

# MUSIC & VIDEO WEEK

Europe's leading music business paper

90p

## Wyman signs solo deal with A&M



BILL WYMAN, bassist with The Rolling Stones, is fast proving to be the most prolific member of that band. Following the release of his film soundtrack for *Green Ice* (Polydor) and his blues album, *T'n'*, T & Smokin' *Dynamite on Red Lightnin'*, Wyman has signed as a solo artist to A&M and his first single for the label, *Je Suis Un Rock Artist*, is released June 19. It is described as "a gentle send-up". Meanwhile, *The new Stones'* studio album was having its final re-mix as MW went to press and should be released "towards the end of July". Pictured signing the A&M deal are: Astrid Lundstrom, Mike Noble (A&M director A&R), Bill Wyman, John Cokell (director marketing A&M), Janice Lundy (Bill Wyman management) and Derek Green (A&M).

## Weak pound hits UK importers

THE PLUMMETING pound is having serious repercussions on companies dealing in imports from North America, but has so far brought little relief to the European parallel imports problem for UK manufacturers. "The imports which hurt us most are those coming from Europe because they can be here so quickly, but so far the pound is holding up pretty well against European currencies," said CBS chairman Maurice Oberstein.

But for Nigel Howick, managing director of Stage One, two thirds of whose business is in imports/exports, the week's monetary news was near disastrous: "We've lost about \$80,000 in the last 10 days," he said. "At the moment we don't know what to do about it. We can't put prices up any more because the market can't stand it."

John Deacon, whose Conifer Records company also deals in imports from the US and Europe, commented: "In terms of European currency we don't see any cause for concern. Any loss will be swallowed by us; there is no question of our prices being raised. But the risk to go to the wall will be the parallel importers."

WEA managing director Charles Levison echoed this view: "If the level of the pound stays down it will stop parallel importing from the US altogether. The margin the importers work on is very small and if they do continue they will get badly burned."

# MUSIC VIDEO RIGHTS — 'STOP BULLYING TACTICS' SAYS BVA

THE MUSIC Publishers' Association was accused of using bullying tactics in negotiations on video rates at the first British Videogram Association annual general meeting and there seems to be little prospect in the near future of an agreed rate card for the use of music in video.

More positive moves reported to members included:

- Agreements with the actors' union Equity and Musicians Union approved by the BVA council;
- An awards scheme to encourage creative achievement;
- A pamphlet setting out exactly what constitutes an infringement of rights to be issued to BVA members, dealers and members of the public.

In his chairman's report, Don MacLean of Thorn EMI suggested that considering the association's early problems, members had achieved "a notable unity and a very strong sense of purpose". But he also warned: "If we have passed this first and formidable test, there are more and worse to come."

MacLean added that The BVA's most urgent challenges are in the areas of rights/industrial relations and unauthorised use, including piracy, and acknowledging help

from the music and film industries, he said: "I salute the wisdom of those countless holders of copyrights, performers' protection and simple industrial muscle who are helping us to bake a cake before claiming a share of it."

Chairman of the rights/industrial relations committee Michael Kuhn of PolyGram Leisure reported that although a conciliation agreement has been signed with music publishers, there is no prospect of agreement on a rate card yet.

He said that a procedure agreement with Equity and the

He reported that a revised rate card had been presented by the MPA to the BVA council meeting and suggested that the concessions made by the publishers showed that they are beginning to realise that their original demands were unreasonable.

"Recognition is beginning to dawn on the publishers that this organisation is not going to be pushed around," he said.

Laurie Hall of CIC Video, chairman of the unauthorised use committee which is planning to produce a pamphlet explaining infringement of rights, said that counsel's opinion was being sought on the problem of illicit rental of member's product.

An awards scheme is being devised to "reward and encourage creative excellence", Chrysalis Records' Des Brown, chairman of the awards committee, told members.

By DAVID DALTON

Musicians Union had been approved by the BVA council and now awaits approval by the two talent unions.

"I am confident they will be signed within the next two or three weeks," said Kuhn.

Roy Simpson of Century Film Holdings, a member of the rights/industrial relations committee who has been closely involved in negotiations with the MPA, laid the blame squarely on the publishers for the lack of agreement, telling members: "There has been a distinct attempt to bully us as a new organisation, into accepting their rate card out of hand."

## Levison moots industry-wide PR talks

By TERRI ANDERSON

THE RESULTS of a market survey commissioned by the BPI from ad agency Saatchi and Saatchi are likely to show that the market for recorded music is stagnating not just because of the recession, but because large numbers of would-be buyers are not being given enough information about albums, or enough incentive to buy them.

Charles Levison, WEA MD and chairman of the new BPI PR committee, wants to call an all-industry conference in September — at which he hopes to present for discussion an advertising and PR campaign aimed at changing the attitude not only of the public, but also of the broadcast media and the non-music press.

As an early step towards formulating that campaign he will be inviting directors of the principal record and tape retail outlets to meet, and give the PR committee their views on how this first all-industry public relations exercise should be organised.

"I want to bring people from chains such as

Woolworths, Smith's, HMV, Virgin, Boots and Our Price into meetings — not just with the committee but, I hope, with each other," Levison says.

"But I want opinions and suggestions from as wide a cross-section of the trade as possible," he stresses. "I would welcome indie dealers views."

"What I hope, and expect, to find in the Saatchi and Saatchi survey results is an indication that there is a large body of people who would like to buy more records and who are not really given the right incentive to do so."

"I believe they are not given enough information about what's available; that they have the wrong impression as to the price of records; and that many are discouraged at retail level."

As well as encouraging the public, Levison hopes that the PR committee will be able to formulate a way of persuading radio, TV and the national press that there is a big audience waiting for and wanting more information on, and exposure of, album material and album artists — instead of the constant emphasis on and sensationalisation of, singles chart product and acts.

## Sheet music sales up

RECORD SALES may be falling, but music publishers are experiencing an upturn in sales of sheet music, according to figures compiled by the Music Publishers Association.

Total turnover improved from £11,695,000 at gross invoice value for the six months to December 31, 1979, to £13,291,000 during the same period in 1980.

"I believe the figures represent the effects of the music publishers making deliberate attempts to improve their marketing techniques in selling sheet music," said MPA president Ron White.

## Bonaparte's all English NY store

BONAPARTE RECORDS is opening what is believed to be "the first all-English record shop" in New York, on July 4. The London-based retail/export/record label operation has moved the HQ of its US business to a warehouse in Greenwich Village. Director Guy Melhuish will run this and the retail shop, while Steve Melhuish remains at the London end.

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# Rollers return with Epic world deal

THE ROLLERS, formerly known as the Bay City Rollers, have signed worldwide to Epic Records.

A case of "seen it all before"? or should we take heed of the Epic press release?

"The Rollers have a different, fresh outlook on the current music biz scene," it says. They have no intention of becoming ghosts of pop's past. Their first album on Epic is Ricochet, a more mature, more advanced, more musical Rollers.

"The music itself is all original and reflects their songwriting abilities, the gift of melody and lyric coupled with superb musicianship acquired from years of experience... A prospect that might have once invoked jeers will now invoke cheers



from aficionados of rock, pop and hi-tec music alike."

● Pictured cementing the deal that could bring Rollermania back to these shores are (l to r): Roger Bowman (Epic), Derek Longmuir, Eric Faulkner, Judd Lander (Epic),

Alan Longmuir, David Betteridge (managing director CBS Records), Mike Wilkie (Epic), Ian Groves (Epic), Jonathan Morrish (EPA publicity). Front: Duncan Faure, Stuart Wood and Frank Brunger (EPA).

# Mills back in the production chair

GORDON MILLS, the man who launched the recording careers of Tom Jones, Engelbert Humperdinck and Gilbert O'Sullivan, and produced many of their successes, returns to the production seat for the first time in more than five years in the UK with the release of singer-songwriter John Kristian's Pope John Paul single on Recorded Delivery Records.

Mills has lived in Los Angeles for several years, returning to the UK infrequently, but during a recent visit he produced Kristian's single at Strawberry Studios.

Although Kristian normally writes his own material, Pope John Paul was actually composed two years ago by Chris Andrews, who wrote many hits for Sandie Shaw and Adam Faith during the Sixties. The song, a ballad, is described as "a genuine tribute to all that the Pope stands for".

The single is to be rush-released by Recorded Delivery — distributed by RCA — in the next couple of weeks. Recorded Delivery boss Paul Murphy comments: "This will be the first of several co-ventures between the label and Gordon Mills."

# Duran Duran debut on EMI

THE DEBUT album from Duran Duran is released through EMI on June 15. Entitled Duran Duran, it has nine tracks penned by the band and includes the two singles, Planet Earth and Careless Memories.

Marketing support for the album and forthcoming UK tour which starts June 29, includes trade and consumer music press ads through June and July and a co-operative press campaign in conjunction with HMV and Virgin. Display material is available and there will be in-store videos at Boots and Woolworths. A poster campaign using "giant colour posters" will be mounted "in major cities".

EXPLOITING ITS strength in Sixties catalogue, WEA is adding a series of re-issues from that period to its X-tra Value series. The titles will all be available in album and cassette at the new low price.

WEA is bringing in a number of Best Of compilations (Sam & Dave, Ben E King, Arthur Conley), Otis Redding Vols I and II, Percy Sledge's Golden Voice of Soul and a series of That's Soul compilations. All have been available (some under other titles) in the UK before as LPs, but some have never been issued as cassettes.

There are also titles by a number of famous West Coast outfits, including Iron Butterfly. Live, Association's Greatest Hits, Vanilla Fudge's Near The Beginning, Doors Vol II, and The MCS's Kick Out The Jams.

MORE ORIGINAL cast and soundtrack albums are being released by the That's Entertainment Records Label.

Just out is the London cast album of I'm Getting My Act Together (TER 1006, via Conifer), and on the way are Don't Look Now (TER 1007), the soundtrack music by Pino Donaggio from the film starring Donald Sutherland, acquired from



the Enterprise label; and a re-issue of the 1974 Mermaid Theatre cast album of Treasure Island (TER 1008) starring Sir Bernard Miles and being released to coincide with a revival of the show at the rebuilt Mermaid.

TER's John Yapp is also re-assembling the original Her Majesty's Theatre 1975 cast of Thomas And The King which featured music by John Williams of Star Wars Fame.

CHARISMA RELEASES The Lindisfarne Singles Album, A 15-track compilation on the Repeat Performance series (album BGS, cassette BGC5) and including Lady Eleanor, Meet Me On The Corner and Fog On The Tyne.

A NEW Kraftwerk single, Kometenmelodie 2 (Vertigo VER 3), will be initially available in a picture-bag. The single is the lead-up to back catalogue campaign featuring five of the band's albums. Also in a picture-bag is Johnny Warman's Screaming Jets (Rocket XPRESS 56); and Mac Davis' follow-up to Hard To Be Humble, Me And Fat Boy, which is Phonogram's second Casablanca release from the country performer, will also be initially shipped in picture bags.

IGGY POP'S new album, Party (Arista SPART 1158), will have a dealer price of £3.05 and will be advertised in the music press, as well as promoted by in-store posters. Pop starts a UK tour shortly.

**REO**  
Speedwagon

Keep up the pace with their new single **'Take It On The Run'**

from their chart album and cassette **'Hi Infidelity'**.

**OUT THIS WEEK**

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Album: 'HI INFIDELITY' EPC 84700 40 - 84700

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



SPLASH HAVE signed to Ramkup Records and their first single for the label, Fear No Evil (CAC 004), is released on June 19. Pictured above (l to r) at the signing ceremony are Neil Brewer, Carol Stocker (Splash), Jim Pansy (head of A & R Ramkup), Bryan Fitzpatrick and Phil Nunn (Splash). Commented Pansy: "Delighted to have Splash on the label. When I heard their tapes, I went bananas..."

# Dealer surrenders his 15,000 bootlegs to BPI

A NOTTINGHAM-based dealer in pirated and bootleg albums is delivering up to BPI solicitors around 15,000 illegal pressings, most of which were manufactured in this country.

The dealer, Kevin Roberts, trading as Record Merchandising and Hollywood of PO Box 59, Nottingham, started importing from America earlier this year illegally manufactured material of artists including Police and Blondie. He then went on to arrange the manufacture of 18,000 of his own records in the UK, covering such artists as The Exciters, Joy Division,

Jackie Wilson and Shirley Ellis. The prices of his albums ranged from £2 to £12, and he sold them via classified ads in the consumer music press.

Roberts appeared in the High Court earlier this month when he was perpetually restrained from dealing in bootleg or pirated material and agreed an enquiry into damages. In addition the BPI was granted an order for costs.

Plaintiffs in the action were A&M Records Inc, A&M Records Ltd, CBS Inc and CBS (UK), suing on behalf of themselves and on behalf of and as representing all other members of the BPI.

The BPI believes that as a result of Roberts' operation being uncovered, he was only able to manufacture and dispose of around 2,000 records, because the BPI's undercover operation succeeded in freezing him out.

## Cheap Thrills from Virgin

*IN AN extensive campaign called Cheap Thrills, Virgin is reducing dealer price on 17 selected back catalogue LPs from £3.20 to £2.43.*

*The scheme begins on June 15 and will initially run for two months, backed by full-page ads in the music trade and consumer press, as well as in-store displays and point-of-sale material. In addition there will be local radio advertising in most areas.*

## The APRS exhibition reaches record size

THE PRIME annual showcase for UK audio technology, the APRS exhibition, takes place in London this week. Instead of its traditional venue, the Connaught Rooms in Holborn, the exhibition has moved to the Kensington Exhibition Centre, and has again drawn a record number of manufacturers to take stands. The ever growing international importance of this event is reflected in the fact that 98 exhibitors on the 121 stands include seven from abroad (Switzerland, Denmark and the US).

As always, the event is being used by some companies as an occasion to unveil new products. FWO Bauch, for example, is showing a total of 15 new items from the companies it markets in the UK, including improvements to Studer tape machines, new Revox machines, new outboard studio equipment from Lexicon and EMT and advanced Harrison computerised consoles.

The biggest UK mixing console manufacturer, Rupert Neve & Co, was showing its latest consoles, including the 8108, which is claimed to be "the world's most advanced" desk.

## Job booster for Hopkins

EMI MUSIC Publishing will not be replacing director and general manager Roy Tempest who is moving to become managing director of Peer-Southern Music UK (MW June 6), but pop repertoire general manager **Brian Hopkins**, whose department was responsible for signing Adam and the Ants' publishing to the company, will absorb most of his duties, says EMI Music Publishing MD Ron White.

**DAVE YOUNG**, who was seconded from WEA International to become director of WEA Alperton Operations for the past nine months, to director of video operations for WEA International. Young will be based in WEA's offices in Sydney, Australia, and will be responsible for the territories of Asia and the Pacific . . . **Clare Smith**, formerly with PRT and Chappells, to the Tony Hall Group of Music Companies as personal assistant to Hall. She will be involved in all the group's areas of publishing, management, promotion and administration . . . Two further sales representatives have joined the Precision Video sales force: **John Townsend**, formerly with EMITape, will cover North and West London and parts of Hertfordshire, Bucks, Beds and Oxford, and **Lou Solomon**, a former Precision Tapes and PRT Records salesman, will cover Yorkshire, Durham, Northumberland, Tyne & Wear and parts of Scotland. Both will cover non-record video outlets — record stores will continue to be serviced by the PRT sales force.

