Busby replaces Bush as Liberty and EMI unite

EMI ASTONISHED the record industry last week when it amalgamated EMI Records UK and Liberty-United under md Cliff Busby - and then lost its third managing director within two years when John Bush walked out of Manchester Square after just seven weeks at the helm.

EMI and Liberty-United employees were expecting to be told last Friday of a further wave of redundancies. These could number 50-80 job losses. It is expected that Manchester Square will house the staffs of the merged companies.

Bush, who was brought in from EMI Italy after Ramon Lopez’s exit at the end of April, is said to have resigned for personal reasons in an EMI statement. He had worked for EMI for 25 years and is now thought to have returned to Italy.

Cliff Busby becomes managing director of the new operation with immediate effect. Based at Manchester Square, he will report to chief operating officer Ken East.

East told RB: “John was quite happy with the changes and supported them. Due to other circumstances things didn’t work out. We now have a vacancy for a UK regional director.” East declined to comment on the specific reasons for Bush’s sudden exit, but speculation internally was that he objected to being appointed regional director when the new head of EMI Records would not have been reporting to him. But a greater mystery is why EMI appointed Bush to the job in the first place only to change his responsibilities less than two months later.

Pending the appointment of a regional director, Music For Pleasure md Richard Baldwyn, World Records md Austin Bennett, finance director Nick Payne, manufacturing and distribution director Roger Shenton and personnel and administration manager Eddie White will also report to East.

Chairman and chief executive EMI Music Worldwide Bhaskar Menon told RB: “The decision to amalgamate our UK record operations into a single rationalised organisation will considerably enhance our impact in the rather difficult situation prevailing in the UK market.”

Paul Watts, who was EMI’s international division general manager and has worked for the company for 11 years, is leaving. From July 1 he is succeeded by Richard Lyttleton who is currently managing director of EMI Finland.

Dick Asher, deputy president, unveils a commemorative plaque at the official opening of the new CBS factory at Aylesbury. Looking on is Maurice Oberstein, chairman of CBS UK. Asher described the £10 million computer-controlled plant as: “The furthest advanced manufacturing facility in the world. We should be able to make the finest records in the world. It gives us great optimism for the future of CBS in the UK.”

Surprise Sabbath LP tops RB indie chart

A HITHERTO unknown Black Sabbath ‘live’ album has shot to the top of the RB Indie Chart and is destined to make a high entry in the album chart. It is exclusively distributed by Surrey wholesaler Stage-1.

Entitled Live At Last (BS001), the album was recorded in the mid-70s at The Rainbow and Manchester’s Free Trade Hall. It contains one hour’s music including an extended version of ‘Paranoid’ and Stage-1 is supporting the release with £35,000-worth of consumer press advertising.

Full page advertisements have been taken in MM, NME and Sounds through July.

Live At Last is the first chart album to be distributed exclusively by Stage-1, which claims almost 70,000 sales of the disc including foreign orders, within a week.

The album is on the NEMS label, which has been pressing both in Europe and the UK to keep up with orders. Stage-1 has an exclusive deal for Black Sabbath’s NEMS back catalogue too and is reporting increased sales. Stage-1 is handling Boots, Smiths, HMV, Virgin and Our Price outlets, with major one-stoppers and rack jobbers looking after other accounts.

“We have several similar projects under way,” said Stage-1’s Terry Shand. “And there is one particularly interesting major name rock band which recently parted with a major label which wants to take part in a similar project.”

Pye-RCA deal is confirmed

THE MERGER of RCA and PRT-Pye was formally agreed last week.

The new company to be known as RCA Records/PRT, in which RCA will hold a 51 percent interest, is scheduled to become operative from August 1 under the temporary managing directorship of Jack Craigo, the man in charge of RCA. PRT chairman Louis Benjamin will become non-executive chairman of the new company, while continuing with his existing responsibilities for ACC’s Stoll-Moss theatre interests.

As well as catering for the interests of the two companies in records and tapes, RCA/PRT will take on responsibility for home video. Associated Communications Corporation will be making available its feature film and video catalogue to form the basis later this year for an entry into the prerecorded video cassette business and eventually the videodisc library. RCA SelectaVision video disc will provide programmes for which it has UK rights, among them feature films and children’s programmes.

“This is the most exciting and positive step that any record company has taken in 1980,” commented Craigo. “It presents an terrific opportunity for both companies to grow and give us the turnover and profitability to make the investment in talent.

“We will take a bigger chunk of the market than perhaps our competitors realise.”

Craigo stressed that his appointment would last only until a permanent managing director has been appointed and familiarised with the company. He confirmed that Magnet chief Michael Levy was among a number of candidates both internal and external. He felt sure that there would be a role for Derek Honey.

there, there, my dear

dexys midnight runners
BPI links with the FBI in anti-piracy battle

THE BPI anti-piracy unit has established contact with the FBI in America as the latest step in its campaign against illegal manufacture of records and tapes.

The BPI’s chief investigator Bill Hood has recently visited America for meetings seeking closer co-operation with them, Tony Hoffman, head of the anti-piracy unit told last week’s Annual Meeting.

He reported that growing public awareness of piracy problems, stimulated by the recent press campaign, had brought a thousand percent improvement in co-operation in the last year.

A Freefone would soon be available to encourage people to report their suspicions of illegal activity.

An increasing problem facing the BPI is the growing sophistication of illegal product. According to Hoffman, counterfeit promotion copies are the latest fashion to arrive here from the USA. He also disclosed it is now possible to produce a catalogue of labels for use on albums. Hoffman suggested that the intention was not for these to be resold to the public but for a wholesale price to manufacturers for credit purposes.

Hoffman also displayed two pirate picture discs one of which purported to be a nude photograph of a well-known female singer. These were selling for around £70.

Noting that home taping 1979 had cost the industry an estimated £28 million in lost sales, John Deacon, BPI director general, reported that there was now “a genuine reality” of legislation approving the imposition of a black tape levy. The Department of Trade was pressing the BPI for information to include in a forthcoming Whittingford Green Paper.

Pointing out that questions relevant to the industry’s case were due to be asked in the Commons, Deacon said: “The Parliamentary battle is about to heat up. The BPI will be fighting to make its case heard.”

The appointment of John Fruin as chairman of the BPI in succession to Len Wood was formally approved. Richard Robinson and Gerry Bron were appointed to the special Committee to look into the appointments of David Fine and Richard Branson, who had been co-opted since the last Annual Meeting, were ratified, and retiring members Maurice Oberstein, Monty Lewis and Tony Morris were re-elected.

Intervision to sell video in Virgin stores

THE VIRGIN retail chain has licensed video software company Intervision to sell video cassettes in three of its outlets – the Oxford Street store, Kensington High Street and the proposed Glasgow megastore.

Intervision will install sales counters and provide sales staff who will retail its own range of pre-recorded video titles plus selections from other companies. Intervision pays a straight royalty to the companies involved.

If the introduction of video cassettes at the three Virgin stores proves successful it is likely to be extended to other Virgin branches later in the year.
IN THIS curious world of ours, where the executive turntable is spinning at such a rate that the top echelon is having increasing difficulty in maintaining its grip, could there be anything curioser than the case of Cliff Busby? Were it not for the implication of high drama (or black comedy) at Manchester Square, his rise to the topechelonis having increasing difficulty in maintaining its grip, could there be anything curioser than the case of Cliff Busby? Were it not for the implication of high drama (or black comedy) at Manchester Square, his rise to the top.

The beginnings were in the postroom, the departure came after 25 years there be anything curiouser than the case of Cliff Busby. Were it not for the just one of the handful of EMI men to leave and rejoin, but the first to have done so and become the managing director. A much-liked personality, everybody will wish the quiet man well in a task which looks ominously difficult... and simultaneously some sympathy for John Bush who took almost as long as Busby to get to the top, but scarcely had time to make his mark...

AN INTERESTED spectator at the official opening of the CBS factory in Aylesbury was 76-year-old Leslie Gouldstone, the man who started it all back in 1947 when Oriole installed a small pressing plant in premises shared with a garage at Aston Clinton. Six people were employed and the factory was able to press records varying in diameter from 3-ins, for use in talking dolls, to 16-ins for BBC transcription purposes. When CBS bought Oriole as the basis for its UK operation in 1964, Gouldstone remained at the plant until he retired 11 years ago. The manufacturing tradition is today being continued by his sons David, quality director at CBS, and Roger, now one of the top men in Pickwick manufacturing in America. The opening was performed by deputy president Dick Asher and if anybody had dared ask him, in the words of the Campari commercial, "Were you truly waited in from paradise?" he could honestly have replied: "No - Luton airport!" which is where he had left the company jet, after spending four meetings in Marbella, while taking the short journey by road to Aylesbury and whence he returned immediately after the opening to fly back to the States.

