ted Perry who now runs Hyperion Records, won the solo vocal section with a Shropshire Lad, settings of A. E. Houseman poems by Somervell, Moeran and others.

Interestingly, the "engineered" award did not go to a digital record, but to the Debussy's *Nocturnes* and *Jeux* played by the Concertgebouw under Haitink on Philips which also won the orchestral award.

The early music award went to

Archiv with CPE Bach's *Symphonies* played by the English Concert under Pinnock, and the contemporary award went, predictably, to Birtwistle's *Punch and Judy* performed on Decca. Headline by the London Sinfonietta under Atherton.

Incidentally, both the Janacek and the Birtwistle were produced by James Mallinson.

Jean-Phillippe Collard and the French National Orchestra under Maazal won the concerto section with Ravel's *Piano Concertos* on HMV, and John Eliot Gardiner and the Monteverdi choir and Orchestra won the choral section with Handel's *L'Allegro* on Erato.

Other awards were: chamber — Brahms *Piano Quintet*, *Quartetto Italiano*, Pollini, DG; historical non-vocal — Bartok *Contrasts*, Szegedi, Goodman, CBS; historical vocal De Lucia Rubini; instrumental — Brahms, *Piano Sonatas 1 & 2*, Zimerman, DG.

## Barclay kicks off UK deal with disco hit

THE FRENCH Barclay label has negotiated a licensing deal with Decca in the UK commencing this month with the release of a new updated version of the French company's big hit single of the early Seventies, *Burundi Black*.

The *Burundi Black* record, a perennially popular side in discos, is original African drum music and has been re-arranged with an additional drum track by Rusty Egan. It will be available on 7" and 12" on March 20.

Decca says it will be "licensing selectively" from Barclay, and the French company, headed by Eddie Barclay and now part of the PolyGram group, will release product not picked up by Decca through Import Music Services.

Barclay's international director Cyril Brilliant, in London to seal the deal with Decca, told *Music & Video Week* that the label will be putting more emphasis on international promotion and will be servicing the media in the UK and US direct from its offices in Paris.

"We want to create a special link with the overseas media — with the radio presenters and producers and newspapers and magazine journalists," he said.

Barclay's Welsh-born, Paris-based promotion manager Martin Davis will be coordinating the label's international promo activities.

## Promo company offers money back guarantee

A FORMER DJM Records head of promotion, Richard Figgis, who also helped to set-up the Wilde Rock promotion company five years ago, has started a new company, Record Television Promotions (RTP), with the aim of "ensuring individual promotion of new record releases via radio and television".

Based at 22 Acfold Road, London, SW6 (731 3215), RTP will work on the concept of pay-for-what-you-get, and a six-week reducing charge cycle. "If no results are achieved during this period of time, no charge will be made to the client other than the small fixed fee as a contribution towards

promotional expenses for the six week cycle," Figgis said.

Former DJM regional promotions manager Wincey Willis will look after the North and Midlands for RTP, and Figgis, who will service the London area, is looking for an assistant for the South.

"RTP is based on an American concept," Figgis explained. "Reaction so far has been very positive because people nowadays are not prepared to pay high fees or salaries unless they can be sure of getting the results. Already, in our first week, we have had five records to work on."

her new single

# Barbara Dickson

## 'only seventeen'

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PICKWICK'S 1981 sales conference was held at the London Metropole Hotel last week and was attended by over 70 UK delegates. Pictured above with gold discs awarded for outstanding sales achieved in 1980, are (l to r): Monty Lewis (Pickwick managing director), Allan Pye (car salesman of the year), Tom Crosbie (van salesman of the year) and Alan Friedlander (sales director).

### Bellaphon UK

THE GERMAN Bellaphon Records UK company which closed down last month was formally compulsorily wound-up last week. The papers now go to the official receiver for the appointment of a liquidator and a date will then be set for a creditors' meeting.

## News in brief...

FOLLOWING THE success of XTC's current single, *Sgt Rock*, Virgin is re-promoting the group's last album *Black Sea* and is embarking on an extensive ad campaign with HMV. The new dealer price for the LP — which also includes hit singles *Generals* and *Majors* and *Towers Of London* — is £2.43 for the next two months.

ARISTA IS re-issuing *Air Supply's* *Lost In Love*, a *Number One* in the US last year and their first single

release here, following heavy airplay from radio stations throughout the country. It will be available in a full-colour picture bag. Catalogue number: ARIST 329. Available on 12-inch is the three-track single *Haboglabotribin/Just Chillin' Out/Spinnin'* (ARIST 12389) by Bernard Wright, a young US keyboards player.

CHIPS RECORDS is now at 19 Upper Brook Street, London, W.1 (01-409 3277), where the following personnel can be contacted: Mike Evans (label manager), Jackie Gill (Chips & Limo Records promotion consultant), Eric Hall (Limo creative manager), Peter Summerfield (international consultant), and Brian Gibson (Chips and Limo PR consultant).

## NEWS

## Island gives away debut Plastics single

THE PLASTICS' debut single for Island will be released as a flexi-disc next month — and the first 5,000 copies will be given away from branches of Virgin and HMV shops. After this the single, Diamond Head c/w Peace, will go on sale with a dealer price of 10p and recommended list price of 20p. Catalogue number is NIP 1. The flexi-disc, pressed on gold vinyl, will be packaged in a gold and black bag and available from March 9. The band are Japanese and signed to Island late last year. Their first British album, Welcome Back Plastics, will be released in early April.

Island's first double-pack single, Slow Motion by Ultravox, is released this week. It features four tracks — Quiet Man, Hiroshima Mon Amour, Dislocation and Slow Motion. It is a limited edition in a picture sleeve. Catalogue number is DWIP 6691 and dealer price 91p. A three-track single — missing out Dislocation — will be released at the same time as the double-pack. All the tracks are taken from the band's two-year period with Island, when John Foxx was the band's vocalist.

Next month, Island releases The King Kong Compilation (IRSP 12), featuring 16 prime reggae tracks produced by the late Leslie Kong. Kong, through his Beverley's label, was one of Jamaica's top producers, responsible for records by such artists as Desmond Dekker, The Pioneers, Bob Marley, Jimmy Cliff, Toots & The Maytals, The Melodians and Bruce Ruffin. The album, in the shops from March 9 with a recommended list price of £3.45, is part of Island's IRSP series which includes the recently-released Sweet Sensation album by The Melodians.

## Charisma LP of new bands is on its way

CHARISMA RELEASES Heat From The Street, a 13-track compilation album of new bands, on March 13. The album has been put together by Sandy Robertson and Paul Brown, who were behind the Hicks From The Sticks LP released last year through Rockburgh Records, selling 12,000 copies in the UK.

Since the inception of the project, some of the bands have been snapped up by record labels and have their own releases in the shops or in the pipeline. A short promotional tour featuring four or five of the bands is planned for April, including a major London date.

Competitions are being set up with local newspapers and radio stations in conjunction with the album. There will be local press advertising in co-operation with leading retailers in the areas relevant to the bands represented, plus street posters and music paper ads. The LP is on the mid-price CLASS label (CLASS 8) and maximum price is £3.99.

The featured bands are: Endgames (Glasgow), The Cuban Heels (Glasgow), Poptones (Dewsbury), Fife And The Firebirds (Northampton), Aircraft, Eyeless In Giza (their debut album has just been released on Cherry Red), Small Print (Nottingham), The Papers (south London), Steve Hervieu (Channel Islands), The Beatniks (Orpington), Ric Adams (Scotland), The Decorators (Ealing) and Albania (signed to Chiswick).

## Arista/Ariola rejig

THE INTERNATIONAL promotion and artist development structures of the Ariola and Arista group of companies has been reorganised.

Harry Anger, formerly Polydor US marketing VP, has been appointed to oversee the international development of Arista and Ariola US artists, and is based in New York. John Briley, formerly Ariola UK A&R manager, has been made head of the new international artist development department of Eurodisc.

The Ariola International Group, which oversees co-ordination between Ariola and Arista companies worldwide, is closing its London office, and its future activities will be run from Munich under Ariola International Group VP Wim Schipper.



MUSIC FOR PLEASURE releases its follow-up to the chart-topping Grandma single — called Come On Down To Bread Shop by The Grumbleweeds, a popular Northern club act. It is based on the well-known Hovis Bread TV advert which features the actor Joe Gladwin. To tie-in with the release, MFP is sending out special posters to all independent bread shops in the UK, and in addition radio stations are being presented with miniature Hovis loaves. Catalogue number is FP 901 and marketing and sales director Ted Harris points out that the single is available through the EMI sales force and not MFP.

ROD STEWART releases a new single, Oh God I Wish I Was Home Tonight, taken from his album Foolish Behaviour, and it will also be available in cassette form (RIVA 29M). Dealer price is the same as the record, which is issued in a full-colour bag which includes all the song's lyrics. Stewart is currently forming a new band and tours Japan in April.

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## NEWS



CHRISTOPHER CROSS

## Chris Cross scoops the Grammys

From IRA MAYER

NEW YORK: Newcomer Christopher Cross walked off with record, album, song and new artist of the year awards at this year's NARAS Grammy ceremonies for his Warner Bros debut, *Sailing*. He also shared the best arrangement award with Michael Omartian.

The UK was represented in the winners' circle with the best cast show album, honours going to Andrew Lloyd Webber and Tim Rice for the US recording of *Evita*, by The Police for the best rock instrumental (*Voices Inside My Head*) and for the best engineered recording (*Pink Floyd's The Wall*) award to James Guthrie.

Barbra Streisand and Barry Gibb scored for their vocal performance of *Guilty*, and Billy Joel won for best rock vocal on *Glass Houses*. Other rock winners who demonstrated that the Grammys are beginning to recognise the idiom, were Pat Benatar, Bob Seger and the Silver Bullet Band and Kenny Loggins.

Big winner in the classical categories was Alan Berg's opera *Lulu* which was honoured as best classical album, best opera recording and best-engineered.

# BPI names 15-man chart enquiry panel

THE BPI Chart Code of Conduct panel from which all future committees of enquiry will be drawn to investigate any allegations of chart malpractice has now been finalised.

The following 15 people have agreed to be part of the panel: David M Baker (legal director of Video Arts Television), T A Blanco White QC (barrister), Geoffrey Bridge (former director general of BPI), Sir James Carreras (former chairman of Hammer Film Productions and special adviser to EMI group of companies), Jack Elliott (organiser, British Actors Equity Association), Geoffrey Everitt (managing

director, MAM Records), Frank Gillard CBE (former managing director, BBC Radio), John Hall (director general, IFPI), Sir Joseph Lockwood (honorary president, BPI and former chairman of EMI), John Morton (general secretary, Musicians' Union) Stephen Stewart QC (director general IFPI, 1961/79), Humphrey Tilling (barrister), Harry Tipple, Antony Walton QC (barrister) and LG Wood CBE (former president BPI and former group director of Music, EMI).

Under the new BPI Code of Conduct, which came into force at the beginning of this year, any allegations of chart malpractice

must be referred to the director general of the BPI, John Deacon. The director general is then empowered to recommend to the BPI council that a committee of enquiry be formed. In this event, the council will choose a chairman for the committee from the panel. The director general will act as secretary to any committee of enquiry.

## Cherry Red finalises deals for Europe

CHERRY RED Records, the independent label run by Ian McNay has recently concluded a series of deals for Europe: France (Virgin), Germany (Intercord), Holland (Sound Product), Scandinavia (Planet), Italy (Ariston) and Spain (Edigsa). Initial release plans for these territories include the Dead Kennedys album and the debut album from new signing Eyeless In Giza. Also planned is a Cherry Red European concert tour package featuring Medium, Medium, Eyeless in Giza and Five Or Six.

Cherry Red has now moved to new offices at 53, Kensington Gardens Square, London W2 4BA. Telephone: (01) 229 8854/5.

## Three Numan LPs to follow farewell gigs

THREE LIVE album collections by Gary Numan will be put out simultaneously on April 17 by the label he has now left, Beggars Banquet. All three will be limited in sales by being deleted a month later, on May 15. The releases coincide with Numan's farewell concerts at Wembley on April 26, 27 and 28.

All three are titled *Live Ornaments*. The first two are single LPs dated '79 and '80, featuring two quite different sets of tracks taken from the *Touring Principle* and *Teletour UK* tours.

The third is a boxed set of the other two LPs also a free single with two more live cuts.

After deletion availability will depend on remaining dealer stocks.

## Pickwick takes advice from Boyden and Rowe

FORMER ENIGMA Records managing director John Boyden, who in partnership with another ex-Enigma employee Peter Whiteside now has his own recording, video and sponsorship company, Boyden & Whiteside, is to work for Pickwick Records on a consultancy basis.

His appointment follows the deal between the budget record company and PolyGram, which means that Pickwick has access to a range of classical product drawn from the Decca, Deutsche Grammophon and Philips catalogues. A new label, Contour Classics, is being launched with 36 titles in May. Prior to his Enigma Records appointment, Boyden was MD of the London Symphony Orchestra.

Also joining Pickwick on a consultancy basis is Dick Rowe, who was head of A&R for Decca during the boom years of the Sixties. He will be specifically working on Decca product which is shortly to be released on budget for the first time.

Pickwick's March release features several albums from the CBS catalogue including *The Sound Of Philadelphia Vol 1*, the *Biddu Orchestra*, Johnny Nash, *Mott The Hoople* and *Vince Hill*. Other artists with budget product include *Lena Martell*, *Gladys Knight*, and *Bob Marley & The Wailers* with *Peter Tosh*.

## A&M piracy 'breakthrough'

A & M is claiming "a major breakthrough" in the campaign against piracy with its laser-etched discs. New album releases by the company's major artists are being laser-etched with images which reflect brightly-coloured patterns and which, says A & M, "counterfeiters cannot copy".

The "new and secret" process was first tested on Split Enz True

## UB40 disc ban in court action

THE LEGAL dispute involving UB40, Graduate Records and Spartan Records continues. The group's new single, *Don't Slow Down*, was last week banned from distribution by the Appeal Court.

Three judges ruled that a temporary ban in favour of David Virr and Graduate Records should continue and the case should go back for hearing before a High Court judge as soon as possible.

The record was due for release by Spartan, but Virr claims that UB40 are under contract to him. The judges said it was clearly in the

interests of both parties that a judge should resume hearing the action and in the meantime temporary injunctions would continue. If either side felt that undue delay was being caused they could apply for the matter to be expedited and a date fixed for hearing.

## Ron Grainer

RON GRAINER, the Australian-born composer of the theme music for some of TV's most popular series, has died of cancer, aged 55.

## Tapes row—settlement soon?

TALKS ARE continuing between the BPI and Island Records over the controversial *One Plus One* tapes which offer pre-recorded cassettes with a blank side, but *MH* understands that a compromise settlement of the issue is likely.

Meanwhile EMI is continuing to distribute the tapes "pending the outcome of the talks" and Virgin is continuing to sell the tapes through its sales force. "The Virgin sales team is obliged to sell Island product under the terms of its contract and will continue to do so until instructed otherwise," said a Virgin spokesman.

EMI director Richard Robinson and Virgin chairman Richard Branson were both at the BPI Council meeting which unanimously denounced the Island scheme and undertook not to "manufacture or distribute" any subsequent cassettes.



## Egerton keeps his record connection

LAST MINUTE changes of plan at Woolworth's head office mean that Bob Egerton, chief record buyer for the 1,000-strong chain for nine years, will not be giving up his connection with the record side of the stores' business and moving to head DIY. Just as his successor, Pat Toomey, took over as record buyer, Egerton was made buying controller for a group of departments which include household goods, jewellery — and records. Woolworth has five buying controllers in charge of the total of about 40 different departments of merchandise.

SHIRLIE STONE, head of press at RCA for the past two years, has resigned because of what she

describes as "differences over policy" with the company. No successor has yet been appointed and Stone's future plans are not yet finalised. . . . Gordon Mackenzie to international marketing manager, Ariola Munich after 3 and a half years as product manager for EMI Holland. . . . Andy Cowan Martin has resigned as MD of Pebble Beach Studios in Worthing and can be reached on 0903 209575. . . . Andy Murray to Eurodisc (Ariola/Arista) as artist development manager, reporting to marketing manager Tim Read. Murray was previously with CBS and Stiff. . . . Angus Robertson to promotion and song placing at April Music from Venue booking agent. . . . Graham Fletcher to Phonogram International from EMI/Liberty A & R and Bill Judd to Phonogram from EMI business planning manager. . . . Ray Fox-Cumming to Rogers & Cowan music department, taking over from Bess Coleman. A former journalist on *Disc* magazine, Fox-Cumming has been working in provincial journalism for the last couple of years. . . . Sue Marsh to executive assistant at Celebrity Records working with MD Gavin Dare and sales director Mike Ashwell.



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# INTERNATIONAL

Edited  
by  
NIGEL HUNTER

## DJM starts own French operation

From GERARD WOOG

PARIS: From the end of May, the administration and promotion of Dick James Music in France will move from MCA Music to DJM's own operation here, headed by Rene Talar and Monique Xueref.

DJM Records repertoire, including discs by Johnny Guitar Watson, are released here through Vogue Records.

JERMAINE JACKSON, Motown International vice president Peter Prince and European general manager James Fisher attended a special Motown Day organised recently by Leon Cabat, president of Vogue Records.

It marked the distribution deal in France between Vogue and Motown which took effect from January 1, and a lunch for Vogue sales representatives was followed by a video show to familiarise them with Motown's artist roster.

SHORTS: Stanislas Witold and Jean Francois Freret, in charge of international and French repertoire at Disques Motors, have left the company... Yves Heuze, formerly with CBS, has joined Editions SEMI... Daniel Goldschmidt has moved from Fefee Music to Metropole Records... ex-Barclay Records man Henri Pierre Vernez has become sales manager at AZ Records.

## Internal change likely at AUVI

From JORDI RUEDA

BARCELONA: AUVI, an independent company headquartered here in Barcelona, is undergoing some changes, according to general manager Alfonso Serra.

Serra told *MW* that he himself has made an offer to AUVI shareholders in conjunction with some associates which, if accepted, could change the management and direction of the company.

Recently at Midem, AUVI acquired Spanish licensing rights to Poshboy Records, Rollin' Rock, DRG and Rounder Records of the US, CDA and La La of France, among others.

AUVI also granted rights to its own catalogue to American Recording of Argentina and Greo-Phon of Greece.

DISCOS INTERNACIONAL, a recent innovation (*MW* January 24), held a meeting in Cannes immediately after Midem to confer with management executives from European and Latin American enterprises interested in the venture.

The four companies which jointly founded Discosa Internacional are Discos Columbia, whose general manager Enrique Garea was a prime mover in its establishment, Discos Zafiro and Discos Movieplay of Spain, and Discos y Cintas Helix of Mexico, plus associate Alhambra Records of Miami, US.

The chief executives of these firms were present in Cannes, and signed

## Dateline: Barcelona

agreements with producers and companies from several Latin American countries interested in joining the consortium or licensing its product in territories where it is not yet represented.

Talks were also held with some European companies interested in possible affiliation with Discosas Internacional.

BACK CATALOGUE revival is occupying the attention of several Spanish companies right now, particularly EMI.

This company has launched a March promotion campaign using TV on a compilation featuring the late Nat King Cole entitled Inolvidable Nat King Cole En Espanol (Unforgettable Nat King Cole In Spanish), comprising recordings sung in Spanish which the singer made for Capitol during his long career with the label.

The campaign follows the success scored by EMI in resurrecting the Duo Dinamico, very famous in Spain in the Fifties and early Sixties. The duo's re-issue LP has exceeded 400,000 copies in sales, and is likely to prompt EMI to search its back catalogue still further.



PARIS: French singer Yves Duteil re-signs a recording deal with Pathe Marconi EMI, watched by the company's president and managing director Alain Gerondeau. Duteil recently received an antique gramophone in recognition of one million sales of his *La Tarentelle* album, plus platinum and gold awards for his *J'ai La Guitare Qui Me Demange* and *Duteil Chante Pour Les Enfants* LPs respectively.

## Austria limits VCR imports from Japan

VIENNA: In mid-February this year, the growth of Japanese VCR sales in Austria came to an abrupt halt, as the Minister of Commerce decreed a new limit on the quantity of machines shipped from Japan.

This year the import quota is restricted to 8,500 VCRs, around 30 per cent of the anticipated total market in 1981, which should be about 25,000 machines. The limitation is likely to remain in force in succeeding years.

The main beneficiary of this policy is Philips, which has built a plant in Vienna to manufacture its VS2000 system. Planned output is 750,000 video recorders a year for the whole European market. Philips received a large subsidy from the Austrian Government, which now hopes to protect the jobs created by means of the import quota.

Minister of Commerce, Josef Staribacher says: "There's now

healthy competition between the Japanese, European and Austrian hardware producers". A different view is taken by Hayato Taguchi, of the Japanese Foreign Trade Organisation: "This restriction contradicts the notion of a free market."

The Japanese association of electronic industries believes the quota is against GATT, the General Agreement on Tariffs and Trade; and since other European countries might follow suit, the Austrian Government is expecting a complaint at GATT, but believes its decree is defensible as helping to create employment.

European video machines may soon have the edge on prices. Because of the revaluation of the yen and rising costs, importers in Austria are expected to raise their prices by more than 20 per cent.

## Eire prepares for the Euro Song Contest

From PAT PRETTY

DUBLIN: Eight songs have been selected for the 17th National Song Contest being televised by RTE on March 1 as a preliminary to Eurovision 1981.

RTE received only 204 entries this year. This small number is attributed to the rising cost of producing a professional demonstration tape.

It's estimated that nearly 500 million viewers will see the 1981 Eurovision Contest on April 4, staged by RTE this year from the Simonscourt Extension of the Royal Dublin Society showgrounds. The hostess will be broadcaster Doriann Ni Bhriain, who speaks five languages.

Shay Healy, writer of last year's Eurovision winner, What's Another Year, is collaborating with Dublin journalist Mike Clare to write *Eurovision '81*, a book about this year's contest and participants with colour photographs and a cover price of 75p.

## Million dollar 2-LP deal

From RICHARD FLOHIL

TORONTO: Murray McLauchlan, Scottish-born Canadian singer who has recorded 11 albums domestically and built a strong following in Canada with almost no international recognition, has signed what is reportedly a \$1 million (£358,423) deal with Asylum Records in Los Angeles.

The pact calls for two albums, with options, and with \$200,000 (£71,684) allotted for the first release. That LP, tentatively titled *If The Wind Could Blow My Troubles Away*, is still in production, with Pink Floyd producer Bob Ezrin at the helm. Release date is March.

SEVERAL WELL-known Canadian faces were absent from Midem, which generally had a somewhat reduced Canadian contingent.

Best-known absentee was Gary Salter, who had always had a major exhibit area, followed by Vic Wilson, manager of Rush and many other Canadian bands. Wilson was confined to home with flu and an ear infection.

## New technology seminar

BERLIN: A demonstration of prototypes of the two compact record player systems developed by Philips and Telefunken will be part of the International Music Market Seminar being held at the International Congress Centre here on April 29 and 30.

The seminar will concentrate on new technologies, the market and the programmes during the two days presided over by the moderators, Professor Karl Tetzner, Uwe Lencher, editor-in-chief of *Musikmarkt*, and Reginald Rudolf, editor-in-chief of *Rundy*. Among the expert lecturers will be Manfred Jenke, director of radio broadcasting for WDR, and Los Angeles video specialist Ron Hays.