Music industry "veteran", **Pat**



**Pretty**, who is also MW's Eire correspondent, appointed general manager of Production Express International, the pressing brokerage which is a wholly-owned subsidiary of the Damont Pressing Plant. The PEI offices are now based at 2 Blyth Road, Hayes, Middlesex (01-561 3872) . . . Changes in the buying department at Record Merchandisers see **Kingsley Grimble** promoted to the new position of buying controller, responsible for the buying and stock control of all products that the company sells and reporting to MD Hasan Akhtar; **David Phillips**, product co-ordinator, now has added responsibility for the day-to-day running of the video side of RM's operations; **Ashley Abram** continues as product manager with complete responsibility for singles and the development of new product areas; **David Buckley** has rejoined RM from Creole as product manager for new album and tape releases . . . **Steve Blacknell** from Chappells to Zomba Productions . . . **Judd Lander** promoted to head of promotion for Epic Records and associated labels — previously he was just involved with Epic . . . **Rob Warr**, previously a marketing manager at EMI, to PolyGram as marketing manager for the Deram label . . . **Bernadette Coyle** to assistant to the Phonogram press office . . . **Phil Smith**, previously with PRT, to Magnet as head of national promotion.

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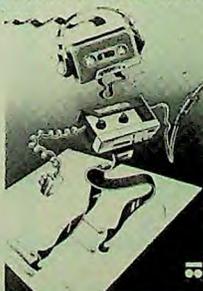
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# THE PSYCHEDELIC FURS

NEWS

News in brief...

# Jingle writers complain about poor ILR returns

AN INTENSIVE promotional campaign backs Charisma's release of Rick Wakeman's first album release for two years — 1984 (CDS 4022). Ads, starting this week, will appear in the music trade and consumer press, the *Guardian*, *Sunday Times*, *Daily Mirror* and *New Standard*. 400 store displays are planned and a series of 15 and 30-second ads are being placed on selected commercial radio stations. Poster sites are being taken on the London Underground from July. There will also be a street poster campaign in main UK cities.

For the first time on a Wakeman album, all the lyrics have been composed by someone else, Tim Rice, who also contributes a rare solo vocal. Other vocalists on the project include Chaka Khan, Jon Anderson, Steve Harley and Kenny Lynch.

AMSTERDAM: CBS scored six out of 20 awards in this year's Edison Awards, making it top company with Ariola second and Phonogram third. Artists receiving awards included: Steve Winwood, Bob James, The Clash, Stevie Wonder, Jimmy and Doug Raney, Lacy J Dalton, Bruce Springsteen, Paul Simon and Randy Crawford.

EMI AMERICA has signed New York synthesiser trio Our Daughter's Wedding to a worldwide deal and their debut single, Lawnchairs, is being released in the UK on June 15. They are currently touring the UK, supporting Classix Nouveau.

MANY JINGLE writers are losing out on payments from the Performing Right Society because, it is claimed, independent local radio stations are not providing complete returns of music used on air in commercials to the copyright collection organisation. The problem could lead to a new jingle writers' association being formed.

"We are aware that we are not notified about a lot of jingles being used on ILR stations and we have been chipping away at the Association of Independent Radio Contractors about it for some time," admits PRS director of operations Marshall Lees.

"It is a contractual obligation on their part to supply the information to us, so we ought to be able to bring some pressure to bear but it seems to be a slow process."

"As well as logging returns, we also do a certain amount of monitoring of broadcasts and chase up claims to ensure our records are as complete as possible."

PRS has agreements with about 75 TV and radio stations covering more than 3,000,000 performances a year and pay out the money they receive on a points basis. It is likely that if the returns from ILR stations are tightened up, the value per point should slightly decrease, Lees predicts.

Liverpool based jingle writer Rick Jukes, who has written to the PRS on the subject, reckons he has lost money because of "ignorance on the part of the radio stations".

"I have consulted other jingle writers who have all found the same problem and when you add it up, it's a large amount of money."

"I daresay there are radio stations and ad agencies making proper returns but I haven't yet found one. We make jingles cheaply because we know we will get returns but if that doesn't happen, we might have to put up our prices."

Jukes also reckons there are similar problems with returns from ITV stations, though the PRS appears to be happy with their arrangements with the TV companies.

Sue Manning of jingle company Sue Manning Music has encountered incomplete radio station returns and is rallying support from other London-based jingle writers, while north east of England based Mike Bersin has done some of his own radio monitoring.

"I have a couple of dozen jingles lodged with PRS and half of them are being used at the moment but I discovered that I have only been credited with one of them," he says.

"I do sympathise with the radio stations, though, because I can see

both sides of the problem and logging returns fully means an awful lot of extra paperwork for them," Bersin adds.

Commenting on the allegations, recently appointed AIRC director Bill Coppen-Gardner says: "PRS have not told us that complete returns are not being supplied by stations and if that were the case, we would take some action."

"If jingle writers have any cause for complaint, they should get in touch with PRS. They have not lodged any complaint with us."

The jingle writers' concern could lead them to form their own association, but writers mooting the idea stress that it would remain within the British Academy of Songwriters, Composers and Authors.

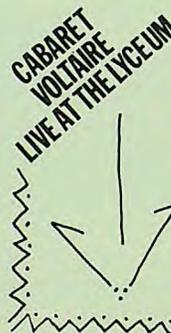
## Double honour for SSL console

THE FIRST Design Council award ever to be given to a professional recording system has been won by the advanced computerised Solid State Logic console. The MD of SSL, an Oxford-based company which has been winning exports for UK-designed and manufactured high technology equipment, is Colin Sanders, and he received the award (for the SL 4000 Series master studio system) from the Duke of Edinburgh. SSL has already won a Queen's Award for Export Achievement.

## Stiff takes satirical wedding song

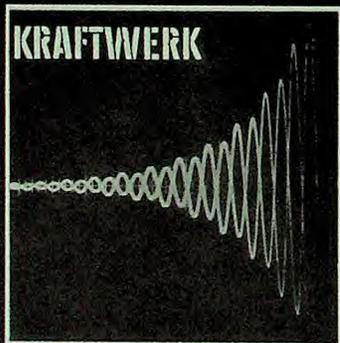
STIFF RECORDS is releasing The Ballad Of Lady Di single by Australian radio DJs Nick Jones and Ian Macrae. It has already been a top five hit in Australia but was apparently turned down by several British record companies because of its satirical nature.

It has been picking up a lot of airplay from Radio One DJ Simon Bates, and Jones and Macrae flew into the UK last week to record an appearance for Top Of The Pops. Catalogue number is WED 1.



# KRAFTWERK - KOLLEKTION

KRAFTWERK



LP 6641 077

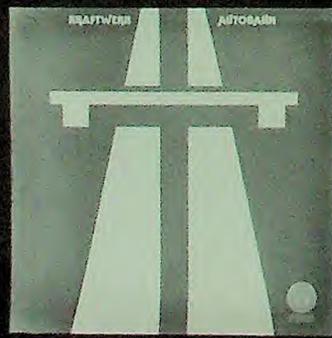
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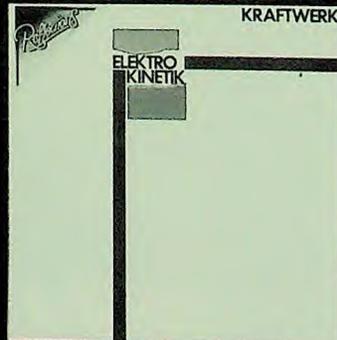
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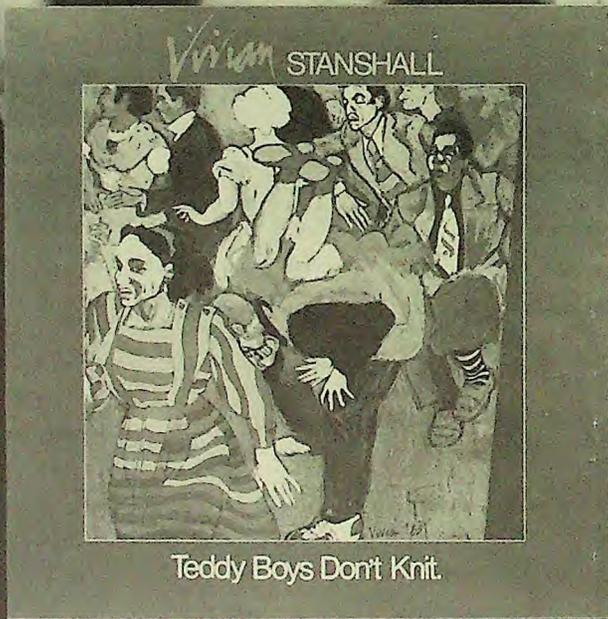
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# BROADCASTING

Edited by  
DAVID DALTON

## Day to set up Capital-funded music library

AIDAN DAY'S first new project on leaving Capital Radio (*MW*, May 16) at the end of June will be to set up a music library for the ILR network. Following his departure there have been some changes in management responsibility at the London station.

Day is to form ADE (Aidan Day Enterprises) and, funded by Capital, he will produce The Great British Music Library as what is described as "the first of many enterprises which will involve both Capital and ADE", according to a joint press statement.

Day explains: "Negotiations are currently under way with the Musicians Union and we hope shortly to be in a position to offer highly produced library music to the network on disc."

He is still looking round at studios and is not yet prepared to say who might perform the music but hopes that recording will begin in August and that the first six to 10 albums will be available by the end of September.

"We will be recording continuously and the library will keep growing," he says.

"The music will be popular classics, as opposed to classical

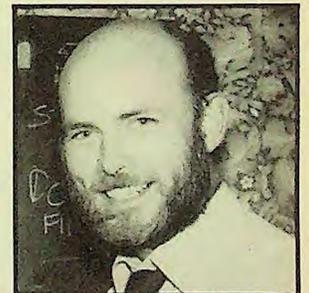
music. They will be songs that last and that people will still want to hear in two or three years time.

"They will be recorded on disc because that is easier to programme and there will be no cost to the receiver of the records, as the project is being funded by Capital."

In addition to the involvement with Capital, ADE will also be offering an entirely independent service as consultants to aspiring ILR franchise applicants.

"The need for expertise has grown as the ILR network has," says Day. "I believe that the combined experience available to ADE has a valuable contribution to make in the further development of radio." Day would not expand on whether the phrase "combined experience" means that other radio personnel will be joining him in the new venture.

Following Day's departure from Capital, where he was most recently programme controller, head of music Tim Blackmore has been elevated to the new post of head of programmes from June 1. He will be responsible to managing director John Whitney who will undertake the role of programme controller until a new appointment is announced.



AIDAN DAY (left) is looking ahead to pastures new, while Tim Blackmore (right) is facing a fresh challenge as head of programmes.

## Rosko returns to One

ROSKO RETURNS to Radio One to present the station's Sunday morning show from 10am to noon for 13 weeks starting on July 5.

Since he left the BBC in the autumn of 1976 Rosko has lived in Los Angeles to be near his ailing father, film producer Joe Pasternak, and has been heard most recently in the UK via his taped shows for Radio Luxembourg.

Rosko takes over as "a natural successor" from Madeline Bell who completes her 13-week run at the end of June, says Radio One controller Derek Chinnery.

He adds: "When I heard that Mike [Rosko] was planning to be in

Europe during the summer, I jumped at the chance of giving him a short series and letting his many fans once again enjoy his unique style of broadcasting.

"It also fitted neatly into our plan to put on something completely different, while Noel Edmonds, at his own request, has six months off."

Rosko was a regular DJ on the network from its very first day in 1967 for nearly 10 years and will be renewing many old acquaintances. "I was planning to come to Europe for some disco dates and other appearances on the continent as well as the UK," he says.

### News in brief..

ILR AD revenue shows signs of creeping upwards again, with the April 1981 figure at £4,375,544 showing a 28.2 per cent increase on March and a 10.7 per cent increase on April, 1980... In a switch of producers at Radio One Dave Tate takes over the breakfast show from John Sparrow who is now responsible for Wheels and B14, while Dave Atkey takes over the Peter Powell show from Tate.

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*Cordon Bleu*

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*(Melodies Of Love)*

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# SO QUENEE

## EASTSIDESTORY..

### NEW ALBUM

Includes the hit single "Is That Love"

Produced by Roger Bechirian and Elvis Costello

# TOP 75 ALBUMS

Week ending June 13, 1981

NEW = NEW ENTRY  
 \* = PLATINUM LP (500,000 units)  
 • = GOLD LP (100,000 units)  
 ◊ = SILVER LP (50,000 units)  
 - = RE-ENTRY

1	STARS ON 45 Star Sound	•	CBS 86132	26	BARRY Barry Manilow	◊	Arista DIART 2	51	STRENGTH THROUGH OI Various	-	Deram/OI SKIN 1
2	PRESENT ARMS UB40		DEP Int. LPDEP 1	27	THE DUDE Quincy Jones		A&M AMLK 63721	51	GUILTY Barbra Streisand	◊	CBS 86122
3	DISCO DAZE & DISCO NITES Various	•	Ronco RTL 2056	28	KILIMANJARO Teardrop Explodes		Mercury 6359035	53	CAN'T GET ENOUGH Eddy Grant		Ice ICEL 21
4	ANTHEM Tayah	◊	Safari VOOR 1	29	ROLL ON Various	•	Polystar REDTV 1	54	HARD PROMISES Tom Petty & The Heartbreakers		Backstreet MCF 3098
5	CHARIOTS OF FIRE Vangelis		Polydor POLS 1026	30	THE ADVENTURES OF THIN LIZZY Thin Lizzy		Vertigo LIZTV 1	55	GO FOR IT Sift Little Fingers		Chrysalis CHR 1339
6	THEMES Various		K-tel NE 1122	31	I AM PHOENIX Jude Tzuke		Rocket TRAIN 15	56	ONE STEP BEYOND Madness	◊	Sift SEEZ 17
7	MAGNETIC FIELDS Jean Michel Jarre		Polydor POLS 1033	32	MANILOW MAGIC Barry Manilow	◊	Arista ARTV 2	57	YOU KNOW IT'S ME Barbara Dickson		Epic EPC 84551
8	KINGS OF THE WILD FRONTIER Adam & The Ants	◊	CBS 84549	33	PLAYING WITH A DIFFERENT SEX The Au Pairs		Human HUMAN 1	58	PUNK'S NOT DEAD Exploited		Secret SEC 1
9	THIS OLE HOUSE Shakin' Stevens	•	Epic EPC 84985	34	SKY 3 Sky	•	Ariola ASKY 3	59	NEVER TOO LATE Status Quo	•	Vertigo 6302 104
10	FACE VALUE Phil Collins	◊	Virgin V 2185	35	QUIT DREAMING AND GET ON THE BEAM Bill Nelson		Mercury 6359 055	60	ABSOLUTELY Madness	◊	Sift SEEZ 29
11	LONG DISTANCE VOYAGER Moody Blues		Threshold TYS 139	36	CHRISTOPHER CROSS Christopher Cross	◊	Warner Brothers K 56789	61	TAKE MY TIME Sheena Easton	◊	EMI EMC 3354
12	HI INFIDELITY Roo Speedwagon		Epic EPC 84700	37	BAT OUT OF HELL Meat Loaf	◊	Epic/Cleveland International EPC 82419	62	JAZZ FUNK Incognito		Ensign ENVY 504
13	SOMEWHERE IN ENGLAND George Harrison		Dark Horse K 58870	38	STRAY CATS Stray Cats	◊	Arista STRAY 1	63	THE VERY BEST OF DAVID BOWIE David Bowie		K-Tel NE 1111
14	HEAVEN UP HERE Echo & The Bunnymen		Korova KODE 3	39	FUTURE SHOCK Gillan	◊	Virgin VK 2196	64	THE VERY BEST OF RITA COOLIDGE Rita Coolidge	•	A&M AMLH 88520
15	WHAPPEN			40	NIGHTCLUBING			65	FICTION TALES		

# VIDEO PACTS ABOUND AT AN OPTIMISTIC CES

VIDEO-ORIENTATED announcements came hot and heavy at the CES in Chicago last week as competing disc and tape format companies scrambled to make and reveal software agreements.