THE RUNNING discount battle between Andy's Records of Cambridge and Our Price (RB June 23) continues unabated. Both are currently offering top 30 albums at £1.99 - £3.00 off list. Incidentally signs are displayed outside Harlequin Oxford Street announcing a Closing Down Sale... EMI singer Sheena Easton features on the Big Time TV series this week which tells the story of her progress to professional pop singer, with advice from Dusty Springfield, Dorothy Squires and Lulu... publication return of MM and NME may be short-lived - a new pay offer has been rejected by the journalists and the possibility of a new disruption of production looms... can Capital Radio be entirely happy with the 45,000 turnout for the ageing hippies show at Knebworth? It attracted well over 100,000 less than last year's Led Zeppelin shows and 55,000 less than previous gigs with the Stones and Pink Floyd. Those Wembley concerts by the Beach Boys beforehand couldn't have helped the attendance any...

WAS IT the downpour, or was it the presence of only two of the band instead of five, or was it the army's irritation at Simon Kinner's disclosure of the venue in the Daily Mail, that caused the abrupt cancellation of EMI's lavish launch, complete with surgical equipment mementoes, of the Rolling Stones Emotions Rescue LP at the Duke of York's barracks in King's Road last week?... farewell to Forbes Cameron, Kennedy Street publicity director, who is going to beat the drum for the new Manchester Palace Theatre, opening next March, while continuing to look after Barclay James Harvest and Mike Harding... the Japanese gentlemen from JVC looked a touch scrutable at last week's press preview jointly with EMI-Thorn of its videodisc in face of some probing questions from Adrian Hope of the New Statesman on technical aspects of an admittedly impressive system which tended to overshadow the stunning sound produced by the AHS digital discs simultaneously demonstrated... at a select supper recently to celebrate the 25th anniversary of the Beaux Arts Trio, the esteemed gentlemen were seranaded by James Galway, the man with the golden flute, ably assisted by the man with the EPNS spoons, Ken Maliphant.

"GOIN' BACK" is Catherine's brand new single. Produced by Pip Williams, it's already gaining extensive national and regional airplay. This is the single to take this already established artist yet another major step forward in her career.

Step in line with "GOIN’ BACK," the beautiful new single from Catherine.
£100,000 splash on Newton-John, ELO film soundtrack

JET RECORDS is spending £100,000 on promotion and marketing of the film soundtrack album Xanadu featuring music by ELO on one side and Olivia Newton-John on the other. The LP is released on July 11 and retails at £5.29.

The week of release sees full page advertisements in the consumer rock press and the following week space has been booked in Look Now, My Guy, Smash Hits and TV Times plus a page in July’s Film Review.

Window displays will go into 500 record stores in the week beginning July 14 incorporating mobiles, stand-ups and sleeves with a competition for retailers.

A radio advertising campaign is planned for the week ending July 21 on radio stations City, Clyde, Forth, Metro, Piccadilly, BRMB and Capital, while the campaign continues through August with posters on London buses, British Rail stations and other sites nationwide.

Jet sales director Ray Cooper commented: “As with Discovery last year, a major proportion of our promotional expenditure will be utilised in high

quality point of sale. The national poster and consumer press push will be spread over two months to give sustained coverage before the film opens in early Autumn.

RADIO ADVERTISING and extensive in-store displays are lined up by Decca Records to support next week’s release of the new Justin Hayward album Night Flight.

CBS RECORDS is to release a dance music compilation album titled Grooves on July 4 at the special price of £3.99. Featured among the eight sequel tracks are Rodney Franklin’s ‘The Groove’ and Bobby Thurston’s ‘Check Out The Groove’.

DIRECTION RECORDS, the 60’s soul label, has been reactivated by Epic and the first two releases are now available. They are an EP by former Moon front man Noel McCalla titled ‘Begin’ (EPC 8731) and a single ‘Love Letter’ (EPC 8733), recorded live at Dingwalls earlier this year, by newly formed soul outfit The Slap.

RETAILING AT £1.79, Cupol’s 12-inch single ‘Like This For Ages’ (BAD 9) with the 20-minute ‘B’ side ‘Kluasa Cupol’ is released by 4 A.D Records this week.

HAVING FORMED a new publishing company – Paper Music – no wonder directors Billy Lawrie (left), formerly head of a&r at Arista and Laurence Ronson (right), previously a director of the Heron Corporation, are smiling. Their first signing is Carl Palmer (centre) and his new outfit PM, whose first single ‘Dynamite’ came out on June 20.

FROM JULY 4, DinDisc is promoting a limited offer on Martha and the Muffins Metro Music album (DID 1). Up to 8,000 albums will be available to dealers at £2.43 yielding an RSP of £3.99. The band’s new single ‘About Insomnia’ will be pressed in a limited green vinyl edition.

Both single and LP will be advertised in the consumer rock press preceding the group’s national tour with Roy Music.

DEUS UK and The Whispers’ Phonogram Records is re-activating the movie’s theme track ‘The Wanderers’ (Philips 6146 700) by Dion – first released in 1962 and making the charts again in 1976.

Pressed in olive green vinyl and packaged in a picture bag is the first solo single from UK Subs vocalist Charlie Harper entitled ‘Barmy London Army’ out on July 4.

RCA RECORDS is 12-inching new singles by The Whispers ‘My Girl’ (SO 12-8) and Leon Haywood ‘If You’re Looking For A Night Of Fun’ (TCD 2454) – both of which will also be available on 7-inch as well as releasing a 12-inch Budgie EP (BUDGE 1).

TO COINCIDE with release of Slaughter and the Dogs’ new single ‘I’m The One’ (DYS 10945) and current set of live dates, DJM Records is releasing advertising space in the consumer rock press for a fortnight after release plus space in the July issue of ZigZag. A limited edition of the 45 contains an extra live track ‘What’s Wrong Boy’.

RADAR RECORDS is planning a July release date for a Bram Tchaikovsky 12-inch EP containing six tracks and selling at £1.99. The songs are ‘Mr President’ (French version), ‘New York Paranoia’, ‘Rock ‘n’ Roll Cabaret’, ‘Strange Man, Changed Man’, ‘Lonely Dancer’ and ‘Pressure’.

THE ELECTRIC Eels release a three-track 10-inch EP on Rocket Records’ Slippery Discs in a full-colour sleeve (XPRES 34) featuring ‘Not In Love (With The Modern World)’, ‘Double Complications’ and ‘Jelassed Reggae’. There will also be a normal 7-inch version available (XPRES 34).

Top 10 N.M.E Indie Album Chart

Top 20 Sounds (RB) Indie Album Chart

FAST MOVING COMPILATION ALBUM – headling for national charts –

BOUQUET OF STEEL

on Aardvark Records (STEAL 2)

5,000 copies include fully illustrated and comprehensive breakdown of over 50 bands in a 28 page glossy booklet

Order now thru-
Pinnacle (sales) ........................................... 0689 73146
Rough Trade ............................................. 01-727 4317
Red Rhino ................................................... 0904 36499

International and publishing enquiries call

BOCU MUSIC 01-388 7653
Howard Huntridge – Carole Broughton

Ins & Outs

RICK BLASKEY has been appointed artist development manager at A&A Record Marketing, the joint marketing arm of Ariola and Arista Records. Blaskey spent five years at Phonogram, latterly as product manager and was more recently involved with independent management and consultancy.

TACK PEARCE, Jeff Nathan, Terry Rose and Steven Carr (formerly of Music Market, Oxford) have all recently joined the Jeffrey Collins sales team, working from offices above the company’s new warehouse in Burnt Oak, Middlesex.

THE LOGO Group is moving offices. From June 30 all companies can be contacted at 144 Tottenham Court Road, W1 3TD (Tel: 734 6710).

Deals

ALCHEMY BAND The Band’s debut single ‘Matt Black’ (DOG 1001) is released on July 18 on new label Bulldog Records, distributed by Dolphin Distribution, Unit 11, Rabans Lane, Aylesbury, Bucks (Tel: 0296 86192).

FIVE PIECE German heavy metal band Accept, currently on new German label Rekord, has been licensed in this country to Logos Records. The group’s latest album ‘I Am A Rebel’ (LOGO 1025) is released on July 11, prefaced by a single ‘I Am A Rebel’ on July 4 (GO 389).

NEWLY-FORMED Cavalcade Records has signed a distribution deal through Pinnacle for its first single ‘Satisfy The Citizens’ by The Citizens (CAV 1).

SECTION 27, the new group formed by Tom Robinson, has formed its own record label called Panic Records to be distributed by Faulty Products. The band’s first 45 ‘Not Ready’ (Sat 27) is out on July 4, with an album to follow, produced by Steve Lillywhite within a few weeks.

CHAS CHANDLER’s Cheap Skate Records has signed a long term deal with singer-songwriter Sue Wilkinson and her first release will be a self-penned single called ‘You Gotta Be A Hustler If You Want To Get On’ (CHEAP 2) out on June 28.