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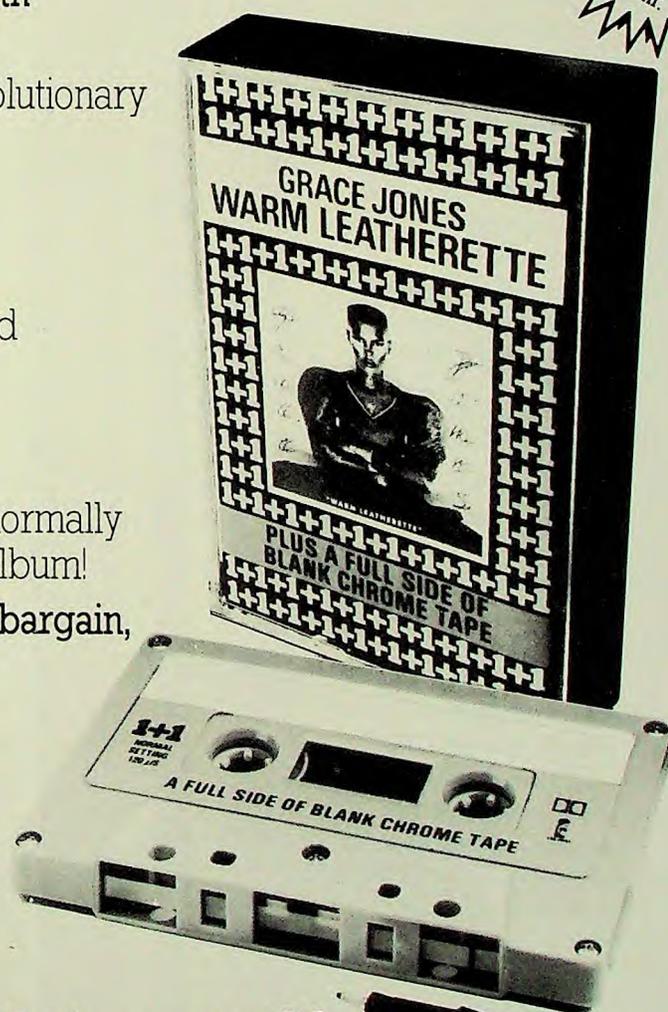
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1+1 The B52's. — Wild Planet 1+1 The Jags. — There's no tie like a present

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# Shaking the West Awake.

## The press acclaim Landscape...

Techno-pop is far from alienating. Landscape produce fun, tongue-in-cheek pop songs that are appealing and addictive.

LAM

Unlike so many bands who have fallen in love with music for the micro-chip age, Landscape don't process all the life, love and feel out of it. To my mind, "From The Tea Rooms Of Mars..." To The Hell Holes Of Uranus" is a studio masterpiece — an impressive achievement in collective production and machine mastery. Norman Bates is one of the album's most compelling tracks. Little by little, the music pulls you unwillingly into the nightmare world of the psychotic Norman. It's the classic Psycho story and Landscape used every effect available to create musical tension, fear and suspense, and the track works very successfully.

LONDON TRAX

Richard Burgess drummed for Buggles, produced Spandau Ballet and now threatens to take over the world with his own band Landscape.

Various factors, like the inclusion of vocals, seem certain to soon alter the punters' present apathetic attitude towards Landscape and, although he's quick to emphasise that the band works as a relatively normal, democratic unit, it's undeniable that their new album "From The Tea Rooms Of Mars To The Hell Holes Of Uranus" looks set to receive the public acclaim it so richly deserves largely through Burgess' efforts.

A band producing some of the most technologically-advanced music on the market today.

"Einstein A-Go-Go". I should explain, is the ludicrously catchy single currently on release as an early taster of the forthcoming album featuring a puritanical nutter equipped with a H-Bomb and a zealous desire to clean up the world.

"Yes, we deliberately held up the release of the album for what will be about six months because we're now identified with the Blitz scene and we wanted groups like Ultravox', Spandau Ballet, Visage and, hopefully, Shock, to have record successes to sort of prepare people's ears.

MELODY MAKER

### LANDSCAPE (avant) GARDENER

In the great scheme of things, the endless circular movement means that the unfashionable and vice versa Landscape have become fashionable by their own design and have fed off the excitement of the new scene.

SOUNDS

### Playtime for the European man

With this album, however, Landscape have exploited their instruments and voices through extensive use of electronics. And, now that they've got a voice, the humour that lurked within their funky esoterica is explicitly bared in Given drummer Richard Burgess' nakedness.

Spandau Ballet and Visage, it shouldn't shock anyone to see the wheel turn a full circle, and Landscape, the precursors of the New White Disco, step into the rock spotlight as it swings over their much vaunted sibilings.

There's just so much happening on this album, it takes at least three spins just to hear everything once. Side one opens with "European Man".

There are another six equally exciting tracks, all with a production so sharp that the sounds are literally tattooed on to your brain. This album is powerful and impressive, and it simply blitzes the opposition.

MELODY MAKER

### LANDSCAPE 'Einstein A Go-Go' (RCA)

Yeah, that Landscape. Those Boring Old Jazzrock Farts who were around for donkeys doing nothing till someone gave them robot suits and synthesizers to rapidly trendy themselves up and drummer Richard Burgess discovered New White Disco. Now they're unrecognisable, completely electronic. This is worthy of your time mostly due to its wondrous danceability and synth doodlings (and because Shock do a delightful routine to it).

SOUNDS

While this album is a studio masterpiece, Landscape prove they're still musicians first. You'll be hard-pushed to find a more video-worthy album, and you can bet that Richard Burgess — that impresario of EDM — is working on that, too.

Christie Murray

LONDON TRAX

SUDDENLY, with the release of "Tea Rooms" and the quirky, highly danceable "Einstein A Go-Go" taken from it, plus the fashionable associations of Richard Burgess, Landscape are no longer a bunch of old fogeys doing impersonations of Weather Report. It is now prudent to see them as very much to the fore of the hi tech revolution, using synths, computer hardware and assorted electronic percussion in a way practically unrivalled elsewhere. Either that or the rest of us have just caught up with them. Draw your own conclusions.

Side two bursts forth with the lovably lunatic "Einstein" which ought to have been a gigantic smasheroonie by now. After all it gets played in all the clubs.

SOUNDS

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# TOP 75 SINGLES

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This Week				Last Week				Wks on Chart				TITLE/Artist (producer) Publisher				Label number			
1	1	5	●	39	28	7	●	1	1	5	●	SHADDUP YOU FACE Joe Dolce (J. Dolce/McKenzie) April	Epic EPC 9518 (C)	39	28	7	●	A LITTLE IN LOVE Cliff Richard (A. Tarney) ATV	EMI 5123 (E)
2	2	8	●	40	32	10	●	2	2	8	●	VIENNA Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2481 (F)	40	32	10	●	YOUNG PARISIANS Adam And The Ants (Jo Julian/Adam Ant) Ant Music	Decca F 13803 (F)
£ 3	6	3	●	41	44	3	●	3	6	3	●	JEALOUS GUY Roxy Music (Ferry/Davies) Northern Songs	Polydor/E.G. ROXY 2 (F)	41	44	3	●	UNDERWATER Harry Thumenn (Thumenn) The Company/Eaton	Decca F 13901 (F)
4	3	6	●	42	33	10	●	4	3	6	●	I SURRENDER Rainbow (Roger Glover) Island	Polydor POSP 221 (F)	42	33	10	●	DON'T STOP THE MUSIC Yarborough & Peoples (Simmons/Ellis) Rachel/Leosongs	Mercury MER 53 (F)
£ 5	5	3	●	£ 43	60	2	●	5	5	3	●	ST. VALENTINE'S DAY MASSACRE EP Motorhead/Girlschool (Vic Malle) Multimood Music	Bronze BRO 116 (F)	£ 43	60	2	●	CAN YOU HANDLE IT Sharon Redd (Lester/Brown) Peterman/Carlin	Epic EPC 9572 (C)
▲ 6	17	3	●	44	41	5	●	▲ 6	17	3	●	KINGS OF THE WILD FRONTIER Adam & The Ants (C. Hughes) EMI	CBS 8877 (C)	44	41	5	●	I MADE IT THROUGH THE RAIN Barry Manilow (Manilow/Dante) Chappell/D&J Arlon	Arista ARIST 384 (F)
£ 7	8	6	●	45	NEW	●	●	£ 7	8	6	●	DO THE HUCKLEBUCK Coast To Coast (Hal Carter) Leeds	Polydor POSP 214 (F)	45	NEW	●	●	I MISSED AGAIN Phil Collins (Phil Collins) Effectsound/Hit & Run	Virgin VS 402 (C)
£ 8	9	5	●	46	42	6	●	£ 8	9	5	●	SOUTHERN FREEZE Freeze (John Rocca) Carlin	Beggars Banquet BEG 51	46	42	6	●	THE ELEPHANT'S GRAVEYARD (GUILTY) Boomtown Rats (Visconti/Boomtown Rats) Sewer Fire Hits/Zomba	Mercury BONGO 2 (F)
▲ 9	19	2	●	£ 47	52	3	●	▲ 9	19	2	●	SOMETHING 'BOUT YOU BABY I LIKE Status Quo (Status Quo/J. Edon) Screen Gems EMI	Vertigo QUO 5 (F)	£ 47	52	3	●	PLANET EARTH Duran Duran (Colin Thurston) Tritac/Carlin	EMI 5137 (E)
10	7	7	●	£ 48	59	2	●	10	7	7	●	RETURN OF THE LOS PALMAS 7 Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 108 (C)	£ 48	59	2	●	BOYS & GIRLS Human League (Human League) Virgin	Virgin VS 395 (C)
11	4	7	●	£ 49	66	2	●	11	4	7	●	WOMAN John Lennon (Lennon/Ono/Douglas) Lennon/Warner Bros	Geffen K 79195 (W)	£ 49	66	2	●	DON'T STOP K.I.D. (G. Barstow) EMI	EMI 5143 (E)
12	11	5	●	50	48	4	●	12	11	5	●	ROCK THIS TOWN Stray Cats (D. Edwards) Copyright Control	Arista SCAT 2 (F)	50	48	4	●	SAILING Christopher Cross (M. O. Martini) Chappell	Warner Brothers K 17695 (W)
13	10	6	●	£ 51	72	2	●	13	10	6	●	OLDEST SWINGER IN TOWN Fred Wedlock (-) Rocket	Rocket XPRES 46 (F)	£ 51	72	2	●	ALL AMERICAN GIRLS Sister Sledge (Narada Michael Walden) Warner Brothers/Rondor	Atlantic K 11656 (W)
▲ 14	24	5	●	52	37	4	●	▲ 14	24	5	●	ONCE IN A LIFETIME Talking Heads (Brian Eno) Warner Brothers	Sire SIR 4048 (W)	52	37	4	●	MUTUALLY ASSURED DESTRUCTION Gillan (Gillan/AKR) Pussy/Chappell	Virgin VSK 103 (C)
▲ 15	22	5	●	53	45	4	●	▲ 15	22	5	●	(SOMEBODY) HELP ME OUT Beggars & Co. (McKreith/Baptiste/Wellington) Dizzy Heights	Ensign ENY 201 (R)	53	45	4	●	GUITAR MAN Elvis Presley (Felton Jarvia) Copyright Control	RCA 43 (R)
▲ 16	26	4	●	54	36	5	●	▲ 16	26	4	●	FOUR FROM TOYAH Toyah (Nick Tauber) Sweet 'N' Sour Songs/Safari	Safari TOY 1 (SP)	54	36	5	●	BURN RUBBER ON ME Gap Band (L. Simmons) Rachel (Leosong)	Mercury MER 52 (F)
17	14	8	●	55	56	5	●	17	14	8	●	ROMEO & JULIET Dire Straits (Irvine/Knopfler) Rondor/Strait Jacket	Vertigo MOVIE 1 (F)	55	56	5	●	SLIDE Rah Band (Richard Hawson) B&J Arlon/Chappell/DJM	DJM DJM 10964 (C)
▲ 18	43	3	●	£ 56	70	2	●	▲ 18	43	3	●	KIDS IN AMERICA Kim Wilde (R. Wilde) Rickim/RAK	RAK 327 (E)	£ 56	70	2	●	EINSTEIN A GOGO Landscape (Landscape) Landscape/Sunbury	RCA 22 (R)
19	15	4	●	57	NEW	●	●	19	15	4	●	MESSAGE OF LOVE Pretenders (Chris Thomas) ATV/Modern Publishing	Reel ARE 15 (W)	57	NEW	●	●	LATELY Stevie Wonder (Stevie Wonder) Jobete (UK)/Black Bull	Motown TMG 1226 (E)
20	13	6	●	£ 58	74	2	●	20	13	6	●	WE'LL BRING THE HOUSE DOWN Slade (Slade) Whild John Music	Cheapskate CHEAP 16 (R)	£ 58	74	2	●	I LOVE A RAINY NIGHT Eddie Rabbitt (D. Molloy) Eaton	Elektra K 12498 (W)
21	12	8	●	59	35	8	●	21	12	8	●	IN THE AIR TONIGHT Phil Collins (Collins/Padgham) Effectsound/Hit & Run	Virgin VSK 102 (C)	59	35	8	●	GANGSTERS OF THE GROOVE Heatwave (Guthrie/J. Wilder, Jr.) Rod Songs	GTO GT 285 (C)
22	21	5	●	60	54	3	●	22	21	5	●	THAT'S ENTERTAINMENT The Jam (Vic Coppersmith Heaven/Jam) And Son/Bryan Morrison	Matronome 0030 364 (IMS/Indies)	60	54	3	●	9 TO 5 Dolly Parton (G. Perry) Carlin	RCA 25 (R)
23	18	7	●	£ 61	71	2	●	23	18	7	●	SGT. ROCK (IS GOING TO HELP ME) XTC (S. Lillywhite) Virgin	Virgin VS 384 (C)	£ 61	71	2	●	GUILTY Classix Nouveaux (S. Solo/N. Sweeney) Liberty	United Artists BP 388 (E)
▲ 24	31	5	●	62	61	7	●	▲ 24	31	5	●	HOT LOVE Kelly Marie (Yellowstone/Voice) Red Bus/Grade One	Calibre PLUS 5 (A)	62	61	7	●	ZEROX Adam & The Ants (Adam Ant) Ant Music	Do It DUN 8 (SP)
▲ 25	29	6	●	63	51	3	●	▲ 25	29	6	●	REWARD Teardrop Explodes (C. Langer/A. Winstanley) Zoo/Warner Brothers	Mercury TEAR 2 (F)	63	51	3	●	DON'T GO Judas Priest (Tom Allom/Judas Priest) Arnakata/Warner Brothers	CBS 9520 (C)
26	16	11	●	64	46	6	●	26	16	11	●	FADE TO GREY Visage (Visage/Ure) Island/Performance	Polydor POSP 194 (F)	64	46	6	●	JUST WHEN I NEEDED YOU MOST Barbara Jones (A. Ranglin) Warner Brothers	Sonet/A Side SON 2221 (A)
▲ 27	40	3	●	65	NEW	●	●	▲ 27	40	3	●	STAR Kiki Dee (P. Williams) Shogun/Eaton	Ariola ARO 261 (A)	65	NEW	●	●	INTUITION Linx (Carter/Grant/Martin) RSM/Solid	Chrysalis CHS 2500 (F)
28	20	13	●	66	34	8	●	28	20	13	●	ANTMUSIC Adam & The Ants (Chris Hughes) EMI	CBS 9352 (C)	66	34	8	●	TWILIGHT CAFE Susan Fassbender (MusicDeals) Bocu	CBS 9468 (C)
£ 29	64	2	●	67	55	5	●	£ 29	64	2	●	THIS OLE HOUSE Shakin' Stevens (Rock Masters Prod.) Leeds	Epic EPC 9555 (C)	67	55	5	●	WHAT'S ON YOUR MIND George Benson (G. Jones) Leeds	Warner Brothers K 17748 (W)
30	25	6	●	68	53	4	●	30	25	6	●	I'M IN LOVE WITH A GERMAN FILM STAR Passions (P. Wilson) Eaton	Polydor POSP 222 (F)	68	53	4	●	TAKE MY TIME Sheena Easton (Christopher Neil) C&D/April/Paul Bliss	EMI 5135 (E)
▲ 31	39	3	●	69	NEW	●	●	▲ 31	39	3	●	JONES VS JONES/SUMMER MADNESS/FUNKY STUFF Kool & The Gang (The Gang) Planetary Nom De-lite KOOL 11/1112/Gang 11 (F)	De-lite KOOL 11/1112/Gang 11 (F)	69	NEW	●	●	JOHN I'M ONLY DANCING Polcats (Dave Edmunds) Chrysalis/Mainman/Cop.Con.	Mercury POLE 1 (F)
32	23	10	●	70	58	4	●	32	23	10	●	IMAGINE John Lennon (John & Yoko/P. Spector) Northern Songs	Parlophone R6009 (E)	70	58	4	●	HELLO AGAIN Neil Diamond (Bob Gaudio) Chappell	Capitol CL 16176 (E)
33	30	7	●	71	49	8	●	33	30	7	●	THE FREEZE Spandau Ballet (Richard James Burgess) Copyright Control	Reformation/Chrysalis CHS 2486 (F)	71	49	8	●	IT'S MY TURN Diana Ross (Masser) Screen Gems EMI/Chappell	Motown TMG 1217 (E)
£ 34	57	2	●	72	-	1	●	£ 34	57	2	●	CAN YOU FEEL IT Jacksons (Jacksons) Carlin	Epic EPC 9554 (C)	72	-	1	●	FAN DABI DOZI Kranksies (P. Kerr) Oasis	Monarch MON 21 (A)
35	NEW	●	●	73	47	11	●	35	NEW	●	●	YOU BETTER YOU BET The Who (Bill Szymczyk) Eel Pie	Polydor WHO 4 (F)	73	47	11	●	I AM THE BEAT The Look (A. Shacklock) Big Brother	MCA 647 (C)
36	27	7	●	74	NEW	●	●	36	27	7	●	RAPTURE Blondie (M. Chapman) Chrysalis	Chrysalis CHS 2485 (F)	74	NEW	●	●	LIVING IN THE UK Shakatak (N. Wright/L.McCutcheon) Scratch/Neptune	Polydor POSP 230 (F)
37	50	2	●	75	NEW	●	●	37	50	2	●	WALKING ON THIN ICE Yoko Ono (Lennon/Ono/Douglas) Lenono/Warner Brothers	Geffen K 79202 (W)	75	NEW	●	●	BON BON VIE T.S. Monk (S. Linzer) Chappell/ATV	Mirage K 11653 (W)
38	38	7	●	Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.															

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## NASH THE SLASH

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# TOP 75 ALBUMS

Week-ending March 7, 1981

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

1	FACE VALUE	•	Virgin V 2195	26	SOUND AFFECTS	•	Polydor POLD 5035
2	KINGS OF THE WILD FRONTIER	•	CBS 84549	27	SHAVED FISH	•	Parlophone PCS 7173
3	VIENNA	•	Chrysalis CHR 1296	28	IMAGINE	•	Parlophone PAS 10004
4	JAZZ SINGER	•	Capitol East 12120	29	MY LIFE IN THE BUSH OF GHOSTS	•	Polydor EGLP 48
5	DANCE CRAZE	•	2-Tone CHR TT 5004	30	FAULTY TOWERS VOL. 2	•	BBC RRB 405
6	DOUBLE FANTASY	•	Geffen K99131	31	THE MEMINBLACK	•	Liberty LBG 30313
7	DIFFICULT TO CURE	•	Polydor POLD 5036	32	TAKE MY TIME	•	EMI EMC 3354
8	STRAY CATS	•	Arista STRAY 1	33	SIGNING OFF	•	Graduate GRADLP 2
9	MOVING PICTURES	•	Mercury 6337 160	34	NEW! MCCARTNEY INTERVIEW	•	EMI CHAT 1
10	MAKIN' MOVIES	•	Vertigo 6369 034	35	DR. HOOK'S GREATEST HITS	•	Capitol EST 26037
11	MANILOW MAGIC	•	Arista ARTV 2	36	SUPER TROUPER	•	Epic EPC 10022
12	GUILTY	•	CBS 86122	37	BAT OUT OF HELL	•	Epic/Cleveland International EPC 82419
13	ABSOLUTELY	•	Stiff SEEZ 29	38	CHRISTOPHER CROSS	•	Warner Brothers K 56789
14	NEW! POINT OF ENTRY	•	CBS 84834	39	FLESH AND BLOOD	•	Polydor POLH 002
15	KILLERS	•		40	DIMINISHED RESPONSIBILITY	•	
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## BROADCASTING

Edited  
by  
DAVID DALTON

## ILR administration under fire in ad agency feature

THE IBA'S development of commercial radio comes under fire by TMD Advertising in the latest issue of the agency's authoritative newsletter *The Medium*. TMD also calls for acceleration of the move towards the regional selling of airtime on the network.

In a feature entitled *Network Development*, the agency contends: "There is something badly wrong with the IBA's timing when it comes to launching ILR stations. The first wave arrived just in time for the recession of 1974/75 and had quite a struggle gaining recognition as a viable new medium. Currently, the second wave is being launched in the middle of the next recession. Now the Home Office Working Party has recommended another 25 stations to open from 1983 onwards, just in time for the start of breakfast television.

## Separate units

"As the number of stations increases, the areas served get smaller, and as long as they continue to be sold as separate units the administrative problems for national advertisers get bigger. As things are, therefore, as long as the present economic climate prevails these new stations are going to have to rely heavily on local advertising support to see them through their early years at least."

The many conflicting interests of sales houses and stations have so far prevented the ideal of a national ratecard coming into operation and are impeding progress towards the regional selling of radio airtime, with several neighbouring stations possibly co-operating on a joint sales pitch.

A Midlands ratecard, taking in BRMB, Beacon, Mercia Sound and possibly Trent, has been mooted for some time, but the first joint front could be set up in the West Country by Plymouth Sound and new ILR station DevonAir.

There is a feeling that the pattern of radio selling will change such that the accent will move away from the three dominant London sales houses, AIR Services, BMS and RS&M.

The TMD article suggests: "Over the next couple of years the network, and especially newer stations, are going to need all the revenue they can get their hands on and the structure of ILR selling operations may have to change in some fairly radical ways in order to attract it."

To comply with the demands of big advertisers and the ad industry, and to help market ILR to those who remain unconvinced, the Association of Independent Radio Contractors instituted an extra audience research survey last year and plans three surveys for this year, aiming to reveal any seasonal variations in listening patterns. The first of this year's JICRAR surveys,

which has been taking place over the past few weeks, might explain any extra programming and promotional effort being undertaken by the stations.

## Little value

While not wishing to appear churlish about ILR's increased research coverage, the TMD view is that this extra information will prove to be of little value.

"The main value of more frequent surveys will not be in pointing up seasonal fluctuations of dubious validity and value but in providing more regular up-dating of audience data on existing stations and earlier information on new stations," it adds.

"Some may feel that rolling national averages tend to obscure the latest trends rather than highlight them, but that is the price we have to pay for more frequent surveys as long as we expect the AIRC to meet the whole cost of JICRAR. Actually, combined samples spread over different times of year should give us a fairer picture of a station's typical audience than a single annual survey concentrated into one four week period.

"The AIRC must be firm with its members and make sure they do not succumb to the obvious temptation to use the most recent data when it flatters their station but averaged data when the reverse applies!"



PICCADILLY RADIO already has a female disc jockey but that did not prevent the Manchester ILR station letting Kiki Dee spin some discs on a recent visit. The singer, who recently returned to the UK after living in the US, was promoting her first single for Ariola entitled *Star* and revealed plans for a forthcoming album.

## News in brief...

DAVID LUCAS, programme controller at Swansea Sound, is switching to Cardiff in a similar role to attempt to improve CBC's disastrous JICRAR audience figures... Jay Oliver, former Beacon Radio managing director now based in Florida, is said to be setting up a radio recruitment company to lure the best of UK radio talent across the Atlantic... In a unique ITV/ILR link-up, ATV's *Rockstage* series of concerts, the first of which was shown on Monday, is being simultaneously broadcast in stereo by Midlands radio stations Trent, Beacon, Mercia Sound and BRMB... Justin Dukes, currently joint MD of *The Financial Times*, has been appointed MD and deputy chief executive of the Channel Four TV company... BBC Radio Leicester expects to improve reception from March 4 when it moves from 189 metres to 358 metres on the medium waveband... Latest artists lined up for Richard Skinner's regular

Thursday evening college broadcasts on Radio One are Hazel O'Connor (March 5), *Dr Feelgood* (March 12) and *Teardrop Explodes* (March 19)... Capital Radio's reggae man David Rodigan is staging a *Roots Rockers Jamboree* at Hammersmith Palais on March 23, featuring *Sugar Minott*, and the concert will be broadcast on March 28, while colleague Alan Freeman is introducing a Capital sponsored classical rock concert from the Albert Hall featuring the London Symphony Orchestra and the Royal Choral Society... Radio Two is presenting two *Vic Damone* concerts in April, the second of which will be broadcast live from the Festival Hall on April 18 with Terry Wogan as compere.

## RETAILING

## Way Ahead of Nottingham



WAY AHEAD, the Midlands-based bi-monthly rock magazine, has opened its own record store in Nottingham. The shop, in Hurt's Yard, Nottingham, is the centre of several new ventures under the Way Ahead banner.