Attendance fell a few thousand short of the anticipated 60,000 plus, but the buoyancy of the video market in particular — with an unexpected boom in sales of colour televisions in the US and continued rapid growth of VCR penetration — made for a generally high-spirited show.

"The audiophile of the Seventies is becoming the videophile of the Eighties," said Alex Stone,

## News in brief...

UK SPEAKER firms making waves at Chicago included Quad well received with new electrostatic speakers at \$3,000-plus per pair; KEF launched new models and Celestion unveiled "unique" laser-designed units. . . US Pioneer's Ken Kai claimed his company has sold 25,000 laser-based disc systems since produce debut last July. . . Highlights: digital compact disc, Commodore operational home computer, Sony "pro feel" component television, Matsushita technology exhibit.

**BETH JACQUES reports from the summer Consumer Electronics Show in Chicago.**

president of the Panasonic-linked American firm Quasar. He predicted video industry growth in the region of 300 per cent in the decade from 1980-90.

Among specific video developments at the CES:

- Pioneer Artists and Covent Garden Video Productions of London announced that the former would be exclusive LaserVision licensee of all CGV Royal Opera and Royal Ballet productions. The first disc will be the Royal Opera's Tales Of Hoffman with Placido Domingo. Pioneer Artists is also working on video discs of Melissa Manchester, Joni Mitchell, Leon Russell and The

Kingston Trio.

- Columbia Pictures Home Entertainment announced a pact with Discovision Associates for laser disc production. Pioneer will distribute the discs with initial releases, set for autumn delivery, to include Close Encounters Of The Third Kind and Tess.

- VHD format players, on target for a January '82 launch, will feature software catalogues from UA, MCA/Universal and pre-1949 Warner Bros (including Casablanca). MCA will also custom press and distribute the VHD format in addition to fulfilling

its own LaserVision production needs.

- Paramount firmed up a catalogue arrangement with LaserVision and CED.

- Television sets equipped with stereo sound and 105 cable channels are now ready for market, but cable operators are already talking of the need for 122-channel capacity.

- 1981 sales estimates for projection televisions run between 75 to 100,000 — at \$3,000 a shot that's a sizeable "new market".

- Trends to VCR portability and modular construction continue. Technicolour and Canon showed their quarter-inch tape format VCR units, while Grundig announced entry into the US market with a VCR system based on the Philips V2000.

## Audio men make the move into video

MINIATURISATION continued to be the byword for audio gear at the CES, be it the new digital compact disc systems being shown or the plethora of newly-refined, smaller, Walkman-style tape and radio players.

From a corporate point of view, the trend was a continuation of the parade of the major audio manufacturers crossing over into video. Among new entrants in the latter field were Fisher, Marantz and Kenwood, each of which were showing VCRs and disc players, and each of which were stressing the merger between the new forms of video entertainment and high quality sound reproduction.

Generally, the audio market could be seen as

broadening to become a part of the total home entertainment system concept, with name brand speaker manufacturers and high end component producers perceiving a threat from one-brand rack systems dubbed the "music centres of the Eighties".

Audio manufacturers predicted a mild upswing for the coming year, with new high tech product including dbx, Dolby C and new CBS CX format signal processes introduced for the healthy audiophile market and expected to enhance sales.

On the compact disc front, Sony Philips and Marantz exhibited compatible units. However, despite Matsushita's CD license agreement via Technics, JVC, a separate Matsushita company, remained committed to the AHD digital format of the VHD system.

## Rental issue is avoided

IT WAS noticeable that the prickly subject of video rentals hardly raised its head at CES. For months now, and at trade conference after trade conference, companies such as Magnetic Video and CBS have been promising (or at least alluding to) rental plans that would be announced here.

Instead, it was almost as though a moratorium was agreed upon by all parties to avoid the matter. Representatives of the various companies simply say they're still investigating the situation and that their respective final programmes just were not ready yet.

MCA's Al Bergamo, incidentally, insists that his company's removal of the "no rental" clause from dealer contracts does not mean MCA is "putting the blessing on rentals".

## CBS music message

CBS VIDEO Enterprises' Cy Leslie hammered away at the music and video theme, proclaiming that the disc format is best suited to music because of the familiarity factor as well as its lower price.

CBS titles soon to be available — and specially created for home video — include the jazz programme One Night Stand and a Marvin Hamlisch feature on which Johnny Mathis, Gladys Knight, Liza Minelli and Carly Simon perform Hamlisch material.

# Sony invent the world's smallest personal hi-fi.



Edited  
by  
TERRI ANDERSON

RETAILING

# Cream of the current MOR crop

VIC DAMONE, by street level standards, should be drawing his pension, if not pushing up daisies. But Now (RCA INTS 5080) has been enjoying a well-deserved season in the LP chart, thanks mainly to Radio Two and T Loftus of RCA. It's old-fashioned crooning *par excellence* on ancient (If I Loved You, My Foolish Heart) and modern (You Needed Me, You Don't Bring Me Flowers).

Damone exemplifies those old-fashioned virtues of singing in tune and pitching perfectly.

James Last is his inimitable self with Non Stop Dancing 81 (Polydor 2372 050), with chorus, party atmosphere and a raunchy beat. The Syd Lawrence Orchestra, Vol 1 (Celebrity ACLP 011) reveals that our Syd has escaped the derivative Glenn Miller mould, with standards such as Cherokee, Skylark and Poinciana.

Frank Chacksfield is welcome after an absence with Could I Have This Dance (Dansan DS 042), with his own arrangements and those of Nick Ingman, but the reasonably strict dance tempos are something of a strait-jacket, emasculating 42nd Street and rendering the "cha chas" unrecognisable as such. Playing this LP and then Chacksfield's old Decca album By The Fireside immediately afterwards highlighted the dichotomy between metronomic precision and melody superimposed on an easy tempo.

POLYDOR WAS sufficiently pleased with the reaction to the Jimi Hendrix Collectors' Edition to bring out a Who boxed set. The only LPs, missing from this nicely packaged

## Collectors' corner

THE RANGE of product available for specialist taste, for collectors, and for ears which appreciate something gentler than the average LP chart entries, is something that the record companies can still feel proud of. You cannot please all of the people . . . and every new album greeted with cries of "rubbish" by one dealer is almost certainly welcomed joyfully by another. In this round-up NIGEL HUNTER reviews what he thinks is the cream of the current MOR crop; and some collectors' items are also looked at.

selection (Phases 2675 216) are Meaty Beaty Big And Bouncy, and Odds And Sods. Otherwise it spans the group's career from My Generation in 1965 to Who Are You in 1978. There must be many worn out copies of the originals about, and this nine-LP set, at a dealer price of £24, will have little trouble achieving its 10,000 limited edition target.

Those who bought the Hendrix set might be interested in a release on AFE Records. Called Cosmic Turnaround (AFELP 1002) it is a collection of live sessions and recorded jams. Musically it varies from fairly good to downright grim. The long Tomorrow track is typical in hinting at what Hendrix could achieve — but like so many "cutting room floor" collections it must only be aimed at those wanting a fully comprehensive collection.

TWO SPOKEN word albums feature two characters as unlike each other as possible. From Cherry Red

comes An Evening With Quentin Crisp (DRED 2, distributed by Pinnacle) which is a double album, recorded in New York and featuring the naked civil servant's one-man show. LP release coincides with publication of Crisp's second book, How To Become A Virgin. From Technical Records come Shankly On Soccer, Vol I (TEC LP 001. Again a 2LP — four sides of the wit and wisdom of the former Liverpool manager, talking about his game and the men in it.

Of curiosity — as well as musical — value is Fats At The Organ on ASV Living Era (AJA 5007). This is Waller playing, or not playing, depending on how you define a piano roll. The cuts were transcribed from piano rolls originally "recorded" by the great man between 1923 and 1927 to demonstrate his lesser-known talent as a theatre organ player.

There are four new compilation releases from Charly continuing their practice of giving extremely

good value for money. Gladys Knight and the Pips' Teen Anguish Vol 3 (CRM 2017), draws on material from the Vee Jay catalogue, including Queen Of Tears, It Hurts Me So Bad and Every Beat Of My Heart.

Just Go Wild Over Rock 'n' Roll (CRM 2016) has 20 tracks featuring such as Matchbox, The Blue Cats, Sleepy LaBeef and Flying Saucers. Rebel Rockabilly (CRM 2015) has material from the Sun catalogue and includes Carl Perkins, Jerry Lee Lewis, Carl Mann and others. Carl Perkins/Dance Album (CRM 2012) has 13 toe-tappers including Blue Suede Shoes and Boppin' The Blues.

THIS IS Ennio Morricone (EMI THIS 33) was inevitable, of course, after the success of his Chi Mai theme for the Lloyd George saga. The Good, The Bad And The Ugly still sounds good, but the rest of this selection is particularly filmic and vocally grating in parts. Top TV Themes (Decca TAB 18) is a handy collection with which to greet all those punters who ask you have you got the music from so-and-so on the box. Included are the Lillie Theme, Crossroads, Match Of The Day, Soap, Kojak and Hawaii Five-O.

LATIN MUSIC is supposedly alien and not required, but occasionally a goodie escapes, and Brazil's Greatest Hits by Walter Wanderley (PRT N1 8001) is one. Wanderley is the Harry Stoneham of Brazil, and serves up a scintillating selection of mostly bossa nova items composed by Antonio Carlos Jobim, plus oldies of the calibre of Baia and Brazil.



NEW FROM Arjay Shopfitters is the LP wall display system pictured above. They are available in three sizes — five rows, three rows (as above) or two rows.

Arjay has also added units designed for video cassettes to their range of hi-fi and record store furniture.

There is a lockable glass fronted unit, which is free standing, and the adjustable shelves inside can be angled for display. It can store about 200 cassettes. There is also a free standing open display unit with fixed shelves, which comes in a choice of sizes (for 290 and 250 cassettes approx). Both are solidly constructed of blockboard and ply, with laminated finish.

Arjay Shopfitters is based at 54 Lower Marsh Road, Kingston, Surrey.

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The latest Sony Walkman is the smallest stereo cassette player there's ever been.

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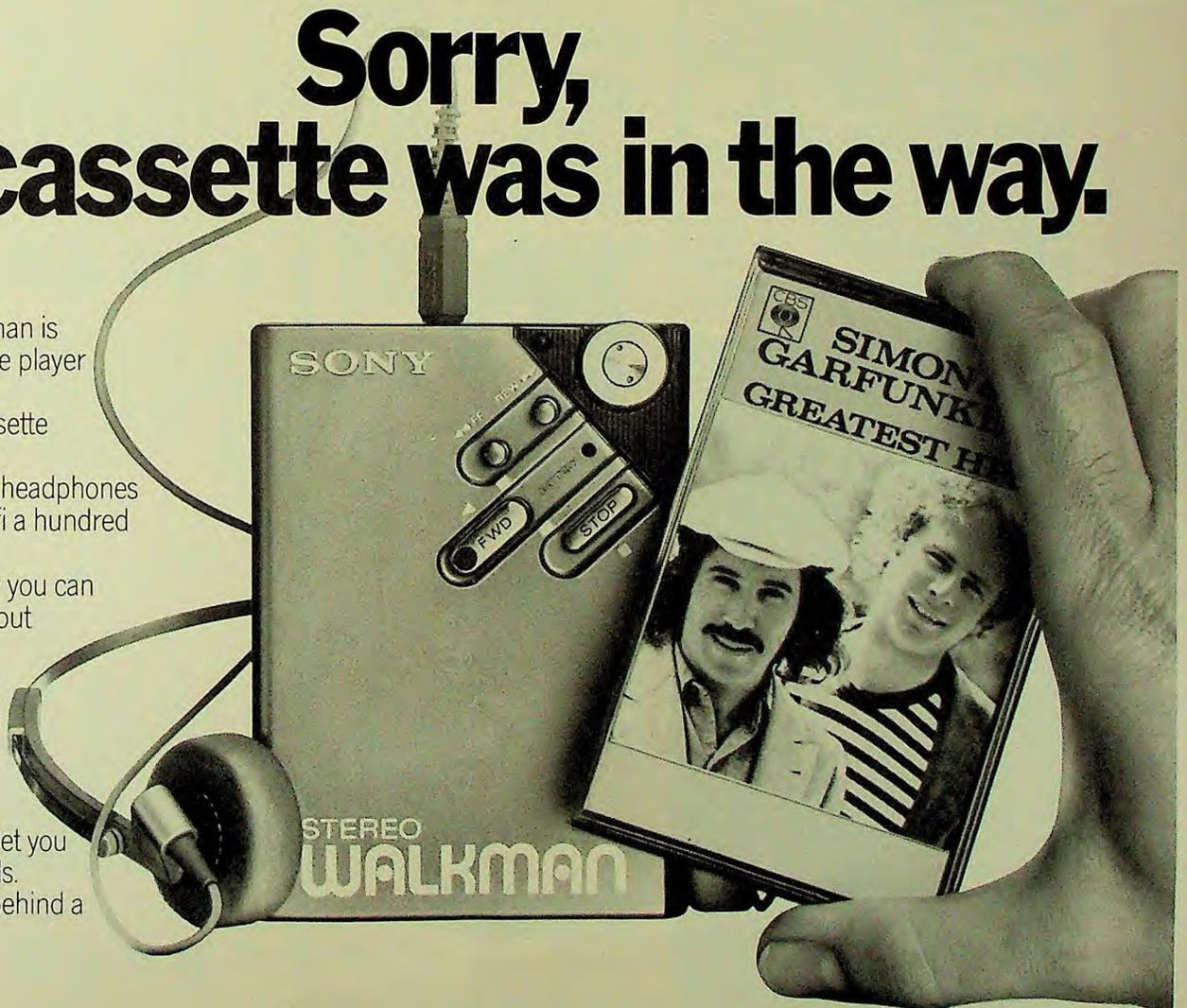
And the beauty is, only you can hear it. Even when belting out Bach in a crowded park.