TV GUIDE

Albums to be advertised this week on television

AT THE INCOMPARABLE

Elva Fingacarla

HEART TO HEART

Ray Charles

Decca RAY 1

GRANDPA'S LULLABIES

Love Letters Pat Boone

K-Tel NE 1083

GRANDPA'S LULLABIES

Love Letters Pat Boone

K-Tel NE 1084

GREAT SONGS SENSATIONAL

Bari Kaempfer

Polydor POLY 10

SOUTHERN ROCK

Bari Kaempfer

Polydor POLY 10

TRIDENT HEART TO HEART

Ray Charles

Decca RAY 1

WESTWARD

Love Letters Pat Boone

K-Tel NE 1083

Jukebox

THERO-business June 30 1980

RECORD BUSINESS
BEYOND THE FRONTIER OF EXPECTATION
A STARTLING NEW ALBUM
The album now available here

The single Free & Easy
c/w I Don't Know (Where Loves Comes From) and Hotel California on 12" 7CL1055
2 track single also available on 7"

Produced by Skip Drinkwater & Bobby Watson

© 1977

THE DISCO CHART

Compiled by RB Research from returns from specialist disco-orientated shops

| No. | Artist/Song | Label | Week 1 | Week 2 | Week 3 | Week 4 | Week 5 | Week 6 | Week 7 | Week 8 | Week 9 | Week 10 | Week 11 | Week 12 | Week 13 | Week 14 | Week 15 | Week 16 | Week 17 | Week 18 | Week 19 | Week 20 | Week 21 |
|-----|-------------|-------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| 2   | Love Comes From Where Loves Comes From | CBS | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 | 12 |
| 3   | I Don't Know (Where Loves Comes From) | Atlantic | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 | 13 |
| 4   | Hotel California | CBS | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 | 14 |
| 5   | To Love Somebody | Polydor | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 | 15 |
| 6   | I Need Your Love Today | Epic | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 | 16 |
| 7   | Love Is The Answer | Atlantic | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 | 17 |
| 8   | Love Ain't Right | Atlantic | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 | 18 |
| 9   | Love Is The Answer | Atlantic | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 | 19 |

Key To Singles Distributors:
- A = Polydor
- B = CBS
- O = Epic
- C = Columbia
- F = Family
- G = Epic
- D = Atlantic
- H = Warner Bros
- L = Arista
- P = MCA
- M = CBS
- S = Polydor
- T = Epic
- R = Capitol
- X = MCA
- U = Epic

UK DISCO LPS

1. Uprising Bob Marley
2. Love Comes From Where Loves Comes From
3. I Don't Know (Where Loves Comes From)
4. Hotel California
5. To Love Somebody
6. I Need Your Love Today
7. Love Is The Answer
8. Love Ain't Right

IMPORT LPS

1. Rhapsody In Blues
2. Brazilian Love Affair
3. The Glow Of Love
4. Celestial Skies
5. One Way
6. Blue Note Live At The Roxy
7. Renee & Angela
8. The Last Waltz
9. Love Is The Answer
10. Love Ain't Right

RECORD BUSINESS June 30 1980
Let's face it

GASP

KISS Unmasked
is a great album!!

Long awaited UK live dates September 5th
Bingley Hall, Stafford
September 8th & 9th
Wembley Arena
Tickets available from box office and usual agents.

This KISS album can only be ordered from Polygram
01-590 6044
Royalty stalemate hampers music release programmes

However, according to marketing director, Steve Webber, negotiations for retrospective payment are still going on for most of the catalogue, with full clearance only obtained for those produced by the company itself.

"There’s two tons of product just waiting to be released on video cassette," commented Webber. "The different parties have been trying to reach an agreement for six years and they still haven’t even worked out the ground rules for video royalties. It’s becoming a very serious situation."

The one-off deals firms up by Chrysalis, Beggs Banquet and VCL prove that it is possible to put out a music video, but, until a standard rate card is agreed, the vast majority of companies are unwilling to pay the time and money to lengthy, and possibly even eventually unsuccessful, negotiations.

The crux of the problem is the vast gulf between what the publishers, represented by the MCPS, and the record companies consider the appropriate level for mechanical royalties on music videos.

Earlier this year, the MCPS published its proposed rate card for royalty rates - and it drew immediate rejection from the BPI. Based on a 10 percent sliding scale, the maximum payment on the retail price of a music programme would be 6 percent because of a built in special allowance to cover the high cost of producing and packaging video cassettes.

Commenting on this rate, Michael Kuhn, Polygram’s director of legal and business, said: "The general feeling among record companies is that the rate is too high - video royalties shouldn’t be any higher than those paid per minute on audio recordings."

In an attempt to resolve the stalemate the BPI set up its own Video Association, which so far has been conspicuous by its lack of action. However, Kuhn was due to present a set of alternative video rates to the BPI at the end of last week. Details of these new proposals are not at present available.

Kuhn believes the rate card is however unlikely to be accepted by the music publishers. Caroline Robertson, MCPS licensing and video manager, commented: "We feel our rates are right. We are prepared to talk to the BPI, but so far we haven’t been approached."

The whole situation has been further complicated by the setting up of a rival video association by EMI Videogram following concern that the BPI’s rate was unlikely to adequately represent the interests of non-record company video operations.

The organisation has just held its first meeting, including representatives from the BBC, IPC, Intervision, EMI Videogram and Captain Video, has been set up to decide such aspects as membership, financing and priority issues relating to video royalties. The working party is to be chaired by John Kuipers, of Thorn-EMI.

Gary Pownall, EMI Videogram manager, said: "It was felt that a specialist video association which was not directly linked to either the record or film industries was needed. We hope record companies will join this association as well."

"Talks with music publishers, video producers and the Musician’s Union will be one of the first priorities," commented Pownall. "Obviously we want to keep royalties as low as possible and if the MCPS rate card is quite impossible. It’s a very slow process and we’re only just beginning to inch forward."

The record industry is on the last beginning to realise the urgency of an agreement on video royalty rates. But with talks still in their early stages, or yet to be launched, any standardisation of royalty/licensing issues is likely to be delayed. And in the meantime the amount of music programmes available on pre-recorded cassette will continue to be severely restricted.

PROMOS FOR songs are far more than commercials - a sales-generating form over the next few months - real artistic excellence. David Mallet’s ‘I Don’t Like Mondays’, for instance, rewards repeated viewing - and so does practically everything directed by Russell Mulcahy. Exuding music - and charm of an antipodean butch elf, Mulcahy likes to describe himself - he comes from Wollongong - as a canned Australian with gravy. He, Mallet and his video group, are now teamed up in a very superior production company, MGM, in offices that are as an oasis of calm grey and cool bamboo. Champagne lubricates conversation, and it’s a study in business.

Mulcahy’s first promo to gain instant recognition as something way out of the ordinary was ‘Video Killed The Radio Star’ with Buggles. Even those TV viewers who have seen this little jewel in 5-minute segments, will be left with a lingering image. The screen is always busy, but what’s happening always adds an exciting new dimension to music and lyrics. Seen whole, the visual intelligence and craftsmanship are unavoidable.

Promos, Mulcahy says, are made in editing, not direction - but he takes no chances, and when shooting tries to cover as many angles as he can. It’s difficult, he says, to tell a story because you never know which segment of the promo is likely to be shown, but he tries to get the bite in early, and establish a definite style at once. "I think videodiscs will need a strong line, a concept running through, so you can watch it over and over again, not just fading in and out as you say, ‘Here’s talking now about pop albums, not promos, and using the word ‘videodisc’ in anticipation, although product is both made and sold on tapes."

"By doing this, you can have multiple bands; so a videodisc can have multiple appeal. With Virgin, for instance, you don’t just have to do one on the Sex Pistols, you could do a videodisc with 12 of their bands, all related into the story. You don’t need to do that with Bowie, Blondie, McCartney or ELO, they’ll hold up in their own right. But a lot of bands, I think, won’t find it’s therefore best to combine them. Before the Steinway, and a totally unexplained live panther cats up large area, you didn’t see why people does he do for an encore? - Meat Loaf’. Also ‘125 Beats To The Minute’ with Teo, featuring skater maestro Alan Jones in a variety of outfits from winged Mercury to bowler-hatted businessman."

"My love’s fantasy in horror," Mulcahy says, and it shows in all his work. "The images I’ve got in my head! I’m for the freedom, full stop. We don’t want to have to get the nod from some Mr. Big. This is going to be a very long process, London will be a vital place for videodiscs and the video music industry. We mean to stay ourselves, and right in the centre."

He began his career as a film editor at TV stations, watching the Vietnam war from the editing table, while yearning to be a film director. He won a prize for a rock short on Sydney television, plunged into making rock films, then away over there. Britain and on came Virg in sent him along to see Lexi Godfrey and Jon Roseman. He was signed up for two years and instantly sent off to America.

