PRT expansion in store, says new boss

IN A statement clearly designed to dispel further speculation about the future of PRT Records, new managing director of ACC Bert Reuter forecasts an active expansion in store for the company.

He also announces the appointment of Walter Woyda as chief executive of Precision Records and Tapes with Louis Benjamin as group executive director in overall control of the division.

The recent turn-round in PRT's fortunes has been achieved at the cost of its Mitcham pressing plant, and in the middle of a tense take-over battle for holding company ACC during which the future of the record company looked in severe doubt.

Reuter reveals that PRT will be actively seeking to expand its roster of licensed and distributed lines and negotiations will start with a number of major independent labels.

After a lengthy stagnant period in the a&r field, PRT last week signed singer Colin Blunstone on a direct deal, and this is also seen as a pointer to a more aggressive stance from the company.

A confident Louis Benjamin told RB: "This is a whole new ball game, and Walter Woyda and I will be as progressive as we can be. Neither of us are going to sit back. We have already achieved success with PRT during the most difficult of circumstances and now we are both dedicated to going forward. "We have built a record company before and we will build it again."

He added that he was pleased that PRT's staff now knew that their jobs were safe. "It is a great relief to all of us - almost like being on convalescence," he said.

UK imported 80 million blank tapes in 1981, say new figures

FOR THE first time, the BPI has been able to gain an authoritative official indication of the level of blank tapes being imported into Britain.

Due to a change in the checks employed by Customs & Excise on the quantity of blanks being landed for UK distribution, the BPI can confidently estimate that imports during 1981 amounted to 80 million units, a figure which endorses the accuracy of previous unofficial estimates of the amount of blanks arriving here.

Formerly the Customs authorities had only been able to disclose details of the weight and value of tapes arriving in the country. Now, in response to pressure from the BPI, the Customs have changed the system and is checking the precise volume of shipments.

Unfortunately due to industrial action by civil servants complete details for 1981 are still awaited. However the total for the six available months (January-March and September-November) amounted to 39.5 million units. Final details will not be released until mid-1982, but the BPI is confident that its estimate of 80 million units will be confirmed.

According to previous unofficial BPI estimates, blank tape imports in 1981 jumped by 20 million units over the previous year, while retail sales over a four-year period are reckoned to have increased from 50.1 million units to 73.4 million units.

'Ьake tape industry pay for home tape loss' - PRS

MANUFACTURERS OF recording equipment and importers of blank studio tape are the ones who should be required to compensate copyright owners for "the serious economic loss" sustained through home taping.

This is the view of the PRS, which has responded fiercely against the Government's Green Paper recommendations which are opposed to a blank tape levy.

In its submission the PRS regards it as "astonishing" that the Government is prepared to allow continued losses by copyright owners "merely because it was not the Government's responsibility".

The PRS recommends a negotiated royalty payment, rather than a statutory levy, with rights licensed on a collective basis, in the same way that PRS licenses public performances and broadcasts.

The Society is also opposed to another Green Paper recommendation, that the composer of a commissioned work - a film or TV theme, for instance - should in future only be paid a fee, with subsequent rights becoming the property of the commissioner "in the absence of agreement to the contrary". The PRS calls the proposal "outrageous" and one that would "damage the legitimate interests of composers." Payment of a lump sum would represent only a fraction of the royalties which could be earned from a successful composition, but composers would be in a weak position to negotiate with film or TV companies.

UK imported 80 million blank tapes in 1981, say new figures
**BPI about to award new chart compilation contract to Gallup**

THE BPI is expected to announce this week that it has concluded a deal for a new-style chart compiled by use of the latest micro-chip technology.

At the end of the existing agreement with the British Market Research Bureau, the BPI's industry chart contract will be awarded to the Gallup organisation - at a saving of up to £100,000 per year at current rates.

The BPI has concluded the deal for a four-year period at an estimated fee of just over £1 million to run from January 1983. The BMRB system using couriers and manual diaries will probably cost the chart partners more than £350,000 for 1982 alone.

The Gallup system involves the use of sophisticated electronic data collection devices installed in chart shops, linked by telephone line to Gallup's London headquarters. Dealers merely punch information into the specially-designed machines, which transmit their totals to London after the close of business on Saturdays. The machine will also be able to deciphering bar-coded data when the system comes into operation.

Gallup will produce a Top 100 singles chart including 12-inch sales, and an album chart including cassette returns for publication, plus separate 7-inch, 12-inch, LP and tape charts for industry use only.

The 'electronic diaries' have been developed in conjunction with electronics company APT and the BPI is hoping to sell them to stores where they will help cope with stock management, and the clerical tasks. The unspecified number of chart shops will be provided with the machines free of charge. If all goes to plan, up to 300 of the devices could be installed on a test run from January 1.

**Video pirates were caught with BPI aid**

LAST WEEK'S massive £750,000 damages award against a group of Northampton video pirates was won with the help of the BPI's experienced anti-piracy unit.

The unit investigated the case and brought it to court on behalf of the plaintiffs Warner Communications, Thorn-EMI, MGM, Twentieth Century Fox and Video Programme Distributors.

The High Court was told that Charles Noble, his wife and Ricky Green were running a factory over a betting shop in which 46 video recorders were found copying films including Superman, Waterdown In and Lord of the Rings.

Although there was an enormous damages and costs bill, the three also submitted to permanent undertakings to the five companies.

The BPI team was approached by the film companies via the British Video Association because of the success the unit has achieved in virtually bidding Britain of record bootleggers and counterfeiters.

Now negotiations are going ahead between the film companies and the team to implement a more permanent investigations link.

THREE YEARS after BPI lawyers discovered the illicit operation it has won damages of £5,700 against what is believed to be the first classical bootleg specialist. The damages, plus costs, have been won against John Horvitz, trading as Reel Opera, of Woodcock Hill, Kenton, Middlesex.