The magazine was started three years ago and is sent to all Way Ahead Rock Club members for an annual subscription of £2.50. There are already more than 1,000 members and the 50 newest subscribers are getting a free copy of *Charisma Records'* Repeat Performance album as a bonus.

Membership of the club also enables members to get discount on certain product at the shop. As well as records the shop deals in tour programmes, T-shirts, badges etc and even has pinball and space games to keep customers amused.

As Nottingham has no major rock concert venue, the club also organises coach trips to other parts

of the country for rock shows.

Full details of all their activities can be obtained from the Way Ahead Rock Shop, 2 Hurt's Yard, Nottingham. Tel: Nottingham 414212.

## Conifer jazz import gets runaway sales

TRUTH BEING stranger than fiction it will come as no surprise to anyone to learn that the runaway seller at Conifer Records ("Could be our first hit," muses MD John Deacon) is a jazz album — Gerry Mulligan's *Walk On The Water*, on DRG. It was recorded with the band with which Mulligan toured last year. LP is SL 5194 (cassette prefix: SLC) and Conifer is the sole importer. Deacon remarked: "It has done 400 even before we realised we had it in stock. The word certainly seems to have gone round."



THE EIGHTH and latest Andy's Records Shop has just opened — in the teeth of competition from Debenhams, Woolworths, Smiths, Boots and three other record shops — in St Nicholas Street, Ipswich.

The opening ceremony was performed by Dennis Waterman, pictured here with members of the staff.

The Andy's chain, under MD Andy Gray, has been expanding steadily since 1969. The shops are all in East Anglia and are all called Andy's except *The Beat Goes On* in Regent Street, Cambridge, which specialises in oldies and rarities. A ninth shop is due to open in Norwich this spring.

## Spring strategy from Scotch

CLOSE BEHIND BASF, which recently announced its intention of spending huge sums on TV advertising for its various types of blank cassette, comes Scotch Tape and its plans for spring promotions.

To take advantage of the popularity of multipacks the first special offer is a bargain pack of four Ferric C90 cassettes retailing at £2.99 (normal price of £3.96). Counter display dispenser cartons are supplied.

Second promo is a twin pack of Superferric C90 flashed "50p off" the normal RRP of £3. Both offers will run until May.

While there is no special promo planned for it at present

the Scotch Metafine pure metal tape is now available in C90 cassettes at RRP £3.50.



## News in brief...

ALL MFP albums and cassettes will from March 1 be available direct from Music for Pleasure, 80 Blyth Road, Hayes, Middlesex, tel: (01) 561 3125. Dealers will no longer be able to order MFP LPs and tapes from the EMI distribution centre at Uxbridge Road, Hayes.

The EMI reorganisation does not, however, affect MFP singles. All their current and future singles will continue to be distributed from Uxbridge Road.

FOLLOWING the success of DJM's autumn dealer tour, Stephen James has announced plans to repeat the venture in March/April. The dinners will take place in Manchester, Leeds, Birmingham, Bristol and Glasgow. Commented James: "Last year's tour gave us such a wonderful opportunity to meet people from around the UK and exchange ideas that I've decided to make it a biannual event."

MANCHESTER WHOLE-SALER Wynd-Up is now opening its Greengate Lane, Prestwich, premises on Saturdays between 3pm and 6pm to take orders from dealers wanting Monday delivery. The telesales number is (061) 798 9252.

DEALERS! Don't forget *Music and Video Week's* new chart-by-telephone service. If the Post Office does not deliver you *Music and Video Week* on Wednesday morning phone 01-855 7711 to hear a recorded list of the new chart placings.

Edited  
by  
CHRIS WHITE

TALENT

# Production in the old style...

By TERRI ANDERSON

IF YOU were counting musical trends, as reflected by the charts, during 1980 you probably ran out of fingers — rock, reggae, revivals, powerpop, disco and jazz funk all muscled in on the act. High among the top sellers were exponents of two 'old wave' styles which were as different from each other as possible: heavy metal had a great year, but so did highly-sophisticated, laid-back rock ballads.

Two of last year's most successful record producers worked at these opposite poles of artistic expression — Martin Birch who is so well-established as a producer of heavy metal albums that he has far more work than he can cope with, and David Hentschel who has long been associated with Genesis.

Both originally started as engineers, moved on to production work as well and finally became successfully associated with particular brands of music.

The route which took Hentschel to this point (he is currently recording his own solo album) began with a job at Trident Studios when he left school. In studio down time he started making his own recordings, met John Gilbert (his manager) and became involved in film score projects.

After engineering Nursery Crime for Genesis, Hentschel had kept in touch with drummer Phil Collins. When Peter Gabriel left the band, Collins suggested Hentschel as producer, and he has since produced all four post-Gabriel (and then post-Backett) albums, as well as Tony Banks' and Mike Rutherford's solo

efforts.

Hentschel wants eventually to take his own album on the road live — and ideally would like Genesis to have the opportunity and inclination to try-out some of their new numbers in concert before actually recording them.

He says: "My ideas about producing are changing. Doing both production and engineering can be tiring, but I'm constantly learning more about what is involved in producing — and it is a lot more than when I started."

Birch's involvement with heavy metal began when he was an engineer at De Lane Lea Studios (then in Kingsway). Working on albums by Deep Purple led to a regular involvement with heavy metal.

He enjoys working with the new recruits to the metal ranks, as much as he did with the old guard. "It's great to be in the studios with young refreshing bands like Iron Maiden. I get to know them and then coax the best out of the band. I am emotionally involved with the music, as well as professionally acting as a kind of musical director, and engineer and producer."

"Engineering a heavy rock album is very special — we work at high volume but it cannot be as it is on stage. The engineer, for example, has to be able to give an apparently raging guitar sound even when the volume cannot match that heard at a concert. It's a challenge."

Birch has successfully taken up that challenge on LPs by Whitesnake, Black Sabbath and Blue Oyster Cult. He tries to recreate in the studio the excitement of a live

performance, which all acts thrive on but which is most vital to heavy metal bands.

Birch's plans also include making an LP of his own, and maybe going out with a band again, "But that is just a long-term idea and secondary to production."

## News in brief...

STATUS QUO have added a second leg to their UK tour — the band play at Wembley Arena on May 26 and 27, and subsequent dates include Bridlington, Deeside, Carlisle and Southampton... New Musik release their second GTO album, *Luxury*, this week coinciding with a college and university tour running through to March 28... Manchester band The Freshies whose current single is *I'm In Love With The Girl On A Certain* Manchester Megastore Check-Out play a string of dates during March including London's Marquee on the 23rd... Sky's third album, called appropriately *Sky 3*, is released on March 20 — they start a UK tour in June with performances at the Royal Albert Hall on June 11 and 12... A&M band *Nine Below Zero*, currently on tour, release their new album *Don't Point Your Finger*, produced by Glynn Johns, this week.



KALEIDOSCOPE has signed singer Angie Gold, pictured with Kaleidoscope MD Robin Blanchflower at the CBS studios shortly after completing her debut single, *Every Home Should Have One* (KRL A 1032). Gold was first spotted by Blanchflower on LWT's *Search For A Star* programme.



FIVE-PIECE band Duran Duran comes from Birmingham and consists of founder members John Taylor (bass) and Nick Rhodes (synthesiser) drummer Roger Taylor, guitarist Andy Taylor and vocalist Simon Le Bon. The group took their name from one of the characters in the film *Barbarella*.

Duran Duran started playing together three years ago, being managed by Paul and Michael Berrow who run a Birmingham club called *The Rumrunner*, where the band frequently appeared. Last year

they had their first big break, supporting Hazel O'Connor on her nationwide tour, before signing with EMI Records.

Planet Earth is Duran Duran's first single and the band's first LP will be in the shops in spring.

## Australian singer comes to London

FROM PETER CONYNGHAM in Sydney

JON ENGLISH, regularly voted Australia's top male rock vocalist — although he was actually born in London's East End — returns to Europe this month and will be spending four weeks in London recording his next album.

A double-album compilation of English's hits, called *English History*, became the biggest-selling double album by an Australian artist ever, with sales of more than 150,000 units. His last LP, *Calm Before The Storm*, also made the national top 10 and went platinum. English's arrival in the UK follows several Scandinavian concert dates.

Edited  
by  
SUE FRANCIS

## Film-makers seek UK music contacts

AMERICAN TV production men Desmond Horsfield and Steve Sattler, will be in England this month to make a documentary on the present state of punk/new wave and want help in contacting a variety of people connected with the music industry.

Horsfield, who is from station WVIT-TV 30 in Connecticut says: "This film will be distributed in New York and throughout the US. We are specifically hoping to contact bands (other than those already popular in the US, ie grass roots including reggae and black/white mix); group managers, agents, record producers; club; pub; theatre

owners and music journalists.

"We also require booking dates for the end of March and beginning of April as we hope to arrange a series of interviews as well as shooting live performances and rehearsals," adds Sattler. "This production is being put together at short notice and we expect to have to shoot it on a tight schedule so are anxious to receive contacts as soon as possible."

CONTACT: Desmond Horsfield (news department) or Steve Sattler (production department) at WVIT TV 30, 1422 New Britain Avenue, West Hartford, Conn. 06110, US. Tel: (203) 531 3030.



TWENTY-ONE year old singer/songwriter, Holly West (above) writes that she is looking for a recording-publishing deal. "I have four songs that I have written and recorded, ready to play to record companies. My songs are new wave and two which I consider would be singles are *Record Mania* and *Strange Animals*." Holly West can be contacted on (01) 836 7541.

## Subway 'star' surfaces

SUBWAY RECORDS is ready to negotiate with overseas licensees for product from its artist, Brian Maxine.

Maxine is best known to those who watch *World of Sport* as British Middleweight Wrestling Champion. However, in 1973 he also established the other side of his career when he received awards as best new country performer from *Billboard* and The Country Music Association. After spells with EMI and DJM, Maxine signed to Subway last year.

The company has now acquired Maxine's last album from DJM and has remixed and in the main re-recorded it. Colin Towns from Gillan has been used on keyboards. The album, now called *Fast And Fancy*, will be released in the UK this month as is a three track single, *Highway Fever*.

Subway is already talking to overseas licensees regarding both items of product, but is still interested to hear from others who may be keen.

CONTACT: Subway Records, Suite 13, Isabel House, 46-47 Victoria Road, Surbiton, Surrey. (01) 399 5324/5.

## Male order

PRODUCER STEVE Royal, whose *Ego Music* has a production deal with RCA Records, is looking for a male singer, aged 18 to 20. "He must have a strong image and be into pop music," says Royal who has some terrific material and a record deal waiting.

CONTACT: Steve Royal from 3 to 6pm (01) 486 8389.

## Wanted: a record deal for Weapon

WEAPON, THE heavy metal band who supported *Motorhead* on their recent tour, have just completed their own first headline tour and a recording session and quite naturally would like to hear from interested record companies.

Due to demand, the band has had to re-press their limited edition single, *It's A Mad, Mad World*, which should be in the stores next week. This single has sold in excess of 5,000 copies.

CONTACT: Dominic Miles, Smart Management (800 5336) or Laurie Dunn at Virgin Music (229 1282).

## TIP SHEET

### Quick Tips

Isabel House, 46-47 Victoria Road, Surbiton, Surrey. (01) 399 5324/5.

CHRIS ROBINSON and Bill Gilliam (ex-Panda staffers) have set up their own company, Upright Artists, offering a personal service of management, agency, publishing and production to a select few artists.

"We're offering different, individually tailored deals for artists as required," says Robinson. Already signed to the agency are The Alley Cats; Dead Kennedys (also for management), Doll by Doll; The Mutants, Nightdoctor; The Regents and Wall of Voodoo.

Upright Artists share the same address as Marcus Music and can provide a 36-track digital studio, video and cassette copying facilities, press, promotion and all the production facilities one might require.

Contact Chris Robinson or Bill Gilliam, Upright Artists, 49-53 Kensington Gardens Square, London W2. (01) 229 8856.

FOUR MEMBERS of the defunct band, Late Show are back in the studio and have some tracks available.

Group member Dave Head says: "We hope there is an audience we have built up of impatient millions awaiting new product."

To get a tape of the as yet unnamed band's material ring Dave Head in the morning or after 6pm (01) 253 4988.



# HOLLAND

## INDIES INJECT A NEW SURGE OF OPTIMISM INTO DUTCH INDUSTRY

By SUE BAKER

**AMSTERDAM:** Optimism is alive and well, and currently to be found all over Holland.

At the time of *MW's* last look at Holland in November 1979, the news for the record industry could hardly have been worse, and yet during the intervening period, a large number of small, independent units has sprung up, dealing with everything from publishing and production to promotion. In many instances, these new units are the brain children of the men from the very top of the established companies, where changing policies have created a lack of conviction.

One of the biggest surprises of the year came from Ruud Wijnants, who, after achieving an impressive record of growth as managing director of CNR, left to begin TTR Records, taking Bart van der Laar with him.

At Ariola, general manager Anton Witkamp ceased to see eye-to-eye with upper management, and is now running Pineapple Music Consultants. EMI Music Publishing lost both Peter Schoonhoven and Pieter van Bodegraven when they started their Company of the Two

Peters. Elsewhere in this Focus, they explain why, during an economic recession, they felt the time was right to begin their own companies.

Cees Wessels, erstwhile managing director of RCA Holland, was another who could no longer equate his ideas for that company with those of his top management. Last October he left, and has now begun two ventures on his own account. With an eye to the budget market, where he feels there is still a potential for enormous growth, he has Top Budget, which already represents Pickwick in Holland, and Wessels is negotiating for further budget labels. His Roadrunner BV is concerned with production and promotion, and Wessels has just signed his first artist.

This trend towards independent companies has not gone unnoticed by the majors, many of whom have already become financially involved in exchange for the injection of new creativity, which will result from a well-run small unit. CBS managing director Koos de Vreeze explains the thinking behind his company's deal with Eddy Ouwens' A&R Records in these pages. Ouwens is a successful producer, and his name is already attracting the attention of a number of interested artists.

WEA's Ben Bunders, who had previously professed optimism for the future, put his money where his mouth is by providing substantial funding for TTR. And one of the very latest new labels to arrive on the scene has a distribution deal for Benelux with WEA.

Polydor has come up with two ideas in the search for new talent. They are its own Backdoor label, for which Ton van den Breemer is collecting local talent which will be presented "cheaply" on disc, and distribution of the Egmond label, which was started by Ronald van den Brink and Jos van Wouenberg to provide an opportunity for unknown talent to begin a recording career though the release of cheaply produced, low budget singles.

Fritz Hirschland, manager of internationally known Dutch acts such as Earth & Fire and Kayak, set up Qember for independent promotion productions. The company is also involved in the merchandising material from acts like Kiss, David Bowie and Status Quo.

It is because of this surge of faith in the future that *MW* has devoted a large proportion of this Focus On Holland to the new independent units.

## TTR says small is beautiful

TTR RECORDS was launched last November, and scored an immediate chart success with the single, The Kiss, by three girls known as Babe — a good indication of the increasingly important role being played by small creative units like this company.

Bart van der Laar, one of TTR's three directors, told *MW*: "I think the big companies have big problems. There is a lack of ideas because, with too many people employed, no one is being creative. This is something we saw at first hand."

TTR was started by Ruud Wijnants, who as managing director of CNR, had played an important part in the success of that company. He was joined by van der Laar, formerly MD of Carrere Nederland, and, from Carrere Germany, by ex-MD Rolf Baierle. Distribution is through WEA for the Benelux countries and RCA for West Germany, Switzerland and Austria.

Van der Laar continues: "Our experience with the bigger companies showed that everything you wanted to do you had to do for yourself, so why not start on your own? If you look at the world, it is the independent units which are being creative."

"Creative people drop dead in a big company. It is not 1940, it's 1981, and there are different tastes and

different kinds of music. It is the independent units all over the world which have a feeling for this, and not the big companies."

TTR began life with six acts, four of which are established names in Holland, and three of which were previously under contract with CNR.

It also has a licensing agreement with the British Red Bus label for Benelux and Germany, although van der Laar says: "We are not really looking for labels. We are a production company with our own label, of course, and we mostly want to do things on our own. Red Bus will probably be the only one we will handle, and we have them because their artists please us so much."

Several new signings have joined the roster, including its first non-Dutch artist. "Her name is Anne Bertucci, she is a rock singer, and she is the big discovery of the year in the US," says van der Laar. "We signed her from Europe last December in the face of immense competition from many other independents."

And it is TTR's intention to sign more international artists.

"We have our own office in Hamburg, and are opening one in Paris. This makes us a strong proposition for US artists, because we can bring them here with a proper tour and good promotion

lined up for the whole of Europe, which makes the trip worthwhile for them."

The Hamburg office, which is run by Rolf Baierle, is of key importance since Wijnants, in particular, sees the German market as being one of the most important for the Dutch record business. He has even been quoted as saying that he considers it to be of greater importance to Holland than the US market.

The thinking behind this stems from the fact that the German record market is about five times the size of the Dutch one, giving enormous sales potential, coupled to which promotion on German TV reaches a growing number of Dutch households. Wijnants also feels that financial aspects are easier to control than they are when dealing with the US.

This month TTR begins its first television advertising campaign. The subject is the new album from the Belgian guitarist, Francis Goya, who already has several platinum discs to his credit.

During the recent Midem, TTR negotiated worldwide deals for the album with guaranteed TV promotion. And with an album entitled Moscow Nights, it seems appropriate that Goya will be touring Russia at the end of this year — a further outcome from TTR's presence at Midem.



THE RECENT launch of the CBS Holland's Collage series was also the occasion when several gold and silver discs were presented to artists featured in the series. Rembrandt was reincarnated for the evening (in the disguised person of CBS classical product manager Paul Blitz) to mark the fact that a pen-and-ink drawing by the original Rembrandt adorns the sleeve of a newly released album of popular Dutch melodies. Holding the awards, from left, are Pim Jacobs, Thijs van Leer, Rita Reys, Louis van Dijk, producer John J Vis, and Rogier van Otterloo.

## NVPI urges creation of sound archives

LEO BOUDEWIJNS, managing director of the NVPI (Holland's equivalent of the BPI), took advantage of the Christmas gift season by sending a well-produced LP to 1,000 journalists, broadcasters and Government members as both a thank-you token and a reminder of the need for a national sound archive in Holland.

Boudewijns says: "There is an urgent need for a central institute, where Dutch culture in the form of sound recordings can be brought together and preserved."

"Although the history of sound recording is only about 100 years old, with Holland contributing for no more than 80 years, a great deal of historically important material has already gone missing. What is still available is often of miserable quality, and indeed books from the Middle Ages are generally in a better state than sound recordings from 1910.

"Also, these recordings are not easily accessible for the interested music lovers, the music students and musicians. They tend to be scattered around in private collections."

A committee has been appointed to investigate the situation, and its report on objectives, activities and the financial structure is due to be published this spring. The LP is a timely forerunner to the report, containing both light and classical music designed to remind people just what they are missing by the absence of a national sound archive.

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## SONGS

UNIVERSAL



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**INSIDE**

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## FOCUS ON HOLLAND

# Company men take the lone road to success

"1980 WAS a good time to start The Company because the music industry has to get better. I think that, if things get any worse, there will be no industry at all in two years, and that cannot happen. So, for us, that was a good start. We can only grow better because the industry must get healthier."

So says Peter Schoonhoven, who with Pieter van Bodegraven, began The Company of the Two P(i)eters

"I then asked Pieter (van Bodegraven) to join me as a partner. We had worked together at EMI Music for about four years, and for me he is one of the best A&R guys around. And, in the first year with the market not in good shape, we've scored. Given the circumstances, we've done well."

Probably one of the most rewarding aspects for Schoonhoven in starting The Company has been the reaction of those people who encouraged him initially.

caused problems," Van Bodegraven says. "We were getting very good salaries, but inside both Peter and I felt we should be doing something for ourselves. The other thing was that at EMI we were only doing publishing, but we also wanted to produce, which was not possible. So the whole combination was reason enough to leave."

And Schoonhoven points out that, in this people-orientated business, deals are often with a company because of a particular person employed there. If, as so often happens, that person leaves before the end of an artist's contract, then continuity is lost, and the artist may feel as if the company has become just an empty shell to them.

"People who work with us now know that they will work with us until the end of their contract. It is our company, so we will not leave. That is one of our big attractions."

After one year, The Company can claim five No 1 singles in Benelux. And it immediately signed the catalogues of big international names such as Bob Dylan, Kiss, Santana, Boston, Quincy Jones and Garland Jeffreys. It also has the Cleveland catalogue, which includes Ellen Foley and Stephanie Mills, and Eaton Music, which includes Status Quo, Jimmy Webb and Nilsson. As van Bodegraven puts it: "We were lucky enough that we had only one single in Eurovision — What's Another Year."

The Company is, however, well balanced with a strong list of national artists. For publishing, there is Maywood, two sisters whose international potential is rated highly, Massada, George Baker, whose song When was recently recorded by Slim Whitman and reached the Top 10 of the US country chart, Kayak, Earth & Fire, and The Meteors.

**'We are very selective, partly because of money, but also because of our good name. . .'**

in Holland at the beginning of last year, following their departure from EMI Music Publishing.

During his years with EMI Music, Schoonhoven was often told by business friends and colleagues that he should start something on his own, and this first year tends to prove they knew what they were talking about.

Schoonhoven recalls: "I started to set up a publishing company for Gerry Oord 12 years ago, and built it from scratch into one of the top two. Then I realised I was 32, so I asked EMI about setting up my own company. About this time, they were taken over by Thorn, which said it was against its policy for anyone working for the company to have an interest in any other business."

"Having done it for someone else, I wanted to do it for me. Several multinationals heard about my plans, and began to contact me about sponsorship. Bertelsmann, which owns Ariola, was the choice because it gave the most freedom and the finance we needed."

"For me, the proof that this business is so personal is that a lot of the people who worked with me at EMI, especially some of the US lawyers, really supported me," he says. "Their attitude was that they were working with me and not EMI. Naturally, only a small percentage of the support offered eventually materialised, but I'm very happy that all the people I considered to be friends proved to be just that."

Peter and Pieter can afford to feel happy about the confidence shown in them by colleagues, particularly when it is shown by the receipt of a small catalogue of songs as a gift. In November, they received a catalogue, small but containing a couple of good songs, from a lawyer in the US with whom they had worked. The letter said: "Herewith my little present for the opening of your new company".

One thing The Company will try to avoid is getting too big to maintain the continuity in which they believe. "EMI became such a large company with such a lot of catalogues and gross income that it

## The worldwide view of pop from Phonogram International

HOLLAND IS the home of Phonogram, one half of the PolyGram giant completed by Polydor in Hamburg. An important part of the Phonogram operation based at Baarn outside Amsterdam

is the Phonogram International Division headed in the pop music sector by Aart Dalhuisen.

Dalhuisen joined Phonogram four years ago, and became executive vice president of Phonogram International on January 1 this year.

"I'm in the unique position of being able to concentrate on pop music on a worldwide scale," he told *MW* during one of his regular visits to London.

He has been structuring his division in the manner which he believes is essential for efficient and profitable functioning in the rapidly changing music scene of the Eighties. "I joined Phonogram during the big boom, at the time of Lear-Jet travel and champagne," he smiled. "It was an abnormal boom, the disco thing, and a lot of MDs everywhere seemed to sit back and relax instead of developing new things as well as selling disco."

The tendency now is back to quality and MOR, and stars with personality and stage presence are returning.

Dalhuisen has made Phonogram International what he terms "a visible unit" as opposed to a distant, impersonal headquarters in a place called Baarn. His product managers each specialise in a certain aspect of repertoire from heavy metal to MOR, and the emphasis is "product orientated, not area orientated".

He believes in the essential international character and quality of popular music, and it's immaterial where an act is signed. Vital ingredients are winning the trust and confidence of artists and staff.

"Without being arrogant, I can say in principle that any act is better off with an international company like ours rather than doing a lot of scattered individual deals for various territories," Dalhuisen said. "I never promise an act 100 per cent of the world. Obviously some acts are suitable for some territories more than others, but we like to think that those we take are good for most. And if the first record doesn't take off, you must give a second and a third a try."

The Phonogram International product managers under Dalhuisen and general manager Jan Corduener meet regularly to sample new acts and product, listen to the music, discuss it and make a decision.