Among his promos include Sheila B Devotion (a weird medley of scaffolding and vintage motor cars), Showaddy waddy (a kitsch Dracula romp), John Paul Jones, a fans of American TV. The Stranglers prowling around a violent fairground and gloomy highrise housing estate, The Korgis telling us that ‘Everybody’s Got To Learn Something One Day’, and Dennis Roussos unforgettrably triing ‘I Need You’ at a grand piano inside a Roger Cormanesque ruined abbey while a cowled monk leaps meditatively over the
Today in Britain an estimated quarter of a million adults have direct access to a video cassette recorder.

The Rank Organisation has some of the most advanced film and television facilities in the country.

These two facts have led to the creation of the new Rank Video Library.

And the Rank Video Library has created the most imaginative selection of titles and the best terms for dealers in the video cassette business.

Rank Video Library have a complete programme of family entertainment on video cassette—44 films with many more to come. Recent blockbusters on the Rank Video Library list include The 39 Steps, Bugsy Malone, Animal Farm and Tarka The Otter. There are sports programmes, popular classics and an about-to-be-released series of four Hitchcock originals.

Every title is available in all three popular cassette formats—VHS, Beta and Philips VCR LP. Which all adds up to a pretty impressive package for video cassette customers.

But Rank Video Library have also developed an impressive package for dealers. It’s called Rank Video Library Main Dealership. Included in the deal are preferential discounts for stocking a representative selection of titles and a special 10% exchange plan for use in the unlikely event of a Rank Video Library title turning out to be a slow mover.

Of course Rank Video Library Main Dealers receive the kind of advertising and promotional support you’d expect from one of the biggest names in the entertainment industry.

If you think you could be a Rank Video Library Main Dealer, send off the coupon and we’ll send you all you need to know to make up your mind.

I’m interested. Please send me a copy of the Rank Video Library Dealer Planner.

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Position:

Company:

Address:

Mail to: Rank Video Library, Rank Audio Visual, P.O. Box 70, Great West Road, Brentford, Middlesex, TW8 9HR or telephone: 01-568 9222.
From Queen to the King's Singers. From Miss World to Mr. McCartney. From Kampuchea to Dean Street.

Trilion have shot the most talented people in the music business.

On stage, and in Dean Street. (It's the only West End studio big enough to take ELO or the LSO.)

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TRILION
The unsung heroes of rock.
NO ONE wants to be the last one on the block to spot a trend, so record executives have been planting lights in front of microphones to proclaim that the videodisc revolution is upon us. They warn that we’d better start swimming or we’ll sink like a stone because after all, it is a new decade so the videodisc has to be the sight and sound of the industry’s future.

They even Paul Revered this cry on national television on a recently converted 20/20 "round"? Techo-advances in the arts are not always salvation. Sometimes they’re just distractions. Don’t these new a/v machines have a pause button? The future of the music industry is in the hands of the videodisc. Even the finest concert performance of video is misleading and harmful.

A RAZOR-SHARP, dissenting view of the possibilities of video by Aristà’s American president Clive Davis.

As a panecea for industry problems. Brothers, Stevie Wonder, and the acy of a concert, the imaginative dimen-

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THE SINGLES
CHART 1 - 60

SALES RATING
100 = Strong No.1 Sales

AIRPLAY RATING
100% = Top Of The Pops

<table>
<thead>
<tr>
<th>Week</th>
<th>Title/Artist</th>
<th>Label/Cat. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CRYING DON MCELAN</td>
<td>EMI 5051</td>
</tr>
<tr>
<td>2</td>
<td>FUNKYTOWN LIPPS INC.</td>
<td>CASABLANCA CAN/CAANL 194 A</td>
</tr>
<tr>
<td>3</td>
<td>BACK TOGETHER AGAIN ROBERTA FLACK FEATURING DONNY HATHAWAY</td>
<td>ATLANTIC K11481/K11481T</td>
</tr>
<tr>
<td>4</td>
<td>EVERYBODY’S GOT TO LEARN SOMETIME KORGIS</td>
<td>RIALTO TREC 115</td>
</tr>
<tr>
<td>5</td>
<td>SIMON TEMPERLE - THREE PINTS oF LAGER SLOPPEDGENESSOUNDS</td>
<td>DERMAM BUM 1</td>
</tr>
<tr>
<td>6</td>
<td>BEHIND THE GROOVE TENA MARIE</td>
<td>MOTOWN TMG/12TMG 1185 E</td>
</tr>
<tr>
<td>7</td>
<td>WATERFALLS PAUL MCCARTNEY</td>
<td>PARLOPHONE R6037</td>
</tr>
<tr>
<td>8</td>
<td>MY WAY OF THINKING - I THINK ITS GOING TO RAIN TODAY UB40</td>
<td>GRADUATE GRAD/12 GRAD 8 M</td>
</tr>
<tr>
<td>9</td>
<td>JUMP TO THE BEAT STACY LATTISAW</td>
<td>ATLANTIC K11486(T) W</td>
</tr>
<tr>
<td>10</td>
<td>XANADU OLIVIA NEWTON JOHN ELECTRIC LIGHT ORCHESTRA</td>
<td>JOE 185 C</td>
</tr>
<tr>
<td>11</td>
<td>THEME FROM M<em>A</em>S*H MASH</td>
<td>CBS 8536 C</td>
</tr>
<tr>
<td>12</td>
<td>PLAY THE GAME QUEEN</td>
<td>EMI 5076 E</td>
</tr>
<tr>
<td>13</td>
<td>MESSAGES ORCHESTRAL MANOEUVRES IN THE DARK</td>
<td>DINDISC DIN 15/15-10</td>
</tr>
<tr>
<td>14</td>
<td>LOVE WILL TEAR US APART JOY DIVISION</td>
<td>FACTORY FAC 23 P</td>
</tr>
<tr>
<td>15</td>
<td>YOU GAVE ME LOVE - USE YOUR BODY AND SOUL CROWN HEIGHTS AFFAIR</td>
<td>DE-LITE MER/MERX 9 F</td>
</tr>
<tr>
<td>16</td>
<td>OVER YOU ROXY MUSIC</td>
<td>POLYDOR HOSP 93 F</td>
</tr>
<tr>
<td>17</td>
<td>LET’S GET SERIOUS JERMAINE JACKSON</td>
<td>MOTOWN TMG/12TMG 1183 E</td>
</tr>
<tr>
<td>18</td>
<td>SUBSTITUTE LIQUID COOL</td>
<td>POLO 4/12 4 C</td>
</tr>
<tr>
<td>19</td>
<td>NO DOUBT ABOUT IT HOT CHOCOLATE</td>
<td>RAK/12RAK 310 E</td>
</tr>
<tr>
<td>20</td>
<td>747 STRANGERS IN THE NIGHT SAXON</td>
<td>ASYLUM K12449 W</td>
</tr>
<tr>
<td>21</td>
<td>TO BE OR NOT TO BE B.A.ROBERTSON</td>
<td>2 TONE CHS TT11 F</td>
</tr>
<tr>
<td>22</td>
<td>RAT RACE - RUDE BUOYS OUTA JAIL SPECIALS</td>
<td>VIRGIN VS 339 C</td>
</tr>
<tr>
<td>23</td>
<td>I'M NOT YOUR STEPPING STONE SEX PISTOLS</td>
<td>RCA PC 1962 R</td>
</tr>
<tr>
<td>24</td>
<td>USE IT UP AND WEAR IT OUT ODYSSEY</td>
<td>POLYDOR 2059 249 F</td>
</tr>
<tr>
<td>25</td>
<td>CHRISTINE SIOUXIE &amp; THE BANSHES</td>
<td>VIRGIN VS 339 C</td>
</tr>
<tr>
<td>26</td>
<td>MIDNIGHT DYNAMOS MATCHBOX</td>
<td>CBS 8644 C</td>
</tr>
<tr>
<td>27</td>
<td>BREAKING THE LAW JUDAS PRIEST</td>
<td>ISLAND WIP 6610 E</td>
</tr>
<tr>
<td>28</td>
<td>COULD YOU BE LOVED BOB MARLEY &amp; THE WAILERS</td>
<td>ROCKET XSPRES 33/33 F</td>
</tr>
<tr>
<td>29</td>
<td>D-A-A-ANCE LAMBRETTAS</td>
<td>A&amp;M AMS 7527 C</td>
</tr>
<tr>
<td>30</td>
<td>THE SCRATCH SURFACE NOISE</td>
<td>ATLANTIC K11498 W</td>
</tr>
<tr>
<td>31</td>
<td>ME MYSELF I JOAN ARMSTRADING</td>
<td>WEA K18291/K18291T W</td>
</tr>
<tr>
<td>32</td>
<td>CUPID - I’VE LOVED YOU FOR A LONG TIME DETROIT SPINNERS</td>
<td>A&amp;M AMS/AMSP 7502 C</td>
</tr>
<tr>
<td>33</td>
<td>IF YOU LOVING IS WRONG I DON’T WANT TO BE RIGHT ROB STEWART</td>
<td>ATLANTIC K11486 W</td>
</tr>
<tr>
<td>34</td>
<td>LET’S HANG ON DARTS</td>
<td>RIVA 23 W</td>
</tr>
<tr>
<td>35</td>
<td>I’M ALIVE ELECTRIC LIGHT ORCHESTRA</td>
<td>MAGNET MAG 174 A</td>
</tr>
<tr>
<td>36</td>
<td>CHINATOWN LONDON LIZZY</td>
<td>JOET 179 C</td>
</tr>
<tr>
<td>37</td>
<td>COMPUTER GAME (THEME FROM THE INVADERS) YELLOW MAGIC ORCHESTRA</td>
<td>VERTIGO LIZZY 6 F</td>
</tr>
<tr>
<td>38</td>
<td>POLICE SINGLES SIX-PACK POLICE</td>
<td>A&amp;M AMS/AMSP 7502 C</td>
</tr>
<tr>
<td>39</td>
<td>LET ME LOVE THE DOOR PETE TOWNSEND</td>
<td>A&amp;M AMMP 6001 C</td>
</tr>
<tr>
<td>40</td>
<td>EMPIRE STATE HUMAN HUMAN LEAGUE</td>
<td>ATCD K11486 W</td>
</tr>
<tr>
<td>41</td>
<td>NEW AMSTERDAM ELVIS COSTELLO</td>
<td>VIRGIN VS 361 C</td>
</tr>
<tr>
<td>42</td>
<td>SUNSET PEOPLE DONNA SUMMER</td>
<td>BEGGARS BANQUET BEG 35 W</td>
</tr>
<tr>
<td>43</td>
<td>TWILIGHT ZONE - TWILIGHT TONE MANHATTAN TRANSFER</td>
<td>ATLANTIC K11476/K11476T W</td>
</tr>
<tr>
<td>44</td>
<td>LITTLE JEANNE ELTON JOHN</td>
<td>ROCKET XSPRES 32 F</td>
</tr>
<tr>
<td>45</td>
<td>YOU’LL ALWAYS FIND ME IN THE KITCHEN AT PARTIES JONA LEWIE</td>
<td>STIFF BUY 73 C</td>
</tr>
<tr>
<td>46</td>
<td>WE ARE GLASS GARY NUMAN</td>
<td>BEGGARS BANQUET BEG 35 W</td>
</tr>
<tr>
<td>47</td>
<td>RUNNING FROM PARADISE DARYL HALL &amp; JOHN OATES</td>
<td>RCA RUN 1/12-1 R</td>
</tr>
<tr>
<td>48</td>
<td>LIP UP FATTY BAD MANNERS</td>
<td>MAGNET MAG 175 A</td>
</tr>
<tr>
<td>49</td>
<td>KINGS CALL PHILIP LYNOTT</td>
<td>VERTIGO SOLO 2 F</td>
</tr>
<tr>
<td>50</td>
<td>WHO WANTS THE WORLD STRANGERS</td>
<td>UNITED ARTISTS BPR(X) 355 E</td>
</tr>
<tr>
<td>51</td>
<td>LAST NIGHT AT DANCELAND RANDY CRAWFORD</td>
<td>WARNER BROS K17631/T</td>
</tr>
<tr>
<td>52</td>
<td>HOT LOVE DAVID ESSEX</td>
<td>MERCURY HOT 11 F</td>
</tr>
<tr>
<td>53</td>
<td>DO YOU DREAM IN COLOUR BILL NELSON</td>
<td>COCTEAU COO 1 M</td>
</tr>
<tr>
<td>54</td>
<td>NEWS AT TEN VAPORS</td>
<td>UNITED ARTISTS BP 345 E</td>
</tr>
<tr>
<td>55</td>
<td>A LOVER’S HOLIDAY CHANGE</td>
<td>WEA K79141/K79141T W</td>
</tr>
<tr>
<td>56</td>
<td>SACRIFICE IRON MAIDEN</td>
<td>EMI 5065 E</td>
</tr>
<tr>
<td>57</td>
<td>LET’S GO ROUND AGAIN PART 1 AVERAGE WHITE BAND</td>
<td>RCA AWB 1/12-1 R</td>
</tr>
<tr>
<td>58</td>
<td>SLEEPING ON THE JOB GILLAN</td>
<td>VIRGIN VS 365 C</td>
</tr>
<tr>
<td>59</td>
<td>SLEEPWALK ULTRAVOX</td>
<td>CHRYSLER CHS 2441 F</td>
</tr>
<tr>
<td>60</td>
<td>FANTASY GERARD KENNY</td>
<td>RCA PB 5256 R</td>
</tr>
</tbody>
</table>
### Key to Distributors