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a brand new single  
**'TOUCH ME WHEN WE'RE DANCING'**  
AMS 8141

# TOP 75 SINGLES

Rank	Artist	Label	Chart Info	Notes
1	BEING WITH YOU Smokey Robinson	Motown TMG 1223		
2	MORE THAN IN LOVE Kate Robbins	RCA 69		
3	ONE DAY IN YOUR LIFE Michael Jackson	Motown TMG 976		
4	FUNERAL PYRE Jam	Polydor POSP 257		
5	STAND & DELIVER Adam & The Ants	CBS A 1065		
6	HOW 'BOUT US Champaign	CBS A 1046		
7	YOU DRIVE ME CRAZY Shakin' Stevens	Epic EPC 1165		
8	GOING BACK TO OUR ROOTS Odyssey	RCA 85		
9	WILL YOU Hazel O'Connor	A&M AMS 8131		
10	I WANT TO BE FREE Toyah	Safari SAFE 34		
11	AIN'T NO STOPPING Enigma	Creole CR 9		
12	CHARIOTS OF FIRE (Main Theme) Vangelis	Polydor POSP 246		
13	STARS ON 45 Star Sound	CBS 1102		
14	BETTE DAVIS EYES Kim Carnes	EMI America EA 121		
15	JUST THE TWO OF US			
16	YOU DRIVE ME CRAZY Shakin' Stevens	Epic EPC 1165		
17	OSISSE'S DREAM (WAY TO WEMBLEY) Spurs FA Cup Final Squad	Shelf 1		
18	STRAY CAT STRUT Stray Cats	Arista SCAT 3		
19	LET'S JUMP THE BROOMSTICK Coast To Coast	Polydor POSP 249		
20	IF LEAVING ME IS EASY Phil Collins	Virgin VS 423		
21	TREASON (ITS JUST A STORY) Teardrop Explodes	Mercury TEAR 3		
22	BODY TALK Imagination	R&B RBS 201		
23	IT'S GOING TO HAPPEN The Undertones	A-deck ARDS 8		
24	WHEN HE SHINES Sheena Easton	EMI 5166		
25	MEMORY Elaine Paige	Polydor POSP 279		
26	IS THAT LOVE Squeeze	A&M AMS 8129		
27	TOO DRUNK TO Dead Kennedys	Cherry Red CHERRY 24		
28	WOULD I LIE TO YOU Whitesnake	Liberty BP 399		
29	DANCING ON THE FLOOR Third World	CBS A 1214		
30	CHI MAI THEME TUNE LIFE & TIMES OF LLOYD GEORGE Ennio Morricone	BBC RESI 92		
31	THROW AWAY THE KEY Linx	Chrysalis CHS 2519		
32	TWO HEARTS Stephanie Mills/Teddy Pennergrass	20th Century TC 2492		
33	MAKING YOUR MIND UP Bucks Fizz	RCA 56		
34	YOU'LL NEVER BE SO WRONG Hot Chocolate	RAK 331		
35	NEW LIFE Depeche Mode	Mute MUTE 014		
36	THIS OLE HOUSE Shakin' Stevens	Epic EPC 9555		
37	HI-DE-HI Paul Shanel/Yellowcoats	EMI 5180		
38	FOLLOW THE LEADERS Killing Joke	Malicious Damage/Polydor EGMDS 101		
39	WIKKA RAP Evasions	Groove GP 107		
40	MULTIPLICATION Showaddywaddy	Arista ARIST 416		
41	ME NO POP I Kid Creole	ZEIIsland WIP 6711		
42	KILLERS LIVE EP Thin Lizzy	Vertigo LIZZY 8		
43	NO WOMAN NO CRY Bob Marley & The Wailers	Island WIP 6244		
44	I CAN MAKE IT BETTER Whispers	Solar SO 19		

Week-ending June 13, 1981  
 ● PLATINUM (One million sales)  
 ● GOLD (500,000 sales)  
 ● SILVER (250,000 sales)

15	ALL THOSE YEARS AGO	George Harrison	Dark Horse K 17807
16	SWORDS OF A THOUSAND MEN	Tempole Tudor	Stiff BUY 109
17	ALL STOOD STILL	Ultravox	Chrysalis CHS 2522
18	CHEQUERED LOVE	Kim Wilde	RAK 330
19	DON'T LET IT PASS YOU BY/DON'T SLOW DOWN	UB40	DEP International DEP 1
20	KEEP ON LOVING YOU	Reo Speedwagon	Epic EPC 9544
21	THE SOUND OF THE CROWD	Human League	Virgin VS 416
22	NEW TEDDY BEAR	Red Sovine	Starday SD 142
23	SPELLBOUND	Siouxie & The Banshees	Polydor POSP 273
24	TAKE IT TO THE TOP	Kool & The Gang	DeLite DE 2
25	PIECE OF THE ACTION	Bucks Fizz	RCA 88
34	JUST THE TWO OF US	Grover Washington Jr.	Elektra K 12514
41	YOU LIKE ME DON'T YOU?	Jermaine Jackson	Motown TMG 1222
42	GREY DAYS	Madness	Stiff BUY 112
43	THIS LITTLE GIRL	Gary US Bonds	EMI America EA 122
44	NORMAN BATES	Landscape	RCA 80
45	BODY MUSIC	Strikers	Epic EPC A 1290
46	ROCKABILLY GUY	Polecats	Mercury POLE 2
47	YOU MIGHT NEED SOMEBODY	Randy Crawford	Warner Brothers K 17803
48	CARELESS MEMORIES	Duran Duran	EMI 5168
49	NOBODY WINS	Elton John	Rocket XPRES 54
50	AI NO CORRIDA	Quincy Jones	A&M AMS 8109
65	NEW LIAR	Graham Bonnet	Vertigo VER 2
66	NEW CRYIN' MY HEART OUT FOR YOU	Diana Ross	Motown TMG 1233
67	HISTORY NEVER REPEATS	Split Enz	A&M AMS 8128
68	SILVER LINING	Stiff Little Fingers	Chrysalis CHS 2517
69	NEW THE RIVER	Bruce Springsteen	CBS A 1179
70	LOVE TRIAL	Kelly Marie	Calibre PLUS 7
71	NEW THERE'S A GUY WORKS DOWN THE CHIP SHOP	Kirsty McColl	Polydor POSP 250
72	POCKET CALCULATOR	Kraftwerk	EMI 5175
73	NEW USE OF NATION ON FIRE	Bill Nelson	Mercury WILL 2
74	GOOD THING GOING	Sugar Minott	RCA 58
75	NEW COWPUNK MEDIUM	Splodgenessabounds	Deram BUM 3

Compiled by British Market Research Bureau for the BPI, Music & Video Week and BBC, based on 250 from a panel of 700 conventional record outlets.

# ★ THE BUREAU ★



# LET HIM HAVE IT

wea K18753

7" EPC A1290  
12" EPC 13-A1290



# STRIKERS Body

CHART SINGLE

# Music

Also available as 12" single

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## TALENT

Edited  
by  
CHRIS WHITE

# Champaign set to become the toast of CBS

IT HAS been success first time around for Champaign — their debut single, How 'Bout Us (CBS 1046), is climbing the Top 20 both sides of the Atlantic, and they have now followed up with an album of the same name (CBS 84927).

The group comes from Champaign in Illinois, US, and is still based there. Founder member, Michael Day, originally recorded a solo album for CBS after coming to the attention of Clive Davis. Later Day returned to Champaign, started his own recording studio, and soon afterwards the nucleus of the group came into being.

Their debut LP has been produced by Leo Graham, recent winner of a

Grammy Award for his work with the Manhattans and who has also produced Tyrone Davis.

CBS is also enjoying another hit single: Third World's Dancing On The Floor (CBS A 1214). The reggae band previously recorded for Island and had several hit singles for that label. The single was recorded in Miami and the band are currently based in Jamaica. On Epic, The Strikers' Body Music has charted through heavy exposure in the discos. The group are in fact several session musicians who are based in New York, and the single originates from the Prelude label which has had recent success with Bobby Thurston and Sharon Redd.



CHAMPAIGN: Success first time around.

## Toni Basil: first lady of video?

SHE HAS been described as the first video star, and certainly Toni Basil who debuts with the record and video album *Word Of Mouth* (Radialchoice Records) has an impressive pedigree. Starting her career as a classically trained dancer, she became a rock 'n' roll choreographer with her own dance troupe The Lockers, and has since choreographed David Bowie's *Diamond Dogs* tour and Bette Midler's two films, *The Rose* and *Divine Madness*.

Basil has just finished a promotion tour of the country, supporting the release of *Word Of Mouth*. The album and video include members of Devo and Brand X and songs by Devo, Mike Chapman and Nicky Chinn, and Bacharach and David.



COCKNEY COMEDIAN Jim Davidson recently presented *The Look with silver discs* for their Top Ten hit *I Am The Beat* on MCA. Davidson himself has just released a cover version on Scratch Records of the band's song, *Much Too Late For That*, which is the B-side of their current single, *Three Steps Away*. Left to right: Gus Goad, Trevor Walters, Davidson, Jonny Whetstone and Mick Bass.

## CLASSICAL

Edited  
by  
NICOLAS SOAMES

# Signings reveal boosted interest in sponsorship

TWO NEW sponsorship agreements to support classical records have been signed by major companies indicating the increased interest in involvement in the record business.

A major agreement worth £75,000 combining classical music and contemporary paintings has been signed by Harveys of Bristol and Classics for Pleasure.

The scheme revolves around the Leeds International Piano Competition which itself has been sponsored by Harveys since 1978.

Called The Harveys Collection,

the scheme will produce six records, each a new recording of a great piano work performed by a finalist in the competition.

The first release, scheduled for August this year, will feature Rafael Orozco, winner of the 1966 Competition, playing Mozart's Piano Concertos Nos 26 and 27 with the English Chamber Orchestra — the orchestra which will appear on five of the six releases.

The second will feature the winner of this year's Competition, to be held in September. The work

of six artists, all of whom have a West Country bias, will feature on the sleeve. They are Terry Frost (the Orozco record) Patrick Heron, Howard Hodgkin, Graham Arnold, Peter Blake and David Inshaw.

Meanwhile, the second agreement is a continuation of the successful Grundig International and EMI Records partnership.

Bernard Haitink and the Philharmonia Orchestra are to record Walton's *Symphony No 1* in October, a title which will be released in time for the Walton celebrations next year.

## DG makes recording plans for Preston

RECORDING PLANS following the signing of an exclusive contract between organist Simon Preston and Deutsche Grammophon have now been announced.

Preston, who was recently appointed new organist at Westminster Abbey, is to work closely not only with his Westminster Abbey Choir, but also with Trevor Pinnock who has an exclusive contract with DG covering both himself and The English Concert.

Preston will record Handel's *Organ Concertos Op 4*, and *Op 7*, his *Dettingen Te Deum*,

*Coronation Anthems*, and music composed for the coronation of King James II. Also included in the contract are a recording of a Handel Oratorio and an option on Bach's *B minor Mass*.

"The engagement of Simon Preston and the Choir of Westminster Abbey marks an intensification of Archiv Produktion's recording activities in the UK, one of the most important countries in the early music field," comments Professor Dr Andreas Holschneider, head of Archiv Produktion.

## CBS deals

NEW YORK: Recent deals concluded by CBS Records International will bring its product from the People's Republic of China via the China Record Company, and from Italy via Fonit-Cetra.

*Phases Of The Moon*, an album of traditional Chinese music performed by the Central Broadcasting Traditional Instrument Orchestra, will be released internationally this summer.

The Fonit-Cetra agreement is for licensing and co-production and covers all CBS territories except Italy. Initial release will be the first recording of the revised version of Mussorgsky's *Salambo*.

## TIP SHEET

Edited  
by  
SUE FRANCIS

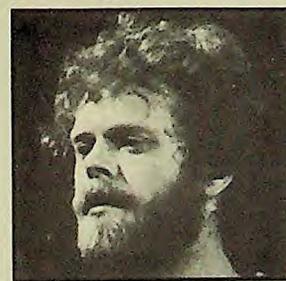
## AWB's Gorrie puts demos up for grabs

ALAN GORRIE of The Average White Band (right) has been signed through his new publishing company, Silvertay Music, to an administration and exploitation deal by Budding Music, and has demo tapes of new material available.

Budding is also a comparatively new venture, formed by Mark Cellier and John Marshall. Cellier was formerly with WEA and Zomba, and Marshall has been associated with Motown and Jobete Music.

Gorrie will continue to write songs with and for The Average White Band, but intends to broaden his scope and demo new songs which he believes may be of interest to other artists.

He has already recorded demos of four of his compositions in New



ALAN GORRIE  
York.

Gorrie is recording more demos now, and anyone interested in a cassette copy of his output should contact Budding Music at 137 Charing Cross Road, London, WC2 (01-437 1847 or 439 7529).

## Songs available from Almost Human group

EAST LONDON band Almost Human who, according to their manager Linda Wheeler, are usually asked to return as main-line act whenever they gig, are offering what they call "highly commercial and original songs".

Almost Human's sound is pop/rock and the band was brought together by their lead singer/songwriter drawing on musicians in the London rock scene.

"The band feel their music is just right for the present mood of Western markets, not just the UK," says Wheeler. Some of their songs could provide lasting "cover" material, she adds, but they are anxious that what they consider to be among their best material is published/released soon "to achieve maximum impact".

The band was recently filmed by US television for a documentary of the UK music scene.

CONTACT: Linda Wheeler, on 0279 52411.

## Quick Tips

WEST GERMAN independent music publisher Harry Bredies is looking for productions available for German-speaking territories. Send 7.5 ips tapes or cassettes to him at Postfach 9, 7701 Busingen, West Germany... The London International Festival of Theatre, to be held "in an unusual central London venue" in August, wants bands suitable for the ambience of a club, particularly r'n'b, soul, pop and jazz. Tapes to Alan James, 41 The Ridgeway, London NW11... The Lasers (featured in *Tipsheet* last September as seeking a frontman) have now completed a two A side master available to A & R men, publishers and producers, from manager Chrissie Cremore on 01 228 8025... Canadian company Millbank Music is seeking pop, MOR, light classical and/or light jazz masters suitable for a budget label. "We have a proven record of strong sales through major department store chains in Canada," say Colin Escott and Don Wayne of Millbank, 245 Montee de Liesse, St Laurent, Quebec, Canada... Shop now for Christmas! Humber Records of Grimsby claims to have "a great song for Christmas '81" by a local writer. Contact L. A. Johnson, Humber Records, 49 Newmarket Street, Grimsby (0472 40152)... OK Music Publishing of Southsea, Hants, has secured the complete catalogue of Grigg/Martin songs which, says boss Graham Hunt, "enables us to offer a far wider range of composition". Contact at 43 Frensham Road, Southsea, Hampshire (0705 733419).

Edited  
by  
NIGEL HUNTER

PUBLISHING

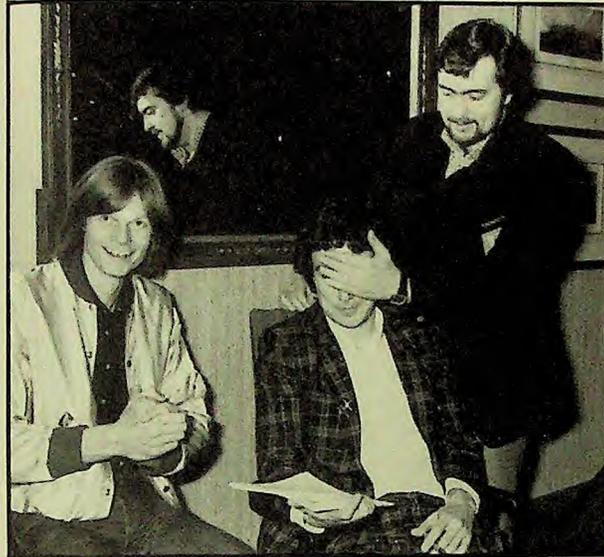
# Songs For Today acquires Glen Campbell interests

THE MUSIC publishing company run by Jeffrey and Howard Kruger, Songs For Today, has acquired the rights to Glen Campbell's publishing interests for the world excluding the US and Canada. The deal embraces Seventh Son Music (ASCAP) and Glentan Music (BMI).

"Glen has a nucleus of a very well established publishing arm," said Jeffrey Kruger, "and it is active with new contemporary writers and is building copyrights."

The deal covers original songs on Glen's new Capitol LP and songs on Tanya Tucker's new MCA album, and it is seen by Kruger as the first of a series of expansion projects for the two year-old publishing company.

He aims to combine the activity of his record operations, Bulldog Records and Ember Records International, into a "closer daily liaison with the music publishing operation" and will be seeking further publishing affiliations.



## Intersong deal for Fischer Z

IT'S PARTLY done by mirrors, and maybe there are some clauses that remain better unseen. John Watts, lead singer of Fischer Z, finds his vision obscured by band manager Tony Fraser at the signing ceremony between Fischer Z and Intersong International, covering the world with the exclusion of the UK and the US. The gentleman on the left rubbing his hands profitably is Intersong International general manager London Hein van der Ree. Fischer Z has been scoring with its *Red Skies Over Paradise* LP in Europe, and will be touring in France and Italy with *Dire Straits*, with a UK series of dates set for later this year.