"I will over-rule a decision and insist on the release of something if I'm convinced it should be released," said Dalhuisen, "but such a situation rarely happens."

He also attends regular PolyGram Record Operations meetings "so that everyone knows what everyone else is doing" and to compare notes with his Polydor International



FOUNDERS OF The Company Pieter van Bodegraven (left) and Peter Schoonhoven (right) flank Terry Oates of Eaton Music following last year's signing of the deal between the two companies.

Van Bodegraven says: "On the national side in particular, we are most interested in working with people who can take care of themselves. We work closely with them, but they need to be characters. If artists want to work with professionals, and they choose us, then it is a good combination, because we want the same thing."

few years, will be one of the biggest new acts from Holland," says van Bodegraven.

Oh Boy are being produced by David Knopfler of Dire Straits, and The Company feels they are a band to develop for the future. It is also involved in Dutch language productions with the newly-signed Het Paloma Trio.

**'People who work with us know that they will work with us until the end of their contract. . .'**

"We are both young so we can spend a lot of time with our acts. Many evenings and most weekends we are on the road, seeing bands live, and we are always there for TV appearances and during studio recording."

On the production side, The Company has already signed The Meteors, with the first LP produced by Connie Plank, whose productions include Ultravox, Eno and Devo.

"We have also recently signed the Dutch band Oh Boy which, within a

Last November, a UK set-up was formed called The Company of the Two P(i)eters Ltd represented by Eaton Music, which reciprocally has itself represented in Holland by The Company. The first copyright picked up through this association was And The Birds Were Singing by Sweet People, which went to No 4 in the UK chart. The Company has now placed the Harry Thuman single with Phonogram and, says van Bodegraven, it will be the second success in the UK.

### Brard signs solo deals at Midem

PATTY BRARD certainly has no complaints about Midem this year.

Phonogram utilised the occasion for the launch of her first solo LP since leaving the well-known Dutch girl trio, Love. The LP, entitled *All This Way*, was recorded in Los Angeles, containing songs by US writers and featuring musicians of the calibre of Lee Ritenour and Billy Preston. Patty produced it herself with the aid of Carlo Nasti.

Midem brought forth contracts with most European countries, including Germany, where she will make three TV appearances. In May she goes to Japan for a promotion tour and TV shows to coincide with the album release there.



AART DALHUISEN (left), Phonogram International executive vice president, with Elton John in Australia last autumn as John signed his Phonogram International contract.

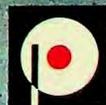
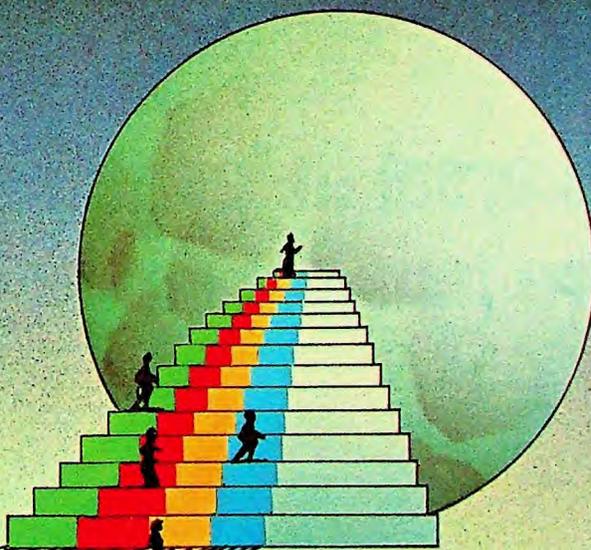
counterpart, Udo von Stein, to avoid the possibility of them chasing the same acts and unwittingly bidding against each other.

Travelling plays a major role in Dalhuisen's working calendar. He visits London every two weeks, the US at least six times a year, plus many other far-flung destinations. This month he is in Japan, and then

returning in time to see Status Quo on their Dutch tour, and last autumn he was in Australia to sign Elton John.

Now 42 and a family man, Dalhuisen has been christened "the oldest swinger in town" by his colleagues, but he promises: "The day I get tired of it, I'll stop doing it."

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## FOCUS ON HOLLAND

## Inelco — aiming to reach the thinking person

A BRITISH busker, well known to thousands of people from his entertainment on street corners and along cinema queues, has become a huge success in Belgium without singing a note.

This unlikely story comes from Inelco Benelux, which, apart from dealing with distribution for Stiff, Earlobe and Avatar, also has a licensing deal with a local Belgian production unit, which has resulted in a certain amount of fame for our busker.

Ric Urmel, international A&R man for Inelco, explains what happened: "Two friends of mine had written a song called There Ain't No Age for Rock and Roll, which was recorded by The Veterans. The idea was to find an old man, who could then mime it for the video.

"We had a lot of trouble finding the right guy, until I remembered from my visits to London a man I had seen tap dancing and singing on the corner outside Harrods. We contacted him, and he turned out to be the president of the Buskers' Society.

"Jon Roseman made the video for us, and the record sold in excess of 25,000 copies in Belgium. We've now just released another single by The Veterans called I'm Jogging, for which we wanted to use the same man again. But this time we couldn't find him until the UK police, who helped us in the search, tracked him down, still tap dancing, in Liverpool."

Urmel, who was closely associated with the setting up of Ariola Belgium five years ago, joined Inelco Belgium last June and in November took over the responsibility for international A&R for Benelux. He is now based in Holland, but divides his time between the two offices, and is busy building up the Belgian side.

"I have just secured Alfie Falckenbach as marketing manager for Belgium, who, to my mind, is one of the best marketing men in the country. And I already have a guy working full time on promotion there. In Holland, I have taken over the whole international side of A&R, so we are more or less settled with the new structure here, too."

## Realistic size

Urmel added that Inelco's slogan at Midem, *A Smart Alternative*, sums up its goals for Benelux. "We are a company for people who think twice. All the big companies are slimming down to a realistic size, and this is probably a hard time to make a choice between record firms, certainly for certain territories.

"If you want to combine territories, you must be aware of the strength of a company in both Holland and Belgium. You must have a strong balance between the two. If you are in a position to do so, then you compete in terms of money and facilities, but I don't even want to compete on those levels because I feel that, for many labels, artists and independent units, we can give better and more personalised



RIC URMEL, Inelco Benelux international A&R manager.

treatment."

An example of this personalised attention comes from the first single release in Holland following the acquisition of the Stiff label's distribution by Inelco. Baggy Trousers by Madness took seven weeks to break.

"We knew there was an audience for Madness in Holland, and we had faith in the single," says Urmel. "The key was the video clip with the flying saxophone player, but we also had one guy working on the single for seven weeks.

"I'm not sure if other companies with many ties internationally could afford to do this, because more than three weeks' work on one record means that 18 other singles are waiting for promotion. We have this problem to a much lesser extent. When the single broke, LP sales rocketed, and it is now almost platinum. The long-term effect is that Madness have established themselves in Holland, and we have an act with whom we can score more hit singles."

On February 2, Inelco began distribution of Stiff product in Belgium, and Madness again provided the first single release with Embarrassment, which is already doing well in Holland. The first two Madness LPs are among priority releases, together with product from Ian Dury, Joe "King" Carrasco,



SPARGO, Inelco's Dutch group with much international potential.

and The Plasmaties, who have been touring Belgium and Holland.

Despite a certain amount of gloom in the record industry over the past year, Urmel says: "I am not a born pessimist. I believe in the creative aspect of this industry, which is immeasurable but dominant in everything. True talent will always come up with a good production or song, which will then be ahead of the market, and prove that we cannot measure the record business by strictly following the marketing patterns of other products, much of which like dairy produce, goes stale within a couple of weeks.

## Back catalogue

"The past couple of years have shown a drastic drop in back catalogue sales, with only the top repertoire doing well. So, if you are not active in A&R but were doing well in back catalogue, then you now have more of a problem than those who search for new acts and develop them. But this also has its dangers because if you are without a hit for three months, then you are also in trouble."

Inelco is concentrating on establishing not only the Stiff roster of artists, but also artists like Noosha Fox on Larry Uttal's Earlobe label, and product from the new Anastasia group label, Avatar,

both of which are distributed by Inelco in Benelux.

It is felt that it is too early to start signing local acts, although Inelco already has the Dutch group Spargo, who have a great deal of international potential and have achieved several hit singles in their home territory.

"But we haven't even begun to exploit them internationally," comments Urmel. "They have been top five in the Italian and Spanish charts, and have had product released in Japan, South Africa, Germany, Austria and so on. In the UK they are with DJM, and we are considering an offer for the eastern European countries. But North America and South America have not yet been approached, and I'm sure they're wide open for Spargo."

One of the reasons why Inelco can afford to spend what might be considered as an inordinate amount of time on individual records and artists is its financial structure.

"Through its function as a distribution organisation, Inelco can, to a certain extent, pay for its expenses because of RCA and VIP in Holland," Urmel explains. "That goes some of the way towards the day-to-day costs of the operation, which is a big weight off our backs. The constant pressure for turnover is lessened, so a specific product gets more attention."

## Universal helps to create a more musical environment

ON THE face of things, Universal Songs is just another publisher, representing as it does many large catalogues like Northern Songs, Chinnichap and Rak. But, while taking every opportunity for commercial exploitation, the company is also adopting a more philanthropic approach.

"Society is becoming more and more undisciplined," says MD Wim Landman, "and the more unemployment there is, the more this will grow. And discipline is exactly what music is all about.

"It is something you can make at home alone or in class with other people, and any aggression can be lost in the music. We have taken a position not to be so much into the new things like video. We are keeping a keen eye on this, and will take our share, but we are concentrating more on the areas where you can give people something in which to participate actively."

To further this idea, Universal Songs is engaged in a series of special educational projects with the young English composer Malcolm Binney. Binney has taken part in teaching projects around the UK, and has now begun to teach and lecture at music schools in Holland. The Universal Songs involvement is the responsibility of general manager Bram Keizer, who explains the latest project.

"We are organising a special weekend of music for the province of Utrecht which will take place at the end of March," he says. "On the Friday there will be a workshop for 40 teachers from all the various schools conducted by Malcolm Binney. In addition, 250 pupils from all the music schools will study a programme consisting of symphony orchestra, big band and woodwind, which will then be performed in Utrecht on the Sunday, with Binney conducting the symphony."

The weekend will be financed by Universal Songs, which sees it as a good way of encouraging youngsters to grow up with the company. Naturally, sales of sheet music are one of the aims. However, Landman makes the point that children growing up with a knowledge of and

love for music will buy not only sheet music, but also cassettes and recorded music in order to hear their own performance and the work of other artists.

Landman describes Universal Songs as a complete publisher, concentrating on representing others, including big overseas companies, but also creating a series of special activities.

Although a great amount of the music in Holland is British or American, he feels it should be logical that at least 20 per cent of the chart is local product, and adds: "Over the past year, the emphasis has begun to swing towards Dutch product, and this is due in no small measure to the pirate stations.

"Look at it this way. A human being remains a human being, but the European Community is changing many of the things which form the basis of a country's individuality. So people retreat into their own environment to feel more at home." The success of the pirates reflects this.

"We also want to serve the public because music is not just a way of making money, it's a way of life. We want to be as complete as possible, and to inspire people to do things to serve. So we have all sections, and are known as much for our choir and gospel music as for the more popular catalogues. And now we are involved in this interesting project with Malcolm Binney."

Another idea being pursued by Universal Songs in an effort to attract people into the music shops is a series of products under the name Music Boutique, which ranges from patches, badges and key-rings to pendants and brooches. There is also notepaper, serviettes, a vase and a jigsaw, and all carry musical symbols and notes and retail at low prices.

"These are nice to have," says Landman. "We put them into the music shops, and hopefully they encourage people to pop in for a small item, and maybe then they see a music book they may not have known about and which they will also buy."

## Industry gets a boost from Pineapple boss

ANTON WITKAMP is a busy man. Not only has he recently formed Pineapple Music Consultants, which offers freelance services for promotion and marketing in the record industry, but he is also co-ordinating the Ten Day Record Event, which is planned for September.

This function, running from September 23 until October 3, is designed to upgrade the image of the record industry, and to encourage more people to make regular visits to their local record dealers.

"The idea was originated by a group of dealers in the Rotterdam area, who saw the need for some form of concentrated promotion by the industry as a whole, and the organisation is now in the hands of people from the record companies, the dealers and BUMA/STEMRA, the copyright organisation," Witkamp explains. "The Ten Day Record Event is intended to become an annual affair, and will take place in the spring in following years."

Activities already planned include extensive advertising to inform people of the event, window and in-store displays, special premium LPs, and a guide to be distributed house-to-house and through dealers, giving details of some 50 new LPs.

Special events are also being lined up for the 10-day period involving prizes for the public, and the highspot of the promotion will be the live broadcast of a variety show.

AVRO will televise this show on September 25, and the programme will, as Witkamp expresses it, "feature all the top acts the industry can deliver. Since one of the aims of the whole event is to get the older, post-pop audience back into the record stores on a regular basis, the emphasis will be on MOR acts of the calibre, say, of Barry Manilow."

Witkamp got the job of co-ordinating the Ten Day Record Event while still with Ariola, and has retained this central role since his departure from the company to form Pineapple Music Consultants in partnership with Albert Slendebroek, who is also ex-Ariola.

Witkamp says: "I thought for a long time that there was a possibility for an independent unit offering services and advice to the music industry, to publishers, management and artists. Pineapple is offering anything anyone wants, and where we haven't the staff to handle something, then we shall use outside people.

"For instance, we can give a certain amount of legal advice on agreements and contracts, but if necessary there is also a legal firm we can call on. We have had a very good response so far."

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## FOCUS ON HOLLAND

# Label follows in the successful steps of Hilversum Music

"I DON'T know anything about music. I can't sing or play an instrument. But I hear things in the same way as the people on the street. If I like a tune, then it's probable that those people on the street will like it too. I don't pretend to know what's going on in the music business. I just do what I feel is right."

This modest admission comes from Charlie Prick, who founded Hilversum Music 18 months ago, followed six months later by his own label, Papagayo. During its existence, Hilversum Music has acquired the Benelux rights to the Chrysalis catalogue, publishing rights to the Dutch hit group Spargo, and a publishing link with K-tel, which resulted in the Sterren Gala (Star Gala) album and a gold award within three



CHARLIE PRICK of Hilversum Music.

weeks of its release.

With his Papagayo label, Prick has scored heavily in signing Telly Savalas, whose initial single and LP have sold well, and for whom he is now negotiating a US release. Papagayo has also signed the Ram

Jam Band for the world, with Geoff Goy's White Line company looking after them in the UK.

"I don't have an exclusive deal with Goy," says Prick, "but we'll give each other certain product. I signed the Ram Jam Band through Geoff, and now he has his own label, he has them for Britain."

Prick began life in the booking business, and then worked as a professional disc jockey around Europe before starting Hilversum Music on his own and building up its activities to the extent of now employing a staff of six.

He is a great believer in melody and the strength of the song. Most of the songs on the Savalas album come from Nashville writers, and Prick says: "I'm very close to these people because I think this is a town where nice melodies come from, and melodies will be very important in the Eighties. The song is the basis of everything, and if that's right, success will follow."

# MCA ready to join ranks of the majors

"MCA MUST have noticed the good development in turnover during the licence agreement with EMI," says Bert Meyer.

Which explains why he now finds himself running the MCA operation from an office in the Ariola building in Haarlem with a staff of one. He declares that the current artist roster shows that MCA is due to become a major company on the Dutch scene.

The independent office was established at the beginning of last year, with continuity assured by virtue of the fact that Meyer had previously handled the MCA label (among others) at EMI.

"The obvious advantage was that I knew a lot about the label. With such an amount of broadly-based back catalogue, it is important to have someone here who knows that catalogue, and how to market and exploit it properly. We have had a very good first year as an independent unit, reached our targets, and have begun to expand in the fields of marketing and promotion."

Meyer remains optimistic despite the general gloom prevailing in the music industry, and believes there are still opportunities for all and that some of the enforced economies and cutbacks were no bad thing.

### Spoilt with success

"We were spoilt with success, with lots of money for marketing and promotion, and when things are going so well, you tend to lose a bit of perspective. Once growth disappears, then hard economic laws apply, and it was a cleansing process throughout the industry."

"There has been a lot of rubbish released, but now is the time for creativity, to nurture the right artists and to be selective. Creativity means the independents, who will grow in impact because they are closer to the artists and have a better feel for the artists' music and careers."

One of the most interesting occurrences over the past year has been the breaking of Don Williams in the Dutch market, and the manner in which it was accomplished.

Meyer explains: "In the past, a lot of effort has been put into this name, and everyone knew he had sales potential here, but he never sold more than two or three thousand records in Holland."



BERT MEYER of MCA Holland.

Somehow the exposure was never right.

"Then John Wilkes of MCA in the UK had the idea of using one of the TV ad record companies, and we approached K-tel and its general manager here, Peter Kloeth, who was enthusiastic about the idea. The result was A Touch Of Don Williams, which sold-in 22,000 units and is now close to the 100,000 platinum mark."

Meyer feels there is too much emphasis on the need for a chart single to promote an album. "There is a lack of good exposure for LP promotion," he says. "The success of the TV-promoted albums has tended to make the consumer lazy and diverted too much attention away from regular product."

Even so, MCA has recently achieved substantial album sales on Tom Petty and Steely Dan, although the LP by Rupert Holmes, which spawned two chart singles, did not live up to expectations.

### Budget series

MCA has great back catalogue strength, and with the acquisition of ABC Records, Meyer rates it as about the biggest and best there is in this respect. He is confident he could compile a budget series of up to 100 albums from the back catalogue resources.

On this front, the Heroes Of Rock 'n' Roll LP, released last year containing archive material by artists such as Fats Domino, Little Richard and Buddy Holly, proved a strong seller, and Meyer has followed it up with a second volume.

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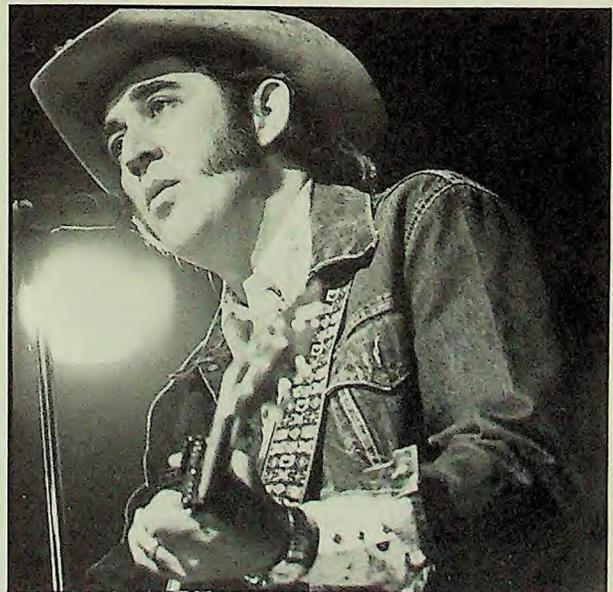
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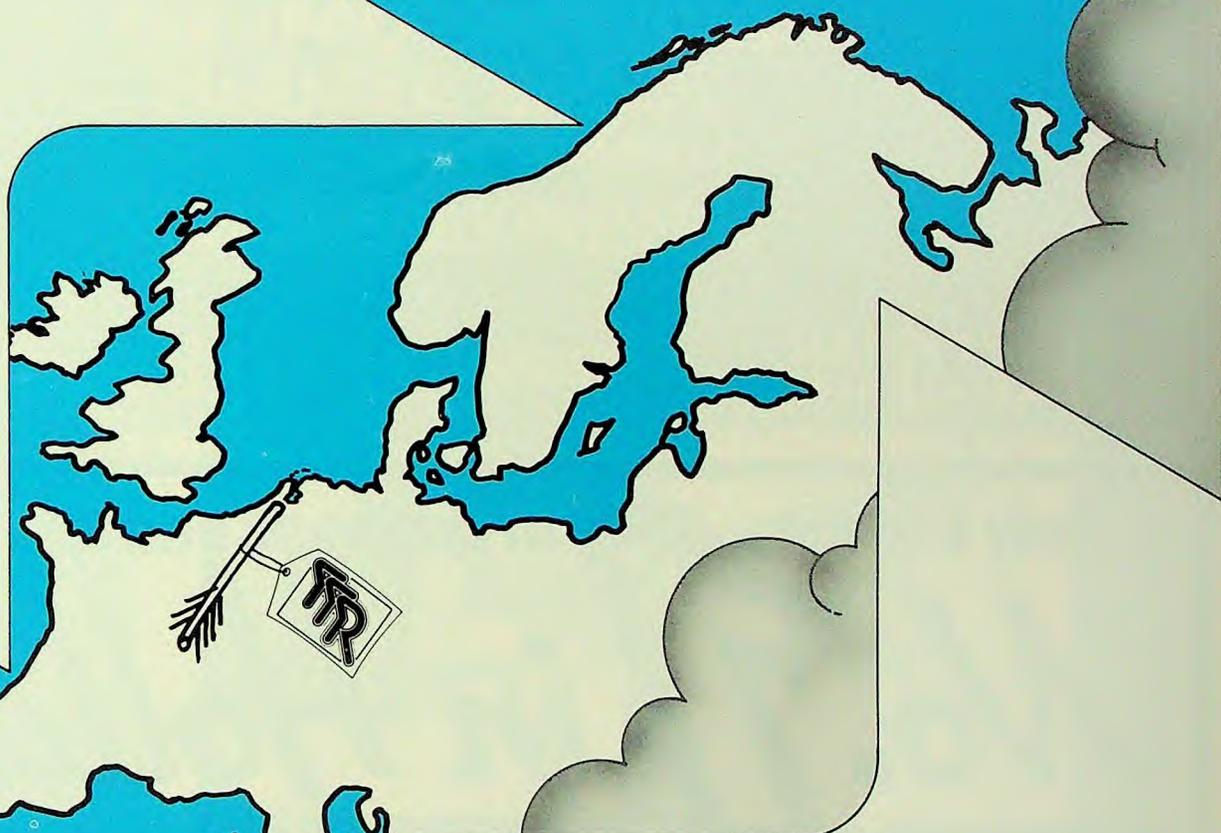
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## FOCUS ON HOLLAND

## Feels So Good campaign makes CBS boss smile

LAST AUTUMN CBS launched the campaign Feels So Good with quality as the theme (*MW* October 18), and another visit to its offices in Haarlem disclosed how the campaign is progressing, and the thoughts of MD Koos de Vreeze on the rise of the independents, particularly in the light of the recent deal between CBS and the newly-formed A&R Records.

De Vreeze says: "The total Feels So Good campaign did well, with the TV advertised LP Listen to the Music (the introductory compilation LP) selling around 85,000 units. If you take into consideration average sales on TV-advertised LPs over the past year that's good, because the number of these campaigns has made them less effective. We have reached that number in the three months since the campaign began, and the nice thing is that it will be a standard LP now. It's still selling, and will probably sell for a long time.

"The other nice thing is the number of sales in catalogue items, particularly with those artists who were TV-advertised. Janis Ian, for example, sold 80,000 units of the TV LP and the same number in back catalogue."

CBS was analysing campaigns recently at one of its special marketing meetings, and recapped on Stepping To The Eighties, which was launched at the beginning of last year. Says de Vreeze: "For that we had a commercially available sampler, although it didn't do as

well as Listen to the Music, back catalogue sold well and Joe Jackson broke from this campaign. If you really concentrate and combine all your forces in a campaign, including various artists with a good trailer, you might move some catalogue."

**'In lots of areas we haven't even scratched the surface yet. We have reserves to exploit'**

At a time when the back catalogue market appears almost non-existent, the success of this campaign highlights the fact that there is still a market to be tapped, if it is approached in the right way.

De Vreeze adds: "I think the problem is that there are a number of companies which are just dealing with new repertoire and hardly paying any attention to catalogue. The dealer is not so willing to stock catalogue items and therefore prefers companies like EMI and Phonogram which have a lot of experience in reworking this repertoire. We don't have so much background to do this, but I think it has to be done in a unique way so

that you distinguish yourself in the marketplace.

"So I really believe in the quality aspect; in giving something valuable to the people for their money. It starts, of course, with the repertoire, but the quality of the packaging for, say, our Collage series of Dutch artists is also very unique."