- A – Pye
- B – One Stop
- C – CBS
- D – EMI
- E – Phonodisc
- F – Lighting
- G – SCM
- H – Charisma
- I – Creation
- J – Charisma
- K – Ferrus
- L – Pyramid
- M – Solfeo
- N – Polydor
- O – Rive Droite
- P – RCA
- Q – WEA
- R – M & M
- S – Atlantic
- T – CBS
- U – Atlantic
- V – Rough Trade
- W – Rough Trade
- X – Rough Trade
- Y – Rough Trade

### The Singles Chart 61-100

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title/Artist</th>
<th>Label/Cat.</th>
<th>Play/Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>61</td>
<td>Whole Lotta Rosie AC DC</td>
<td>ATLANTIC HM 4</td>
<td>W</td>
</tr>
<tr>
<td>62</td>
<td>She's Out of My Life Michael Jackson</td>
<td>RBCD SAD 4042</td>
<td>W</td>
</tr>
<tr>
<td>63</td>
<td>Nothing to Lose Toots and the Maytals</td>
<td>UNITED ARTISTS 85364</td>
<td>E</td>
</tr>
<tr>
<td>64</td>
<td>Wednesday Week Overrun</td>
<td>20TH CENTURY SOUND TRC 2451</td>
<td>R</td>
</tr>
<tr>
<td>65</td>
<td>Dirty Deeds Don't Pay AC DC</td>
<td>A&amp;M/AM 7536</td>
<td>C</td>
</tr>
<tr>
<td>66</td>
<td>The Harder They Come Joe Jackson</td>
<td>ATLANTIC HM 1</td>
<td>W</td>
</tr>
<tr>
<td>67</td>
<td>Killer Love AC DC</td>
<td>SAFARI SAFE 28/28</td>
<td>C</td>
</tr>
<tr>
<td>68</td>
<td>Runnin' with the Devil Van Halen</td>
<td>CHRYSLIS CHS 2442</td>
<td>F</td>
</tr>
<tr>
<td>69</td>
<td>Night Train to Memphis Sonny Rollins</td>
<td>POLYDOR 2059 246</td>
<td>F</td>
</tr>
<tr>
<td>70</td>
<td>No Room Athletic Spizz BO</td>
<td>CRASS 429994</td>
<td>G</td>
</tr>
<tr>
<td>71</td>
<td>Mirror in the Bathroom</td>
<td>EPIC EPC 8593</td>
<td>C</td>
</tr>
<tr>
<td>72</td>
<td>A Man Called Dennis</td>
<td>ATLANTIC HM 3</td>
<td>W</td>
</tr>
<tr>
<td>73</td>
<td>I Think I Can Fly</td>
<td>CHERRY RED BERRY</td>
<td>G</td>
</tr>
<tr>
<td>74</td>
<td>Holiday in Cambodia</td>
<td>DE-LITE KOL 9/12</td>
<td>F</td>
</tr>
<tr>
<td>75</td>
<td>Hanging on the Telephone</td>
<td>CAPITOL CL/122/1613</td>
<td>E</td>
</tr>
<tr>
<td>76</td>
<td>Runnin' with the Devil Van Halen</td>
<td>ELEKTRA K12450</td>
<td>T</td>
</tr>
<tr>
<td>77</td>
<td>I Can't Help Myself (Sugar Pie, Honey Bunch)</td>
<td>MERCURY MERK 22</td>
<td>F</td>
</tr>
<tr>
<td>78</td>
<td>When the Levee Breaks</td>
<td>WARNER BROS HM 9</td>
<td>W</td>
</tr>
<tr>
<td>79</td>
<td>Stealin'</td>
<td>PLATINUM</td>
<td>M</td>
</tr>
<tr>
<td>80</td>
<td>One More Time</td>
<td>GEM GS 4</td>
<td>R</td>
</tr>
<tr>
<td>81</td>
<td>Delta and the Mean Old Devil</td>
<td>YOUNG BLOOD YB 82</td>
<td>F</td>
</tr>
<tr>
<td>82</td>
<td>Space Station Number 6</td>
<td>CAPITOL CL/122/1613</td>
<td>E</td>
</tr>
<tr>
<td>83</td>
<td>Space Station Number Two</td>
<td>CAPITOL CL/122/1613</td>
<td>E</td>
</tr>
<tr>
<td>84</td>
<td>Space Station Number 2</td>
<td>CAPITOL CL/122/1613</td>
<td>E</td>
</tr>
</tbody>
</table>

### Ones to Watch

<table>
<thead>
<tr>
<th>Title/Artist</th>
<th>Label/Cat.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quartz</td>
<td>LOGO GOIT</td>
</tr>
<tr>
<td>Sleepwalk</td>
<td>CONNY</td>
</tr>
<tr>
<td>Montrose</td>
<td>SHAPIRO BERNSTEIN/HE</td>
</tr>
<tr>
<td>One To Watch</td>
<td>O PARLPHONE R0003</td>
</tr>
</tbody>
</table>


**ALBUM REVIEWS**

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**Top 10**

**THE ROLLING STONES: Emotional Rescue (Rolling Stones CUN 39111) Prod: The Glimmer Twins**

While the Stones can still produce the occasional solid dancing track ('Dance', 'Send It To Me' and 'Where The Boys Go') will doubtless be heard at parties throughout the land this Summer) they still seem to have difficulty producing something truly exciting for today's market. Bill Wyman's bass lines don't 'move' enough for today's fizzier musical tastes, Jagger's singing sounds lacklustre, the songs just don't cut it any more, and in short there's now a real shortage of attack and aggression. In the year that R&B is supposed to be making a comeback, couldn't the Stones have produced for a single something more memorable than the irritating disco-lampoon 'Emotional Rescue'?

