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MUSIC WEEK

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 70p



THE SCENE at the Holiday Inn, Bristol, as visitors thronged the Dealer Tour stands — a total of 450 people during five-and-a-half-hours — chatting to the record company executives or relaxing with a drink in Music Week's patio-style bar area.



ON THE EMI stand at Brighton, Guy Melhuish, one of the two Melhuish brothers who run Bonaparte Records of Croydon (centre) talks to national sales manager Garry Le Count (left) and managing director Ramon Lopez.

'Scrap RRP in Canada'

TORONTO: The Canadian Polygram company has announced its intention to abandon recommended retail prices early next year. This move follows, coincidentally, the call a few weeks ago by Polygram UK managing director David Fine for the British record industry to stop the RRP system.

If the Canadian company goes ahead with its plan, it will be the first in North America to give up recommended prices in favour of selling to the trade at a "unit price" to which the dealer or rack jobber adds his own mark-up.

At a recent retail convention here, Polygram's national sales manager Al Elias said that his company was concerned with the inflationary effect of RRP. And Polygram Canada promotion manager Bob Ansell told *Music Week* that they had announced their intentions "in order to prepare the dealer for this eventuality".

Polygram Canada, one of the most successful companies in the group, is headed by former Polydor UK executive Tim Harrold.

Dealer Tour takes off

DEALERS FROM throughout the west country and Wales flocked to Bristol last week to open the 2nd Annual *Music Week* Dealer Tour in resounding style.

And EMI Records managing director Ramon Lopez, who attended the Brighton venue two days later, said afterwards: "*Music Week* is to be congratulated for offering this opportunity to both record companies and dealers alike.

"It was both an enjoyable and enlightening visit. The relaxed atmosphere provides the industry with an opportunity to meet and discuss matters outside the rigid structure of an agenda."

EMI has entered fully into the spirit of the Dealer Tour with a number of London-based executives as well as regional salesmen manning its stand.

In contrast, Polydor MD A. J. Morris chose to face dealers alone at Bristol to answer any criticisms of his recent policy changes and chat informally with dealers on a variety of topics.

He said: "I thought the opening night was excellent in all aspects and it proved to me that the record dealer is alive and well and enjoying life in the west country. I was particularly impressed by the number of young, enthusiastic people I met. And I also noticed that

the multiples, Woolworths in particular, and HMV and Virgin, were well represented, showing that they want to take a real interest in the details of the industry."

John Porter, MCA Records sales general manager, who was not on last year's tour, said: "I am delighted. It's a great chance to meet dealers and hear what they think of us and our product.

Dealers too were full of praise: "It's a very useful opportunity to meet people in the industry who we would never normally have a chance to see," said Mrs Valerie Watts and Mrs Elizabeth Barlow, of the Record Centre, Worthing.

A number of companies on the tour are arranging personal appearances by artists at certain tour venues and Charisma will have Steve Hackett at Birmingham signing copies of his new single, Clocks, and Bill Lovelady at Liverpool.

And although WEA is not participating with a stand this year, managing director John Fruin and sales manager Mike Heap plan to visit the Manchester venue as *Music Week's* guests.

This week the Dealer Tour visits Newcastle (October 3) and Glasgow (4), then Leeds (8), Manchester (10), Liverpool (11), Birmingham (15), and London (17 and 18).

● See *Dealer Tour On Camera* — pages 10 and 12.

East to EMI Int'l boss

IN A top level executive shuffle at EMI Records, Ken East emerges as second-in-command to chairman and chief executive Bhaskar Menon with responsibility for all EMI Music operations outside North America and Japan.

As president and chief operating officer of EMI Music, Europe and International, he is now on equal footing with Don Zimmerman who has a similar title with responsibility for Capitol/EMI America/UA Records Group (North America).

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Guy Norris shock closure

By NICOLAS SOAMES

GUY NORRIS, one of the largest of the established classical discount houses with mail order/retail outlets in Covent Garden, Southend On Sea and Barking, is to go into liquidation after a creditors' meeting at Winchester House, London Wall on October 9.

The news comes as a surprise, because despite the difficulties faced by the record industry, the discount houses are generally reckoned to be holding their own.

It is widely thought, however, that a contributing factor to the demise of Guy Norris Ltd were difficulties

within its other main trading interest — model railways.

Mr Ian McCurrach, who is supervising the trading of the company between the calling of the directors' meeting and liquidation remarked, however: "With the reduced margins and the general problems the record business is having these days, it was just a little too much for the company to stand."