SYNCHRONISING WATCHES as Kit Hain clocks on with a new worldwide publishing deal with Intersong Music are Harry Maloney (Kit's manager) and Bruno Kretschmar, Intersong MD. Kit has her own record, *Danny*, out on Decca while Kiki Dee is doing well with a cover version of Kit's song *Perfect Timing*.



WITH JUST a little gentle persuasion from Judie Tzuke, writers Paul Muggleton and Bob Noble have signed a long-term, worldwide publishing contract with EMI Music Publishing. They co-wrote and produced Judie's latest album, *I Am The Phoenix*, and are working on their own album project, *L to R*. Noble, Allen Jacobs (EMI), Muggleton, Tzuke and Phil Sharp (EMI).

## News in brief...

### ASCAP grants to young composers

ASCAP FOUNDATION grants to young composers will be awarded to 25 budding composers in the US this year. The grants are worth a total of more than £7,000 and the scheme combines the resources and energies of ASCAP with those of leading composers, music educators and institutions with the aim of encouraging deserving young musical creators.

### Celebrity coup

ORIANA MUSIC, the publishing company recently established by Peter Felstead, has been chosen to represent Celebrity Music, the publishing arm of Celebrity Records. Felstead will shortly be looking to set up Oriana's overseas agreements.

### Wood signing

FORMER TRAFFIC member Chris Wood has signed with Mettle Music Publishing and its subsidiary JSO Records and is currently completing a solo album.



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JOHNNY MATHIS — Let There Be Love (20 hits)	1.75	1.65	Yes
BOB MARLEY — Live	1.85	1.75	No
HOT CHOCOLATE — 20 Golden Greats	1.85	1.75	No
NEIL DIAMOND — 20 Golden Greats	1.95	1.85	Yes
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16	SECRET COMBINATION	Warner Brothers K 56904
17	BAD FOR GOOD	Epic EPC 84361
18	THE FOX	Rocket TRAIN 16
19	HOTTER THAN JULY	Motown STMA 8035
20	MAKIN' MOVIES	Vertigo 6359 034
21	EAST SIDE STORY	A&M AMLH 64854
22	THE RIVER	CBS 88510
23	VIENNA	Chrysalis CHR 1296
24	COME AND GET IT	Liberty LBG 30327
25	JAZZ SINGER	Capitol East 12120
41	SINGING OFF	Graduate GRADLP 2
42	DOUBLE FANTASY	Getten K99131
43	COMPUTER WORLD	EMI EMC 3370
44	POSITIVE TOUCH	Ardeck ARD 103
45	BREAKING GLASS	A&M AMLH 64820
46	WINELIGHT	Elektra K 52262
47	JOURNEY TO GLORY	Reformation/Chrysalis CHR 1331
48	EDDIE OLD BOB DICK & GARY	Stiff SEEZ 31
49	MAKING WAVES	Epic EPC 10023
50	DIRK WEARS WHITE SOX	Do It Ride 3
66	CHI MAI	BBC REH 414
67	BEATLES 1962-1966	Parlophone PCSP 717
67	NEW RED	Island ILPS 9625
69	FAITH	Fiction FLX 6
70	FAIR WARNING	Warner Brothers K 56899
70	BORN TO RUN	CBS 69170
72	CHART BLASTERS '81	K-Tel NE 1118
73	TINSEL TOWN REBELLION	CBS 88516
74	TALK TALK TALK	CBS 84892
75	RUMOURS	Warner Bros K 56344

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 ● = GOLD LP (100,000 units)  
 ○ = SILVER LP (60,000 units)  
 - - - = RE-ENTRY

Week	Last Wks on Chart	Title/Artist (producer)	Label number	Week	Last Wks on Chart	Title/Artist (producer)	Label number
1	5	STARS ON 45 Star Sound	CBS 86132 (C) C: 40-86132	39	55	FUTURE SHOCK Gillan (Gillan)	Virgin VK 2196 (C) C: TCY 2196
2	11	PRESENT ARMS UB40	Dep Int. LPDEP 1 (SP) C: CADEP 1	40	47	NIGHTCLUBING Grace Jones	Island ILPS 9624 (E)
3	4	DISCO DAZE & DISCO NITES Various	Ronco RTL 2056 (B)	41	53	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2
4	2	ANTHEM Toyah	Safari VOOR 1 (SP) C: VOORC 1	42	41	DOUBLE FANTASY John Lennon	Geffen K 99131 (W) C: K 499131
5	7	CHARIOTS OF FIRE Vangelis	Polydor POLS 1026 (F)	43	29	COMPUTER WORLD Kraftwerk	EMI EMC 3370 (E) C: TC-EMC 3370
6	6	THEMES Various	K-tel NE 1122 (K) C: CE 2122	44	27	POSITIVE TOUCH The Undertones	Ardeck ARD 103 (E)
7	15	MAGNETIC FIELDS Jean Michel Jarre	Polydor POLS 1033 (F) C: POLSC 1033	45	64	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820
8	3	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes)	CBS 84549 (C) C: 40-84549	46	50	WINELIGHT Grover Washington Jnr.	Elektra K 52262 (W)
9	5	THIS OLE HOUSE Shakin' Stevens (Stuart Colman)	Epic EPC 84985 (F)	47	40	JOURNEY TO GLORY Spandau Ballet (Richard James Burgess)	Reformation/Chrysalis CHR 1331 (F) C: ZCHR 1331
10	22	FACE VALUE Phil Collins (Phil Collins/H. Padgham)	Virgin V 2185 (C) C: TCY 2185	48	60	EDDIE OLD BOB DICK & GARY Tenpole Tudor	Stiff SEEZ 31 (C) C: ZC31
11	9	LONG DISTANCE VOYAGER Moody Blues	Threshold TXS 139 (F) C: KTXC 139	49	48	MAKING WAVES Nolans (Ben Findon/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023
12		HI INFIDELITY Reo Speedwagon (Beamish/Cronin/Richrath)	Epic EPC 84700 (C) C: 4084700	50	44	DIRK WEARS WHITE SOX Adam & The Ants (Adam Ant)	Do It Ride 3 (SP)
13		SOMEWHERE IN ENGLAND George Harrison	Dark Horse K 56870 (W) C: 456870	51	69	STRENGTH THROUGH OI Various	Deram/OI SKIN 1 (F)
14	10	HEAVEN UP HERE Echo & The Bunnymen (Hugh Jones)	Korova KODE 3 (W)	= 51	42	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122
15	8	WHA'PPEN The Beat	Go-Feet BEAT 3 (F)	53	59	CAN'T GET ENOUGH Eddy Grant	Ica ICEL 21 (R) C: ICEK 21
16	24	SECRET COMBINATION Randy Crawford	Warner Brothers K 56904 (W) C: K4-56904	54	43	HARD PROMISES Tom Petty & The Heartbreakers	Backstreet MCF 3098 (C) C: MCF 3098
17	14	BAD FOR GOOD Jim Steinman	Epic EPC 84361 (C)	55	62	GO FOR IT Stiff Little Fingers (Doug Bennett)	Chrysalis CHR 1339 (F) C: ZCHR 1339
18	12	THE FOX Elton John	Rocket TRAIN 16 (F) C: SHUNT 16	56	54	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17
19	16	HOTTER THAN JULY Stevie Wonder (Stevie Wonder)	Motown STMA 8035 (E) C: TC-STMA 8035	57	66	YOU KNOW IT'S ME Barbara Dickson	Epic EPC 84551 (C)
20	19	MAKIN' MOVIES Dire Straits (Jimmy Iovine/Mark Knopfler)	Vertigo 6359 034 (F) C: 7150 034	58	37	PUNK'S NOT DEAD Exploited	Secret SEC 1 (SO)
21	23	EAST SIDE STORY Squeeze	A&M AMLH 64854 (C)	59	57	NEVER TOO LATE Status Quo (Status Quo/J. Eden)	Vertigo 6302 104 (F) C: 7144 104
22	35	THE RIVER Bruce Springsteen (Bruce Springsteen)	CBS 88510 (C) C: 40-88510	60	46	ABSOLUTELY Madness (Clanger/Winstanley)	Stiff SEEZ 29 (C) C: ZSEEZ 29
23	33	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	61	49	TAKE MY TIME Sheena Easton	EMI EMC 3354 (E)
24	31	COME AND GET IT Whitesnake (Martin Birch)	Liberty LBG 30327 (E) C: TC-LBG 30327	62	-	JAZZ FUNK Incognito	Ensign ENVY 504 (R)
25	17	JAZZ SINGER Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	63	-	THE VERY BEST OF DAVID BOWIE David Bowie	K-Tel NE 1111 (K) C: CE 2111
26	32	BARRY Barry Manilow (Ron Dante/Barry Manilow)	Arista DLART 2 (F) C: TLART 2	64	-	THE VERY BEST OF RITA COOLIDGE Rita Coolidge	A&M AMLH 68520 (C) C: CAM 68520
27	28	THE DUDE Quincy Jones	A&M AMLK 63721 (C)	65		FICTION TALES Modern Eon	D'Insc DID 11 (C)
28	34	KILIMANJARO Teardrop Explodes	Mercury 6359035 (F) C: 7150035	66	58	CHI MAI Ennio Morricone	BBC REH 414 (A)
29	21	ROLL ON Various	Polystar REDTV 1 (F) C: TRDMC 1	67	75	BEATLES 1962-1966 Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
30	18	THE ADVENTURES OF THIN LIZZY Thin Lizzy	Vertigo LIZTV 1 (F) C: LIZMC 1	= 67		RED Black Uhuru	Island ILPS 9625 (E) C: ICT 9625
31	30	I AM PHOENIX Jodie Tzuke	Rocket TRAIN 15 (F) C: SHUNT 15	69	61	FAITH The Cure	Fiction FIX 6 (F) C: FIXC 6
32	25	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	70	51	FAIR WARNING Van Halen	Warner Brothers K 56899 (W)
33	39	PLAYING WITH A DIFFERENT SEX The Au Pairs	Human HUMAN 1 (SO)	= 70	-	BORN TO RUN Bruce Springsteen	CBS 69170
34	45	SKY 3 Sky	Ariola ASKY 3 (A) C: ZCASK 3	72	67	CHART BLASTERS '81 Various	K-Tel NE 1118 (K) C: CE 2118
35	20	QUIT DREAMING AND GET ON THE BEAM Bill Nelson	Mercury 6359 055 (F) C: MC 7567 010	73	-	TINSEL TOWN REBELLION Frank Zappa	CBS 88516 (C) C: 40 88516
36	26	CHRISTOPHER CROSS Christopher Cross (M. Omartian)	Warner Brothers K 56789 (W) C: K4 - 56789	74	56	TALK TALK Psychadelic Furs	CBS 84892 (C)
37	36	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	75	73	RUMOURS Fleetwood Mac	Warners Bros K66344 (W) C: K456344
38	38	STRAY CATS Stray Cats (Edmunds/Setzer/Stray Cats)	Arista STRAY 1 (F) C: TCAT 1				

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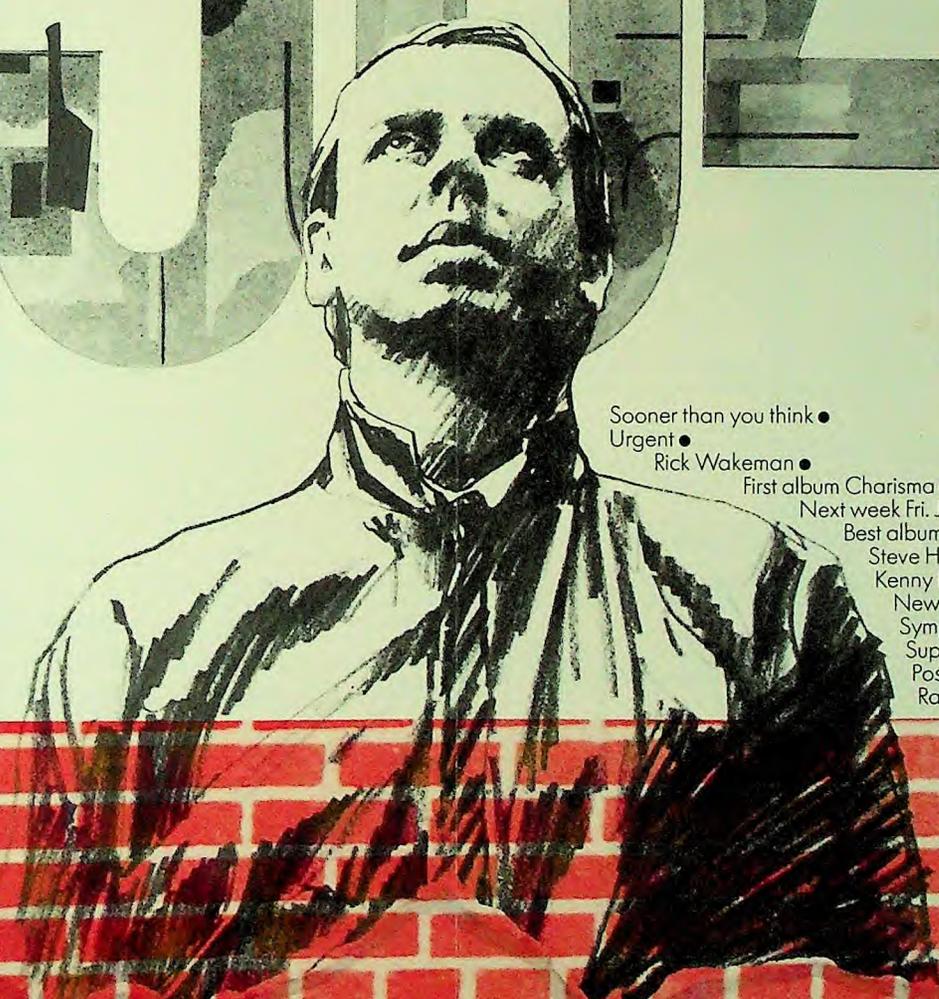
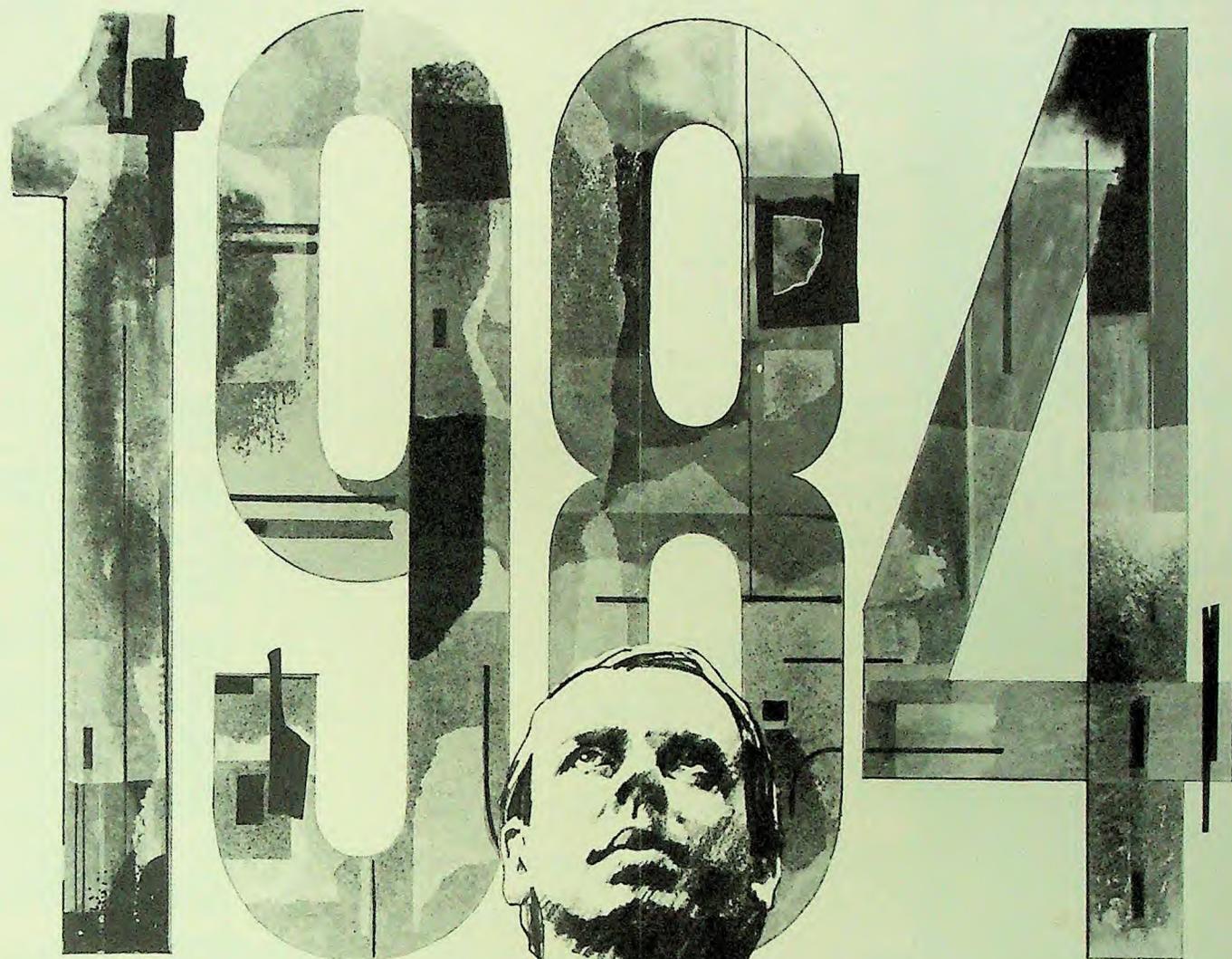
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# NEW ALBUMS