**BOB MARLEY & THE WAILERS: Uprising (Island ILPS 9596) Prod: Bob Marley & The Wailers**

Following his triumphant return to British gigging at the recent Crystal Palace Garden Party, Marley's recording also returns to form with Uprising. The old team of the Barrett brothers in the rhythm section, Junior Marvin on guitar and the soulful I Threes work up plenty of feeling on a series of mid-tempo work-outs that hit a steady groove, from the opening, optimistic 'Coming In From The Cold' followed by devotional songs like 'Zion Train', and a hard-hitting rasta view of female emancipation on 'Piper's Paradise' with a most unusual slow acoustic guitar number 'Redemption Song' to round off proceedings. Should prove to be Marley's biggest UK album for some time.

**GORDON GILTRAP: Performance (K-tel NE1081) Prod: Jon Miller/Rod Edwards/Roger Hand**

An interesting attempt to further develop Giltrap's appeal to a wider spectrum of album buyers. There is some fine music here. Giltrap displays all his virtuoso range, both electric and acoustic, and with the aid of excellent orchestrations and fine back-up support, rings the stylistic changes with impressive ease. His approach is not a world away from what Sky is doing with such success and will appeal to a similar audience.

---

**Top 60**

**ULTRAVOX: Three Into One (Island ILPS 9614) Prods: Various**

At the end of the 70s Ultravox was genuinely pushing back the boundaries of accepted rock music, but became swamped by the punk explosion, eventually losing lead singer and main writer John Foxx to a solo career. Now that the band's bleak vision has been popularised by the likes of Gary Numan this 'Best Of' collection of 10 tracks from the three albums released on Island makes interesting listening, and contains most of the best numbers including 'The Wild, The Beautiful and the Damned', 'Hiroshima Mon Amour', 'Dangerous Rhythm' and 'My Sex'. Chart action may well result as cult interest has been building up of late.

**LIVE WIRE: No Fright (A&M AMLH 64814) Prod: Simon Boswell**

Second album from Live Wire, and the one that looks set to establish its name as a leading UK band. This time guitars of Mike Edwards and recent addition Simon Boswell really gel together well, forming a strong and recognisable sound of their own to back ten excellent songs. The musicianship is of a very high standard, although the vocals could be just a little less gruff and urgent. Given the right radio support, this could be a big album.


A 21st anniversary album (although not identified) featuring the most consistent of home-produced instrumental sounds. Now enhanced by the technical advantages of digital recording, Manuel LPs are finding a new market among hi-fi collectors as well as holding on to loyal followers. With his masterly handling of rhythm, strings, harps and voices, Geoff 'Manuel' Love has come up with some glittering new arrangements, full of Latin fire and rhythm, which totally revitalise oldies like 'Granada', 'Donkey Serenade' and 'In A Little Spanish Town'. In addition are intriguing treatments of more contemporary pieces like 'Rise', 'Music Box Dancer' and 'Hooray! It's A Holi-Holiday'.

---

**NEW EP FROM**

**Whitesnake**

**READY AN' WILLING**

(c/w WE WISH YOU WELL)

---

**NEWER FROM**

---

**READY AN' WILLING**

'READY AN' WILLING' TAKEN FROM THE ALBUM 'READY AN' WILLING' ALBUM UAG30302 CASSETTE TCK 30302

BP363

**OUR COVER*""""OUR COVER*""""

---

**RECORD BUSINESS June 30 1980**
Black Sabbath
"Live at Last"

New 'Live' Album
Out Now
"A RUSTY OLD HALO"
THE NEW ALBUM
FROM
HOYT AXTON
Released 4th July
Includes hit single:
DELLA AND THE DEALER
YBLP 800
on Young Blood Records
Distributed by
Polygram: 01-590 6044.

CARLENE CARTER

R I N G  O F
F I R E

ON THE RADIO
Hot on the RB Airplay Guide

AMII STEWART & JOHNNY BRISTOL/My Guy (K11550)
KATE BUSH/RAPOSHKA! (EMI 5085)
WHISPERS/My Girl (Solar SO 8)
ULTRAVOX/SLEEP WALKING (Chrysalis CHS 2441)
COMMODORES/OLD-FASHIONED LOVE (Motown TMG 1193)
RACEY/REST OF MY LIFE (RAK 317)
GIBSON BROTHERS/MARIANA (Island WIP 6617)

DISCO/SOUL
Top new sellers on RBs Disco Chart

DETOIT SPINNERS/CUPID (Atlantic K11498)
TOM BROWNE/FUNKIN' FOR JAMAICA (Arista ARIST 357)
BEN E KING/MUSIC TRANCE (Atlantic K11495)
LEON HAYWOOD/IF YOU'RE LOOKING (20th Century TC 2454)

IMPORTS
Fastest moving Disco/Soul imports

GEORGE BENSON/GIVE ME THE NIGHT (Qwest/Warner Bros)

For any further information, merchandising or display material
Contact SAL FORLENZA at F BEAT Records 01 993-1481
**USE PICKS**

(Factory FAC 23)

**NEW RELEASES**

Due in the shops this weekend

<table>
<thead>
<tr>
<th>Artist/Release</th>
<th>Label/Number</th>
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<tbody>
<tr>
<td>Sham 69/Unite and Win</td>
<td>Polydor 2059 259</td>
</tr>
<tr>
<td>Average White Band/For You For Love</td>
<td>RCA AMB 2</td>
</tr>
<tr>
<td>Martha &amp; The Muffins/About Insomnia</td>
<td>Dindisc DIN 19</td>
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<tr>
<td>Michael Jackson/Girlfriend</td>
<td>Epic EPC 8782</td>
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<tr>
<td>Photos/Friends</td>
<td>Epic EPC 8785</td>
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<tr>
<td>Hot Chocolate/Are You Getting Enough</td>
<td>RAK 318</td>
</tr>
<tr>
<td>Tom Petty &amp; The Heartbreakers/Don’t Do Me Like That</td>
<td>MCA 596</td>
</tr>
<tr>
<td>Chords/The British Way of Life</td>
<td>Polydor 2059 258</td>
</tr>
</tbody>
</table>

**EXCLUSIVE FROM WYND-UP!**

**BOX TOPS**
The Letter/Cry Like a Baby JBO4

**CHIFFONS**
Sweet Talkin’ Guy/He’s So Fine JBO3

**CLARENCE “FROGMAN” HENRY**
But I Do/You Always Hurt The One You Love JBO15

**DEL SHANNON**
Hats Off To Larry/Little Town Flirt JBO5

**DEL SHANNON**
Runaway/Keep Searchin’ JBO1

**FREDDIE AND THE DREAMERS**
You Were Made For Me/I’m Telling You Now JBO17

**GERRY & THE PACEMAKERS**
Ferry Cross The Mersey/Don’t Let The Sun Catch You Crying JBO2

**LITTLE RICHARD**
Good Golly Miss Molly/Tutti Frutti JBO13

**LITTLE RICHARD**
Rip It Up/Keep On Knocking JBO14

**P. J. PROBY**
Somewhere/Maria JBO8

ORDER FROM:

Wynd-Up Records, Greengate Lane, Manchester.
Tel: 061-798 9252.

Wynd-Up Records, 7 Kilbirnie Place, Tradeston Ind. Est., Glasgow.
Tel: 041-429 7477/8/9.