At the height of its trading, Guy Norris had five outlets, but the Ashford and Ilford shops are now closed. The three others plus a hardware store are expected to be sold as going concerns.

THE BPI is no longer financing research work at Southampton University to develop a spoiler system for records to prevent home-taping. Revealing this at the MPA forum on the problems of taping and piracy, BPI director general John Deacon added "In the long term a levy is the answer."

And in another MPA session, PRS general manager Michael Freegard warned that if the ITV strike runs into eight weeks, then an estimated total of £400,000 will have been lost by British and overseas writers and composers whose work is used in TV commercials and shows.

● More MPA Forum reports in pages four and eight.

Wynd-Up's Scots expansion

By ERIC WISHART

WYND-UP Records has bought over Solomon & Peres' Scottish operation in a six-figure deal which could have a profound effect on the wholesaling scene in Scotland. The Irish-based Solomon and Peres moved into Scotland only a year ago.

The Manchester-based distributors will start trading from the Solomon & Peres warehouse in Tradeston Industrial Estate, Glasgow, on November 1.

Alisdair Ogilvie, Wynd-Up director who will be heading the new operation, said that they will carry all

major manufacturers' product and will sell at dealer price. "It will be the first time a wholesaler in Scotland has not added his own percentage on top."

They will also be selling Pickwick product, which until now was distributed exclusively in Scotland by Clyde Factors. There will be an extensive accessory department.

With the exception of general manager Eddie Webster, who is leaving the company, all existing staff will be kept on.

"We are expecting great things from this move," said

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NEWS

Arista plans Manilow marketing

THERE IS emphasis on retail merchandising and display in the Arista plans for the release of the new Barry Manilow album. Following the great commercial success of the Manilow Magic album, and the obvious leap in the artist's public recognition and popularity in the UK since his first tour here last year, Arista has big expectations of the new LP, *One Voice* (SPART 1106) Manilow's first studio recorded album since *Even Now*.

Window displays featuring a 30 inch x 40 inch point of sale cut-out will be going into 600 shops in time for the September 28 release date, and there are also 20-inch by 15-inch posters and rack dividers featuring Manilow catalogue. Tandem salesmen were last week taking dealers a specially cut four-track EP sampler of the album.

All-out campaign for Banks' solo

CHARISMA IS undertaking its biggest marketing campaign of the year for the release of Tony Banks' first solo album, *A Curious Feeling* (CAS 1148), released on October 12. It is the first record from a member of Genesis since the release of *And Then There Were Three*.

Banks plays all keyboards, guitars and bass on the album and is accompanied by Kim Beacon on vocals and Cheater Thompson on drums.

The campaign begins with a full-

page ad in *Music Week*, ads in the rock press, *Guardian*, *Observer* and *Time Out*. There will also be 5,000 dealer release sheets, 250 nationwide window displays, bill-posting and a three-week radio campaign.

TV ads to back Boyce?

TV ADVERTISING has been lined up to back the latest EMI album from Max Boyce, *Not That I Am Biased* (MAX 1002), released on September 27, Boyce's birthday.

He begins a national tour in October and the TV ads, window display campaign and two TV appearances — a Parkinson show and a TV special — are set for the early weeks of release.

The TV ads comprise 18 15-second spots on Harlech and Granada over 2 weeks starting on October 4 and supported by a consumer ad campaign. If the TV dispute continues, EMI plans an alternative press and radio campaign.

News in brief...

THE RUTS' new album, *The Crack* (V2132), released on October 5, comes in for the cut price treatment from Virgin. The first 50,000 will retail at £3.99, and £4.99 thereafter. Extensive consumer press ads will feature both the album and tour, while promotion comprises posters, sweatshirts, T-shirts, streamers and badges. A video is also available.

THE NEW Lene Lovich single, *Bird song* released on September 28, is available in both 12 inch (Stiff 12 BUY 53) at £1.49 and seven inch (Stiff BUY 53) versions at 96p. To co-incide with the release of the single, which comes in an unlimited full colour sleeve, she will undertake a 21 date tour. Full page ads, 5,000 leaflets and 3,500 full colour posters also back the release.

RE-RELEASED this week on Music For Pleasure is the Live Stiffs album featuring Stiff artists from early 1978 such as Ian Dury and the Blockheads, Elvis Costello, Nick Lowe, Wreckless Eric and Larry Wallis. Including live material from the Bunch Of Stiffs tour of autumn 1977, the album retails at £1.85.

GEM RECORDS is expanding the current marketing campaign for the UK Subs album to include further promotional material for the dealer. This will include posters, window streamers, stickers, T-shirts and 10 sleeves for display purposes.