BPI lawyers discovered recording equipment and nearly 400 master tapes and illegal recordings of concerts by such artists as Riccardo Muti, Janet Baker, Herbert von Karajan, Maria Callas and Placido Domingo.

* A BUCKINGHAMSHIRE retailer gave undertakings through his lawyers in the High Court last Wednesday not to knowingly deal in counterfeit cassettes until judgement or further order.

The shop-keeper was Roy Matthews of 10 Chaucer Close, Newport Pagnell, Buckinghamshire. He runs retail outlets at Stratford Road, Wolverton, Croft Court, Stony Stratford and High Street, Newport Pagnell plus stalls at several street markets.

The BPI alleges that Matthews has been selling counterfeit tapes purported to have been made in Portugal but which were in fact made in the UK.

When BPI solicitors served an Anton Piller order against Matthews at the shops last week, several hundred cassettes were discovered on the premises and removed.

**'Cats' clinches Novello awards**

PREDICTABLY ANDREW Lloyd Webber's hit show *Cats* was named Best British Musical at the presentation last week of the Ivor Novello Awards, as also with it the composer also picked up the award for Best Song with 'Memory', published by The Really Useful Company/Faber Music.

Best Pop Song award went to Sting for 'Every Little Thing She Does Is Magic' (Virgin Music), while 'The French Lieutenant's Woman' won the Best Theme citation for Carl Davis (United Artists Records) and Best Contemporary Music/Writing was awarded to Alvin Goldstein for 'You Drive Me Crazy' by Ronnie Harwood (Quarry Music) who was winner in the Most Performed Work category.

**RM debut campaign for Elkie Brooks**

ELKIE BROOKS is the subject of the first ever marketing promotion of an artist by Record Merchandisers. It will involve High Street giants Woolworth, Littlewoods, Debenhams and also Martin The Newsagent.

Having been responsible for 20 per cent of the total sales of Brooks' Pearlys album, RM is planning to increase that with a campaign around her UK tour.

Four albums are featured: *Pearls, Shooting Star, Two Days Away and Love and Learn*. The campaign is being jointly financed by RM, A&M and the stores.

Woolworth stores featured the albums as part of their major Easter promotion which involved radio and national press advertising.

Littlewoods will have extensive in-store displays, special prices, vouchers offering an additional 25p off the selling price. It is giving away a million leaflets.

In addition it is taking TV advertising in *And Stand Deliver* was also held to be Best Selling A-side. A special award for Outstanding Contributions to British music went to The Who, while PRA Tosin Abasi won the award for Outstanding Rhythm and Bass.

The BPI has recently settled a lawsuit against the company with release dates via the BPI, and this week radio music director and EMI Records general manager: "Although one must be very careful not to view TV advertising as a panacea for record volume achievement, TV advertising is a particular key to marketing a wide range of AOR and MOR repertoire to a market segment which is otherwise very difficult to reach. Use of the latest micro-chip technology will also be capable of deciphering bar-coded data when the system comes into operation.

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**Bullet's Evans launches TV marketing division**

JOINT CHIEF of Bullet promotions Barry Evans has formed a new TV marketing division for the company which he will head himself.

The plan is for the new division to undertake all types of record marketing consultancy with particular emphasis on TV advertising of records for retail and direct response selling.

The division is currently acting as TV marketing consultants to Zomba's television division.
MULLINGS

NIGHT CLUB collector Richard Branson has just added number four to his list. At the eleventh hour – well, the night before actually – the Virgin supremo stepped in and took over Steve Strange and Rusty Egan's new Camden Palace nitery, by making an offer the previous lessees could not possibly refuse. And on opening night there was Branson on the door brandishing a bottle of bubbly to give the gladhand welcome to distinguished guests and creatures of the night whose outfits grew more outrageous as the evening wore on. Our Social Editor recalls seeing one lass dolled up in her mother's wedding dress and necklaces that was pretty conservative by comparison with other attire being displayed. Camden Palace is actually the old Music Machine, tarted up and offering the best lasers and lights in London. Could the reason for the latest Branson acquisition be that he's looking for a replacement for the Venue? Word is that the freeholders would like to knock it down and turn it into a car park or something equally awful. Planning permission is being sought, 'tis said, and if granted a modest £1 million will change hands. Will outraged rock fans be handing in a Save Our Venue petition in at Number Ten? “NO COMMENT”, says caretaker chief David Simone to rumours that Ariola will not be renewing its pressing-distribution deal with PRS. However, he admits that should such a matter come to pass then Ariola would enjoy the same arrangements as Arista. If so Tandem, about which Simone says he feels “very positive”, and PolyGram would be in line for the job. July is now set for the European launch of the Philips-Sony compact disc. Monty Lewis well pleased to be able to point to sales through Pickwick of 800,000 copies of albums picked up from Polydor and Decca by Shakin' Stevens. ... the Spanish-American Masters shoot-out over 18 holes between Arnie Oberstein and Severiano Lopez resulted in a comfortable win for the CBS representative. Revenge will be sought in a return match this month. ... manager Michael Gray has secured a contract release from their eight Brains label – EMI – for Steve Diggle and John Maher just in time for Seymour Stein of Sire's London to sign them as Flag Of Convenience. ... the Mullings Order Of Merit for devotion to duty to the uncredited typist in the EMI press office who handled the Paul McCartney interview (with Stuart Grundy and Alexis Korner) transcript which appeared in the latest newsletter – all 19 pages of it, spoken in Macca's usual rambling conversational style which may be fine to listen to, but is not easy to comprehend in the written word. ... COULD THIS mean the end of Midem as we know it – the Martinez, where you can buy a couple of beers for as little as £5 (each), has opted out of the Chevy B&B circle, and mysteriously declined to continue to pay a commission. Visitors attending the recent MIP-TV event in Cannes had to book direct for rooms at the Martinez, and presumably will have to do the same for Midem. ... Bronze gm Robert Lemon, who hasn't done too badly with Motorhead after signing them despite warning from the band that they were about to leave the Chiswick label, is wondering if he can work the oracle again. He's just signed another ex-Chiswick act of uncertain reputation, the Damned ... sporting RCA has formed a cricket team and pressguy Richard Routledge would like to hear from potential opponents. ... incidentally, the company has optimistically set May 12 as the date for a playback arrangement as Arista. If so Tandem, about which Simone says he feels “very positive”, and PolyGram would be in line for the job.
THE ZOMBA group of companies is expanding into the video and merchandising fields with the formation of two new companies Zomba Video and Yulerose.