**OFF THE WALL**

Coming out of nowhere

*No New Off The Wall Chartbusters This Week*

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**ROCK**

Top action from the RB Top 100 and Indie Chart

<table>
<thead>
<tr>
<th>Artist/Release</th>
<th>Label/Number</th>
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<tbody>
<tr>
<td>Ultravox/Sleep Walking</td>
<td>Chrysalis CHS 2441</td>
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<tr>
<td>Black Sabbath/Neon Knights</td>
<td>Vertigo SAB 3</td>
</tr>
<tr>
<td>Dead Kennedys/Holiday in Cambodia</td>
<td>Cherry Red 13</td>
</tr>
</tbody>
</table>

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**Off these radio stations:**

- **beacon**
- **Radio Tees**
- **Radio Clyde**
- **Radio 206**
- **Radio 206**
- **Radio 206**
- **Radio 206**

- 206 fm Radio London
- 206 fm Radio Tees
- 206 fm Radio Clyde
- 206 fm Radio 206

- Orders over £15 post free UK.

---

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7. Printed arm bands
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10. Transfers
11. Photographs

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RECORD BUSINESS June 30 1980
NEW RELEASES

FOX’S MUSIC CENTRE

Based in Nottingham we are looking for a sales assistant with enthusiasm and proven sales ability. Required is a Manager/ess for their Record and Tape Centre in Nottingham city centre. A chance to join this well established chain of record shops offering excellent career prospects in a modern self-service outlet.

Also Sales Assistant required for the Nottingham branch. Write giving career details to:

J. R. Hudson
Chas. J. Fox Piano Co. Ltd.,
Coopers Terrace,
Doncaster DN1 2PY

Two Field Force Representatives are needed by MCPS

THE MUSIC COPYRIGHT PEOPLE
to cover the areas of SCOTLAND, NORTH-WEST ENGLAND and the WEST MIDLANDS.

Applicants would be expected to make personal daily contact with record companies, radio and TV stations, wholesalers and retailers and all users of recorded music. Experience in music copyright is an advantage but training will be given. A clean driving licence is essential.

We offer a good basic salary, company car and contributory pension scheme.

Interviews will be held within the areas concerned and in London. For further information, telephone Graham Churchill on 01-769 3181 or apply in writing to Mrs. S. Carter – Personnel Controller, MCPS, 380 Streatham High Road, London SW16 6HR.

NEW RELEASES

SOUNDOFF RECORDS

“TODAY’S MY BIRTHDAY”
Latest single by STORM

RIF-RAF RECORDS

68 Norbiton Hall
Birkenhead Avenue,
Kingston upon Thames KT2 6RR
Telephone: 01-546 9533.

RECORD BUSINESS June 30 1980
# AIRPLAY GUIDE 100

## THE TOP COMPUTERISED GUIDE TO RADIO ACTION IN THE UK AND IRELAND

| No. | Artist(s) | Song | Station | Week | Key To Station
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<td>4</td>
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<td>EVERYBODY'S GOT TO LEARN SOMETIME KORGIS</td>
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<td>BACK TOGETHER AGAIN FLACK &amp; HATHAWAY</td>
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<td>JUMP TO THE BEAT STACIE LATTISAW</td>
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<td>PLAY THE GAME QUEEN OF THE UNSEEN</td>
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<td>COURT DE VIEUX BOB MARLEY &amp; THE WAILERS</td>
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<td>I DON'T WANT YOU ANYMORE TAVARES</td>
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<td>DOES SHE HAVE A FRIEND GENE CHANDLER</td>
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<td>RING OF FIRE CARLENE CARTER</td>
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<td>12 AM ELECTRIC LIGHT ORCHESTRA</td>
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<td>FOR YOU FOR YOU AVERAGE WHITE BAND</td>
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<td>HEARTACHE LIP NEWS</td>
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<td>RAY RACE - RUDE BOYS OUT JAIL SPECIALS</td>
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<td>67</td>
<td>68</td>
<td>LOVE WITHOUT GREED GRAHAM PARKER</td>
<td>A</td>
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<tr>
<td>68</td>
<td>69</td>
<td>IT DOESN'T MATTER AT ALL 10CC</td>
<td>A</td>
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## Key To Station Playlists

- **A**: Main
- **B**: Alternative
- **Cat**: Category
- **Di**: Disc
- **No.**: Number
- **St**: Station

## Record Business

**June 30 1980**
Strawbs man for Tees

RADIO TEES has appointed ex-Strawbs lead singer David Cousins as programme controller. He replaces Bob Hopton who has joined BRMB. Cousins, whose appointment takes effect this week, became involved in ILR in 1978 as a member of the successful consortium for Exeter/Torbay. He will now resign his directorship of DevonAir.

Cousins graduated from Leicester University in 1969 and after a successful career in broadcasting and market research formed the Strawbs, Strawberry Music and Summerland Songs. In the group's ten-year life from 1968 the Strawbs released 16 albums which sold more than 3 million copies. The group's most successful single, 'Part Of The Union', charted in Britain and Europe.

Managing director Toby Horton says Cousins will bring an immense range of musical experience and wide knowledge both of broadcasting and of analytical market research. "This will be the ideal complement to our already strong news and current affairs operation. I am confident that this appointment will represent an asset both to Radio Tees and to the whole network as a whole," he said.

More demo chances on air

This Tuesday Charlie Gillett brings demo tapes to Capital Radio - a move that previously but bands still send tapes that previously but bands still send

Cardiff polls 40% reach after 6 weeks

Initial dipstick audience research by CBC shows a weekly penetration of just 40 percent in the immediate Cardiff district. It was the only part surveyed because, says managing director Tony Gorard, at the time the IBA had yet to approve the station's TSA and an indication of listentishers was desired.

Carried out to JICRAR specifications six weeks after the station went to air, the study gave Radio-1 a supremacy with 46 percent reach, and Radio-2 achieving 33 percent. Deanna Hallett, research manager at AIR Services, set up the survey and trained members of the Cardiff Community Trust to do the 325 interviews from 13 sample points in the Cardiff and Penarth areas.

Rockshow Report

Most Airplay

<table>
<thead>
<tr>
<th>MOST AIRPLAY</th>
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<tr>
<td>Descending Order</td>
<td>Descending Order</td>
</tr>
<tr>
<td>1 THE UP ESCALATOR</td>
<td>1 DEPARTURE Journey</td>
</tr>
<tr>
<td>Graham Parker</td>
<td>CBS 84101</td>
</tr>
<tr>
<td>2 THE PHOTOS</td>
<td>2 KILLER WATTS Various</td>
</tr>
<tr>
<td>Photos</td>
<td>Epic KW1</td>
</tr>
<tr>
<td>3 PETER GABRIEL Charisma CDS 4019</td>
<td>3 FACE TO FACE Angel Cat</td>
</tr>
<tr>
<td>4 SENT FROM COVENTRY Various</td>
<td>Epic EPC 86111</td>
</tr>
<tr>
<td>5 SCREAM DREAM Ted Nugent</td>
<td>G-Force Polydor POL 2</td>
</tr>
<tr>
<td>6 FLESH &amp; BLOOD Rick Ross</td>
<td>Jet JETLP 229</td>
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<tr>
<td>7 SLOAN TANGERINE DREAM Bjorn Bonde</td>
<td>Virgin V2147</td>
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<tr>
<td>8 I JUST CANT STOP IT Tangerine Dream</td>
<td>Go Feet BEAT 011</td>
</tr>
<tr>
<td>9 MEDLEY ONE NIGHT Mick Jagger</td>
<td>RSO RSOX 2</td>
</tr>
<tr>
<td>10 TONY THE HOUNDER</td>
<td>10 TOUCH Touch</td>
</tr>
<tr>
<td>Alex Harvey</td>
<td>Ariola ARL 536</td>
</tr>
</tbody>
</table>

Edited by Gabrielle James

On the Move

As predicted by Radio Week, Eddie Vickers, 37, joins Severn Sound as programme controller this week from the BBC. Beginning his broadcasting career with BFBS in Cologne where he worked with DLT on the top German TV show Beat Club, he became the first producer to join BBC Radio Leicester in 1965.

After six years with Leicester he did TV's for BBC-TV in London for three months before working for four years as Berlin correspondent for radio and television. On his return to the UK Vickers became acting deputy manager at BBC Radio Medway before transferring to news and current affairs in London as a regular member of Radio-4's The World Tonight team.

Two new members have been appointed to the IBA's Advisory Committee in Metro's area. They are Beryl Sloan, secretary to the North Tyneside Community Health Council and Counsellor Leonard James of Durham County Council, also a systems advisor.
AT LAST!

Carole King

WITH HER NEW ALBUM
PEARLS
SONGS OF GOFFIN AND KING
FEATURING
CHAINS - OH NO NOT MY BABY - HIDE HO
WASN'T BORN TO FOLLOW - GOIN BACK - LOCOMOTION
DANCIN WITH TEARS IN MY EYES
HEY GIRL - SNOWQUEEN
AND HER LATEST SINGLE
ONE FINE DAY
CL 16152

CAROL KING: PEARLS EST 12068, ALSO ON TAPE
IT'S THE 21st year in the music business of Manuel and the Music of the Mountains — alias Geoff Love, musical director extraordinary. In this special tribute, Record Business examines the magic that has made Love an institution in the MOR field with UK sales of 11-and-a-half million LP units to his credit.