1980/81 has seen the emergence of a number of small independents which are becoming increasingly predominant from a creative point of view.

"I don't see this as a threat," says de Vreeze. "After all, CBS now has a deal with A&R Records, and this fits in with my policy as far as A&R is concerned. It is not really a threat, but it depends how you are organised yourself for A&R, because the smaller units are appealing to artists from an attention point of view.

"Also, in most cases, the indies combine various things: publishing, management, production. They are much closer to the artists. Personally, I'm against the record company doing the management, but in the indies it is quite natural. They are set up around a publisher or a producer, and the commercial exploitation is much more concentrated.

"The danger could come from a dependence on that type of outfit. There is either a licence or pressing and distribution agreement, which may not be extended. If the indie is successful, you may find that they control some of your turnover. This



JOE JACKSON, the A&M artist who broke through in Holland during the CBS Listen To The Music campaign.

means you stand to lose a lot if the contract does not continue, or renegotiations are unbalanced. So, the situation increases the company's responsibility to develop its own artists."

CBS' deal with A&R Records differs in that A&R does its own promotion, and also has a say in the packaging and marketing. CBS does the marketing and distribution, but the whole creative responsibility is with A&R, together with promotion.

"There are two main reasons for the deal. First, I can't see us having the capacity to develop repertoire in this area (MOR) in the next couple of years. Secondly, particularly in the commercial MOR field, the role of the producer is very important, and promotion too. So, having a unit set up around the producer for both these aspects seems to me, under the circumstances, a very good solution."

CBS also has a similar deal with April Music's Acom Records, whose

roster consists of mainly Dutch language acts.

"What is most important for all of CBS Europe," continues de Vreeze, "is that local A&R will get increased priority. In order not to become completely reliant on international repertoire, you must increase your local artists' strengths and break them throughout Europe. Exploitation of catalogue will be done everywhere. In order to remain a big company, you need a big basis and a wide mix."

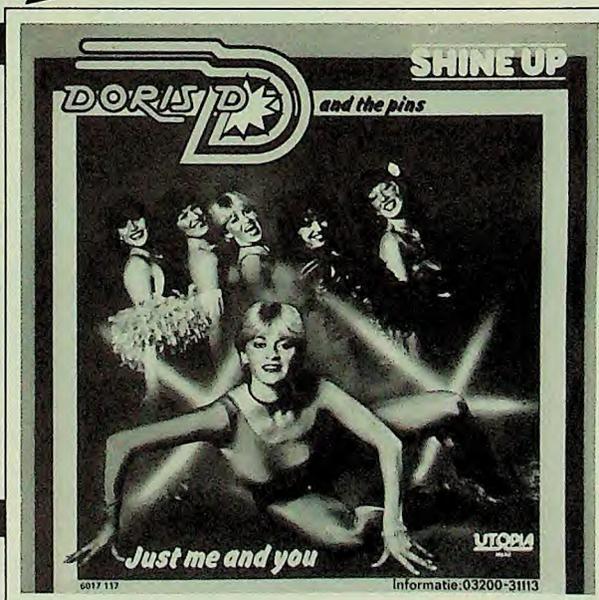
And for the rest of 1981 and on into the decade? "In 1981, hopefully, we can continue to have the market share we have built in the past two years. I am confident that we can. I still think that it is possible, even in the smaller market, to grow. In lots of areas we haven't even scratched the surface yet. We have reserves to exploit. If you have good control on your costs, you should still be able to have a reasonably profitable business."

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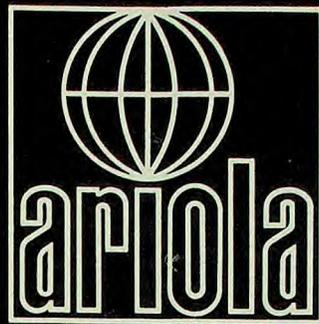
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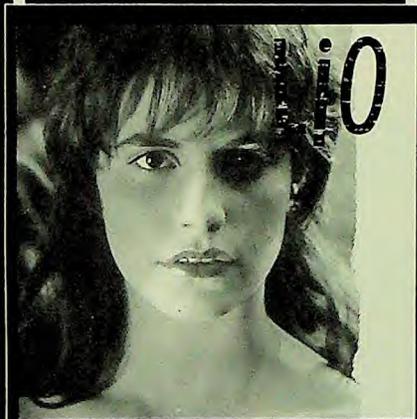
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## FOCUS ON HOLLAND

# BUMA helps put the audio pirates in their place

LIKE OTHER countries, Holland has its fair (or unfair) share of problems with piracy, counterfeiting and bootlegging.

However, as far as audio piracy is concerned, the copyright association BUMA, in co-operation with the NVPI, seems to have the matter at least partly under control.

Ronald Mooy, under whose jurisdiction the problem falls, explains: "The campaign is controlled by both the NVPI and ourselves to decide what actions to take. The basis of the whole campaign has been market control. Where pirated product is involved, we start an action, which has been quite effective.

### Dealer sign-up

"To concentrate on wholesalers and distributors is not the best idea. To be effective, you must stop the illegal material through the retail market. So we have prepared a document which we ask retailers to sign when they are discovered with pirate, bootleg or counterfeit product, saying they will not do it again in the future on pain of a fine of 1,000 guilders (about £200).

"If a retailer will not sign, then we start court action. We have about 90

signatures so far, covering over 300 shops, and we've only had one case of backsliding."

In fact, the campaign has proved so successful that the number of "finds" has dropped to the extent that BUMA sometimes wonders whether it is doing its job properly.

Mooy adds: "Last October was a completely clear month, and we became rather concerned that we might be missing some pirated product. So we invited an outside expert to make a back-up check, and he found only the items we had already discovered."

One of the problems in terms of court action can be the presiding judge's failure to realise the seriousness of the offence.

"With a civil action, you can instruct the court on the problem," explains Mooy, "and there are more and more court presidents who have a better knowledge of what goes on through our press campaigns. Usually they will give us what we ask for, but with criminal cases, it is quite a different thing.

"There is an opportunity, of course, to approach the prosecutor and tell him the problem, with which he usually agrees. But then you come to court, and compared with other cases like rape and grievous bodily harm, the pirating of records



SEEN AT a recent music industry conference are Ronald Mooy, left, in charge of special projects, Ger Willems managing director of the BUMA/STEMRA copyright organisation.

pales into insignificance. There is also the complexity of copyright law, which can make the cases take a lot of time, and may well give the judge the feeling that the time could be better spent on more serious matters."

Verdicts can also be a long time being reached. In the mid-Seventies, BUMA found an illegal pressing plant in north Amsterdam, but the case did not go to court until 1979 and was lost because of the long delay. An appeal was lodged, with a final decision given in March last year.

### Press catalogue

"Initially, that case attracted a lot of attention in the press," Mooy recalls. "If a speedy verdict had

been given, it would have acted as a good deterrent to others. By the time the case was settled five years later, interest had gone."

There is also the aspect of whether the fines imposed are a sufficient deterrent. The maximum penalty is 25,000 guilders (about £5,000) for production of pirated material, and 10,000 guilders (about £2,000) for distribution. With a profit of about £1 on each record, only 5,000 copies need to be sold to cover the top fine. What Mooy would like to see is some sort of system whereby the fine was directly linked to any profit made.

"Establishing damages is the main problem," he points out. "When you find the pressing plant, you may be able to get a rough idea of the profits involved."

The growing video market brings

## FOCUS ON HOLLAND

Edited by SUE BAKER  
in Amsterdam and  
NIGEL HUNTER in  
London  
Production: DANNY  
VAN EMDEN  
Ad Sales: JOHN KANIA  
Ad Co-ordination:  
SANDRA MYSAL

a new dimension to the issue of piracy. Mooy says: "Video will be bigger in size of market if not in units, and there is a larger number of people involved, with so many shops all over the country selling pirated video films.

"The first step is to raise funds. For the audio side, we have a budget of about 500,000 guilders (about £100,000) a year, and it needs at least half that amount to do anything about video, so the copyright owners of films must take that first financial step."

On one of the official lists here is a James Bond video cassette comprising a collection of trailers, and it is possible to buy Moonraker as a pirate video. So while the film industry hesitates, the market for pirated videos is wide open.

Where the recording industry is concerned, Mooy reveals: "There is an Abba video available at the moment, which has the permission of all the copyright owners. There is also a pirated video of Abba on tour. Because the sound is not that good with video, it doesn't really matter which you buy, but price differences are another thing."

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enter the charts this week. That's the way to make a big name in the U.K. big in the Netherlands: go with TELSTAR!

TELSTAR, the independent record company in the Netherlands.

## EUROPEAN SENSATIONS IN THE BENELUX THROUGH TELSTAR

What's happening in Europe. Look at the Telstar release plan by The Radio and you'll know. In March comes "Don't wanna go to no disco party" from Sweden. In April "Ruby" by Garry Holton & Casino Steel, a Norwegian product will be released and The Italian "Pino dangio" by Rifi. And there's more on our list....

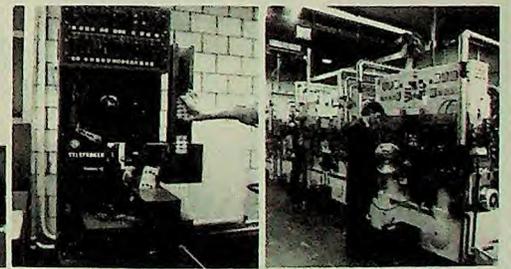
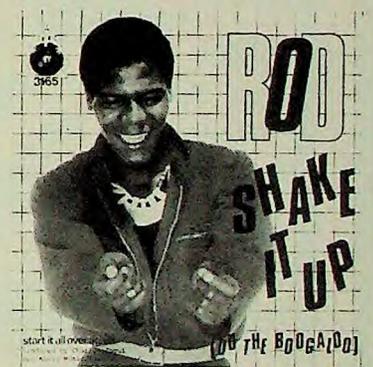
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16	26	FOUR FROM TOYAH Toyah	Safari TOY 1	41	44	UNDERWATER Harry Thumann	Decca F 13901	66	34	TWILIGHT CAFE Susan Fassbender	CBS 9488
17	14	ROMEO & JULIET Dire Straits	Vertigo MOVIE 1	42	33	DON'T STOP THE MUSIC Yarborough & Peoples	Mercury MER 53	67	55	WHAT'S ON YOUR MIND George Benson	Warner Brothers K 17748
18	43	KIDS IN AMERICA Kim Wilde	RAK 327	43	60	CAN YOU HANDLE IT Sharon Redd	Epic EPC 9572	68	53	TAKE MY TIME Sheena Easton	EMI 5135
19	15	MESSAGE OF LOVE Pretenders	Real ARE 15	44	41	I MADE IT THROUGH THE RAIN Barry Manilow	Arista ARIST 384	69	NEW	JOHN I'M ONLY DANCING Polecats	Mercury POLE 1
20	13	WE'LL BRING THE HOUSE DOWN Slade	Cheapskate CHEAP 16	45	NEW	I MISSED AGAIN Phil Collins	Virgin VS 402	70	58	HELLO AGAIN Neil Diamond	Capitol CL 16716
21	12	IN THE AIR TONIGHT Phil Collins	Virgin VSK 102	46	42	THE ELEPHANT'S GRAVEYARD (GUILTY) Boomtown Rats	Mercury BONGO 2	71	49	IT'S MY TURN Diana Ross	Motown TMG 1217
22	21	THAT'S ENTERTAINMENT The Jam	Metronome 0030 364	47	52	PLANET EARTH Duran Duran	EMI 5137	72	-	FAN DABI DOZI Krankies	Monarch MON 21
23	18	SGT. ROCK (IS GOING TO HELP ME) XTC	Virgin VS 384	48	59	BOYS & GIRLS Human League	Virgin VS 395	73	47	I AM THE BEAT The Look	MCA 647
24	31	HOT LOVE Kelly Marie	Calibre PLUS 5	49	66	DON'T STOP K.I.D.	EMI 5143	74	NEW	LIVING IN THE UK Shakatak	Polydor POSP 230
25	29	REWARD Teardrop Explodes	Mercury TEAR 2	50	48	SAILING Christopher Cross	Warner Brothers K 17695	75	NEW	BON BON VIE T.S. Monk	Mirage K 16653

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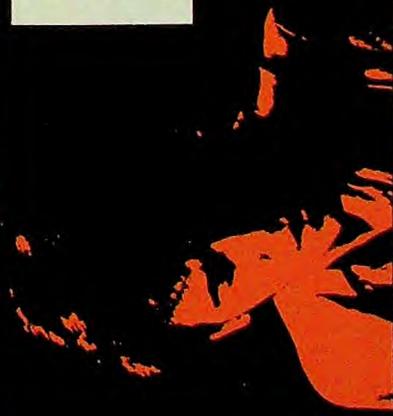
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# CBS releases digital Tchaikovsky favourite

ONE OF the best-selling works of the whole classical repertoire, Tchaikovsky's Piano Concerto No 1, makes its first appearance in digital sound this month, heading a very wide range of digital releases.

The performance comes from the Russian-born pianist Emil Gilels with the New York Philharmonic Orchestra conducted by Zubin Mehta on a CBS recording made live at the Avery Fisher Hall, Lincoln Centre, New York, at the end of 1979.

It is coupled, interestingly, with Siloti's arrangement of Bach's Prelude No 10 in B minor from the Well-Tempered Clavier Book 1 and it is available on LP/cassette 36660 dealer price £4.26.

Another popular work on digital released in March is Mussorgsky's Pictures at an Exhibition coupled with Night on a Bare Mountain, with the Concertgebouw Orchestra conducted by Colin Davis (9500 744/7300 829).

The release, which is supported by advertisements in the music press and window displays, comes five months after the Soliti/Decca digital version, but Davis has perhaps a marginally stronger coupling.

And there are a host of other digital orchestral records indicating the extraordinarily fast growth of this recording process.

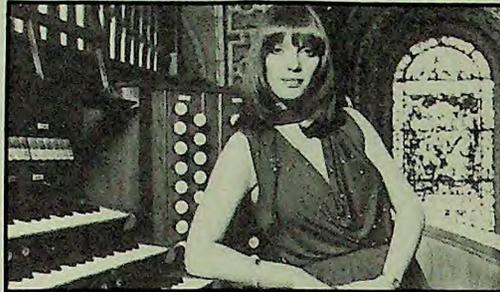
Brahm's Symphony No 4 receives its first digital recording from the Vienna Philharmonic Orchestra conducted by Carlos Kleiber on 2532/3302 003, a recording which followed a highly successful concert in December 1979.

The fifth release in the projected complete Shostakovich Symphonies series conducted by Bernard Haitink with the LPO on Decca — Symphony Nos 1 and 9 — was recorded digitally (SXDL/KSXDC 7515 £3.60/£3.68 dealer price).

Decca also releases Goldmark's Rustic Wedding Symphony, Op 26, with the Los Angeles Philharmonic conducted by Jesus Lopez-Cobos (SXDL/KSXDC 7528 £3.60/£3.68). Along with composers such as Korngold (though perhaps to a slightly lesser extent) Goldmark (1830-1915) has been enjoying something of a revival.

Digital recordings of orchestral works are not, however, limited to the majors. Chandos Records has made a number of enterprising discs using digital equipment, and three are released in March, though the main advertising push comes in April.

The second Hamilton Harty release (following the 2LP set which includes the Violin Concerto released last year) comprises



JANE-PARKER-SMITH: due to make RFH appearance to back digital release.

An Irish Symphony and A Comedy Overture, with The Ulster Orchestra conducted by Bryden Thomson (ABRD/ABTD 1027) and it comes on Nimbus pressings.

Between April and October, The Scottish National Orchestra will give a total of 20 concerts throughout the UK and one of the features of the programme will be Mahler's Symphony No 4 conducted by Sir Alexander Gibson.

Anticipating the event, Chandos has recorded the work with Margaret Marshall, soprano in a General Accident-sponsored project (ABRD/ABTD 1025) with pressings from Teldec.

The third digital from Chandos is the recording of Cello Concertos by Elgar and Walton with Ralph Kirshbaum and the SNO conducted by Gibson (ABRD 1007). This was originally issued on analog, though it was also recorded digitally, and comes in a newly-designed sleeve to coincide, at Easter, with a BBC TV programme on Walton which includes the Cello Concerto played by Kirshbaum.

The one digital recital record of the month comes from the young organist, Jane Parker-Smith (pictured above). The first organ recording using the EMI digital system, it was made in the Church of St Francis de Sales, Philadelphia, and comprises works by two composers, Liszt's Fantasia and Fugue on Ad Nos . . . and Franck's Priere in C sharp minor and Chorale No 1 in E (ASD/TC 3994, dealer price £3.29). Parker-Smith is due to give a Bach recital at the Royal Festival Hall on March 11.

## In the studios..

JOAN SUTHERLAND and Richard Bonyng record John Gay's The Beggar's Opera for Decca. Also for Decca, Ashkenazy and the Philharmonia record Beethoven's Symphony No 5, Sibelius' En Saga and Mozart's Concerto K 415 . . . Soliti and the LPO record Haydn's Symphonies Nos 96 and 100.

In Vienna, Mehta and the VPO record Schumann's Rhenish Symphony and the Manfred Overture, and Mackerras and the Janacek opera team are recording The Cunning Little Vixen . . . while in New York, Joan Sutherland, Marilyn Horne and Luciano Pavarotti are being recorded live in a concert . . . Liszt's Dante Symphony is being recorded by the Suisse Romande Orchestra conducted by Jesus Lopez-Cobos . . . Karajan and the BPO record Sibelius' Symphonies for EMI . . . Emma Kirkby and others record Dido and Aeneas with early instruments for BBC/Chandos, and Geoffrey Simon and the LSO record Tchaikovsky's Hamlet for Chandos.

John Williams and Peter Hurford record Bach arrangements for CBS, and for the same label Andrew Davis records more Dvorak Symphonies, Mendelssohn's Symphony No 3 and Die Schone Melusine . . . while Alexandre Lagoya and the ECO under Rampal record works by Haydn and Carulli.

## Di Stefano promotions

TENORS OF the past and present feature in a number of issues this month — and make personal appearances, including some by Giuseppe di Stefano.

EMI UK is issuing an important collection of celebrated recordings by di Stefano, who achieved international fame just before the Second World War.

The 2LP/2 cassette set includes recordings made during the early years of his career, mainly covering popular operative recordings — some hitherto unpublished — though one side is devoted to a number of Sicilian folk songs (RLS/TC 756 dealer price £4.84).

Di Stefano will be featured in many radio and media interviews, as well as appearing in a Music Club of London public interview at the French Institute Theatre, Queensbury Place, London on March 18 at 7.30pm, and at the South Bank, Waterloo Room, on March 21. He will be doing a signing session at Direction, Dean Street on April 17.

## News in brief...

THERE ARE two releases from conductors currently engaged in Bruckner Symphony cycles — Jochum and Barenboim.

The Symphony No 7, the most popular of the nine symphonies, is recorded with the Staatskapelle Dresden (SLS 5194 dealer price £5.45 2LPs) and comes before three appearances being made by Jochum in April — Festival Hall, April 10, Fairfield Hall, April 11 and Hastings, April 12.

Curiously, though, it comes on two records, whereas virtually all the other versions are released on one — a factor which may seriously hamper sales.

The Barenboim release is Bruckner's Symphony No 0, the final recording in the Bruckner cycle which Barenboim began for DG back in 1973, with the Chicago Symphony Orchestra (2531 319 dealer price £3.35). A box set of all the symphonies is due in the autumn.

Vladimir Ashkenazy is also involved in a Symphony cycle — Tchaikovsky's Symphonies — for Decca, and March sees a fourth release, No 6, The Pathétique with the Philharmonia Orchestra (SXL/KSXC 6941 £3.19/£3.29).

SEIJI OZAWA and the Orchestra de Paris make their first appearance on a CFP record playing Tchaikovsky's Symphony No 4 (CPLP/TC 40351) released this month.

A record previously unreleased in this country, it was made by EMI France and met with success in Europe. Ozawa is, of course, now mainly available on full price albums on EMI and HMV, so CFP regarding this issue as an important one.

THERE IS only one disc coupling the two major clarinet trios by Beethoven and Brahms — on Turnabout — so a new one is welcome.

It comes from George Pieteron, clarinet, with two members of the Beaux Arts Trio, Menahem Pressler, piano and Bernard Greenhouse, cello, a disc which should dominate the sales of these works (9500 670/7300 826).

More Beethoven chamber music comes from Michel Debost, flute, Andre Sennedat, bassoon, Myron Bloom, horn and Daniel Barenboim, piano, who play the Sonata for Piano and Horn and Piano, Flute and Bassoon on 2531 293 (dealer price £3.35).

And the Academy of St Martin-in-the-Fields Chamber Ensemble follows up its successful recordings of Schubert's and Mendelssohn's Octets with Beethoven's Septet (9500/7300 873).

RCA HAS a small March release, with just three new orchestral discs.

There is an interesting compilation of works by Mussorgsky, played by the LSO under Abbado, including the original version of Night on a Bare Mountain. Most of the other pieces such as Joshua, and The Destruction of Sennacherib, are not otherwise available in this country (RL/RK 31540 £3.54).

Rachmaninov's Piano Concerto No 2 performed by Rubinstein and Ormandy and the Philadelphia Orchestra is issued for the first time in this country (RL/RK 10031 £3.34), and Ormandy and the Philadelphia play Dvorak's Symphony No 7 on RL/RK 13555 dealer price £3.34).

DAVID BLAKE, the composer and lecturer in music at York University, has gradually made an impact on the British musical scene through concerts and broadcasts and now his music makes its first appearance on record.

Iona Brown, director of the Academy of St Martin-in-the-Fields, plays his Violin Concerto which she premiered in the BBC Proms in 1976 with the Philharmonia Orchestra which, conducted by Norman del Mar, accompanies her here (ZRG 922 £3.19).

The record, which also includes the setting for soprano and ensemble of Bengali love songs, In Praise of Krishna, is an Arts Council-sponsored project, one of a number which will come on to the market this year (others mainly from Unicorn).

ALEXANDRE LAGOYA was a well-known figure on the concert platform with his wife Ida Presti — giving over 2,000 recitals of classical guitar music all over the world.

But in 1967, Ida Presti died, and it is only in the last few years that Lagoya, who lives and teaches in Paris, has returned to a full concert and recording programme.

His latest release is a recital of Spanish music by Rodrigo (Prelude, Nocturne and Scherzino, all dedicated to Lagoya) Pujol, Albeniz, Torroba and Tarrega (CBS 76946/40 £3.04, dealer price).

HAVING FINISHED the mammoth Dowland project, the Consort of Musicke has now turned its attention to the songs of a contemporary, John Danyel: Lute Songs 1606.

Emma Kirkby, York Skinner, Martyn Hill and others perform a group of 20 songs on DSLO 568 £3.19. The other Florilegium titles are Purcell: Theatre Music Volume 5, William Lawes: Viol Consort Music, Scarlatti Harpsichord Sonatas (Colin Tilney) and Violin Sonatas by Schubert and Mendelssohn played by Jaap Schroder and Christopher Hogwood.

THE THIRD volume of violin music by Fritz Kreisler played by Itzhak Perlman comes from HMV in March and includes many of the best-known transcriptions, including Tchaikovsky's Andante Cantabile and Grainger's Molly on the Shore (ASD/TC 3980 dealer price £3.29).

CHERUBINI'S C minor Requiem for mixed chorus receives its first recording by the ORF Chorus and Symphony Orchestra conducted by Lamberto Gardelli on Philips (9500 715 £3.32/7300 805 £3.41 dealer price) released this month.

FOUR NEW "Best Of" titles have been added to the popular CBS series: the Best of Copland, Gilbert and Sullivan, Gershwin, and Boulez.

## Vallier debuts on new exclusive label

VERY FEW musicians suddenly develop an international career late in life, but that seems to have been the achievement of the pianist John Vallier.

Although he gave his first public recital at the age of four and a half, was touring Europe at the age of 11, and even picked up the broken threads of an international career after the War, Vallier had virtually stopped playing in public by the Fifties, partly because he had become disenchanted with the "rat race".

But since the late Seventies, having been persuaded to return to the public platform by some friends, Vallier has been the subject of press acclaim and skilful promotional support.

His Queen Elizabeth Hall and Wigmore Hall recitals since 1978 have been invariably sold out, as have his concerts elsewhere. And his Chopin playing has been very widely admired.