THE FIRST LP from Ian Gillan for nearly two years will be on Acrobat, and the first 10,000 copies will be available at the specially reduced RRP of £3, and £5 thereafter. The former Deep Purple vocalist debuts on Acrobat with Mr Universe (ACRO 3) due for release on October 12, and preceded this week by a single, *Vengeance* BAT 12) c/w a new version of the Purple classic *Smoke On The Water* — which is not a cut on the LP. Fronting a new band, also called Gillan, the artist is now on a 21-date UK tour, for which ticket price is being held down to £2.80 maximum.

THE RELEASE of the The A's, first album from the Philadelphia band of the same name which has just been acquired by Arista, has also served to launch that company's New label. This is the label which, when artists, dealers and Arista are agreed on taking a lower percentage on particular product, will release LPs by new artists at the low initial price of £3. After six months the RRP will be revised upward to the normal level.

The album will be advertised in the consumer press with spot colour half pages, and POS promotion is aimed at establishing New label identity. It includes a four colour poster, a browser divider card and in-store "featured record" display — all emphasising the £3 RRP offer.

THE CHARLIE DANIELS BAND

went down to Georgia with The Devil...



...and brought back
One hell of an album and
One hell of a single



featuring The Devil Went Down To Georgia

The album is 'Million Mile Reflections' and it includes their hot single 'The Devil Went Down To Georgia'. Watch out for The Charlie Daniels Band on tour (dates to be announced).



Single EPC 7737
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Marseille ready to rock

MARSEILLE'S FIRST album is rush-released by Phonogram on October 12 to tie-in with their tour as support to Whitesnake. The tour starts in October and goes through to November 5, taking in all major venues in the UK.

There will be a limited edition of a free album with Marseille, comprising material from Red White And Slightly Blue, an album which the band recorded previously but which was never released. The albums will be stickered accordingly and available, while

stocks last, the two retailing for the price of one.

Marketing includes consumer press advertising, posters and stickers, giveaway badges at gigs. A single from the LP, *Bring On The Dancing Girls*, is available in a picture bag and will be released simultaneously.



WESSEX MUSIC Ltd is a new publishing company based in Portsmouth. The company aims "to seek out songwriters and bands in this area and — through its association with Warner Brothers — give local artists the sort of promotion and marketing that until now has only been available in London."

Wessex, run by Mike Devereux, Nick Hug, Pat Phelan, Richard Newton and Roger Kennedy, has secured a record deal with Elektra/Asylum for their first signing, Portsmouth band Gimmix. The company is seeking further signings and can be contacted at 189 London Road, North End, Portsmouth (0705 62145). The picture shows Wessex music directors signing a co-publishing deal with Rob Dickins (seated) of Warner Bros' Music Company.

Welcome to champ country

FORMER EMI producer Richard de Sylva has set up his own record label, Champ Records, which will concentrate on recording British country artists. De Sylva recently left EMI after six years as television and radio promotion manager, and producer for the MOR division.

First three releases scheduled are *Out On The Street* by Coventry-based group Chevvy (KO 1001), *Feeling So Bluegrass* by Grassroots (KO 1002), and *Portrait* by Cliff Whelan, a solo artist (KO 1003). De Sylva comments: "Album releases will be limited to about six per year with selected artists to give maximum opportunity for

promotion on each one. A distribution deal has been arranged with 1 & B Records of Kilburn, North London, a company specialising in country music and which distributes to more than 250 specialist dealers throughout the UK." Champ Records is based at 57 Victoria Road, Chingford, London E4. Telephone: 529 1943.

Music Deals

SECRET AFFAIR, currently in the Top 30 with Time For Action, are joined on their own I-Spy label by their first signing — the Mod band Squire. The first single, Walking Down the Kings Road (SEE 2), was released last week, produced by Ian Page and Dave Cairns of Secret Affair.

FOLLOWING ISLAND Records' one-off success with Randy Vanwarmer's *Just When I Needed You Most*, it has signed a licensing deal with Bearsville Records for all its product. The first release under the deal is Randy Vanwarmer's album *Warmer*, catalogue number Bearsville ILPS 9582.

A&M HAS picked up worldwide rights to the single *Baby Sign Here With Me* by Henry Badowski from Miles Copeland's Deptford Fun City label. The single (AMS 7478) is the first product in a long-term deal with Badowski who has worked with various bands including The Damned. The single has already achieved national airplay on the Fun City label and is available from A&M immediately.