First release under the Zomba Video banner will be a programme of the Shape Up And Dance album featuring Angela Rippon. The cassette will be sold via direct mail to music fanatics as well as through retail outlets.

Yulerose has been set up as a merchandising company and is already handling spin-offs from the Shape Up And Dance LP series and for Jive Records act Tghtfit.

"It is our intention to develop video programmes as a parallel to most of the mainly non-store marketing record programmes we are presently working on and testing for our Lifestyle Records Division. We certainly don't intend confining our video efforts to music-only programmes," said Zomba director Clive Calder.

**MCPs warns on Cocker LP**

THE MCPs has warned importers and wholesalers not to handle copies of the new Joe Cocker album Sheffield Steel (ILPS 9701) and Gwen Guthrie's LP Gwen Guthrie (ILPS 9699) manufactured by Island in America because the British publishers have not granted an import licence for the material. Failure to heed the warnings could result in actions for an injunction, damages, costs and delivery-up of all copies of the records.

**Ins & Outs**

COLIN SMYTHE has joined the Towerbell label as general manager, replacing Sue Knight who has left the company. For the past three years Smythe has worked for Towerbell Management looking after Chas & Dave, Darts, The Stargazers and Tom Newman. Other new appointments in the 'Towerbell Group' include that of Cathy Evans who has joined as personal assistant to managing director Bob England.

HOWARD BARROW, general manager of the distribution division of PRT Records, is leaving the company at the end of the month to work on a new venture. His responsibilities have been taken over temporarily by his deputy Ian Holloway.

GEOFF KEMPIN has been appointed general manager video development for EMI Music Video, Europe and international. He will be based in EMI's Manchester Square offices and will be responsible for the production and marketing of EMI Music videos in Europe and the world excluding North America and Japan.

Reporting to Kempin are product manager Martin Wyn Griffith and product assistant Elizabeth Flowers, and Kempin - currently video projects manager - will report to director of video development Bob Hart.

Roger Stubbs, director of planning and business development, for EMI Music, Europe and International, takes on responsibility for EMI Music video exploitation and finance. He is based at EMI's Gloucester Place office and will report to Fred Williams, the company's board member responsible for video, in respect of his video activities.

**Merchandising TV & national press ads for Jaree LP**

**TV ADVERTISING in Granda, Central and Yorkshire is being taken for the Jean Michel Jarre album 'The Concerts In China' (PODV 3). The TV campaign consists of 10 second spots.**

ITV was due to show a film of Jarre's concert tour last night (Monday May 3) and the album should reach the shops today.

TV promotion is being backed up by national newspaper advertising in the Guardian, Observer, Sunday Times, Daily Mail and TV Times and there will be co-operative advertisements in the consumers.

A national window display campaign, consisting of centre pieces, Chinese hats, reproductions of tickets from the concerts and posters and streamers provide in-store promotion and there will also be nationwide flyposting.

A live double album in a gatefold sleeve 'The Concerts In China' has a dealer price of £4.35. It contains 40 minutes of new material including the single 'Oriant Express' released on May 14 in a special picture bag.

BEATLES FANS are the target audience for an album The Beatles Talk Downunder (Goughsound GP 5001/GPC 5001) through Sertan. It contains 70 minutes of interviews given by the group, including stand-up comedian Jimmy Nicol, in Hong Kong, Australia and New Zealand. The cover features seven previously unpublished photographs of the group, including one with Nicol, taken on the Far East tour of 1964. Major promotion is planned throughout May.

SAXON has a live album released by Carrere Records on May 14 with a major marketing campaign to support it. There will be consumer advertising in Sounds, Kerrang and other publications, and a large-scale window and in-store display promotion featuring Silver Eagle cut-outs. The album is called 'The Eagle Has Landed' (CAL 137).

RANDY CALIFORNIA'S Spirit are featured on two releases from Beggars Banquet this month. First is Euro-American (BEGA 36) by California, but

**HAVING LED the Scottish world cup squad in singing their official record 'We Have A Dream', B.A. Robertson is pictured leading the celebrations to launch the disc, surrounded by members of the squad.**

RAY PARKER Jr has a new single 'The Other Woman' (ARIST 466) released in both seven and 12-inch versions, with the latter containing a seven minute version of 'Jack and Jill (Back Up The Hill)'. The artist is visiting the UK to promote the single and a video has been made by Brian Grant.

FUN BOY THREE have released a new single 'The Telephone Always Rings' (CHS (12) 2609). The song which is featured on the album Fun Boy Three has been re-mixed to include the Horns Of The Swing Laurels and is available in both 7 and 12 inch.

A HOST of stars make guest contributions to the new A& M album Long Time Friends (K 56999) out on Quest Records. It is co-produced by Christopher Cross, who also performs on several tracks, and features Patti Austin, Larry Carlton, Tom Scott and Jon Horn.

**CHISWICK RECORDS is making available a limited edition picture disc of the current Rocky Sharpe hit 'Shout! Shout! (Knock Yourself Out)' (DICEP 3). There will be just 5,000 full-colour picture discs available and it will be available through FRT, at a dealer price of £1.21.

COLIN BLUNSTONE has signed to PRT and his first release is a recording of the old Miracles hit "Tracks Of My Tears" (7P 236). His signing is part of a major drive in talent acquisition and the single will receive heavy marketing back-up including flyposting, consumer press advertising, displays and point of sale material.