It is only this year, however, that he is undertaking an extensive tour of the UK which should finally put him on the map — and to back it, his first record has been released.

Predictably, the record is devoted almost exclusively to Chopin, a popular selection including the Raindrop Prelude, the Military and Heroic Polonaises, the first recording of the original complete version of the F minor Mazurka Op 68 No 4 and the B flat minor Scherzo.

It is issued by Argem Records, a new label — this disc is ARG 001 — which was established just for Vallier, which indicates the promotional backing he receives, and, to a certain extent, the record cannot fail, despite the obvious competition, because of the PR support.

His UK tour began in January and continues virtually non-stop until April 10, taking him from Southampton and Bournemouth to Newcastle, Edinburgh, Birmingham and Tunbridge Wells. His repertoire is mainly 19th century — in fact he claims a direct link with the 19th century virtuoso tradition, having not only worked with pianists such as Moritz Rosenthal and Edwin Fischer, but also as the son of two distinguished musicians, Jean Vallier, a French bass, and Adela Verne, whose reputation once stood beside Paderewski, Hoffman and Rachmaninov, and his aunt, Mathilde Verne, was herself a pupil of Clara Schumann.

In recent weeks, Vallier has been seen on BBC's Pebble Mill at One, interviewed on radio programmes and has unveiled a plaque for the GLC commemorating Chopin's stay in London which also received coverage, and his name will probably continue to be increasingly in the public eye.

The disc and cassette is distributed by Pinnae and retails at £4.99.

## CLASSICSCENE

# New unified look for Decca group of labels

DECCA UNVEILS major new sleeve designs this month in an attempt to develop the same kind of corporate public image that DG has with its Yellow Label.

On the top right hand corner of all Decca records in future there will be a 4" by 3" blue and red logo which will be the basic Decca mark, and over this will be printed the label — Decca, Argo, Headline, Jubilee and Great Classics.

Digital records will, in addition, have a blue and red strip on the top left corner to distinguish them from analog recordings. The back of the sleeves will also carry logo and

digital flashes.

"The basic philosophy behind the change is to give a unified visual design for all Decca classical releases which can also be incorporated into display and marketing material: posters, advertisements, etc, and which will make our product instantly recognisable to the record buyer," explained Decca's classical promotion manager Andrew Dalton.

There is to be one exception among Decca's labels, however. The "authentic music" label Florilegium, which has been so successful over the past few years, is to retain its distinctive sleeve design scheme of white cover

with ornate border and period picture.

This was the format which won the 1980 *Music & Video Week* classical sleeve award, and it is significant that it was only this label that was allowed to retain its visual independence.

The unified visual design comes as a direct result of the PolyGram takeover, and can be seen on most of Decca's new March recordings, including Goldmark's *Rustic Symphony*, Shostakovich's *Symphonies No 1*, conducted by Haitink, and Palestrina's *Veni Sponsa Christi* sung by the Choir of St John's College, Cambridge, conducted by George Guest on Argo (ZK 69).



**THE SUDDEN** death of the conductor, organist and harpsichordist Karl Richter (left) last month came at a time when his reputation, especially for his performances and recordings of music by Bach, were never higher.

Although Richter never espoused the "authentic" movement, his scholarly, and above all committed approach to Bach's greatest works made him a much respected interpreter.

For many years he ran the Bach weeks at Ansbach, as well as travelling all over the world, playing, conducting and recording. More latterly, he began to spend more time with classical and romantic music,

but it is a fitting reminder of his contribution to the Bach recorded repertoire that two Bach records are released by DG this month.

There is the single disc of highlights from *St Matthew Passion* (LP/MC 2531/3301 317 £3.35/£3.50) from the complete set issued last year; and the *Triple Concerto in A minor*, the *Concerto for Oboe d'amore*, *Strings and Basso Continuo* and the *Concerto for 3 Violins* (2533/3310 452 £3.35/£3.50).

The concertos feature Nicolet, flute, Clement; oboe d'amore, Hetzel, Forchert and Gonzalez, violins, with Richter, harpsichord, and the Munich Bach Orchestra.

## DG issues Telemann and Bartok anniversary box sets

THE 300TH anniversary of the birth of Telemann and the 100th anniversary of the birth of Bartok are being marked by the companies this year, and both feature in DG's March release.

Last month, DG issued the 5LP box set of Telemann's *The Constant Music Master*, covering a wide range of music with Edith Mathis, Ernst Haefliger, Eduard Melkus and others (2723 073) and now comes another big box.

It is a 6LP set of Telemann's *Tafelmusik*, a collection of music written for performance at private and public dinners. But despite its "occasional" nature, there is much of

musical interest, the works ranging from solo sonatas to orchestral suites and concertos.

The performances are all on period instruments, with the Schola Cantorum Basiliensis featuring the flautist Hans-Martin Linde, Eduard Melkus and Thomas Brandis, directed by August Wenzinger and it comes in a presentation box with textbook (2723 074 dealer price £14.56).

Radio 3 will be marking the anniversary with a series of programmes on Telemann at fortnightly intervals, starting in mid-March and continuing into the autumn. Music from this Archiv set will be included.

The anniversary of Bartok's birth is being celebrated with a number of new recordings of the six String Quartets, including a digital set from the Lindsay Quartet on ASV, though that is not due until later this year.

But DG is now issuing the Tokyo String Quartet's cycle which comes in a 3LP set (2740 235 dealer price £10.04) to compete with the only other complete sets available: those from the Hungarian String Quartet on Privilege and the Julliard Quartet on CBS.

There is to be a series of Bartok programmes on Radio 3 around the end of March.

## Philips expands series

THE SECOND major release of Philips' mid-price Living Baroque series is being issued this month after somewhat low-key support since it was first launched early last year.

Other companies such as DG and Telefunken have begun mid-price baroque series, but their catalogues feature mainly music on period instruments.

Philips has no such catalogue to draw on — instead the company has a number of highly praised recordings with top artists. So the series rests partly on these names, partly on a very striking blue and gold packaging.

In March, there are 10 additions to the series. LPs sell at dealer price of £2.28 and cassettes £2.37.

The music varies from Handel's *Concerti Grossi Op 3* with the ECO under Leppard; Bach's *Brandenburgs* with the Academy of St Martin under Neville Marriner; Bach's *Violin Concertos in E major*, *A minor* and the *Double Violin Concerto* with Szeryng and Rybar.

There are also some vocal discs: *Ten Motets* by Byrd in a new recording by the William Byrd Choir conducted by Gavin Turner (9502 030), and Schutz's *Musikalsche Exequien*, a work which is otherwise not available performed by Dresdner Kreuzchor under Mauersberger (9502 025).

## Academy deals

NEW LONG-term contracts between Phonogram International and Neville Marriner and the Academy of St Martin-in-the-Fields have been signed which provide Philips with major recording programmes not only with the orchestra, but also with the Academy Chamber Ensemble and Marriner as conductor of symphony orchestra.

## Bella debut

IN THE February *ClassicScene* I reported information from Philips that Bella Davidovich is making her UK debut in the Benson and Hedges Festival on September 20. I am now informed that she is making her debut on that day, but at Cliveden House, Berkshire.

## CLASSICAL TOP 10

- 1 ALCESTE, Handel, Academy of Ancient Music, Florilegium.
- 2 SYMPHONY NO 10, Mahler, Bournemouth Symphony Orchestra, Rattle, HMV.
- 3 PAVAROTTI'S GREATEST HITS, Decca.
- 4 THE COMPLETE RECORDED LEGACY OF GINETTE NEVEU, HMV.
- 5 BE MY LOVE, Placido Domingo, DG.
- 6 SYMPHONY No 4, Mendelssohn, BPO, Tennstedt, HMV.
- 7 SONGS OF THE SOUTHERN CROSS, Galway, RCA.
- 8 PIANO CONCERTO NO 22, 8, Mozart, ECO, Peraiha, CBS.
- 9 FALSTAFF, Verdi, VPO Karajan, Philips.
- 10 SONGS OF THE AUVERGNE, Cantaloupe, Victoria de les Angles, HMV.

## ALTERNATIVE TOP 10

- 1 SYMPHONY NO 5, Shostakovich, NYPO, Bernstein, CBS.
- 2 PARABLES, THE BOUQUET OF FLOWERS ETC, Martinu, Panton.
- 3 CHAMBER WORKS FOR WIND, Richard Strauss, de Waart, Philips.
- 4 FRANK SINATRA CONDUCTS ALEC WILDER, CBS.
- 5 RHAPSODY IN BLUE, Gershwin, Tilson Thomas, CBS.
- 6 LULU, Berg, Boulez, DG.
- 7 AU DELA DU HASARD, Barraque Messanot, Astree.
- 8 PAVAROTTI'S GREATEST HITS, Decca.
- 9 SHORT SYMPHONY DANCE SYMPHONY, Copland, CBS.
- 10 DIE FRAU OHNE SCHATTEN, Richard Strauss, VPO Böhm, Decca.

Chart courtesy Direction

## Wolf songs

THE RECORDINGS made for the Hugo Wolf Society between 1931 and 1938 by some of the top singers of the day have proved to become real collector's items — and this month they are issued for the first time on LP.

Six volumes were originally released by the society (founded in 1931 by Ernest Newman and Walter Legge) and covers all major Wolf songs. Elena Gerhardt, John McCormack and Herbert Janssen were among the artists who contributed to the series.

They are collected on a 7LP set (RLS 759 dealer price £21.30), a limited edition which includes a 72-page booklet comprising texts and translations to the songs plus Newman's original notes and photos of the artists involved. This, inevitably, will become a collector's item in its own right.

## Gramophone Record Awards 1980

### Record of the Year

JANACEK: *From the House of the Dead*  
Soloists/Vienna Philharmonic/  
Sir Charles Mackerras

D224D 2 (LP) K224K 22 (MC)

### Contemporary

HARRISON BIRTWISTLE: *Punch & Judy*  
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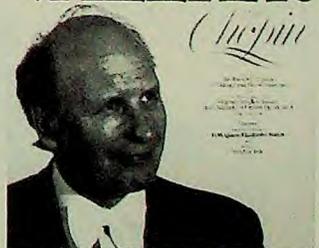
ROUSSEL — EVOCATIONS  
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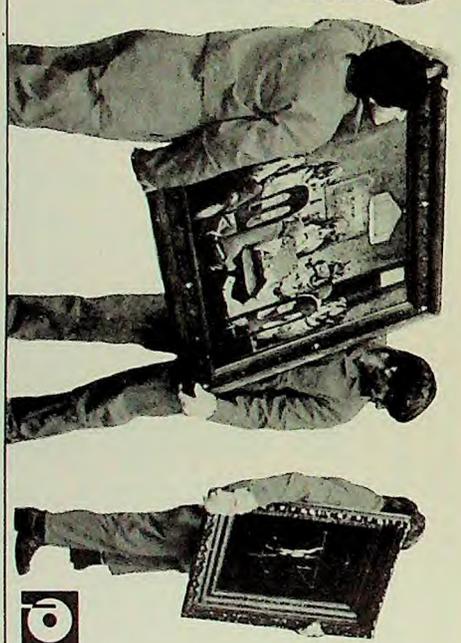
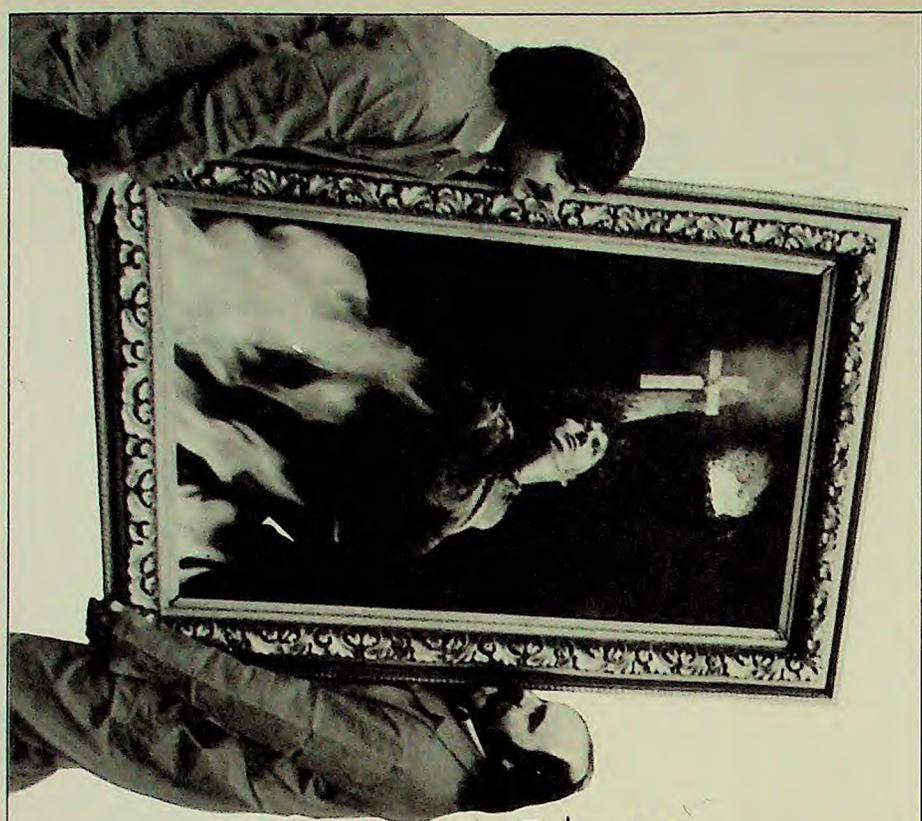
- 16 DIRK WEARS WHITE SOX  
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- 17 HIT MACHINE  
19 Various  
K-tel NE 1113
- 18 **NEW** ANOTHER TICKET  
Eric Clapton  
RSO RSD 5008
- 19 SOUTHERN FREEZE  
17 Freeze  
Beggars Banquet BEGA 22
- 20 ARC OF A DIVER  
27 Steve Winwood  
Island ILPS 9576
- 21 THE VERY BEST OF DAVID BOWIE  
13 David Bowie  
K-tel NE 1111
- 22 VISAGE  
16 Visage  
Polydor 2490 157
- 23 HOTTER THAN JULY  
28 Stevie Wonder  
Motown STMA 8035
- 24 BARRY  
24 Barry Manilow  
Arista DLART 2
- 25 REMAIN IN LIGHT  
34 Talking Heads  
Sire SRK 6095

- 41 FLASH GORDON  
53 Queen  
EMI EMC 3351
- 42 ONE STEP BEYOND  
56 Madness  
Siff SEZ 17
- 43 LOVE SONGS  
64 Neil Diamond  
MCA MCF 3092
- 44 SHADES  
45 J.J. Cale  
Shelby ISA 5021
- 45 AUTOAMERICAN  
33 Blondie  
Chrysalis CDL 1290
- 46 NOT THE 9 O'CLOCK NEWS  
44 Various  
BBC REB 400
- 47 SCARY MONSTERS & SUPER CREEPS  
62 David Bowie  
RCA BOWLP 2
- 48 THE RIVER  
36 Bruce Springsteen  
CBS 88510
- 49 **NEW** CELEBRATE THE BULLET  
Selector  
Chrysalis CHR 1306
- 50 DIRE STRAITS  
42 Dire Straits  
Vertigo 9102 021

- 66 THE ROGER WHITTAKER ALBUM  
61 Roger Whittaker  
K-Tel NE 1105
- 67 CANDLES  
40 Heatwave  
GTO GTLP 047
- = 67 YESSHOWS  
74 Yes  
Atlantic K 60142
- 69 BEATLES 1962-1966  
The Beatles  
Parlophone PCSP 717
- 70 RUMOURS  
46 Fleetwood Mac  
Warner Brothers K 56344
- 71 PARADISE THEATER  
39 Styx  
A&M AMLK 63719
- 72 DOWN TO EARTH  
69 Rainbow  
Polydor POLD 5023
- 73 TOYAH TOYAH TOYAH  
Toyah  
Safari LIVE 2
- 74 MONDO BONGO  
58 Boomtown Rats  
Mercury 6359 042
- 75 WAR OF THE WORLDS  
70 Jeff Wayne  
CBS 96000/MOW 100

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

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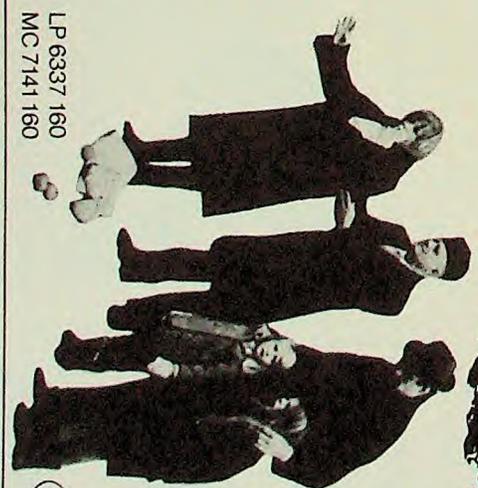
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MC 7141 160



# RUSH

THE NEW ALBUM

## MOVING PICTURES



Edited  
by  
NIGEL HUNTER

**PUBLISHING**

# Contemporary musical on the cards for writer Kerr?

A RECENT visitor to these shores, after an absence of five years, has been songwriter Richard Kerr. He came to see the family folks and friends, and do a bit of business.

Kerr, who is published by Rondor, kicked off his songwriting career in 1970 when he wrote the song Blue Eyes, a No 2 hit, recorded by Don Partridge and later covered by Frank Sinatra. One of his best-known successes is Mandy, originally known as Brandy and written with Scott English, which, in Mandy form, gave Barry Manilow his first US No 1 and a gold, and made the UK top 10.

Kerr is now based in California, living outside Los Angeles in a one-storey ranch-style home in Nicholl's Canyon. "I work with Lance Freed of Almo/Irving, Rondor's equivalent in the US," said Kerr. "He's one of my closest friends as well as my publisher. He lets me know which artists are due to go into the studios, and some of them often call me themselves to see if I've got any songs which might be suitable."

It was Freed who first suggested that Kerr might care to collaborate with US lyricist Will Jennings. Their first joint effort was Somewhere In The Night, which was a hit for Helen Reddy and has over 30 cover versions to date.

Other Kerr-Jennings successes have included I Know I'll Never Love This Way Again, a million-plus seller for Dionne Warwick, No



RICHARD KERR (left) back home for a visit from California with the Rondor Music creative team who are, from left, Steve Payne, Graham Carpenter, Stuart Hornall, and general manager Mick Rowlands.

Night So Long by the same artist, and Where Are They Now, another Manilow hit.

Kerr has also been working with John Bettis of Carpenters writing fame, and on this side of the pond is co-operating with Tim Rice and Gary Osborne, while there is a possibility of doing likewise with Bugatti and Musker.

"It's hard for me to write with lots of people," said Kerr. "Will and I used to be the team, but because of me or him being away, we started working with other people too."

Kerr admits to missing England quite a bit, a feeling heightened by his recent visit, but appreciates the advantage of being based in the US.

"The main difference between the

two countries is that you can get to more people likely to record your songs in the US. They think nothing of hopping on a plane to take a song to Nashville or New York or wherever over there."

His *modus operandi* when writing songs is always to have a title in mind and usually the first couple of lyric lines from whichever collaborator is involved. He normally works better late at night, and if an idea "is coming good" will stay up to any hour.

"I've always wanted to write a contemporary musical, and such a project is in the air at the moment," he disclosed. "Will Jennings and I have one or two thoughts on storylines, and we've actually written a couple of songs."

## Carlin issues pick of month tape

CARLIN MUSIC'S creative department has begun distributing a monthly cassette containing a selection of songs from the Carlin catalogues and entitled Pick Of The Month.

The idea has been introduced "in an effort to be of greater assistance to producers, managers, A&R people and their artists in the never-ending search for good material," says creative manager Kip Trevor.

Explaining the scheme, Trevor adds: "The Carlin Pick Of The Month is a 30-minute cassette featuring slightly shortened versions of approximately 18 songs. Side A consists of material from our newer signings, and on Side B there is repertoire from our long-established catalogues. We hope this idea proves to be a success, and we would welcome any comments."

## MS clinches UK Chrysalis deal

MUSIC SALES has signed a new agreement with Chrysalis Music, extending a long association, whereby MS will continue to represent Chrysalis Music exclusively in the UK for all its printed music. Chrysalis was one of the first publishing companies to become associated with MS when the latter started operations 10 years ago.

## News in brief...

MS is now in the process of issuing a companion folio to the new Blondie album, *Autoamerican*, and is planning several other Chrysalis titles later this year.

TONY TROY is a pavement artist in London's Trafalgar Square who has become a recording artist through his own efforts and financing.

A songwriter for some time, Troy has set up his own label Beautiful Records.

Beautiful's first release is I Can't Think Of Anything More Beautiful written and sung by Troy (LTMC 777B) and distributed by Pinnacle. The song and Troy's other efforts are published by EMI Music Publishing, whose Harold Franz heard Troy's material some time ago and has been encouraging him ever since.

CAT'S WHISKERS Music, a new publishing company, has been formed by ex-Darts drummer John Dummer and Helen April, currently attracting attention with their Red Records single, *Own Up If You're Over 25*.

Cat's Whiskers will be represented worldwide by Rondor Music, following a deal reached between Dummer and Rondor professional manager Stuart Hornall.

Reviewed  
by  
TONY JASPER

## SELECT SINGLES

### CHART CERTS:

**PHIL COLLINS**  
*I Missed Again* (Virgin VS 402, Virgin)

**WHO**  
*You Better You Bet* (Polydor WHO 4, PolyGram)



THE WHO

**FERN KINNEY**  
*I've Been Lonely For So Long* (WEA K 79203, WEA). Old classic Frederick Knight Stax number given knock-out dance beat, with sensuous vocals. Muted trumpets way in background add extra colour to basic keyboards, guitars, drums, bass, synth. Pity cut short in prime after gospelly girl back-ups enter.

**LENE LOVICH**  
*New Toy* (Stiff BUY 97, CBS, Cassette: ZBUY 97). Slow start, gradually charms for artist positive vocals, shouting male back-ups, variation of pace. Cassette has flip-top box.

**FAY RAY**  
*Family Affairs* (Surrey Sound HMS 5, Pinnacle). This has dream opening with subsequent use of same riff, fiery aggressive vocals powered along by guitar-drums, sharp crisp production.

**DAVE STEWART**, guest **COLIN BLUNSTONE** (Vocals)  
*What Becomes Of The Broken Hearted* (Broken, 1A, Rough Trade). Egg, Hatfield & The North, National Health, Bruford pedigree for Stewart now with own label debut via Jimmy Ruffin classic (10,66; 4,74). Blunstone's immaculate vocals.

**EARTH, WIND & FIRE**  
*And Love Goes On* (CBS 13-9521, CBS). Prime US AM — Car music, smooth riding, tasteful brass, sophisticated vocals, effective late-night programming, some dated Doobies chords thrown in for only blemish. Pic 12 inch sleeve.

**JERMAINE JACKSON**  
*You Like Me Don't You* (Motown TMG 1222, EMI). Quiet, effective, sensitive vocal reading, strings lurk in background, late mouth-harp adds to late-night romantic mood. Maybe too restrained for general pop market, even late back-ups handled with restraint. Off LP: Jermaine (STML 12147).

**FRANKIE VALLI & THE FOUR SEASONS**  
*Heaven Must Have Sent You* (WEA K 17764, WEA). No hit since *Down The Hall* (34, 1977), last of seven hits in revival, 1975-77. This from new double album *Reunited Live* (K66098), has lovely title line rhythmic and deceptively simple, perfectly expressed by Valli, kind of Christmassy overall feel.

**BILLY PRESTON**  
*Hope* (Motown 12/TMG 1224, EMI). Vibrant instant Preston funk gospel beat with message song, gradually speeds up but loses some

of its effectiveness. Will sing song Marti Webb BBC TV show, March 9, 8.15 pm.

**RAY SHELL**  
*Them Heavy People* (EMI 5142, EMI). Sounds lady-writer Kate Bush on high-pitched lead-in vocal back-ups and elsewhere, handclapping fast mover which loses some impact by at times indistinct vocal lines. Pic bag.

**SHOWADDYWADDY**  
*Do Wah Diddy* (Arista ARTIST 393, PolyGram). Manfred Mann hit (1, 1964) as band desert Fifties, no surprises but strong title line given extra push in back-ups, hovering handclaps, general full, clear sound. Well produced. off Bright Lights.