DAVID ANTHONY Promotions, the Warrington management team which handles British country band *Poacher*, has announced a worldwide management deal with North East country band *Echoes*. The band's recent release on *Blueprint Records*, *Las Vegas*, was *Dave Lee Travis'* record of the week and a *Radio Luxembourg Power Play*.

EDINBURGH-BASED band *Nightshift* who have had two "critically acclaimed" singles on the independent *Zoom* label, have now signed a long term contract with EMI Records. Deal was concluded by EMI GRD general manager John Cavanagh, EMI manager of artist acquisition John Darnley, *Nightshift's* manager Jimmy Devlin and lawyer Robert White.

LATEST SIGNING to EMI's *Cobra* label are *Electrotunes* who release their debut single *If This Ain't Love* on November 2. The band includes former *Dirty Tricks* singer/guitarist *Adrian Cooke* and ex C. T. Moore sideman *Tony Hannaford*.

PINNACLE RECORDS has signed *Cyanide*, a York-based pop band, who are scheduled to appear on the UK Subs' forthcoming tour. A double A side single is being rushed released to coincide with the tour entitled *Your Old Man/Fireball*.

Zoom deal pending

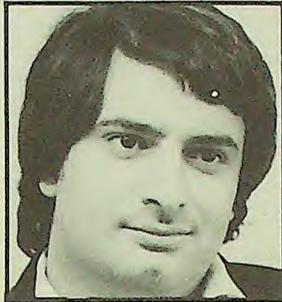
BRUCE FINDLAY, managing director of *Zoom Records*, was negotiating a new licensing deal with three major companies as *Music Week* went to press. He was confident that he would reach a final agreement with one of them quickly, following his split from *Arista*.

"A Scottish based label like *Zoom* requires a licensing or distribution deal if it is to have any chance of chart success," he said. "I am just more wary due to my lack of success with *Arista*. I think I should have taken more control of marketing and press, but I left it to them. Next time around I plan to play a bigger part in promoting the label, so we can stamp our image on the music business."

The Edinburgh label's three bands are *The Cheetahs*, *London Zoo* and *Simple Minds*, whose forthcoming album will still be released through *Arista* for contractual reasons.

"I had other recording plans in the pipeline, but these have been postponed until we have a new deal," he added.

Berg heads new GRD and LRD amalgamation



BRIAN BERG

EMI RECORDS (UK) is merging the commercial development activities of GRD and LRD to form one unit headed by general manager Brian Berg.

Assisted by Chris Black, he will report to LRD MD Alan Kaupe and the move is effective from now.

It comes at a time when EMI have been hit by the continuing ITV blackout affecting advertising on three albums and a suspension of another until after Christmas — *Last Dance*, a compilation album comprising ballads from the *Motown* label.

Semi-Detached *Surburban*, *Twenty Great Hits* by Manfred

Mann has been affected and there will be a TV campaign when transmission starts again. In the meantime, the chart album has had to settle for press and radio advertising currently operating.

All Aboard, 20 Children's Favourites has missed a TV test and will now go straight in with a £¼ million campaign when the stations go back on the air.

And another children's album, *Learning Tree*, that has been taken from the *Granada* TV show. The album is out, but will not have a TV advertising campaign until the programme is back on the air.

Stevenson's new Chappell post

STEVE STEVENSON has been appointed creative director of Chappell Music in succession to Tony Roberts, who left recently to set up his own publishing company.

Stevenson, 30, took up his new post this Monday (1). He has spent his entire career in the music and entertainment industry and his experience encompasses stage management, music publishing (with RSO in America and London and later with MCA/Leeds Music) and records (CBS as director of talent acquisition and EMI GRD). He is an associate member of the British Institute of Management and a graduate of the British Institute of Marketing.

Chappell Music executive chairman Stephen Gottlieb commented: "I am delighted that Steve is to be a member of the Chappell team to face the challenge of the 80s and I know he will contribute greatly to the future success of the company."

Another appointment brings **Robin Wood** to the board of Chappell Music with immediate effect. Wood, 32, joined the company in 1977 as manager of the publications division and has expanded its print operation considerably since.

His appointment in conjunction with that of Stevenson means that Chappell now has three board directors in their thirties. The third

is chief operating officer Jonathan Simon, to whom Stevenson will report.