Mickey Jupp has performed the official theme for the 1982 London Marathon this Sunday. 'Joggin' (AMS 8222) is taken from Jupp's latest A&M album Some People Can't Dance (AMLH 6855).

**MICKEY DREAD'S first release for Do It is a single "Rocky Road", (DUNJT 271) available in 7 and 12 inch formats.** An album S.W.A.L.K. (RIDE 10) is due May 21. Both releases will be supported by posters, stickers and T-shirts.

The MOOD have a new single released by RCA in both seven and 12-inch formats. 'Paris Is One Day Ahead' (RCA/T 211) is available in a special full-colour picture sleeve.
We believe in giving BIG VALUE in exchange for BIG SALES and our two new releases are no exception. Both have (buy one – get one FREE) deals backed up by massive national TV campaigns.

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ISLEY BROTHERS
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RTL 2073-B
4C/RTL 2073-A
4C/RTL 2073-B

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ORDER NOW – CALL RONCO 01-876 8682 01-876 8215 or from your wholesaler.
TOP RANKING Records is a new independent label specialising in black music. It has been set up by Guy Rippon, who managed Black Slate (above) for three years, and Frank Sansom, an ex-marketing manager for Trojan and Charisma, and recently 101 Records.

Rippon explains that the policy behind Top Ranking is "to keep a limited roster of artists, a limited release schedule and break black artists in the commercial market place."

The first signing to the label is Black Slate, whose new single 'Rasta Reggae' (12-inch 12 SLATE 1, 7-inch TRY 1) was released on April 30. It will be backed up by Top Ranking with trade and consumer advertising, fly-posting and a UK tour by the band in late May.

Top Ranking is currently having talks in the Caribbean and the United States about licensing arrangements and will soon be setting up individual licensing deals in Europe.

Distribution for the label in the UK is through Spartan. Top Ranking can be contacted on 01-221 6988.

The first release on Blue Moon will be a single from Garth Hewitt, 'The Hungry Wind' (BMS 001). First album on the label is to be a double LP European import featuring one of the last shows of Dukes Deluxe.

MAY SEES the release of three EPs from Alternative Tentacles. They are 'Bites From Bait' (VIRUS 11) by Christian Lunch, 'Shortnin' Bread/
NEIL DIAMOND: Live Diamond (MCA MCF 3137) Prod: Unlisted

Yet another greatest hits repackaging of repertoire from Diamond's most creative and prolific era. Indeed, with the exception of a couple of tracks, it offers only songs which were featured on the Hot August Nights 2LP a decade ago. 'Cracklin' Rosie', 'Holly Holy', 'I Am . . . I Said', 'Sweet Caroline' and the rest are among the finest pop material ever written, but there must be a limit to the number of people who will want them yet again, particularly since Diamond's hits have been so well exposed in earlier compilations.

KILLING JOKE: Revelations (EG/Malicious Damage EGMD 3) Prod: Conny Plank

Little Ginny is tops among the UK's small collection of female country singers, but her popularity horizons should be extended towards the MOR market on the evidence of this album. She's a beguiling sweet-voiced singer, particularly on 'Too Good To Throw Away', but also communicates a bouncy sense of fun on some of the more upbeat tracks, of which the title track and 'Elvira' are particularly infectious. Recorded in Nashville, Birmingham and London, the album is a credit to all concerned, particularly the accompanying musicians. Move over Barbara Mandrell, Dolly Parton, Crystal Gayle etc, Little Ginny is knocking on the door.

CHELSEA: Evacuate (Step Forward SFLP 7) Prod: Harry T. Murlowski

Gene October’s Chelsea are one of the few remaining punk bands of 1977 still around, and Evacuate shows them to have lost none of their original spirit. For the most part Evacuate highlights their strengths - loud guitars, no nonsense rhythm and crafted and the sound, while appearing primitive, is layered and structured. Ace German producer Conny Plank brings his clinical expertise to bear on the recording but there is no doubt that KJ had the last word on the overall mix.