**ESSENTIAL LOGIC**  
*Music Is A Better Noise* (Rough Trade RT 053, Rough Trade). Discordant, scat-vocals, considerable variation with appeal lying less in basic riff as expecting to be tossed to and fro by creative but Top 75 no-go disc. Indie sales should be good.



LENE LOVICH

**VARDIS**  
*Silver Machine* (Logo VAR 3, RCA). HM Yorkshire band give shadow version of original still contemporary Hawkwind cut (3,72:34, 78) particularly noticeable on drum sound — propulsion.

**BELOW ZERO**  
*Three Times* (A&M AMS 8110, CBS). Chas and Dave with rockier backing, cockney (doubtless genuine) vocals, spirited instrumental break, comes in pic bag.

**ALBANIA**  
*Kyatie King* (Chiswick CHIS 141, EMI). Considerable media publicity barrage, from *Are You All Mine* (CWK 3016). Squawking sax, strident beat, lyric punched out but hard to follow. Lots happening.

**BIM**  
*Request Time* (Arista ARIST 391, PolyGram). Raucous hard-edged vocals, driving insistent beat which might have had greater earlier prominence, keeps hitting but leaves memory of sound barrage rather than anything else but well performed.

**JEFF BECK**  
*Jeff Beck EP* (Epic EPC A1009, CBS). Legendary guitarist back in UK, some press, four tracks off three albums, company sleeve emphasis *The Final Peace* (recent 45) current fans might go for other tracks like *Scatterbrain*.

**COUNT BASIE ORCHESTRA**  
*Cute Jazz Vogue* (7VJ 101, PRT). Smooth, crisp, full-flowing sound from 1958 *Roulette*. After endless synths, has therapeutic value in hearing instruments played well.

**UK DECAF**  
*Unexpected Guests* (Fresh FRESH 26 Fresh). Recent indie charting via

*For My Country*. Relentless vocal backing attack, frills and fancies in overall sound detract.

**GENE DUNLAP FEATURING THE RIDGEWAYS**  
*It's Just The Way I Feel* (Capitol 12CL 16183, EMI). Late-night drifter for latest Jermaine Jackson, floats engagingly with effective key changes, girl vocals delicious.

**RANDY MEISNER**  
*Hearts On Fire* (Epic EPC 9476, CBS). Southern country rock flavour with predictable lines, jaunty and not unattractive as it rolls along. Off *One More Song* (EPC 84531).

**VARIOUS**  
*Reggae Instrumental Hits* (Trojan TMX 4012, CBS). Another in growing list of value for money Trojan re-issues. This includes *Liquidator* — Harry J, *Return Of Django* — The Upsetters. Four cuts in all.

**TONI BASIL**  
*Nobody* (Radialchoice, TIC 2, Virgin). Commercially speaking greater use of attractive chorus, end guitar flourish might have aided, but enjoyed this forceful vocally high register cut which grows on hearing.

**THE dB's**  
*Big Brown Eyes* (Albion ION 1010, Spartan). NY outfit push vocals hard upfront, lack pick-up line, remain in cult territory. Publicity Mick Houghton, Brass Neck. (01-609-4376)

**THE ROYAL SHOWBAND** with **BRENDAN BOWYER**  
*The Hucklebuck* (Parlophone POP 2023, EMI). 1964 outing of current hit for originals who remember but then Beatles riding high at time.

CHART FOR  
Week-ending  
March 7, 1981

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	1	3	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCV 2185	39	43	22	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
2	7	16	KINGS OF THE WILD FRONTIER Adam & The Ants	CBS 84549 (C) C: 40-84549	40	21	3	DIMINISHED RESPONSIBILITY UK Subs	Gem GEMPL 112 (R) C: GEMK 112
3	4	7	VIENNA Ultravox	Chrysalis CHR 1296 (F) C: ZCHR 1296	41	53	11	FLASH GORDON Queen	EMI EMC 3351 (E) C: TC-EMC 3351
4	6	15	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	42	56	9	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17
5	8	4	DANCE CRAZE Soundtrack	2-Tone CHR TT 5004 (F) C: ZCHRTT 5004	43	64	2	LOVE SONGS Neil Diamond	MCA MCF 3092 (C)
6	2	15	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131	44	45	3	SHADES J.J. Cale	Shelter ISA 5021 (E) C: -
7	3	3	DIFFICULT TO CURE Rainbow	Polydor POLD 5036 (F) C: POLDC 5036	45	33	14	AUTOAMERICAN Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290
8	9	2	STRAY CATS Stray Cats	Arista STRAY 1 (F) C: TCAT 1	46	44	17	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A) C: ZCF 400
9	5	3	MOVING PICTURES Rush	Mercury 6337 160 (F) C: 7141 160	47	62	33	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2
10	10	19	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: 7150 034	48	36	19	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510
11	11	42	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	49			CELEBRATE THE BULLET Selector	Chrysalis CHR 1306 (F) C: -
12	15	22	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	50	42	6	DIRE STRAITS Dire Straits	Vertigo 9102 021 (F) C: Z231 015
13	20	22	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	51			40 BIG ONES Judge Dread	Creole BIG 1 (C/CR)
14			POINT OF ENTRY Judas Priest	CBS 84834 (C) C: 40-84834	52	47	4	HITCHHIKERS GUIDE TO THE GALAXY VOL. 2 Various	Original ORA 54 (SO) C: TORA 54
15	12	2	KILLERS Iron Maiden	EMI EMC 3357 (E) C: TC-EMC 3357	53	37	6	TRUST Elvis Costello & The Attractions	F. Beat XXLP 11 (W) C: XXC 11
16	25	8	DIRK WEARS WHITE SOX Adam & The Ants	Do it RIDE 3 (SP)	54	48	2	IN OUR LIFETIME Marvin Gaye	Motown STML 12149 (E) C: TC-STML 12149
17	19	4	HIT MACHINE Various	K-tel NE 1113 (K) C: CE 2113	55	51	21	ZENYATTA MONDATTA Police (Police/Nigel Grey)	A&M AMLH 64831 (C) C: CAM 64831 (C)
18			ANOTHER TICKET Eric Clapton	RSD RSD 5008 (F) C: RSDC 5008	56	52	32	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
19	17	5	SOUTHERN FREEEZ Freeez	Beggars Banquet BEGA 22 (W)	57	55	3	HARDWARE Krokus	Ariola ARL 5064 (A) C: -
20	27	9	ARC OF A DIVER Steve Winwood	Island ILPS 9576 (E) C: -	58	41	4	ROSES FROM THE SOUTH James Last	Polydor 2372 051 (F) C: 3151 051
21	13	9	THE VERY BEST OF DAVID BOWIE David Bowie	K-tel NE 1111 (K) C: CE 2111	59	50	44	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
22	16	7	VISAGE Visage	Polydor 2490 157 (F) C: 3184 157	60	59	5	LIVE IN BELFAST Rowan Atkinson (George Nicholson)	Arista SPART 1150 (F) C: TC-ART 1150
23	28	17	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	61	66	4	EVANGELINE Emmylou Harris	Warner Brothers K 56880 (W) C: K4-56880
24	24	12	BARRY Barry Manilow	Arista DLART 2 (F) C: TLART 2	62	63	8	I JUST CAN'T STOP IT The Beat	Go Feet BEAT 001 (F) C: TC-BT 001
25	34	4	REMAIN IN LIGHT Talking Heads	Sire SRK 6095 (W)	63	65	19	MAKING WAVES Nolans (Ben Findan/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023
26	35	13	SOUND AFFECTS Jam (Vic Coppersmith/Heaven/Jam)	Polydor POLD 5035 (F) C: POLDC 5035	64	49	6	NUDE Camel	Dacca SKL 5323 (F) C: KSKC 5323
27	22	8	SHAVED FISH John Lennon/Plastic Ono Band	Parlophone PCS 7173 (E) C: TC-PCS 7173	65	60	2	THE FOOL CIRCLE Nazareth	Nems NEL 6019 (SO)
28	18	9	IMAGINE John Lennon/Plastic Ono Band	Parlophone PAS 10004 (E) C: TCLBG 10004	66	61	5	THE ROGER WHITTAKER ALBUM Roger Whittaker	K-Tel NE 1105 (K) C: CE 2105
29	31	3	MY LIFE IN THE BUSH OF GHOSTS Brian Eno/David Byrne (Eno/Byrne)	Polydor EGLP 48 (F) C: EGMC 48	67	40	4	CANDLES Heatwave (J. Guthrie/J. Wilder)	GTO GTLP 047 (C) C: GTMC 047
30	29	5	FAWLTY TOWERS VOL. 2 Various	BBC REB 405 (A) C: ZCS 405	67	74	9	YESSHOWS Yes	Atlantic K 60142 (W) C: K4-60142
31	14	3	THEMENINBLACK Stranglers	Liberty LBG 30313 (E) C: TCLBG 30313	69	-	1	BEATLES 1962-1966 The Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
32	30	6	TAKE MY TIME Sheena Easton (Christopher Neil)	EMI EMC 3354 (E) C: TC-EMC 3354	70	46	16	RUMOURS Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
33	32	26	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	71	39	7	PARADISE THEATER Styx	A&M AMLK 63719 (C) C: CKM 63719
34			MCCARTNEY INTERVIEW Paul McCartney	EMI CHAT 1 (E) C: -	72	69	2	DOWN TO EARTH Rainbow	Polydor POLD 5023 (F) C: POLDC 5023
35	26	13	DR. HOOK'S GREATEST HITS Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	73	-	1	TOYAH TOYAH TOYAH Toyah	Safari LIVE 2 (A)
36	23	15	SUPER TROUPER Abba	Epic EPC 1022 (C) C: 4010022	74	58	7	MONDO BONGO Boomtown Rats (Tony Visconti/Boomtown Rats)	Mercury 6359 042 (F) C: 7150 042
37	38	103	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	75	70	2	WAR OF THE WORLDS Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
38	54	3	CHRISTOPHER CROSS Christopher Cross	Warner Brothers K 56789 (W) C: K4 - 56789					

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MARCH 6, 1981

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SQUIRES, Dorothy WE CLOWNS/I'm Glad There Is You (President) SYKES, Keith LOVE TO RIDE/I'm Not Strange (MCA)	(Cassette): PT 490 MCA 668	ZLH C
TANSLEY SCHOOL MY MUM IS ONE IN A MILLION/Have You Read The Story (EMI) TOUCH IT'S UP TO YOU/So Real (EMI) TROY, Tony I CAN'T THINK OF ANYTHING MORE BEAUTIFUL/I Can't Think Of Anything More Beautiful (School Choir) (Beautiful)	EMI 5181 EMI 5140 LTMC 777B	E E P
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Z - Enterprise	

12" singles brackets

Total releases 69

# NEW ALBUMS

March 6, 1981

Arist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ARMSTRONG, LOUIS AZNAVOUR, CHARLES	TOWN HALL CONCERT 1980 . . . A L'OLYMPIA	RCA Barclay (France)	INTS 5070 1092 073	1.82 7.20	R F/IMS
BACKSTAGE BILL EVANS TRIO	BACKSTAGE AT MONTREUX JAZZ FESTIVAL	Sonet Verve	SNTF 852 2304 152	— 3.30	A F
CANIS MAJOR COMO, PERRY CLAYDERMAN, RICHARD COLTER, JESSIE	BUTTERFLY QUEEN ON TOUR BALLADE POUR ADELINE A COUNTRY STAR IS BORN	Gem RCA Sonet	GEMLP 109 PL 13826 SNTF 847	3.04 3.04 —	R R A
COLTRANE, JOHN	A COUNTRY STAR IS BORN COLTRANE LEGACY	RCA	INTS 5072	1.82	R
dB'S	STANDS FOR DECIBELS	Albion	ALB 105 CACB 105	2.89	SP
DETROIT SPINNERS FITZGERALD, ELLA/ Louis Armstrong	LABOUR OF LOVE ELLA & LOUIS	Atlantic Verve (France)	K 50777 2615 034	3.04 8.10	W F/IMS
GOOMBAY DANCE BAND HEART	SUN OF JAMAICA GREATEST HITS	Epic	EPC 84951 EPC 86829	— —	C C
JACKSON, MILT JEFFERSON STARSHIP JIMMY GIUFFRÉ 4 JOHN, ELTON	BALLADS & BLUES RED OCTOPUS AD LIB BLUE MOVES	Atlantic RCA Verve Phonogram (Holland)	K 50727 INTS 5069 2304 490 6650 005 6575 005	3.04 1.82 3.30 3.90 4.05	W R F/IMS F/IMS
KISS	BEST OF SOLO ALBUMS	Phonogram (Holland)	6302 060 7144 060	3.30 3.45	F/IMS F/IMS
KRISTOFFERSON, KRIS KROKUS	TO THE BONE PAINKILLER	Monument Phonogram (Holland)	MNT 84818 6326 800	— 3.30	C
KRUPA/HAMPTON/ WILSON LANDSCAPE LAST, JAMES	KRUPA/HAMPTON/ WILSON FROM THE TEA ROOMS . . . NON-STOP DANCING '81	RCA Polydor (Germany)	2304 482 RCALP 5003 2372 050 3151 050	3.30 3.04 3.30 3.45	F/IMS R F/IMS
MILLS, STEPHANIE MINGUS DYNASTY M.J.Q. NEW MUSIK OBERAMMERGAU	STEPHANIE MILLS LIVE AT MONTREUX THE COMEDY ANYWHERE PASSION PLAY 1980	20th Century WEA Atlantic GTO Polydor (Germany)	T 623 99145 K 50729 GTLP 044 2437 820 3158 820	— — 3.04 — 3.30 3.45	R W W C F/IMS
101'ERS	ELGIN AVENUE BREAKTHROUGH	Virgin	AND 101	—	C
PATTERSON, FRANK	PEACE & JOY	Polydor (Ireland)	6373 015	3.30	F/IMS
PEAK, KEVIN	AWAKENING	Ariola	ARL 5065 ARL 5065	3.05	A
PRESLEY, ELVIS PYWACKET	ELVIS FOR EVERYONE PYWACKET	RCA Dingles	INTS 5073 DID 312	1.82 2.75	R Projection
RABBITT, EDDIE RAGE REDBONE, LEON REDDINGS REED, LOU SCOTT, TONY	HORIZONS OUT OF CONTROL BRANCH TO BRANCH THE AWAKENING LOU REED LIVE MUSIC FOR ZEN MEDITATION	Elektra Carrere Atlantic Epic RCA Verve	K 52225 CAL 124 K 50778 EPC 84767 INTS 5071 2304 138	3.04 — 3.04 — 1.82 3.30	W W W C R F/IMS
SLICK, GRACE SNOW, HANK	WELCOME COUNTRY MUSIC HALL OF FAME	RCA RCA	PL 13851 PL 43349	3.04 2.43	R R
SPECTOR, RONNIE THACKRAY, JAKE THE McCALMANS	SIREN THE SONGS THE ETRICK SHEPHERD	Red Shadow Dingles Greenwich Village	REDLP 002 DID 314 GVR 209	2.64 2.75 —	P Projection Projection
THE METHOD TIM WARE GROUP TROWER, ROBIN	CHANCES TIME WARE GROUP B.L.T.	The Method Kaleidoscope Chrysalis	MET-AL 1 F 13 CHR 1324	— — —	The Method Projection F
VAN RONC, DAVE VARIOUS	SOMEBODY ELSE NOT ME A DECADE OF JAZZ VOL. 1 (1939-49)	Philo Liberty	PH 1065 LCSP 101	— —	Projection E
VARIOUS	A DECADE OF JAZZ VOL. II (1949-59)	Liberty	LCSP 102	—	E
VARIOUS	A DECADE OF JAZZ VOL. III (1959-69)	Liberty	LCSP 103	—	E
VARIOUS VARIOUS	NASHVILLE TODAY VOL. 3 OKLAHOMA/CAROUSEL/ ANNIE GET YOUR GUN	RCA World	PL 43475 SH 393	— —	R E
VARIOUS VARIOUS VARIOUS	NASHVILLE TODAY VOL. 3 BLUES DE LUXE HEAVY	RCA Sonet Phonogram (Germany)	PL 43475 SNTF 859 6448 071 7134 071	2.43 — 3.00 3.15	R R F/IMS
VARIOUS	GREAT COUNTRY FESTIVAL	Phonogram (Germany)	6600 003 7536 003	3.60 3.75	F/IMS F/IMS
VARIOUS	LIVING CHICAGO BLUES VOL. 4	Sonet	SNTF 840	—	A
VARIOUS	LIVING CHICAGO BLUES VOL. 5	Sonet	SNTF 841	—	A
VARIOUS	LIVING CHICAGO BLUES VOL. 6	Sonet	SNTF 842	—	A
VON SCHMIDT, Eric & The Cruel Family	ERIC VON SCHMIDT I THE CRUEL FAMILY	Philo	PH 1052	—	Projection
WAILER, Bunny	BUNNY WAILER SINGS THE WAILERS	Island	ILPS 9629 ZCI 9629	—	E
WASHINGTON, JR., Grover	BADDEST	Motown	TMSP 6011 TC2-TMSP 6011	—	E
WATSON, Johnny Guitar	GREATEST HITS	Fantasy	MPF 4503	—	R
WEBSTER, BEN WHITMAN, Slim	SOULVILLE SONGS I LOVE TO SING	Verve Liberty	2304 314 UAG 30322 TC-UAG 30322	3.30 —	F/IMS E
WHITTAKER, ROGER	IN CONCERT	Polydor Int. (Holland)	6604 001	3.60	F/IMS

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"It is a far more reasonable way of packaging a record than going to the expense of a proper cover," said Inevitable's Jeremy Lewis. "This way we manage to keep our costs down and it means

that people can buy a record from new artists at a very reasonable price.

"Indies find it difficult to find the money to do an LP in the first place and the people buying indie records are not the sort of people who can afford to spend £5 for an LP. With 12 inch singles selling at £1.99 nowadays, we think it is good value."

### Coyne triple

KEVIN COYNE has a three album box set released by Butt Records this week, taken under licence from John Peel's Dandelion label. It also marks a new distribution deal between Butt and Spartan from this month — it was previously split between Cherry Red and Pinnacle.

## Pinnacle goes disco

PINNACLE DISTRIBUTION is moving into the disco market and has signed a distribution deal with Record Shack for its new disco label H&L Records with the release of the 12 inch 'Takin' It To The Top' by Spectrum.

The distributor also releases Westbound Number Nine by Flaming Ember on both 12 and seven inch from the Invictus labels while another 12 inch is being released on the label by New York Port Authority entitled I Got It.

An exclusive distribution deal has also been signed with Mirage Records with the first release out this week by Rosetta Hightower entitled We Found Love Today. Also scheduled for release are new releases on the Osceola label with Hang Right On In There parts one and two by Jimmy Thomas (who owns the label) and Party People by Tony Cook.

Yet another deal has been signed with Soulvie Records, meaning the single Step On by Harry Moscow is now available through Pinnacle while the Voyage International label rush releases All My Loving by Louisa Mark.

## Two Magnum Force releases

MAGNUM FORCE Records releases two albums this week — the debut from new signing 20-year-old Johnny Storm, called Flame On! and rockabilly band Shotgun's Tennessee Rockin'.

Storm has been signed for recording and publishing worldwide and a single Fast Eddie, included on the album, comes out on March 20. Storm initially came to attention when he auditioned for Jack Good with ATV's Oh Boy series.

On the same date Shotgun's album is released. The band back up the release with a short tour while Johnny Storm also takes on a British tour including a head-lining date at London's Lyceum.

Distribution for all Magnum

Force product is through Pinnacle.

### Ricky Valence comeback

RICKY VALANCE has signed to Revolver Records and this week releases a new single entitled Time After Time, written by his manager Dave Dean and co-writer John Proctor. It is a double A side that also includes Tell Laura I Love Her and comes out in a colour picture bag.

The star had a 16-week number one back with Tell Laura I Love Her back in 1960 on EMI. Revolver says that he will be a "priority to break" in the coming year.

## RICKY PEPPERTREE

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to see you"*

MTM 1001



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## Tracking...

THE WEST country has another label within its boundaries with the setting up of the "commercially orientated" Circus Records which kicks off with five singles from five acts this week: F by the Bohana Mouse Band, Like A Child by The Source, The Stingrays' Never Do, Nightmares by Bendall's Box and Ghettoes of Your Own Kind by Skyhigh. Circus is based in Bristol with distribution through Pinnacle . . . Another new label has been set up in the Smoke called Detour Records which releases a single by Cecil McCullough & The Border Boys entitled Pick 'em Up And Shake 'em Up which was originally released back in 1960 on the Manco label previously out on import only. Distribution is through Tonal.

ROUGH TRADE continues to be active with the release of Methodischa Tune's Orchestras out on Euston Records, the label's third release. Also on the market is the latest single by Essential Logic entitled Music Is A Better Noise . . . good reviews coming out for Depeche Mode's Dreaming Of Me on Mute Records distributed by RT . . . Robert Johnson has become the title on an EP by El Seven, the Robert Johnson who plays organ at Blackpool Tower, that is! The EP is the group's second release on Pop Records and is entitled Magnifico . . . Following their single Cunning Man the group Twelfth Night release their debut album this week featuring four tracks which they are selling from 14, Yelverton Road, Reading (Tel: 0734 868444) while they seek a distribution deal.

ISLAND MUSIC enters the indie section by following some other publishers in the setting up of Square Records, with a release by the band Arial FX entitled So Hard currently available . . . Glasgow label Static is to be exclusively distributed by Fast Product which is handling two new releases from the label; Passion by Positive Noise and an EP from Radio Ghosts entitled Say Hello To The World Of Love featuring the tracks Author and Actor & My Room . . . Self Immolation Records releases the first single by Foetus Under Glass this week entitled OKFM, distribution is through Rough Trade and Fresh.

HEAVY METAL Records is launching a "Made In England" campaign for its four latest singles — Breaker by The Handsome Beats (Heavy 2), Battle Torn Heroes by Buffalo (Heavy 3), Ambitious by Dragster (Heavy 4) and Dance To The Music by Last Flight (Heavy 5). The sleeves will be made to look like Japanese imports and Heavy is planning extensive ads in the consumer music press. Heavy also believes that the Handsome Beats, single is the first digital single and the first spiral groove 45 rpm disc.

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# INDEPENDENT LABELS

# Original hitches a lift into the album top 50

TWO WEEKS ago, at mid-morning on the Tuesday, a minor celebration was held in the offices of a small independent label in Bloomsbury Place, WC1, writes *Chris White*. Original Records, which started life three years ago, had scored its first Top 50 album, Hitch-hiker's Guide To The Galaxy Vol. 2 (Original ORA 54), and the news meant that the company was well on the way to finally establishing itself in the marketplace.

Original is run by joint directors Lawrence Aston and Don Mousseau, assisted by Helena Blakemore, who co-ordinates sales and distribution (via Stage One), and her assistant Alison Spark. It is, as befits an independent label, a tight set-up which is finally paying dividends. Not that a healthy chart position has been the be-all and end-all for the company though. Combined sales of the two Hitch-hiker's Guide To The Galaxy LPs — the first album was released last year — have now reached 120,000 units.

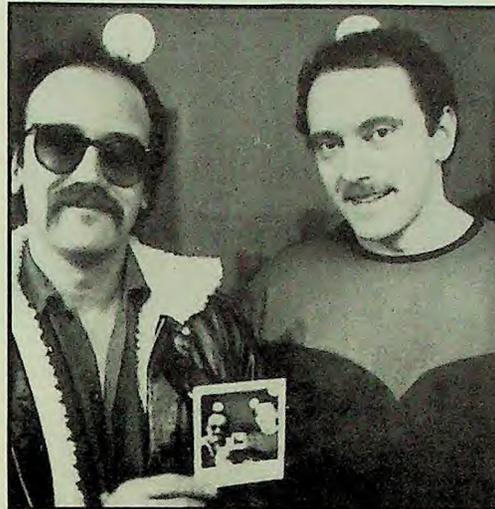
Don Mousseau explains Original's philosophy: "We are involved with things that are not immediate commercial

shots. Basically we are involved with jazz and comedy, and the first two years of Original's life was spent just building up the product side. That helped to keep us alive."