June 12, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ALBRIGHT & WILSON BRIGG BAND	TO CELEBRATE	Lebrun	BM 1300	1.75	P
BAND OF THE ROYAL AIR FORCE COLLEGE CRANWELL	BAND OF THE ROYAL AIR FORCE COLLEGE CRANWELL	Lebrun	LEBRUN 1021	2.10	P
BEEZLEBUB BROWN, Dennis BRYANT, Leon	BEEZLEBUB MONEY IN MY POCKET LEON BRYANT	Lebrun Trojan De-Lite	LEBRUN 1026 TRLS 197 6337 174	1.75 2.60 3.04	P P/T F
CLOCK D. V. A. COLD CHISEL CORY BAND	THIRST EAST NATIONAL CHAMPIONS SALUTE SIEBERT	Fetish WEA Lebrun	FR 2002 K 90003 BM 1342	2.95 3.04 1.19	P W P
FARDON, Lee FIEBRER, Franz Josef	STORIES OF ADVENTURE FAMOUS STRAUSS WALTZES	Aura Dansan	AUL 713 DS 043	3.05 2.29	SP P
GRIMSBY SALVATION ARMY GRIMSBY BAND	FLAG OF FREEDOM GRIMSBY BAND IN CONCERT	Lebrun Lebrun	BM 1345 LEBRUN 1024	1.75 2.10	P P
HOLBEACH COMMUNITY BAND	HOLBEACH COMMUNITY BAND IN CONCERT	Lebrun	LEBRUN 1027	1.75	P
ISAACS, Gregory	THE EARLY YEARS	Trojan	TRLS 196	2.60	P/T
JUBILEE CONCERT BAND, Horncastle	JUBILEE CONCERT BAND, HORNCASTLE	Lebrun	LEBRUN 1023	1.75	P
KINGS KLEMMER, John	THE KINGS ARE HERE HUSH	Elektra Elektra/Asylum	K 52250 K 52297	3.04 3.04	W W
LINCOLN CONCERT BAND	LINCOLN CONCERT BAND	Lebrun	LEBRUN 1029	2.10	P
MARSHALL, Keith MARKET RASEN BAND	KEITH MARSHALL MARKET RASEN BAND IN CONCERT	Arrival Lebrun	SPIN 1 BM 1343	2.89 1.50	P P
NORTH HYKEHAM BAND	NORTH HYKEHAM BAND IN CONCERT	Lebrun	LEBRUN 1025	1.75	P
O'BANION, John	JOHN O'BANION	Elektra	K 52284	3.04	W
PHILLINGANES, Greg	SIGNIFICANT GAMES	Elektra/Asylum	K 52299	3.04	W
RANSOME, HOFFMAN POLLARD WORKS BAND	BRITISH PRECISION BRASS	Lebrun	BM 1344	1.75	P
SHIREBROOK MINERS WELFARE BAND SMITH, Bryan	SHIREBROOK MINERS WELFARE BAND RIVERBOAT SHUFFLE	Lebrun Dansan	LEBRUN 1022 DS 039	1.75 2.29	P P
TERVERSAL B.J. MINING BAND THE COMPETITION THOMPSON TWINS THROBBING GRISTLE	TERVERSAL B.J. MINING BAND SOUNDTRACK THE PRODUCT OF 2ND ANNUAL REPORT	Lebrun MCA Arista Fetish	LEBRUN 1020 MCF 3113 TELP 1 FR 2001	1.75 — — 2.95	P C F P
VARIOUS VARIOUS VARIOUS VAUGHAN, Sarah	EAR & FOOT REFRESHMENT (DISCO COMPILATION) 8-EYED SPY THE SARG RECORDS' STORY SONGS OF THE BEATLES	MCA FETISH Ace Atlantic	MCF 3111 MCFC 3111 FR 2003 CH 36 K 50792	— — 2.95 2.35 3.04	C P P W
WARMAN, Johnny	WALKING INTO MIRRORS	Rocket	TRAIN 17	3.04	F

## ALBUM REVIEWS

### New lease of life for Third World

#### THIRD WORLD

**Rock The World.** CBS 85027. With *Dancing On The Floor* doing well in the singles chart, this fine rock/dub album should sell well and make the charts. Produced by the band, tracks such as *Spiritual Revolution* and *Shine Like A Blazing Fire* show that Third World have taken on a new lease of life.



#### THIRD WORLD

#### BERNIE MARSDEN

**And About Time Too.** Parlophone PCS 7215. Producer: Martin Birch. Solo LP from Whitesnake guitarist Marsden should do well judging by the amount of famous heavy metal friends guesting and by the fact that his group's single is heading up the charts. Pretty standard HM fare but with some nice vocal touches.

#### THE SINCEROS

**Pet Rock Epic.** EPC 85003. Producer: Gus Dudgeon. Nice, bouncy pop album that includes the band's recent hit single *Disappearing*. Should do quite well.

#### DOLL BY DOLL

**Doll By Doll.** Magnet MAG L5039. Producers: Tom Newman and Jackie Leven. The group's third LP, but their first for Magnet. Doll By Doll's brand of rock with hazily romantic lyrics seems to provoke a varied and sometimes violent reaction — you love it or hate it. Some songs sound strangely dated at first but do grow on you after a few plays. The band has a fair following, so with UK and European dates planned, plus a single release this LP could skirt charts.

#### DAVE MASON

**The Best Of.** CBS 84910. Producers: Various. Long overdue product from this polished artist, even though it's a compilation and not new. Cuts, mostly in the classy pop style he is best known for, include *Let It Go Let It Flow*, *So High* and *We Just Disagree*. There is also the heavier *All Along The Watchtower* and the oldie *Will You Still Love Me Tomorrow*. Ideal for in-store play.

#### CHAMPAIGN

**How 'Bout Us.** CBS 64927. Includes the Top Ten hit of the same name, so there must be reflected sales interest in this album which continues in the same musical vein.

#### MODERN EON

**Fiction Tales.** DinDisc DID 11. Producers: artists and Laurence Diana. Din Disc is mounting a major campaign to back this LP which is no more than it deserves. The band have come up with modern music which sounds more spontaneous than groups like Spandau Ballet and Ultravox while at the same time appearing distinctly commercial. June tour should boost sales.

#### BILL WITHERS

**Greatest Hits.** CBS 85049. A rapid follow-up to *The Best Of* compilation, released only last year, this set includes the predictable *Ain't No Sunshine* and *Lean On Me*, and also *Soul Shadows* and *Just The Two Of Us*. Musicians aiding Withers include Grover Washington and The Crusaders, both big names in their own right.

#### EDITH PIAF

**The Great Edith Piaf.** CBS 85007. Strange to see a Piaf issue through CBS, as the majority of her catalogue is released by EMI in the UK. This is a fine compilation, containing *La Vie En Rose*, *Padem Padem*, *Les Feuilles Mortes* (*Autumn Leaves*) and *Hymne A L'Amour*.

More LP reviews—page 30

# INDEPENDENT LABELS

Edited by  
JIM EVANS

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## Albums boost Do It revival

DO IT, which recently enjoyed success with its Adam And The Ants recordings, is continuing its rejuvenation.

Zurich-based futurist three-piece Yello have an album, Solid Pleasure (RIDE 4), and single, Bimbo (DUN 11), out now, and Snakefinger have an album, Greener Pastures (RIDE 5), co-produced by The Residents in San Francisco, available also.

A video of The Man In The Green Sedan from the Snakefinger album was

featured during the ICA's Rock Video Week. However the recent ill-health of group member Phil Lithman has seriously damaged plans for a forthcoming live album.

Renaldo And The Loaf from Portsmouth have a debut LP Songs For Swinging Larvae out at the end of the month and new Do It signings The Mothmen will be releasing a single Show Me Your House And Car (DUN 12) with an extended 12-inch version (DUNIT 12), at the same time.



PICTURED AT the control desk of their small studio (above) are youth workers Peter Kent and Lorraine Morgan who have established Tyger Records at the Unit One youth centre in Uxbridge. A compilation album, Tyger Annual 1981 (TLP 1), has just been released with content varying from reggae to offbeat poetry.

"Basically Tyger's objectives are to assist as many bands and individuals as possible to progress professionally in the music business," says Kent. "Should a record make a profit, the proceeds are shared 50/50 with the band. Bands are not under contract so that should a larger label approach them, they are free to move on and progress."

Tyger Records is based at Unit One, Whitehall Road, Uxbridge, Middlesex UB8 2DF, Telephone: Uxbridge 31192.

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## Big push from RT

ROUGH TRADE has backed the latest album by Red Crayola, Kangaroo? (ROUGH 19), with heavy promotion and a European tour.

The LP, made in collaboration with radical art group Art & Language, who did the lyrics and sleeve design, has licensing deals in Germany, Italy, Australia and France and was simultaneously released in the US on Rough Trade.

Also released by RT is The Raincoats' second album, Odyshape (ROUGH 13), but no tour dates are planned. Due shortly is a two-record package from Wire, Document And Eyewitness (ROUGH 29), which consists of a regular EP plus a 12-inch 45 and featuring

live material. The band's previous release was a single, Our Swimmer (RT 079), a track dating from 1979.

Other single releases include Zounds' Demystification (RT 069) and the farewell from Essential Logic, Fanfare In The Garden (RT 074). Lora Logic is now planning a solo career. The Prats have a single scheduled, entitled General Davis (RT 080).

### Rockhouse single

ROCKABILLY BAND Rockhouse, popular on the hard-core circuit and the Continent, are putting out a single, Dance The Bop on Real Kool Records, based in Reading.

## Zip opens with single

ZIP RECORDS is a new label from Kettering with its debut release out this week.

Reverberate/Don't Label Me (ZIP 101) is a double A side from The Cassettes, and can be obtained from Lee Rosalla, 27 Castle Way, Barton Seagrave, Kettering, Northants. Tel: Kettering 83483.

## People's music

EX-SELECTER members Charlie Anderson and Desmond Brown have formed a group called People and have released their first single, A double A side, Music Man/Sons and Daughters through Brad Special's Race Records.

The two left The Selector in the previous line-up reshuffle, before the recent departure of Pauline Black.

## SELECT SINGLES



STEVE JONES and Paul Cook of The Professionals

### CHART CERTS:

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New Life (Mute 7MUTE 014, 12 MUTE 014, Spartan)

**THE PROFESSIONALS**  
Join The Professionals (Virgin VS426, Virgin)

### OTHERS:

**EURHYTHMICS**  
Never Gonna Cry Again (RCA RCAT 68, RCA) Tourists' Annie Lennox and Dave Stewart return on this. Dominant early drum beat, piano, synthesizer; haunting synth riff with effective mid-way key change, gradual thickening of sound. Lennox rides with melody.

**THE SHAKIN' PYRAMIDS**  
Tennessee Rock 'n' Roll (Virgin VS 415, Virgin) Less raw and frenetic

feel than their debut chart hit. Easy on ear but maybe too clean for fans.

**DOLL BY DOLL**  
Main Travelled Roads (Magnet MAG 188, EMI) Fine live band, dramatic ballad, pleasing effect but no staying line.

**SPIDER**  
Better Be Good To Me (Dreamland DLSP 11, PolyGram) Chapman production proves magic, swirling sound, vocals cleverly employed, reminds slightly of Exile. Grows with repeated play. Off coming album Between The Lines (2394 298).

**WISHBONE ASH**  
Get Ready (MCA 726, CBS) Long-lasting band go heavy but keep Tamla beat with tempo upped on old Temptations classic (10, 1969), lifted from new album Number The Brave (MCF 3103). Sounds good.

**JOE ELY**  
Dallas (MCA 720, CBS) Atmospheric rolling almost boogie outing for recent UK visitor, off Musta Notta Gotta Lotta (MCF 3099), drives and sparkles.

**THE PSYCHEDELIC FURS**  
Pretty Pink (CBS A1327, CBS) Band made recent brief chart debut. This is more commercial. Thick sound, vocals have Paul Weller — type edge and delivery in chorus. Appealing instrumental break. Possible.

**RITA COOLIDGE**  
I'd Rather Leave While I'm In Love (A&M AMS 7480, CBS) Familiar slow building cut tailor-made for artist's laid-back style. Strings, piano, key breaks aid: no attempt at finale blow-out.

**KIRSTY MACCOLL**  
There's A Guy (Polydor POSP 250, PolyGram) Much airplayed, long amusing title draws attention, two versions on same 45, fast tempo country-styled chart possible with arresting lyric.

**ANDRAK CROUCH WITH STEVIE WONDER**  
I'll Be Thinking Of You (Light WS 104, Spartan/Word) Re-issue of superb soul-gospel cut, still with small UK company but now with major indie distribution, picking up airplay. Crouch is big in R&B, soul, gospel charts US, and has made recent UK tour.

**DIANA ROSS**  
Crying' My Heart Out For You (Motown TMG 1233, EMI) Tear-jerker fill-in before RCA gets moving, off To Love Again (STML 12152). Vocals milk all available emotional twists and turns.

**MINNIE AND THE METROS**  
Charlie's Angel (EMI 5191, EMI) Luton Airport writers go comedy



THE PSYCHEDELIC FURS: more commercial

once more, Minnie voice on Ain't No Stoppin' hit. Bright chirpy feel but might have been more cheeky, seems slightly dampened down, reminiscent of above mentioned hit.

**DENNIS WATERMAN**  
Come Away With Me (EMI 5187, EMI) Smooth sing-a-long number, Waterman's vocals have Smokie lead feel, country air, easy pick-up. Either fairly big or nothing. B/W artist pic bag.