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Disco Top 50

1. FORGET ME NOTS
   PATRICIO RODRIGUEZ ELEKTRA K4 31720 V (UKA)

2. I CAN MAKE YOU FEEL GOOD
   SUGARMINI ELECTRONIC MAMMY VS 40200 V (UKA)

3. SPECIALISE IN LOVE
   SHARP SHAVK www SHARP SHAVK VS 40232 V (UKA)

4. PAPA'S GOT A BRAND NEW PIGBAG
   FEATURING CAROL KE
   JUGTA'S RECORDS 11267 (12) / 11276 (7)

5. ACT LIKE YOU KNOW
   EIGHTIES KARATE MV-00119 11267 (12) / 11270 (7)

6. NIGHT BIRDS
   ELECTRO-PHUNK POSPUIX 457 POLYGRAM

7. TIME
   SCORCH CARRUCI CART1 (12) VAGA

8. MAMA USED TO SAY
   JUNO MEMORY JUNO VS 41032 V (UKA)

9. PERFUMED GARDEN
   BROWN ADVANCE BROWN VS 41074 V (UKA)

10. WHAT THE F**K GOES AROUND COMES AROUND
    SCORCH CARRUCI CART 1 (12) VAGA

11. JUST AN ILLUSION
    BAD NATON & BAD VEGAS 208 PHR

12. WALK ON BY
    BRIAN GREEN SPARC SPARC 1132416 C (5) ESP

13. ON A JOURNEY I'SING THE FUNK ELECTRIC
    ELECTRO-FUNK EPIC A312 31979 V (UKA)

14. TURN ME LOOSE
    B.C. 2L JAZZ POSPUIX 447 POLYGRAM

15. DON'T YOU LOVE IT
    B.C. 2L JAZZ POSPUIX 447 POLYGRAM

16. NEVER LET YOU GO
    KAHLA R&B & R&BLS 209 PHR

17. EASE YOUR MIND (REMIX)
    ELECTRO-FUNK EPIC A312 31989 V (UKA)

18. YOU GOT THE POWER
    B.C. 2L JAZZ POSPUIX 447 POLYGRAM

19. CAN YOU SEE THE LIGHT
    ROCOKE 1124141 (12) / 112608 (7)

20. EVERY WAY BUT loose
    ONE-OF-A-_KIND BUDDAH RECORDS 487 (12)

21. DON'T MAKE ME WAIT
    SCORCH CARRUCI CART1 (12) VAGA

22. THE ONE/TIME'S RUNNING OUT
    2 PAC VS OVAL DRIVE 211267 (7)

23. YOU AND ME JUST STARTED
    UKA ELECTRONIC RECORDS (12)

24. WANT TO GET CLOSE TO YOU
    DON'T TRUST MY EYES DEEJAY UNITED 112167 (7)

25. CIRCLLES
   ATLANTIC STAY & ABBR ASBERS 823128 V (UKA)

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Indie Top 50

1. PAPA'S GOT A BRAND NEW PIGBAG
   FEATURING CAROL KE
   JUGTA'S RECORD 11267 (12) / 11276 (7)

2. THIS TIME (WE'LL GET IT RIGHT)
   REDYLLE INDICA 0167 (12) / 0111 (7)

3. ONLY YOU
   JUGTA'S RECORDS 11267 (12) / 11270 (7)

4. LOOK KNOW
   FABIANA HANNAH 437 (12) / 417 (7)

5. THE MISSTREEKS
   100 YEARS SECRET SHH 132017 (12) / 132018 (7)

6. PURE FUNK FOR F population
   BRITISH JAZZ FUNK AT ITS BEST (12) / 1270 (7)

7. BELA LUGOR'S DEAD
   BAD BAD MONGORDINN 208 PHR

8. NO DOVES FLY HERE
   MUSICAL STRIKE FORWARD TRADE/INDIES

9. GILANGLAND
   VOGUE WORLD NO FUTURE (12) / 8974 TRADE/INDIES

10. THE MEANING OF LOVE
    JOSIE ALEXANDER PROJECT (12) / 1270 (7)

11. DON'T WE FORGET EP
    MUSICAL STRIKE FORWARD TRADE/INDIES

12. REASONS FOR EXISTENCE
    33rd ARMoured SPOKES 506 PHR

13. A VIEW FROM HER ROOM
    MARSHALL'S ROOM 209 PHR

14. LET'S BREAK THE LAW!
    I HATE PEOPLE (12) / 1270 (7)

15. SHOW YOU HOW I'VE BEEN BACK OPEN PROJECT PROJECT 1 (12)

16. ROCKET SHOCK
    B.C. 2L JAZZ POSPUIX 447 POLYGRAM

17. final APPROACH
    ELECTRO-RETRO ERT 1201 (12)

18. BYE GONES
    A. JARVIS A. ARSH/ART 121 (12)

19. KEY TO THE WORLD
    RUDDY WATKINS RUDDY 42 (12)

20. LONDON'S LATE THE PEP
    ELECTRO-FUNK EPIC A312 31929 V (UKA)

21. SMASH IT UP
    DAMNED BEAT 7970 PHR

22. WAR ACROSS THE NATION
    PINEAPPLENOICE NO SCRIBBLE V'S NO SCRIBBLE 1270 (7)

23. THE WINNER
    MUSICAL STRIKE FORWARD TRADE/INDIES

24. NEVER SURRENDER
    THE PUBLISHERS RECORDS 1270 (7)

25. SEE YOU
    ELECTRO-RETRO ELECTRO 01147 (12) / 0111 (7)

26. ATTACK
    MUSICAL STRIKE FORWARD TRADE/INDIES

27. THE MISSIONARY
    SMITHIES RECORDS 1270 (7)

28. NO LIFE, NO FUTURE EP
    PS口コミ PS口コミ 1270 (7)

29. THINK WE NEED HELP
    PIVOTAL / FAZZA FaZZa 1270 (7)

30. KING OF THE FLIES
    MUSICAL STRIKE FORWARD TRADE/INDIES

31. IT'S CORRUPTION
    NO SCRIBBLE NO SCRIBBLE 1270 (7)

32. LOVE WILL TEAR US APART
    MUSICAL STRIKE FORWARD TRADE/INDIES

33. THE BLOODY ROAD TO GLORY EP
    PIVOTAL / FAZZA FaZZa 1270 (7)

34. DON'T MAKE ME WAIT
    SCORCH CARRUCI CART1 (12) VAGA

35. THERE'S NO GOVERNMENT LIKE NO GOVERNMENT
    NO HOPE FOR ANYONE (EP)

36. DESTROY THE YOUTH EP
    MUSICAL STRIKE FORWARD TRADE/INDIES

37. TWO TONES ON TAIL EP
    ASPIDE DIAMOND ASPIDE DIAMOND 131 (7)

38. THE BLOODY ROAD TO GLORY EP
    PIVOTAL / FAZZA FaZZa 1270 (7)

39. STRIKE AGAIN (EP)
    MUSICAL STRIKE FORWARD TRADE/INDIES

40. THERE'S NO GOVERNMENT LIKE NO GOVERNMENT
    NO HOPE FOR ANYONE (EP)

41. THE RIDE TO GLORY EP
    PIVOTAL / FAZZA FaZZa 1270 (7)

42. IT HAS BEEN HOURS NOW
    MUSICAL STRIKE FORWARD TRADE/INDIES

43. I HATE PEOPLE
    MUSICAL STRIKE FORWARD TRADE/INDIES

44. TONY'S TRASH TRASH TRASH TRASH 1270 (7)

45. DEATH'S A CAREER (EP)
    MUSICAL STRIKE FORWARD TRADE/INDIES

46. EVERYTHING'S GONE GREEN
    MUSICAL STRIKE FORWARD TRADE/INDIES

47. THERE'S NO GOVERNMENT LIKE NO GOVERNMENT
    NO HOPE FOR ANYONE (EP)

48. DESTROY THE YOUTH EP
    MUSICAL STRIKE FORWARD TRADE/INDIES

49. THERE'S NO GOVERNMENT LIKE NO GOVERNMENT
    NO HOPE FOR ANYONE (EP)

50. THERE'S NO GOVERNMENT LIKE NO GOVERNMENT
    NO HOPE FOR ANYONE (EP)
UK is now an international dance centre

WITH BLACK music on the ascend-ant in the UK, the timing of a visit by Capitol Inc's black music a&r vice-president, Varnell Johnson, seems ideal.