The jazz side of Original is represented by several artists, most notably pianist Mike Westbrook, who has had three albums released — Goose Sauce (ORA 001), Solo Piano (ORA 002) and Westbrook Break (ORA 203). Mousseau acknowledges that UK sales have not exactly been startling, but points to the overseas market. "None of us expect to make a million out of Mike Westbrook, but we all believe in him as a person and artist. The amazing thing was that here was one of Britain's finest jazz musicians, and yet he was almost on the starvation line."

Things are looking up for Westbrook however, with an important commission to write the background music for a new TV series starring Peggy Ashcroft, and TV spots lined up. Original also has high hopes for another jazz signing, saxophone player Chris Hunter, who has an LP, Early Days. Representing the jazz fusion guard are an outfit called Hi-Tek who have an album and single scheduled for about five week's time.

The comedy side of Original



Don Mousseau (left) and Lawrence Aston. "The mistake we don't want to make is that of growing too large," says Mousseau.

is obviously well-represented by the Hitch-hiker's LPs but the label also has another act which can best be described as a contemporary version of the Barron Knights.

They are — or were, at least — the Hee Bee Gee Bees whose send-up of a certain Australian group not dissimilarly named was one of the more original offerings of last year. The single in question, Meaningless Songs (ABO 2), picked up airplay and climbed to 88 in the chart. Original was all set for its first hit, until disaster struck and the record dropped. "The problem I guess was that most dealers didn't know who Original Records were, and Stage One was still relatively unknown as a distributor," Mousseau says.

Aside from the record label, Original embraces a publishing division and management (called Daylight Robbery). The umbrella company is Daylight Savings. Don Mousseau adds: "I believe that we have the necessary talent in-house to create some big international acts. For instance, the managing company is now looking after George Kajanus, who was a member of Sailor, and co-wrote their hits, and

that promises well for the future.

"Obviously we are also looking to the overseas markets. The only deal we have done so far is in Australia, where we have our own label identity via Seven Records, but we are looking at other territories. This week 250 American radio stations start broadcasting The Hitch-hiker's Guide To The Galaxy and that is going to create a buzz for the albums. We are looking to do a deal with one of the major companies over there.

"It's amazing really how we managed to pick up the recording rights for that series. Another company actually had the option but didn't want to do anything about it, so we stepped in and said that we'd do the recordings," Mousseau adds.

Although further signings are always possible, Mousseau feels that the company has probably found its natural size. "Everyone involved in the company, even the artists, are A&R men — we've always got our ears open. The mistake we don't want to make is that of growing too large, and then being unable to give the right attention to our acts."

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# ALBUM REVIEWS

= CHART CERTAINTY

**PAT BOONE**  
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**GEORGE HAMILTON IV**  
20 Country Classics. Warwick WW 5101. Hamilton has a vast following in the UK, via frequent TV showcases and his appearances at the Wembley country music festival. This LP, with the benefit of TV advertising, should be a big seller. Tracks include One Day At A Time, Jambalaya, Release Me and Amazing Grace.

**NINE BELOW ZERO**  
Don't Point Your Fingers. A&M AMLH 68521. Producer: Glyn Johns. Recorded in only 12 days this album is a fine follow-up to the group's debut live offering. They are now concentrating on their own material, and it all stands up among the covers of the last album and the few included here like Rockin' Robin. Nine Below Zero play straight R&B with no frills, and they play it well. For that they deserve good sales, especially among the younger fans who have been packing out their live gigs and have elevated them to a size where they can play the Hammersmith Odeon. Glyn Johns' production captures the mood well and there are some fine songs, especially Ain't Coming Back and Treat Her Right.

**GENE DUNLAP**  
It's Just The Way I Feel. Capitol EST 12130. Producer: artist. A strong import item for some weeks, Capitol UK decided to bring the album in itself and this should latch on to healthy disco interest which would be boosted by hit.



**RONNIE SPECTOR**  
Siren, Red Shadow RED LP 002. Producer: Genya Raven. After various troubles with husband Phil, Ronnie Spector has still retained her inimitable tinny wailing voice, but her former husband's influence still lurks uncannily in the background. As she is obviously trying to break from that, the album lacks a certain identity. The crashing drums and harmonies are still there from the early days, but the band, including members of Mink Deville's band and Heartbreakers give it an American heavy metal tilt. Her version of Darlin' has lots of Phil Spector influence, and this is probably what the fans want, not half measures. This album proves she is a pure pop singer and not anything else.

**VARIOUS**  
Heavy. Vertigo 6448 071. Just what the title says it is, with cuts from SAHB, Def Leppard, The Kids, Nazareth, Black Sabbath, Krokus and Rush. Good choice of tracks, and if HM fans go for compilations (rather than fervent devotion to one or two bands of heroes, which seems more likely) it might well be one they'd go for.

**THE BARRACUDAS**  
Drop Out With The Barracudas. Zonophone ZONO 103. Producers: Pat Moran and John David. Most people will have heard of these rather silly boys doing pastiches on the Sixties music of the Beach Boys et al. They haven't the panache or the hard edge of The Ramones, but their single Summer Fun, included here, charted last year which shows some appeal. Quite amusing throwaway parodies must only have limited appeal once the novelty's worn off, though.

**KEVIN PEEK**  
Awakening. Ariola ARL 5065. Sky's guitarist releases his first solo album, and there is no reason why, with the necessary exposure, this should not be a big seller. Peek's music should appeal to the same market as that of Sky and his fellow Sky guitarist, John Williams. It is melodic and commercial, and capable of appealing to a wide age group. Ariola is mounting a big promotion campaign around this, and there will be reflected interest from Sky's current activities.

**DAVID VORHAUS**  
Re-entry. Pulse 002. Producer: artist. Subtitled White Noise III this beautiful, witty, accomplished album of synthesised music will be instantly welcomed by anyone who knew White Noise I and (though it was not as good) White Noise II. In the first batch of releases from the highly specialised, selective label Pulse this deserves listening to. If stocked it will sell throughout the Eighties, in very small, steady quantities.

**ROCKY SULLIVAN**  
Illegal Entry. Rag Baby Records RAG 1010. Producer: Jeffrey Cohen. This album is certainly powerful and crude, although at the same time Sullivan plagiarizes Bruce Springsteen far too much for his own good. But there is a forceful edge that hints that it would be a waste of talent if he goes away unnoticed. A budget price would help a fair few copies shift to Springsteen fans and their ilk.



**ORIGINAL SOUNDTRACK**  
Coalminer's Daughter. MCA MCF 3068. The film, which is based on the life story of Loretta Lynn (above), has already been picking up warm reviews and there is every chance that this accompanying album, featuring Sissy Spacek in the role of Ms Lynn, will be every bit as popular. The original songs are penned by such names as Don Gibson, Loretta Lynn, Willie Nelson and Shel Silverstein.

**ORIGINAL CAST**  
Hiawatha. MMT LP 104. Producer: Norman Newell. Michael Bogdanov's adaptation of Longfellow's classic poem is a National Theatre hit, attracting adults as well as children and this cast album is a faithful reproduction of the stage presentation which should be a catalogue seller for many years to come — even for those who have not seen the show.

**ORIGINAL CAST**  
Tomfoolery. MMT LP 001. Producer: Norman Newell. Tom Lehrer's waspish satirical songs of the Fifties and early Sixties sound surprisingly fresh as performed by Robin Ray and cast of the Criterion Theatre show. You can't beat the original albums by Lehrer himself, but this version works well with the linking jokes being an added bonus.

**VARIOUS**  
E(gg)lectic. Vol. 1. Fried Egg Records. Fry 2. An interesting compilation from the strangely-named Bristol independent with side one devoted to the more avant garde styles with acts such as Shoes For Industry, akin to the Psychedelic Furs, and Art Objects while side two concentrates on

more mainstream areas with the R&B band The Untouchables and The Stingrays. It is a worthwhile effort and the acts could well go on to sell in some quantities, although because of the diversity punters might prefer the singles individually, but it provides a good showcase.

**THE SPLIFF RADIO SHOW**  
CBS 84555. Producer: Artists. A sort of comedy act that do spoof disco songs and other tongue-in-cheek numbers. They probably appeal in their native Germany, and sound like another Gruppo Sportivo, but it is doubtful whether, as the title indicates, they will find a niche here.

**THE JOHNNY VAN ZANT BAND**  
No More Dirty Deals. Polydor 2391 472. Producer: Al Kooper. Rather typical European heavy metal based music with excellent production from Al Kooper. The title track actually fares a lot better than the name implies mixing some strains of the late Little Foot rather than opting for a full assault on the ears. But it still relies on cliches of several years back heavily covered by countless groups.

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## American Commentary



### Releases dip, 8-track nears exit . . . ASCAP receipts up . . . Hot gospel from CBS

NEW YORK: The *Schwann Record & Tape Guide*, as close to a comprehensive listing of new releases and available catalogue as there is in the US, notes an overall drop in the number of new listings in 1980 to 8,062 from 8,690 in 1979 and 10,557 in 1978. These figures represent combined totals for LPs, cassettes and eight-track cartridges.

As might be expected, the only growth areas were the classical listings — up from 2,420 to 2,655 — and digital recordings, 157 and five of which were in cassette form. Non-classical releases in all configurations in 1980 totalled 5,191, down from 5,894 the previous year.

Ready to disappear from the listings altogether are nine classical tapes and the cartridge itself. Indeed, while no one will admit it officially, even dealers are telling customers that the companies are phasing out eight-track, a fact which is obvious to anyone trying to purchase them.

A MORE optimistic picture of 1980 is drawn from ASCAP's annual report, which saw distribution of \$123 million (£55,405,350) to members, an increase of 22.5 per cent over 1979. Of this total, \$88 million (£39,639,639) was distributed domestically, and \$26 million (£11,711,711) internationally.

By IRA MAYER

AS THE actual launch date for the RCA SelectaVision video disc system approaches, there is considerable speculation as to how well the company will be able to live up to promises of an adequate software supply.

Complaints about software unavailability for the laser system are mounting in intensity as stories regarding RCA's limited pressing capacity circulate. RCA, of course, is being tight-lipped as to just what its capacity is. The CBS Carrollton, Georgia, disc pressing plant, which will initially be geared for RCA CED-type disc pressing, won't be operative until late summer.

GOSPEL IS getting hot, with CBS preparing to enter the market full force via its mainstream Columbia label, Philadelphia International setting its sights on a new gospel label, and general interest in this kind of music on a definite upswing.

MCA Distributing, which handles the MCA/Songbird gospel label, and Sparrow Records, an indie gospel label, have entered a two-way distribution agreement. MCA will distribute Sparrow product to regular outlets, and Sparrow will handle Songbird product for specialist religious dealers.

LEBARON TAYLOR, CBS VP and Black Music Association president, has invited concerned members of the recording industry to finance a \$100,000 (£45,045) gift to the Atlanta police department.

Atlanta has been plagued by a series of 17 child murders, none of which has been solved.

JOHN MAHAN has joined The Music Umbrella as an assistant to its founder, Glenn H. Friedman. The enterprise covers production, music publishing and consultation. Mahan was formerly with ASCAP's West Coast office and previously worked with April/Blackwood Music and the Welk Music Company.

Friedman established The Music Umbrella in March last year, following his service as a publishing executive at Chappell Music, at BNB Associates and co-ordinator for Apple Records.

The company was created to be an independent service to small and medium-sized publishers and producers.

STEVE FRET, controller of Chappell Music and Intersong Music, has been promoted to director of finance for the PolyGram group of publishing companies.

Fret joined Chappell in 1978 as assistant to the director of finance, and has served as controller since July 1980.

1980 to 8,062 from 8,690 in 1979 and 10,557 in 1978. These figures represent combined totals for LPs, cassettes and eight-track cartridges.

SHORTS: PolyGram set to enter the mid-price \$5.98 (£2.69) market with 100 album titles by artists such as The Allman Brothers, Rush, and Village People . . . Piaf, starring Jane Lapotaire, opened to mostly rave reviews for the star, even from those who did not like the show itself . . . booking agency Magna Artists is offering its roster in an *Advertising Age* ad proclaiming that "the voices that sell millions of records can also sell your products". Be interesting to see what Marianne Faithfull, Pierre Moerlen's Gong or Alan Price could wind up hawking on the old soap operas . . . similarly, CBS running ads suggesting cross-merchandising tie-ins for its artists, and featuring prominently in the two-page spread are Neil Diamond, Paul McCartney, Barbra Streisand, Michael Jackson, Billy Joel and Bruce Springsteen . . . Elektra/Asylum, flaunting its best year ever, is sending Joe Smith press kits to consumer media, calling Smith "an exceptionally good interview" (I'll buy that) and hoping to "inspire story ideas" . . . although the impact will obviously not be as great in the UK, your reporter not so humbly predicts that the recently recorded Roger McGuinn and Chris Hillman's song *America For Me*, based on a turn-of-the-century poem by Henry Van Dyke, will be the biggest UK hit of 1981 — an anthem as right for these newly jingoistic times as any The Byrds recorded in the late Sixties.

Contact Ira Mayer at: Morgan-Grampian Inc., 2 Park Avenue, New York, NY 10016, USA. (Tel: 212 340 9700).

Edited  
by  
SIMON HILLS

VIDEO

# Kingston introduces new sale or rental options

RETAILERS ARE now being offered a sale or rental option on the Kingston Video catalogue which has previously been available on mail order only.

But the company, headed by RK Records and Publishing chief Robert Kingston, will continue to issue the product without packaging. Many dealers have been wanting the product, and it will now be available to them at a special price to take in both rental and sale options.

Kingston Video has 100 titles, many from the vaults of the RKO film catalogue which it offers on 50 "double bill" cassettes. They include Stagecoach starring John Wayne, Fred Astaire's *The Sky's The Limit*, *Carefree*

with Ginger Rogers, Frank Sinatra in *Higher and Higher* and *Step Lively*, as well as Abbott & Costello comedies and horror classics like *Isle Of The Dead* and *Boris Karloff's Grip Of The Strangler*.

The catalogue has sold well as alternative viewing, says Kingston, which re-emphasizes the view that the public is keen to get product that will not be shown on television. At the same time, the product is appealing to a new generation of "buffs" who are keen on old movies — some have never been seen in this country.

"Good sellers are emerging quite clearly and people are going for horror titles like the Karloff stuff while Fred Astaire and Frank Sinatra are also selling well," said Kingston.

## Sponsors line up conference dates

AS SALES increase, dates have been set for various video conferences and shows — kicking off with the Home Video Show next week and a new show to be put on by IPC Exhibitions in October this year.

The Home Video Show, sponsored by the *Daily Mirror* and *Link House's Television and Home Video* magazine, runs from March 12 to 16 next week at London's Cunard Hotel. The organisers say that it will be one third bigger than last year with more exhibitors and space being allocated.

Pre-recorded software ranges will be included as well as the latest hardware and a participation event where visitors can see themselves on TV, while JVC, Philips and Sony will be bringing along celebrities for visitors to record. There will also be daily competitions and a free advice centre.

IPC's exhibition, simply called The Video Show, is to be held at the West Centre Hotel from October 16 to 18 and will bring together VTRs, blank and pre-recorded cassettes,

video games, video discs, camera and sound equipment and teletext receivers. It is also hoped to include a DIY studio where enthusiasts can make their own tapes.

And this month sees the fifth International Video And New Media Conference is being staged by NordMedia on March 24 at the Cafe Royal Conference Centre.

The programme lasts one day and includes talks on video rental (hardware), rented programmes, selling software, all video disc systems, and advertising in video with speakers including Mike Tenner from Intervision, Bob Jacob from Carnaby Video and Richard May from Thorn EMI.

IPC Exhibitions Ltd, Surrey House, Throwley Way, Sutton, Surrey. Tel: 01-643 8040.

NordMedia: 37 New Bond Street, London W1Y 9HB.

Link House Exhibitions Controller: Ken Warton, Link House, Dingwall Avenue, Croydon CR9 2TA. Tel: 01-686 2599.

## Small bands raise the rip-off alert

CONCERN HAS been raised by several small bands and agencies in the music business around the new non-broadcast video promotion companies that have been springing up and advertising services at prices that have later been inflated.

Several small companies offer their services in small advertisements, but when acts have their video done, they find they are being charged more than expected. At the same time, companies offering industrial videos are using home video equipment, considered unsuitable for this sort of use.

Bands that are worried about video companies should ask to see a show-reel and judge the company's value for money.

## News in brief...

## More Python product . . .

THE MONTY PYTHON team is to release more video cassettes on its own video label MontyVideo following the success of their *Monty Python and the Holy Grail*.

That cassette is the first to go into record stores through PolyGram's sales force with Charisma marketing it under Brent Walker Video — which also handles *Eat To The Beat*. BWV also markets it into all other stores. And it marks the first

partnership between the television, film and record industries if the Pythons are counted as primarily a television act. The arrangement between the companies will continue with all future Python product according to Brent Walker Video's Tony Halse.

Meanwhile, Brent Walker has moved to 147/149 Wardour Street, London, W1. Tel: 01 434 1961/7.



THE PYTHONS in the *Holy Grail* film.

## Roseman changes names

JON ROSEMAN has re-named his production company Jon Roseman Television and has marked the move by televising the Nolan Sisters at Trafalgar Square for a live transmission to Japan in association with Joex TV Channel 8 in Tokyo for the country's Top Of The Pops Show.

The director was Stuart Orme, who has recently joined the staff of the company.

JVC HAS pulled off a coup in sports video with the release of 13 pre-recorded tapes under the title of *Coaching, Tactics & Skills*, based on a book by Charles Hughes, the Football Association's assistant director of coaching. The coaches include Ron Greenwood, Charles Hughes, Bobby Robson and Dave Sexton, while all the players are from the England squad and include Kevin Keegan. Production is by the BBC and narration is by John Motson, Barry Davies and Bob Wilson. And if the sporting names are not enough, music is by Elton John.

EEL PIE Video takes its production unit to Leicester next week to shoot local bands, following the success of a similar visit to Bradford last year. The company intends to make industrial quality videos for at least 10 bands at a cost of £150 per band for a minimum three-year period. Sessions will take place at Leicester Polytechnic campus and inquiries can be made to Eel Pie at Shepperton (09328) 60926.

AT THE request of Rank's rental dealers, the company has extended its rental period from three to six days from this month. Rental charge and royalty payable remain the same.

ANOTHER STORAGE box is being made for video cassettes, this time by Lawtons Ltd of Liverpool. It houses 36 video cassettes in either VHS or Beta formats and has a wood finish, and stores the cassettes in three drawers.

# DIARY



THIRTY YEARS of pop music are spanned by an exhibition currently at The Photographers' Gallery in Great Newport Street, London. The work of two photographers — Harry Hammond and Gered Mankowitz — covers the changing face of pop music from 1950 to the present. "This is a survey rather than a complete history," commented a spokesman for the gallery, "with space for 120 pictures it is clearly not possible to show every recording star from 1950 to the

present day. We have made a selection to show a wide variety of British musicians with just a few of the Americans who made a particular impact on our own scene. The change in flavour from big band swing to punk rock is clearly seen." The exhibition which runs from March 5 to 28, is also available for touring and enquiries should be made to Andy Ganf. Pictured (clockwise): Beatles (Hammond), Billy Idol (Mankowitz), Cliff Richard (Hammond) and Jimi Hendrix (Mankowitz).

# PERFORMANCE

## Sky

AS AN icy gale straight from the Urals gusts under the North Trancept door of Westminster Abbey gradually numbing the body from toes upwards, I began to wonder what I was doing there.

If God had meant the Abbey to be a venue for rock concerts he would have equipped it with comfortable seating, a stage with sightlines favouring more than a chosen few, and acoustics more suited to the decibels of amplified music and pounding percussion.

Suffice to say that the band performed some of the most popular tracks from their Ariola albums, pleasing a mainly partisan audience; that the event raised a lot of money for Amnesty International's 20th anniversary; and that the televised version of the concert should be visually stunning.

RODNEY BURBECK

## Marvin Hamlisch Elaine Paige

ROYAL CHARITY galas are never the best of showcases for artists but last Tuesday's Royal Festival Hall concert was different.

With HRH Princess Alexandra in attendance, veteran MD Alyn Ainsworth conducting the Wren Orchestra, Capital Radio recording the occasion, and US composer Marvin Hamlisch taking over the second half — with more than a little help from Elaine Paige — it was an evening guaranteed to be of a high standard.

Paige, making her debut concert appearance — and her first stage performance since leaving the role of Evita more than a year ago — was remarkably at ease singing Buenos Aires and Don't Cry For Me Argentina from Evita. She added her new Arista single, If You Don't

Want My Love, duetted with Hamlisch on The Last Time I Felt Like This, and paid tribute to his music with What I Did For Love and Nothing, both from A Chorus Line.

Paige has been lacking some musical direction since leaving Evita, but hopefully her forthcoming LP, produced by Tim Rice, will set the record straight.

CHRIS WHITE

## Rockstage

AT LAST commercial television seems to have come up with a viable alternative to BBC-2's Old Grey Whistle Test with the advent of ATV's one hour in concert series, Rockstage, networked from Monday of this week.

True, the shows do not have the Whistle Test's "current affairs" approach but even so it is adventurous for ITV companies to devote an hour each to artists such as Motorhead, Orchestral Manoeuvres In The Dark, Lene Lovich, Joe Jackson, The Stranglers, Selecter and Madness — all of whom, and more, were featured in the first week.

It is difficult to do something original with a live concert, but while director David MacMahon's direction showed little innovation, it captured the atmosphere at Nottingham's Theatre Royal and projected the best visual aspects of each act and while they may not come across on TV at home, the sound quality is excellent.

DAVID DALTON

# DOOLEY

CONGRATULATIONS TO Chrysalis co-chairman Terry Ellis on appointment as chairman of the board of the Recording Industry Association of America, emulating his partner Chris Wright who is chairman-elect of the BPI — a remarkable and unique "double" . . . Quick off the mark — within an hour of that Royal engagement, Edge Records' Eddie Levy had despatched a copy of the single Diana Divine by housewife Doris Taylor to Buck House . . . And rock publicist Waxi Maxie, doing PR for a South of France camping club, has written to Prince Charles offering a free honeymoon in a tent and free wine . . . Nice to acknowledge a success story — D & J Arlon Enterprises having a great year what with Barry Manilow selling millions of Gerard Kenny's I Made It Through The Rain, Sheena Easton picking up the best female singer trophy in the British Rock and Pop Awards, and Ned Sherrin preparing Cowardly Custard revue for Broadway . . . Roger St Pierre Publicity has taken on a new client, debt collecting agency Sterling Management Services — should do well in the music business.

FORMER NEW Seeker Eye Graham planning debut parachute jump in aid of the Save Sheila Fund set up to help desperately ill singer Sheila Russell raise £16,000 for her treatment in Texas — anyone willing to sponsor Eye or just make a donation, contact Howard Harding (408 1818) . . . Radio 2 producer Ken Evans touring US with Roy Pickard researching new series, Hollywood — The Studios . . . Former Decca A & R boss Dick Rowe wrote the soundtrack music with Lalo Schiffrin for the new Albert Finney film Loophole . . . Music for Pleasure appropriately sending out loaves of bread to promote new Grumbleweeds single, Come On Down To Breadshop . . . A daughter to Chrysalis creative director Peter Wagg and wife Jean . . . Strong possibility of Batley Variety Club reopening as The Frontier Club, featuring country music under former manager and booker Derek Smith.

NOT THE best way to get a plug — over-zealous United Artists promo man Ian Garside accidentally smashed his squash racquet in the face of Radio City DJ Johnny Jason, breaking the racquet and putting Jason off work for five days . . . Feminist activist threats against Chas and Dave (because of their Rabbit hit) caused Radio 1 to record Richard Skinner programme in case demonstrators prevented live broadcast at Queen Mary's College . . . Sudden departure of EMI Holland's marketing, A & R and sales director Nico Geusebroek for "personal reasons", according to MD Bert Verheft . . . Newly-promoted executive producer at Capital, Eddie Pumer, new picking playlist records to give head of music Tim Blackmore more time to concentrate on other projects . . . Former London Evening News and New Standard music writer David Hancock now in Sri Lanka writing a showbiz column for the Colombo Daily Mirror . . . Bad Company and Ridge Farm Studios have received an Ampex Golden Reel award for the album Desolation Angels and at the band's request the \$1,000 charity donation that accompanies the award goes to the Nordoff-Robbins Music Therapy.

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