Ralfni and Syd Milward's Nintwits. After army service he enlisted with Harry Gold's Pieces Of Eight, one of the first British bands to carry Dixieland jazz to the masses. His friendship with producer Norman Newell, his partner in the Supertunes production company, provided him with an early opportunity to become a musical director. That was 25 years ago and the partnership continues to flourish as the Manuel sound grows in popularity around the world.

It was Newell who urged Love to record, 'The Honeymoon Song' after attending a screening of the film. It was a beautiful love story but in a 1970 film it didn't sound anything like the record. I just felt somehow that it needed a Latin treatment and that's how it came out', says Love. It is rather a simple explanation of the emergence of a remarkable orchestral sound. We needed to get an orchestra that has the most unusual line-up. There is a choir, string section, Latin-American percussion, five guitars and two harps playing rhythm behind a front-line of one mandolin, four guitars and one harp. It is not, points out Love, an aggregation which lends itself to touring. 'I don't think there would ever be enough guitarists to let alone harp players all available at the same time to go on the road', he says. He does, however, compromise by using transcriptions for the available instruments of the orchestra during concerts which give a fair approximation of the real thing.

The Music of the Mountains is something special to Love and he will not entrust the orchestrations to anybody. It has been this way since the beginning — apart from one occasion when he asked a colleague to put some charts together but didn't much like the results. The sound kept in his head — he admits to playing only a few basic chords on the piano — Love writes down every note of all arrangements himself, displaying a considerable stamina in doing so. He tackles the work at his Enfield home or his house in Spain and some are the product of his concentration that he can work without real break from 8am — 6pm, sustained only by sandwiches and a regular supply of coffee provided by his wife Joy. He

AT THE sharp end of the pop business, career longevity is notable by its absence. With a few exceptions, singing for a living has never been a recipe for longterm survival. An indelible Instrumental sound, on the other hand, commands a privileged place in public esteem that gives it a staying power capable of outlasting virtually anything singers can offer. In the post-war era recording has been notable for the development of three distinguishable orchestral styles in Britain. The first was the strict tempo arrangements of Victor Sylvest ter. The second was the lush, cascading strings sound of the Mantovani Orchestra. The third is Manuel and the Music of the Mountains, a sound originated by musical director Geoff Love and even stronger than ever in the 21st year of its existence.

Conceived originally for a special arrangement of a film theme 'The Honeymoon Song', The Manuel Sound was born on no less than 29 albums for EMI, of which 12 still command a place in the catalogue. But the Manuel recordings only account for a small proportion of the output of the amazing prolific Love. He has maintained an association with the Music for Pleasure budget company since its inception in 1965, during which time he has had 40 albums released which bear his name (as well as, a brace of Manuel collections). The budget releases have given this unassuming Yorkshireman a public identity and personality which is the very antithesis of the anonymity of Manuel, a name which many record buyers even after all this time would not relate to the md of the Max Bygraves TV Show. Precise sales details of a career of such length are not easy to come by, but some research through the files indicates that Love's total UK sales are 1.4 million copies for EMI and 10 million plus for MP.

Love is one of those ageless characters for whom music is something of an elixir of youth. Indeed it comes as a surprise to discover that he has been a professional since 1938. Pre-war he was a gigging trombonist, playing with bands like Jan
The NOEL GAY ORGANISATION is switching to in-house computer. We are, nevertheless, deeply proud to retain one MANUEL operation.

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Manuel/Geoff Love

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Norman

P.S. Love to Joy
Love from Studio Two

Thanks Geoff and Norman for 21 great years
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The 'hombres' who give Manuel his studio sound

WITH A sound as distinctive as Manuel and the Music Of The Mountains, the musicians who in perpetually interpret Geoff Love's arrangements take on a special importance.

He knows that there are certain key players without whom the special sound will not emerge to interpret Geoff Love's arrangements take on a special importance.

The studio sound includes veteran guitarist Ivor Mairants, the man who was featured soloist on the 'Rodrigo' hit, harpists David Snell, Marie Goosens and Sheila Bromberg, Bram Martin (cello), William Armon (tenor), Vic Flick (guitar) and Jock Cummings (percussion). Mike Sammes has always been in charge of the voices, while Max Jaffa was the orchestra's first leader. Also used from time to time have been percussionist Tristram Fry and Kevin Pecknold, now stalwarts of the Sky line-up.

The musicians are not rehearsed before the sessions take place and see the arrangements for the first time in the studio. An album will be completed in 12 hours as a rule. Nine hours are taken up with recording the orchestra and the choir, the remaining three go on overdubbing the solo guitars. Now that all Manuel recordings are digitally recorded there is no time taken up with remixing.

Because of the strong bond of respect which Love has for his top sessionmen, he is content to give me the interpretation of his arrangements very much in their hands.

Lanza anticipates that the decision to use Manuel as a spearhead of its UK digital recording activity will give albums like Supernatural and Fiesta, released last month, a real edge not just with hi-fi buffs but with all easy-listening record buyers who enjoy the very best available sounds on record.

Lanza and his staff maintain close contact with Love when his two annual albums are in the planning stage, meeting for discussions over content, sleeve designs and promotion.

As well as the Manuel recordings, Love also provides EMI with occasional albums under his own name. These also have a useful sales longevity. A Banjo Party album which has sold over 100,000 copies since it was released in the mid-70s is being re-released for the Christmas buying season as is his World's Greatest Pop Party compilation.

Lanza feels that the best may still be to come so far as public acceptance of Manuel and The Music of the Mountains is concerned.

In Britain, with the music industry in the direction of 1.5 million copies, the signs are of a growing awareness in radio internationally of the Manuel albums which is spinning off in increased interest among record buyers in all the countries where EM has been established.

"The Manuel sound is unique," points out Victor Lanza, general manager of EMI's MOR Division. "There have been many attempts to copy it, both in this country and in Europe, particularly in Germany. Internationally, it is starting to spread. Australia and New Zealand have always been good markets, but now other territories, particularly Japan and America are starting to take notice. Beautiful music, as the Americans call it, is on the way back."

Love comes into his own on MfP

RUNNING PARALLEL with Geoff Love's alter ego existence as Manuel are his recordings for Music for Pleasure, made under his own name at the rate of two orchestral albums and two Geoff Love Singers albums a year. These have delivered phenomenal sales and individual sales over the years and have undeniably helped Love emerge as the recording personality which the anonymity of Manuel would never have really allowed.

He has recorded 40 albums for the budget label and although MfP cannot come up with a precise figure, the company believes that a total of over 10 million copies were being sold on the conservative skin.

Certainly, MfP managing director Richard Baldwin who remembers Love being credited as musical director on some of the very first releases back in 1965, can point with pride to some quite extraordinary figures on individual albums.

His album sales surged forward when MfP and Supertunes contracted for a series of albums based around popular film music about nine years ago. The best-selling champion is Big Western Movie Themes which has racked up a total of 800,000 albums and, over a period of four years, 90,000 cassettes. Running it close is Big War Themes - 760,000 LPs and 80,000 cassettes. "These two albums just go on selling. They are always in our list of top sellers," says Baldwin. He's particularly impressed that even an album like Waltzes With Love, which was not initially regarded as having outstanding commercial potential, has sold nearly 300,000 LPs and tapes, while a Manuel reissue Story Of A Starring Night has over a two-year period sold 122,000 LPs and 49,000 cassettes.

MfP has high hopes for continued sales staying power with a new series of albums entitled Your 100 Favourite Love Songs, by the Geoff Love Singers. The first volume, featuring 14 evergreen ballads, was released in May and the second in the six-part series is due in the Autumn.

"We always work closely with Geoff and Norman on the concept of his albums, and the results have been very satisfying for all concerned," says Baldwin.

MANUEL AND HIS MUSIC OF THE MOUNTAINS

Current Catalogue Listing

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<thead>
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Music of the Millions. From P. 24

way for another hit version by classical guitarist John Williams.

He will be in the studios again in August recording a Manuel album for release before Christmas, and will be back again in January for an Easter-time album. In the meantime he will be taking the Geoff Love Orchestra out on the road for two weeks of concerts in October, and next February will make his annual visit to the Trinidad carnival, an occasion which he regards as invaluable for stimulating new musical ideas.

The Manuel sound has survived all the changes of fashion through music has progressed over the past 21 years and with digital techniques now emerging - the Fiesta LP was digitally taped - Love himself reckons that future prospects for the Music of the Mountains are as exciting as at any time.

Even after all these years, I still don't regard making the Manuel records as just a job of work, he says: "Each one is different and there are always new sounds to attract your interest and to experiment with. I don't know why Manuel and the Music of the Mountains has turned out to be so popular. I just thank God it has."
Many Congratulations
Geoff
on 21 years of
Manuel and the Music of the Mountains

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