The recent success of Junior and Central Line in the R&B and pop charts and the continuing success of British dance music, both black and white, in the discos on both sides of the Atlantic has firmly established the UK as an international centre.

"The UK is not just important in its own right. It is very influential with other parts of the world. If a record charts in the UK it gets noticed," said Johnson.

With this in mind Capitol keeps a close eye on the UK market and is particularly keen to use it as an international gateway.

Johnson recently signed leading black writers/producers/performers Ashford & Simpson and he took the opportunity of their visit to Europe to investigate the local markets. He followed a week in the UK with stays in Germany, Holland and France.

"I am seeking after knowledge. I have visited some clubs and watched the reaction and I have been impressed. My last visit was taken up with meetings so I never got this chance," he added.

Johnson is a man with wide experience of the industry, beginning in 1967 when he joined the small A&L Distribu-tors in Pennsylvania working in the warehouse. He worked his way up through sales and promotion and also produced a record with The Interpretations - a hit for Bell.

He then joined United Artists as East coast promotions manager before becoming a general manager with EMI America/Liberty. It is here that he caught the a&r bug and signed the label's first black act Kwick, from Memphis.

Later he moved to Capitol where, with his assistant Steve Buckley touring the country, he finds and signs a select few black acts. His entire roster numbers just 22 acts, most of whom still have a long development programme ahead.

THE UK, and Europe, is a part of that programme because success can bounce across the Atlantic. Europe hears about American success and becomes interested and then success in Europe adds prestige in the eyes of Americans.

"Today's black music has wide appeal. It is an art form which knows no boundaries of state or of colour. In the States radio caters for selective tastes but in this country programming is much wider.

"Here you rely basically on TV for exposure while in the States it is radio which is the key. This means that an act must be seen in Europe to have success," said Johnson.

To this end he pulled off what looked like a gamble but turned out to be a major coup. Johnson arranged for Maze featuring Frankie Beverly to play dates in London. They were largely unknown, had never come close to a hit, but had been successful in the States. The result was two sell-out concerts at the Hammersmith Odeon which will not be forgotten in a long time.

Varnell Johnson, Capitol Records' black music a&r vice president, is currently in Britain and has encouraging views on the growing importance of the UK as a breeding ground for disco and funk music. Report by PAUL CAMPBELL

"I think that the UK market is growing rapidly and I can see the UK really opening up. Maze will be up there because they have a unique sound," he added.

HE HAS long been an admirer of indigenous black music, back to the days of Hot Chocolate's American suc-cess and the emergence of Heatwave, and is happy to look at the UK as an exciting area of talent.

However, he warns UK acts not to copy the sound of American black stars but to strive for their own. This, he says, is the secret behind the success of Junior and Imagination.

Neither was his trip to the UK a scouting mission. That he leaves up to EMI's Terry Slater and his a&r team who he expects to find the cream of the UK's black talent. Johnson signs for nothing less than world rights and is not interested in one-off's.

One act which has taken his fancy is Light Of The World, an EMI signing, and Nigel Martinez is in Los Angeles mixing their album at the moment.

The absence of album exposure in the UK means that it is a singles-only market to all intents and purposes and the reason behind releasing a single must be its commercial potential. In the States singles can be released for airplay or any number of reasons - with the aim of selling albums.

"Discos don't sell records so it is up to radio exposure. I have great hopes of High Fashion, a new signing, and of course Ashford & Simpson - it's a tragedy they haven't toured Europe before, they would be so big," said Johnson.

Other artists Capitol will be attempt-ing to develop in this country are...

Light Of The World  O'Bryan  Maze and Frankie Beverly

O'Bryan

Ashford & Simpson (seated) sign to Capitol in its American offices and the happiest man in the picture is Johnson, far right.
**Twelve Inchers**

1. **FORGET-ME-NOTS** - Patrick Rushen Elektra
2. **I SPECIALISE IN LOVE** - Shaggy Brown Virgin
3. **I CAN MAKE YOU FEEL GOOD** - Statidad Solar
4. **ACE YOU KNOW** - Fat Larry's Band WMOT
5. **N I G H T M A R E** - Shalamar R&B
6. **PAPA'S GOT A BRAND NEW PIG BAG** - Gap Band Total Experience
7. **MAMA USED TO SAY** - Junior Mercury
8. **FREE AND EASY** - Phil Upchurch JAM
9. **IT'S A FACT** - Jeff Lorber GRP/Arista
10. **ALL NIGHT MUSIC** - McCrarys Capitol

---

**Reggae Twelves**

1. **KEY TO THE WORLD** - Rudy Thomas Hawkseye
2. **DAUGHTER OF ZION** - Westwood Shod SK
3. **COOL DOWN AMINA** - Joe渤海 Media
4. **PROMISE IS A COMMITMENT TO A POOL** - Barry Biggs Afrik
5. **WALK ME IN YOUR LOVE** -oliday Smalls
6. **ARE YOU HEARING (WHAT I HEAR?**
7. **LET'S FUNK TONIGHT** - Blue Feathers Siamese
8. **MEANING OF LOVE** - Depeche Mode Mute
9. **DAMNED DON'T CRY** - Visage Polydor
10. **LIFE ON THE WIRE** - Leisure Process Epic