**STARPOINT**  
I Just Want To Be Your Lover (Casablanca 12-CANX 1001, 7 — CAN 1001, PolyGram) Michael

Jackson, Deniece Williams sound-alikes on ordinary but doubtless saleable disco fare with late-night atmosphere.

**BOB MARLEY**  
Thank You Lord (Trojan TRO 9065, B+C) Unreleased early sounding Marley cut which recorded later would doubtless have been zamped up. Flip, also first-time release, Wisdom. For collectors.

**THE CARPENTERS**  
Touch Me When We're Dancing (A&M AMS 8141, CBS) Seventies hit name duo return, Karen double-tracked, given choir effect, familiar production, romantic MOR.

**FELICITY BURSKI**  
4 O'Clock in America (Tamarin TAM 2, WEA) Buffy St Marie warble, slide guitar mid-way musical addition, tempo increases as song progresses, not easy associating vocals with sleeve image.

**BARBARA DICKSON**  
My Heart Lies (Epic A1293, CBS) Hymn-like, awkward but interesting unexpected musical lines, vocals cope and caress well.

**DELMONTES**  
Don't Cry Your Tears (Rational RATE 3, Indie) Organ, drums, guitars straining to keep in key, vocals pushed right up, has a fascination even if more work on arrangement, mix needed.

**PHOEBE SNOW**  
Gasoline Alley (Mirage K11663, WEA) Raw guitar intro with heavy touches to follow on song associated with Rod Stewart, OK but album cut really.

Send review singles direct to TONY JASPER at:  
29 Harvard Court  
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## INDEPENDENT LABELS

## Tracking...

RARN RECORDS is negotiating a licensing deal with Marc Bolan's old label Cube, so expect more Bolan releases to follow chart entry Sing Me A Song . . . Armageddon has released a glut of albums: from Danny Adler Gusha Gusha Music (ARM 8), from Kelvin Dunn And The Regiment Of Women The Judgement Of Paris (ARM 3), and Ron Cuccia's Music From The Big Tomato (ARM 10). Also out is a single from Blurt called The Fish Needs A Bike (AS 013) and an album from Robyn Hitchcock, ex-Soft Boys leader, called Black Snake Diamond Role (ARM 4). The latter features a previous single, The Man Who Invented Himself.

OUT OF TOWN Records from Stockport has released the debut album from Stress, Playing Games, Stress provided the opening track for the In And Out Of Town compilation LP of local bands on the same label. Three other groups from that LP, Belgian Bitch, Ride and Zanti Misfits, have follow-up singles planned. Continuing its explosion of activity, Out Of Town is turning its 18-month-old fanzine into a 15-minute "video fanzine" to be played at gigs . . . Chesterfield label Rutland Records has concluded a licensing deal with Bellaphon Records in Switzerland for The UK release rights to Swiss band Bitch and has released a single, First Bite (RX 101), distributed through Pinnacle . . . Radical Wallpaper Records' second release is Protect And Survive (RADWALL 002) from Cry Shark . . . The Human Cabbages, a four-piece swing band from Coventry, have released their debut three-track single Witch/Air Raid shelter/One More Fool, available on Boys & Girls Records and distributed by Rough Trade . . . Wasted Youth's current single, Rebecca's Room on Bridge House Records, was apparently based on a real-life ghostly happening at the house of lead vocalist Ken Scott's girlfriend.

R & B LABEL Ace Records keeps up its deluge of early US rock, pop and blues with albums from Little Richard, John Lee Hooker, B B King and Roomful Of Blues, plus compilation albums The Sarg Records Story (CH 36) and Modern Rockabilly, a 10-inch LP (10CH32). Distribution is through Pinnacle . . . Patrick Lacey's newly-launched label Better Boogie Discs has released its first single, Neon Jungle (BOOG 1) by London band The Soho Dynamos . . . Phoenix Records & Filmworks is looking for foreign licensing deals and publishing for its first LP, The Nightcomers (PSP LP1), by heavy metal band Holocaust. Distribution is through Spartan . . . Wild Willy Barrett's label Black Eye Records is moving into the classical field with a single from John Cadman called Alhambra (Can I Feel Your Love).

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From Purple to  
punk at Safari

SOME CLUTTERED basement offices a stone's throw from EMI's Manchester Square HQ are the home of Safari Records, a successful independent label, and now one of rock's hottest properties, Toyah Willcox, writes Simon Steele.

Tony Edwards, joint MD of Safari, was instantly smitten by Toyah when he visited her at Mayhem, a warehouse studio, after reading about her in Record Mirror. She was at that time virtually unknown, apart from parts in Jubilee and Quadrophonia.

Edwards was sufficiently confident to sign Toyah to a long-term deal with an advance which, he now says, "was exceeded many, many times — everything we spent has been justified". Toyah has recorded four albums (one live), five singles and two EPs for Safari, the last EP, Four From Toyah, providing the final breakthrough with sales of 380,000. Current single I Want To Be Free and album Anthem are busy capitalising on that breakthrough.

## Benefit

Edwards originally started the operation as a publishing part of the Deep Purple group of companies. As a founder and co-manager of Deep Purple, for whom he is still very active on an international basis, Edward's label benefited from his international reputation and contacts, and of course personal capital, gained from the Deep Purple connection.

The gold records lining Safari's office bear testimony to the success of that era.

Edwards says of those times "At first we had licensing deals in two major countries, but we were turned down by every major here. So we went independent — which was one of the luckiest things that ever happened to us."

The incident which proved to be a turning point came when Howard Devoto walked into the Deep Purple offices at the end of 1977 with a copy of Spiral Scratch. He told Edwards he had sold 25,000 at a retail price of £1.50. When the astonished Edwards asked



TONY EDWARDS

how, Devoto replied innocently "From my own front room." The potential of independent labels was rammed home. "From that moment," says Edwards, "we became aware there was another way to do things." Safari in its present form then came into being, with distribution through Spartan and pressing through Spartan's Caerphilly plant.

Edwards sees Safari as "a wonderful contrast from my previous experience at EMI and Warners with Deep Purple. It's like a breath of fresh air. You can put your money where your mouth is, rather than having to butter people up in the organisation to get advertising, etc, for your acts. And you stand or fall by your own decisions."

But like most indies, Safari is anxious to be recognised in its own right, to be a "minor major". Joint MD of Safari, John Craig, a friend and colleague of Edwards from the Deep Purple days, says: "I hate the idea of the indies being simply a breeding ground for the majors."

## One-offs

Current material apart from Toyah includes a single through sister company Singing Dog by Canadian duo MacLean and MacLean, called Dolli Parten's Tits, exhibiting scurrilous one-off single.

Former acts Electric Chairs and The Boys have now departed, but Edwards and Craig have signed Scottish band Those French Girls, and are looking for another act.

Three acts seems to be the optimum Safari roster, keeping small and exploiting the benefits of a tight set-up.

INDEPENDENT  
NEW MUSIC  
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## SINGLES

SLATE 1	WAH! Forget The Down
RT 079	WIRE Our Swimmer
Y 10	PIG BAG Papa's Got A Brand New . . .
RT 069	ZOUNDS Demystification
INEV 008	DEAD OR ALIVE Number 11
MUTE 14	DEPECHE MODE New Life
SPORT 1	TALISMAN Dole Age (7" & 12")
AUT 002	LAUGHING APPLE Participate
LM 0003	SAD LOVERS AND GIANTS Clé
DAT 006	SOWELL AND RADICS All Nite Jamming (12")
SM 001	BUNNY WAILER Riding (12")
SM 002	GREGORY ISAACS/D. BROWN Sunday Morning/Running Around E.S.G. 6 Track (Imp)
9904 EP/ FAC 34	LIQUID LIQUID 5 Track 12" (Imp)
9907 EP RS1/2006	MATERIAL Temporary Music 1 (12")
228	ABWARTS Für Multi (Imp)
9902	THE BUSH TETRAS Too Many Creeps (Imp)
MUSIC 5B	VOICE FARM Double Garage/Evevate (Imp)
DOM 45/1	A.C. MARIAS Drop + 50
RB 002	RED BEAT See & Survival
S. DAYS 2	THE TERRAPLANES Evil Going On
FRESH 27	THE WALL Hobby For A Day
ACT 1	VIRNA LINDT Attention Stockholm
ED 102	THE PIRATES A Fistful Of Dubloons (10")
TEENY 2	BAUHAUS Bela Lugosi Is Dead (12")

## ALBUMS

CAD 108	COLLIN NEWMAN . . . The Singing Fish
ROUGH 13	THE RAINCOATS Odyshape
ROUGH 19	RED CRAYOLA Kangaroo?
NG 1	TWINKLE BROTHERS Me No You, You No Me
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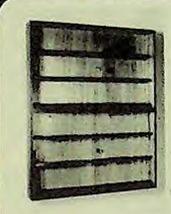
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## American Commentary



### Compact disc doubts. . . Boom time for record care. . . Clash hassle—accident or design?

AS MUCH as Sony, Philips and Marantz would have you believe otherwise, Wall Street analysts and industry observers insist that the compact digital disc is a product of the Nineties.

Prototype demonstrations and 1982 Japanese and European product introductions notwithstanding, the technology has yet to be perfected. At the New York press conference, both Sony and Philips admitted under questioning that several silicon chips were still under development. The price is exceptionally high (currently thought to be in the area of \$800 for a player). And software availability on a mass level is unlikely to come for some time.

More than anything, however, the Sony and Philips strategy appears to be to solidify their combined market share and thus block out competitive digital systems even before the first sale to a consumer is made.

Given their marketing clout, that appears to be a pretty reasonable scenario — unless of course someone comes along with a \$200 player and an immediate catalogue of software.

One can only wonder, though, whether at some point the digital technology for audio and video will be combined, in the same way that current turntables adapt to the 45s and long plays — something Philips would probably be more inclined to create given their involvement in laser video discs and given Sony's insistence that they're not entering that field.

THE THIRD annual Black Music Association conference in California saw a 40 per cent drop in attendance compared to last year, with 400 members on hand. As in the past, the bulk of discussion centred on BMA's own structure and effectiveness as a lobbying force within the industry.

The fledgling organisation re-elected Lebaron Taylor as president and adopted Taylor's recommendations for internal reforms, including reactivation of an executive council, a move of the organisation's headquarters from Philadelphia to New York or Los Angeles and a general shift in focus towards greater membership participation in BMA decision-making, specifically through the creation of localised branch chapters.

Other topics discussed at ill-attended seminars included the necessity for increased attention to small volume retailers, black music at the international level and the potential for black music in television and other home video media.

There was also considerable disaffection over the matter of black radio stations picking up on white soul hits termed "reverse crossovers".

### By IRA MAYER

THE MAGAZINE *Advertising Age* quotes Discwasher founder/president Bruce Maier estimating the record care accessories market at \$60 million dollars annually, up from \$20 million five years ago.

Discwasher claims a 60 per cent market share and will soon be out with VCR, video disc and home computer care products. Maier attributes health of the market to higher album prices and greater consumer interest in sound quality and maintenance.

INTENTIONALLY OR not, The Clash provoked considerable publicity with their recent hassles at Bond's International disco in Times Square. The more cynical members of the local press have questioned whether overselling the house by double its legal limit was merely a publicity stunt undertaken with the group's knowledge in the first place.

With fire marshals in abundance, the mammoth disco is operating again, but there are still skirmishes at the door as disgruntled fans arrive not knowing what show their tickets are good for (those purchased from the box office are being honoured at different shows from those bought through local computer outlets).

Admittedly, when I attended the first show following the fire department's complaints (two shows were cancelled), the dance floor could easily have accommodated hundreds more fans.

The entire engagement — from the morning tickets went on sale to the time a busload of press people were assembled for an airport press conference (which never materialised), to the riotous confusion outside the disco, to the actual performance — is, of course, being filmed for prosperity. Does that sound cynical?

SHORTS: MCA Videodisc Inc will custom press and market titles for VHD programmes when the VHD stereo capacitance system debuts early next year. MCA sees the move as in corporate "best interests" — as apart from the exclusivity stance they might have been expected to take for the LD format . . . The ITA certified a total of 28 gold video cassette awards in May, bringing the number of million-dollar sellers since early 1980 to 69. Recent big winners: Paramount with seven, and Magnetic Video, MCA and Warners with five each . . . *Friday Morning Quarterback's* Kal Rudman reports that (1) Seat mates on a recent flight to Copenhagen were Adam Ant and one of his big fans, Liberace; (2) The George Harrison single has sold 100,000 copies in NY alone; and (3) John Cougar was "badly torn up" but sustained no head injuries following a motor cycle accident four days into his honeymoon . . . The Justice Department has filled a brief in support of the Copyright Royalty Tribunal mechanical rate raise to four cents. That should help override RIAA appeal to the CRT decision.

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

## ALBUM REVIEWS

### GENE VINCENT

The Gene Vincent Singles Album. Capitol EST 26223. Twenty tracks compiled by Tony Barrett, Bill Williams and Gary Wallington, including the classic 1956 release *Be-Bop-A-Lula*, *Bluejean Bop* and *Wildcat*. Well worth stocking, along with the other Capitol Singles Albums — Eddie Cochran, Fats Domino, Ricky Nelson and Bobby Vee. \*\*\*

### BLACK UHURU

Red Island ILPS 9625. Producers: Sly Dunbar and Robbie Shakespeare. Guided by the incomparable Shakespeare and Dunbar who also guest on bass and drums, this is set to follow Black Uhuru's first LP, *Sinsemilla*, into the reggae best sellers, following Bob Marley's death there will be a gap in the market just right for a group of Black Uhuru's calibre to fill. They have a large following in the UK and this should do very well. \*\*\*

### PETER HAMMILL

Sitting Targets. Virgin V2205. Producer: artist. Ever since starting Van de Graaf in 1969 Hammill's work has always been interesting, even when it defied any other description. And he's done it again. Deservedly well-known and with a faithful following, he should sell as well or maybe better on his new label than during the past dozen years. \*\*\*

### JOHN O'BANION

Elektra K53384. Producers: Joey Carbone and Ritchie Zito. First album from personable lad who often sounds like Cliff Richard. Sings the same kind of songs. Lush but tight arrangements, on tracks mostly written by the producers. Cuts include current US hit *You Like I Never Loved Before*, and a pleasant version of *Walk Away Renee*. With airplay will do very well. \*\*\*

### THE MANTOVANI ORCHESTRA

The Legend. Audio Fidelity AF52 1001. Distribution PRT. Two-album set with 24 digitally-recorded tracks featuring the Mantovani Orchestra. Although the famous orchestra leader died some time ago, his musicians are carrying on his musical legend. \*\*\*

### AIR SUPPLY

The One That You Love. Arista SPART 1169. It's always difficult following up a multi-million selling album, and Australian band Air Supply will have their work cut out to emulate the sales success of their *Lost In Love* LP. Arista boss Clive Davis is executive producer here, and it's a musical formula not unlike before. Includes the current single — and it could be a chart album. \*\*\*

### ROY SUNDHOLM

East To West. Ensign ENVY 503. Producers: Nigel Gray and Kit Woolven. Police producer Gray adds a hint of commerciality which lifts this LP and makes it the artist's best work. Raunchy stuff, very much in the vein of Graham Parker, could be the LP to break Sundholm. Live dates should help spread the message. \*\*\*

### PHIL SWEET

Memphis Blue Streak. Charly CR30206. Interesting release from a little-known — at least outside the Southern States — American country rock artist. The cuts range from 1958 through to 1980 and include such titles as *Good Rockin' Tonight* and *Shake, Rattle And Roll*. Sweet has a distinctive voice and is backed with some expert picking. \*\*\*