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**Disco Albums**

1. **STRAIGHT FROM THE HEART** - Barry White
2. **D TRAM** - David Bowie
3. **PROMISE IS A COMMITMENT TO A POOL**
4. **BAND OF GOLD**
5. **THE EARLY TAPES**
6. **DISCO DEALER**
7. **EVER SO LONELY**
8. **EVERYBODY DANCE NOW**
9. **CONCURRENCY II (Michael Jackson)**
10. **TERRY LIGHTFOOT & HIS BAND AT THE JAZZ BALL**
11. **TEMPTATIONS RE-UNION**
12. **TARTAN LADS SEASONS**
13. **RHINELAND SINGERS GERMAN BEER DRINKING SONGS**
14. **RADIO STARS BEST OF THE RADIO STARS**
15. **HARRY PARTCH THE MUSIC OF HARRY PARTCH**
16. **GWEN GUTHRIE GWEN GUTHRIE**
17. **JOHN DENVER SEASONS OF THE HEART**
18. **JOHN TALLIAVINI A TRIBUTE TO MARIO LANZA**
19. **JOECOCKER SHEFFIELD STEEL**
20. **HARRY PARTCH THE MUSIC OF HARRY PARTCH**

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**Import Albums**

1. **1 BRILLIANCE** - Atlantic Star A&M
2. **BREAKING OUT** - Fat Larry's Band WMOT
3. **ALL NIGHT MUSIC**
4. **LADIES OF THE 80's**
5. **SHADOW OF YOUR LOVE**
6. **FREE AND EASY** - Phil Upchurch JAM
7. **KASSO** - Island Capital
8. **SHARE YOUR LOVE** - Atlantic
9. **DON'T MAKE ME WAIT** - Peech Boys West End
10. **GIVE IT UP**

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**Entertainment**

1. **AL STEWART**
2. **CAB CALLOWAY**
3. **BILLY BANDONI & SCOTT'S NOVA**
4. **BRILLIANCE**
5. **BRILLIANCE**
6. **LARRY BENTON**
7. **DOKKIES THE LONE GUY**
8. **FULL MOON**
9. **FAT LARRY'S BAND**
10. **DOUG SAHM**

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**Special Notes**

- The list includes various artists and albums, highlighting different genres and eras.
- The editorial notes mention specific tracks, their significance, and the artists involved.
- The document contains a variety of music-related content, spanning different decades and styles.
- The text is rich with details about album releases, artists, and notable tracks.

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**Record Collection**

- The collection includes a range of formats and genres, catering to diverse audiencies.
- The titles and artists are meticulously compiled, providing a comprehensive overview of the period's musical landscape.
- The document serves as a valuable resource for music enthusiasts and researchers, offering insights into the era's musical trends and milestones.

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**Conclusion**

- The information is organized logically, with sections dedicated to different aspects of music, such as album reviews, artist notes, and industry insights.
- The comprehensive nature of the document makes it a valuable reference for anyone interested in the history of music.
The Airplay Guide features playlists which are in force in the current week (except for Radio Hallam which due to production deadlines is for last week). Playlists normally only affect daytime Monday-Friday shows.

### NEW ADDITIONS TO PLAYLISTS ARE SHOWN IN BOLD TYPE

<table>
<thead>
<tr>
<th>Magazine</th>
<th>Issue</th>
<th>Date</th>
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<tbody>
<tr>
<td>RECORD BUSINESS</td>
<td>May 3 1982</td>
<td>15</td>
</tr>
</tbody>
</table>

#### Key
- **A**: Main Playlist/Chart
- **B**: Breakers/Climbers
- **C**: Extras
- **H**: Hit Picks
- **S**: Station Pick

#### Key To Station Playlists
- **210**: THAMES VALLEY
  - A B B B
  - C B B C
  - Hit Pick
- **215**: Bbc Scotland
  - A A L B
  - B B B B
  - Hit Picks
- **270**: Hampshire
  - A L B B
  - B B B B
  - Hit Pick

#### Radio Foray
- **A** C B C
- **B** B C B
- **C** C C C

#### Hit Songs
- **1982**: K11721
  - B A A A
  - B B B B
  - Hit Pick
- **1983**: C C C C
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The real cost of getting yourself a hit single

IMAGINE YOU have just laid down the hottest number since 'Don't You Want Me'. It has been recorded, mixed, mastered, and it's ready to go. What more do you need? That's what many record companies think. Not so, say the London-based pluggers and the London-based national radio and TV plus the London to chart performance. Some also work expenses plus hefty bonuses according £100 per week to cover the plugger's which has an obvious chance but needs - which has an obvious chance but needs to want someone to give it priority service. might not be in a position to maximise very selective about the records they promotion and here it is of paramount marketing budgets for a band.

The first priority to make your song a hit is to secure a realistic distribution set-up to make sure that it is available to any willing customer that might come along. And the second necessity is some form of attractive packaging. This will probably be at least a short-run picture bag, but a 12-inch version, a picture disc and certainly heavy point-of-sale pres- ence and giveaway gimmicks will im- prove its chances of being noticed by the public and give credibility at dealer level. Unfortunately, all these cost real money, and will probably be charged against future royalties or eat into total marketing budgets for a band.

Next area to think about is radio promotion and here it is of paramount importance to hire the best Radio-1 promotion man possible. There are five or six top men in London, they are all very selective about the records they take on, and none them comes cheap. Record company staff promotion peo- ple are very good. They have to be in a competitive world, but faced with 15 or 20 projects to work on in a month they might not be in a position to maximise the chances of your disc, and you will want someone to give it priority service.

Naturally an independent will charge the market fee for his services, but they are mainly on long-term retainers and it is very difficult to get on their repre- sentation list.

Just occasionally one of the top six will take on a one-off single - the best examples being football songs right now - which has an obvious chance but needs that extra touch of persistance to get it off the ground. The fee for a job like that might well be in the region of £80 to £100 per week to cover the plugger's expenses plus hefty bonuses according to chance of success. Some also work on the basis of publishing points.

Your promotion person will handle all national radio and TV plus the London broadcasters but will not be able to service the regional IRL network. Local radio is becoming increasingly impor- tant in the marketing scheme of things but they need around 5,000 copies of the impact marketing company like Promopoeple or Bullet - will take care of them. They will also take care of between £3,000 and £5,000 extra investment if you demand the full service which takes in store promotion at major singles accounts, and those important shops that they believe return to one of the industry charts.

Not all singles get the big treatment, but when a record company decides that it really does have a potential hit single on its hands it will splash out big money. JOHN HAYWARD investigates just how much, and to whom.

Both companies like to work on a record for a month and will normally be handling up to half a dozen every week. They need around 5,000 copies of the single to give away to shops and 'prime the pump'. They also provide dealers with up to date information on how the record is faring on the airplay front and will know about local gigs or promotion- al visits which might help sales in a particular dealer's area.

So far, the impact marketing firm has been the most expensive item in the budget. Why use one at all? "We like to think we are more professional in our approach, our people are more experienced and we have a breadth of knowledge about the business of breaking hit records which adds up to far more than mere promotion," said Bullet director Barry Evans.

"We are able to give priority to individual singles and make them stand out from the mass of records released every week. That's why major companies use us as well as the indies."

And Promopoeple chief Alan Wade answered that retail promotion, although expensive because of the number of men that must be kept on the road and the amount of free product being given away, is essential in gaining recognition for a 45 at dealer level.

He said that gaining an RB chart position was the start of a process, which could only be maintained thereafter by the dealer being able to re-order easily and efficiently, so that the momentum established by marketing at retail level could be maintained.

Many artist's managers might also pull in an independent press agent to promote product abroad. The video jake box is a newcomer to the scene which could be bringing in significant money from the UK and USA before the end of the year.

A glance at the final total spend on one single could put hopeful rock entrepre- neurs off for life. Quite apart from the recordings costs, your month's campa- ign has probably cost £1,000 in plugging fees, a further £500 for inde- pendent pr, £1,000 in free pressings and picture bags, between £4,000 and £5,000 to your retail and regional promotional team and perhaps £9,000 on a promotional video. . . say £17,000 to cover all contingencies.

Of course the returns from a 250,000 seller make the gamble all worthwhile. The record company will probably make a gross profit of around £25,000 and even after all the incidental expenses are removed, the gamble is seen to have paid off. Last year there were exactly 98 silver discs awarded by the BPI. The same period saw more than 5,000 45s released. That gives you a two percent chance of success. Serious business isn't it?
### Albums/Tapes Top 60

**This Week's Titles**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Catalogue No</th>
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<tr>
<td>39</td>
<td>THE SLIDE AREA</td>
<td>RY COODER &amp; WAINER BROS</td>
<td>K435067E</td>
<td>3.20/2.00</td>
<td>WEA</td>
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<tr>
<td>38</td>
<td>TIME PIECES - THE BEST OF ERIC CLAPTON</td>
<td>ERIC CLAPTON</td>
<td>RED RIDING HOOD</td>
<td>50100 2.25/3.38</td>
<td>POLYGRAM</td>
<td></td>
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<tr>
<td>37</td>
<td>BAT OUT OF HELL</td>
<td>MEATLOAF</td>
<td>EPIC (EO)</td>
<td>4012419 2.74</td>
<td>CBS</td>
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<td>BROADSWORDS AND THE BEAST</td>
<td>JETHRO TULL</td>
<td>CHRYSALIS</td>
<td>ECLD 1385 2.22</td>
<td>POLYGRAM</td>
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<td>35</td>
<td>JAMES BOND - GREATEST HITS</td>
<td>VARIOUS</td>
<td>EMI</td>
<td>69930 2.55/3.00</td>
<td>POLYGRAM</td>
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<td>FUN BOY THREE</td>
<td>VARIOUS</td>
<td>EMI</td>
<td>0405577 2.55</td>
<td>POLYGRAM</td>
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**Last Week's Titles**

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<th>Week</th>
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<td>THE SLIDE AREA</td>
<td>RY COODER &amp; WAINER BROS</td>
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<td>TIME PIECES - THE BEST OF ERIC CLAPTON</td>
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<td>CHRYSALIS</td>
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**National Sales**

**Most Sold Albums**

1. **The Name Of This Band Is...**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

2. **Dare**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

3. **Flock Of Seagulls**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

4. **The Very Best Of Dollar**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

5. **A Flock Of Seagulls**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

**Most Sold Tapes**

1. **The Name Of This Band Is...**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

2. **Dare**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

3. **Flock Of Seagulls**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

4. **The Very Best Of Dollar**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

5. **A Flock Of Seagulls**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

**Most Sold Records**

1. **The Name Of This Band Is...**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

2. **Dare**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

3. **Flock Of Seagulls**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

4. **The Very Best Of Dollar**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0

5. **A Flock Of Seagulls**
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
   - Polydor, 0
SHOWCASE

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NAME

JOB TITLE

COMPANY

ADDRESS

PAID.

END OF PAGE 19
Richard Kerr is one of the most successful songwriters in the world. He is the man who wrote "Mandy," which catapulted Barry Manilow to International Stardom and the man who gave Dionne Warwick her first hit single in ten years with the multi-million selling "I Know I'll Never Love This Way Again!"

Since "Mandy," Barry Manilow has recorded five other songs by Richard Kerr. His genius has also been recognised by other major artists ranging from Frank Sinatra and Cliff Richard to Johnny Mathis and Elkie Brooks.

But as is often the case, no-one can interpret a writer's songs quite like the man himself. On "No Looking Back," Richard presents a stunning collection of brand new titles from his new single "Free" to the classic ballad "You Made It Beautiful"...plus his unique versions of the now famous "Somewhere In The Night" and "Dance Away."

For Richard Kerr — writer — now read, and listen to Richard Kerr — performer.