### COUNTRY JOE

Collectors' Items. The First Three EPs. Rag Baby Records RAG 1008. Early recordings mainly in the political/protest mould including the classic *Johnny's Gone To The War* and *Free Some Day*. \*\*\*



### ZED

Double D Records DDLP 003. Producers: Eugene Moule and Nigel Jenkins. A pleasing and professional — if not heart-stoppingly exciting — debut on this label for a trio of seasoned session players (Jenkins, Graham Jarvis and Paul Westwood) with help on keyboards from ex-Greenslade man Dave Lawson. Belongs in the mellow, melodic, thoughtful (sometimes a little grandiose) rock camp to which the Moodies belong. Just needs to be heard by its own market. \*\*\*

### DAVE KELLY

Feels Right. Cool King CKLP 001. Producers: Stonebridge McGuinness. Ex-John Dummer Band, ex-folk duo with his sister, now with The Blues Band. Thunderingly good album in every way — unlike the BB, Kelly and co (which includes Tom McGuinness) it puts across the energy, joy, and atmosphere of a live show, while maintaining the sound quality of a studio project. Guaranteed to change people's moods if played in-store. Watch for superb new treatments of old hits like *Return To Sender*, *I'm Into Something Good*, *Breaking Up*. \*\*\*

### JEFFERSON STARSHIP

Modern Times. RCA RCALP 5027. Producer: Ron Nevison. A lively, rocking offering from these elder statesmen of American rock, suggesting something of a regeneration. Should sell well on past fan loyalties alone. \*\*\*

### SNIFF 'N' THE TEARS

Love Action. Chiswick CWK 3018. Producer: Mike Howlett. Very West Coast/Dire Straits' type sound, tailor-made for US market. But it's also easy listening radio material so it should click over here. If the Knopflers can do it why can't they? Good for instore play. \*\*\*



### ROBYN HITCHCOCK

Black Snake Diamond Role. Armageddon ARM 4. Producer: Pat Collier. Really interesting debut solo album from former *Soft Boys* leader. Evokes numerous intelligent Seventies groups (eg *Caravan*) without imitating that music. Not pop, but commercial. Worth listening to. \*\*\*

### THE AK BAND

Manhole Kids. RCA LP 5024. Strong rock/pop act which surfaced during the *Battle Of The Bands*. They really need a hit single to get themselves established, and there doesn't appear to be one on this collection, competent though it is. \*\*\*

### EDDIE AND THE HOT RODS

Fish 'n' Chips. EMI EMC 3344. Producer: Al Kooper. On the sleeve there's a collage of mackerel and silicon, and there's about that much wit and invention in the grooves as well. Quite a nice LP, and would be a creditable effort from a bunch of raw recruits (sounds rather as the early Who cuts would, through an earful of chewing gum) but this once so genuinely hot, so very promising band must be able to do much, much better. Unlikely to get enough airplay to sell well. \*\*\*

### ROCKIN' JIMMY

By the Light Of The Moon. Sonet SNTF 857. Producer: Peter Nicholls. Music skills here are matched by the general enthusiasm for a chunky rock 'n' roll and R & B set. Worth stocking and playing, despite dreadful sleeve design. \*\*\*

## Lone stars

GRACE. MCA MCF 3102. Producer: Gary Lucas — reasonable debut by Clay label signing, whose influences appear to include Genesis, Jethro Tull and Supertramp. Bit derivative . . . HARRY CHAPIN. Sequel. Epic EPC 84996. Producers: Ron & Howard Albert. Fine LP, as ever, in solid Chapin tradition of using a good band to sing strong intelligent songs (now re-released for Boardwalk through Epic since Bellaphon's demise) . . . POSITIVE NOISE. Heart of Darkness. Statik STAT LP 1. Producers: artists and Nick Launay. At the positive end of neutral, really; debut from New Romantic-ish group with good vocals and some nice melody lines — worth watching . . . THE BEST OF BRITISH JAZZ. ASV Records ALM 4001. Producer: Ray Horricks. Presumptious name for a band but they have a good shot at justifying it (artists are Kenny Baker, Don Lusher, Betty Smith and Jack Parnell). Should be in any jazz browser . . . BARRY & GLODEAN WHITE. Unlimited Gold ULG 84870. Familiar sounds from Barry (less grunting and groaning than usual) but his wife's vocals more up front this time; should be a steady seller . . . METHOD ACTORS. Rhythms Of You. Armageddon AEP 12005. Uncompromising anti-pop which has its own followers and makes no concessions to the ears or tastes of anyone else . . . MOTHERS FINEST. Iron Age. Epic 84924. Producer: Jeff Glixman. Run of the mill heavy metal, but with some promising vocal arrangements. \* (Each album).

# PERFORMANCE

## Ted Nugent

THE MOTOR City madman's theatre of noise continues to roll, and the extravagant, eccentric Ted Nugent is just as loud and proud as ever he was.

And as he gets older, he gets louder. Not content with his own ear-splitting guitar antics and screaming, rasping "vocals", themselves enough to waken the dead, Nugent has augmented his metallic cast with three further guitarists — Kurt, Verne and Rick Waggoner. Thus, with bassist Mike Gardner and drummer Mark Gerhardt, it was a formidable army that took the Hammersmith Odeon by storm last week.

The denim-clad hordes lapped it all up, heads banging, guitars crashing through such heavy metal delights as Heads Will Roll and Wam Bang Sweet Poontang.

Nugent's antics can only loosely be described as music, more a case of crash bang wallop on a variation of two chords. But the resulting mayhem is metal manna to his legions of fans. He's on to a good thing — and he doesn't look like stopping for a long time.

JIM EVANS



TED NUGENT: loud and proud.

But at this Dominion gig it became apparent that the best backing for these pieces is no backing at all, and so the band, competent though they were, only succeeded in drowning out Cooper Clarke himself.

However, the audience loved what it could hear — numbers performed with no music — and responded warmly. Cooper Clarke has decided what his niche is and stuck to it resolutely through punk, pop and romance, but it does seem that small clubs would foster a better atmosphere for his work than icy auditoriums like the Dominion.

The strength of support at this gig bodes well for his new LP *Me And My Big Mouth*.

DANNY VAN EMDEN

## Joe Ely

THE TEXAS rocker and his very capable band delighted a packed Venue. The warm reception was well deserved for an artist who was once being written off as just another country picker. He has, as they say, really got his act together.

With numbers such as *Good Rockin' Tonight* and *Going Down To Dallas*, Ely set a hot pace. There were brief respites for slower numbers, but not enough to slow the overall tempo of the evening.

Ely, who is signed to MCA, has developed into a fine front-man and in this respect, it is perhaps appropriate that he was playing London on the same night as Springsteen. And *The Venue*, with its bars and club atmosphere, is just the right location for such an act to go through its paces. In a larger venue, the atmosphere generated by the band would have been lost.

The addition of accordion and saxophone to the band was another bonus on a night that proved Texas has a lot more to offer than beef and bullshit.

Earlier, the too often under-rated Micky Jupp and his band gave a solid, professional performance including a number of well arranged covers. Again, this was the right venue for the artist.

JIM EVANS

## John Cooper Clarke

JOHN COOPER CLARKE'S strength lies in his sour observations of Northern life. His poems are dominated by ballroom dancers, gangsters, body odour and bad breath.



JOHN COOPER CLARKE: things look good for LP.

instrument players from that far-flung corner of the Commonwealth, made their first London appearance at the Queen Elizabeth Hall and gave a tuneful selection of classical and rag-time "lollipops".

For a music outfit that have had their own Broadway season, appeared in China, and travelled worldwide, it's remarkable that Canadian Brass have taken so long to reach London. In some ways the quintet are a brass-playing version of our own King's Singers; giving programme of ever-popular music, a polished performance, and plenty of humour to add to the audience's existing enjoyment.

The music included the works of Handel, Bach and Bizet, Fats Waller and Scott Joplin, plus an evocative version of Pachelbel's Canon Suite better known to many people now as the theme music to the film *Ordinary People*.

Recorded evidence of the work can be found on two RCA Red Seal albums, *Mostly Fats* (featuring the music of Waller) and the just-released *Canadian Brass Plays Baroque Music*.

CHRIS WHITE

## Rye And The Quarterboys

THE DEARTH of good, rootsy soul bands in the UK at the moment has opened the way for Rye And The Quarterboys to make their name on the London gig circuit, as their concert at the Fulham Greyhound last week showed.

With the emphasis on non-stop energy and catchy choruses, their music is good single material. The brass sound, supported by guitar and keyboards, is neat and cutting. This is backed by a tight, disciplined rhythm section and topped by Kevin William's clear, accurate vocals and energetic dancing.

Most songs have merit, but *Sister Mercy*, *Something's Worrying Me* and *Shouldn't Fall In Love* stand out for their distinctive melodies, while *Say It's Cool*, with its harmonies and strong verse; is their best song by far.

The latter features on a VU Records compilation, and at least one major has shown interest in it. Meanwhile, it is certain that good tunes like these won't be ignored for ever, and the band will be in the studios shortly with an eye to producing a single on their own label.

SIMON STEELE

## The Beat

SEVERELY CRAMPED at the front of the Hammersmith Palais stage and The Beat's equipment, The Belle Stars put on a commendable performance. Playing mostly new numbers with some old *Body Snatchers* songs, they set the pace.

The first section of The Beat's set was disappointing and they seemed to take a long time to warm up. However it was not long before Rankin' Roger's undampable enthusiasm and the fine interplay between Saxa and Dave Wakeling's guitar caused the set to gather momentum. Playing a good mix of songs from their first album and the new offering, *Wha'ppen* (Go-Feet), it became obvious that far from competing with The Belle Stars, The Beat were making a show of the whole evening.

Outstanding numbers were *Mirror In The Bathroom*, *I'm Your Flag* and an extended reggae number to finish. It was an excellent evening of music, actively enjoyed by a capacity audience.

CHARLIE JEFFREY

# DOOLEY

BEST QUOTE we've heard yet about the burgeoning video industry came from the British Videogram Association's general manager, and first full-time employee, Norman Abbot last week: "It's a bit like joining the aircraft industry at the time of the Wright Brothers, yet knowing that Concorde is still to come" . . . In the US there is renewed speculation that CBS Records Division president Bruce Lundvall, a 20-year veteran of the company, is contemplating a move to WEA in a newly-created position on the East Coast at Elektra/Asylum . . . Less than three months after our April 1 prediction of the end of the record industry as we know it through cable music, boffins at recent Consumer Electronic Show in Chicago were talking of annihilation of both audio and video industries within ten years due to something called "digital bubble memory" . . . No truth in the rumour that a record company managing director is opting out of the industry to run a flower shop.

AS WE noted a couple of weeks ago, the reception is definitely back in fashion — recent bashes include two at Mayfair nightierie Tokyo Joes for *Kim Carnes* (Capitol) and *George Benson* (WEA), an end-of-tour celebration at Chelsea Holiday Inn for *Shakin' Stevens* (CBS), a *Les A Lunch* for *Rita Coolidge* (A&M), The Venue party for signing of *Doll By Doll* (Magnet) and, most original of all, an invitation to "go down the tubes" at Aldwych tube station this Thursday (11) to celebrate launch of *Rick Wakeman* album 1984 (Charisma) . . . Multi Media Tapes honoured opera singer *Grace Bumbry* with a lunch party to launch her "pop" single *Natalie* at opulent Whitehall apartment of Barbara Cartland's daughter-in-law *Anna McCorquodale* who is a director of the label along with *Norman Newell* and *Peter Walsh* who must also take the blame, or credit depending on how you feel about *Space Invaders*, for a single (*March Of The Space Invaders*) by Mycron on MMT.

WE ALL make typing or printing errors occasionally but here's two from recent press releases we can't resist repeating — *Automatic Records* announce they have acquired the rites to a particular track (in order to bury it?), and *AEG-Telefunken* says it has extended its range by introducing the new PCM stereo rape recorder MX 80 . . . *The Battle Of The Bands* organised an excellent bus trip to The Derby (particularly as a *MW* staffer won the sweepstake), but word has it that *Chrysalis'* bus left town a little late and arrived at Epsom just in time to witness the main event . . . BBC Enterprises' *John Ross-Barnard* says *Martin Wyn Griffith* nicked his CB call sign *Video Star* (Dooley May 30) and has reported him to Bob "The Breaker" Montgomery of MCPS (Managerial Citizensband Protection Society) . . . Not only receptions, but gimmicky give-aways are coming back — Genuine steel taps to nail to our shoes arrived last week so we can dance to *Legion Music's* *Tap Your Way Out Of The Rut* single by High Society . . . After closure of MAM A&R department, former manager *Dominic de Sonsa Pernes* can be contacted on 747 1996.

I AM THE PHOENIX

JUDIE TZUKE

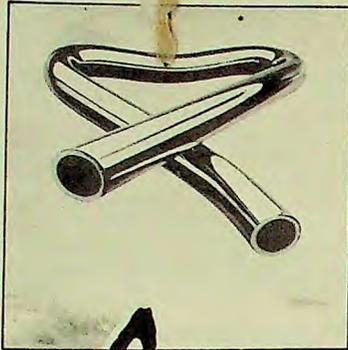
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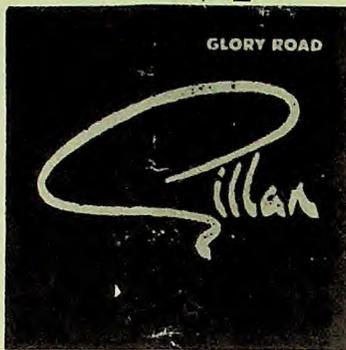


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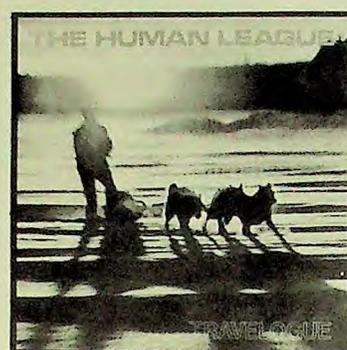
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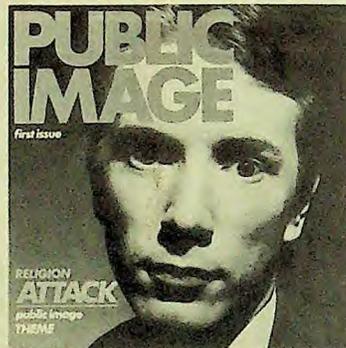
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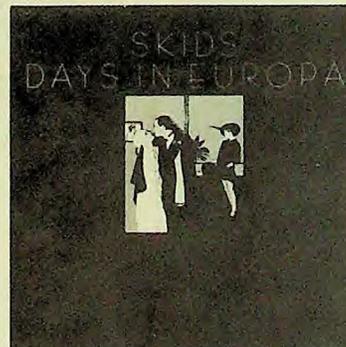
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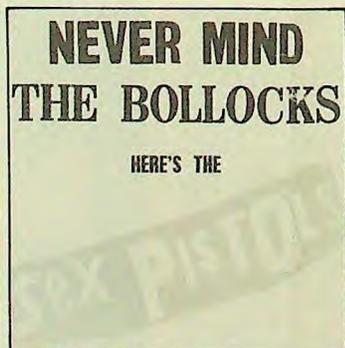
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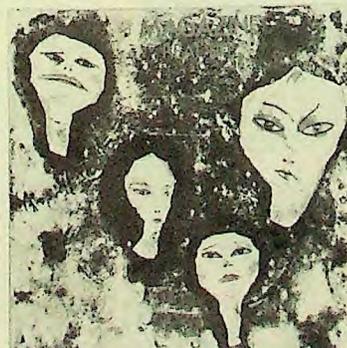
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