Brian Newman to MPA as assistant secretary in succession to Martin Pursey, now with the EMI Music Publishing international department. Newman joins from the *Disc Service*, but has five years of disc jockey experience in clubs and on hospital radio . . . **Cliff Smith** to *Heath Levy Music* on promotion from the *Pye Records* promotion department. HL's



Robin Godfrey-Cass now takes over extra A & R duties in talent scouting and liaising on US product, but will still be involved in promotion . . . **Cliff Fraser** to *Charly Music* as general manager. His extensive career in the music business includes 13 years with *Selecta* and 11 years as general manager of *President Records* . . . **Helen Louise Sunderland** to personal assistant to *Roger St Pierre* from *Ring O'Records* . . . **Phil Waller** to *Logo Records* as

Charly leaves Pye for Spartan

EFFECTIVE OCTOBER 1, *Charly Music* has terminated its distribution deal with *Pye*. The company's *Charly*, *Affinity*, *Smack* and *Sun* labels will now be distributed in Britain by *Spartan*. *Affinity* releases will also continue to be available through *Cadillac*, the specialist jazz wholesalers.

Commenting on the move, *Charly MD* *Joop Visser* said: "Spartan is ready and willing and able to meet our needs and we look forward to a long and fruitful relationship together."

"I feel happy that *Pye* will continue to press our records. The service from *Mitcham* has always been satisfactory."

To launch the new deal, *Spartan* will run a *Charly* catalogue campaign during October, highlighted by a re-promotion of recent *Yardbirds* and *Dave Taylor* releases and new albums by *Jerry Lee Lewis*, *Sleepy LaBeef*, *Here & Now* (*Charly*) and *Ben Webster*, *Gato Barbieri* and the *Don Weller Spring Quartet* (*Affinity*).

Charly's price range is unaffected: singles and EPs rrp £1.05, LPs CRM £2.75, CR £3.85, CRL/AFF/SL £4.80, CDX/AFFD £5.70.

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NEWS

Arden issues writs

WRITS ALLEGING libel were issued against the BBC, reporter Roger Cook and Lynsey de Paul last Friday on behalf of Don Arden with regard to what is described by Arden as "an edited tape recording of a conversation between himself and the reporter Roger Cook". Arden states that the conversation was taped and broadcast without his permission.

The recording in question was used in Roger Cook's programme on Radio 4 (see *Music Week*, September 15), and contained what Arden regards as "a number of serious allegations" against himself "to the effect that he is dishonest in his dealings with his artists, and that he is also prone to using physical violence, or the threat of violence, in order to frighten them out of pursuing their rights".

In a statement Arden said that there is no truth whatever in either allegation and is "particularly hurt" that they should have been made. He claims he has always had "a very friendly relationship" with his artists and that they will vouch for his fairness and integrity.

At a press conference last Friday, Arden's American attorney Marvin Michelson said that proceedings alleging defamation were being taken in California against Lynsey

de Paul and claiming \$1 million in damages. Also cited are five "John Does" for a further \$5 million, with exact identities to be specified later and involving people who "knowingly" had to do with the interviews Roger Cook conducted in America which are the causes of Arden's complaint.

Michelson said that recording anyone surreptitiously in the US is a felony, and that Cook engaged Arden in a conversation not for publication, but chose to record it and broadcast it in an unfair manner. He alleged that Cook did not say at the beginning of the conversation that it was being taped, and that Lynsey de Paul's allegations were made "without one shred of evidence as though he (Arden) was engaged in a trial".

Michelson added that Ms de Paul "not only had an accounting" on money involved during her business association with Arden "but has been overpaid by £27,000". Arden himself commented that he was maintaining between 15 and 20 individuals at a cost of over £6,000 a week prior to them attaining success in the music business and that Jet Records offers a managerial service to artists requiring it without charging managerial commission.

Batt: 'more money for A-sides'

DISCONTENT ABOUT the present system of paying equal mechanical royalties on singles for both A and B sides was expressed by panellist Mike Batt during the MPA Forum open session.

Batt declared that the present mechanical royalty of 6½ per cent was not enough to support writers and publishers, and both sides of singles earned the same amount.

"It's unfair for A sides to carry B sides," Batt said. "There should be a 75-25 split, with A sides receiving the larger share because they are what attracts the sales."

Fellow panellist Ron White wondered what would happen when the A side was flipped if Batt's suggestion was adopted. Paul Rich of Carlin Music opposed the idea altogether.

"Publishers make great efforts to get their songs recorded and the record companies decide which song is going to be the A side or if it's going to be a double A side," he pointed out. "In any case, the publisher has done his job in getting the song recorded and is entitled to a full royalty, whichever side it's on. Carlin Music's promotion department works on every recorded song we get irrespective of which side it's on, and does its best to push the record."

•More MPA Conference reports on page eight.

Island's new catch. . .

JIMMY LYNDON and the Manchester band, The Distractions, are the first signing by Island's new A&R team headed by Sue Glover and Bill Stewart. The team is completed by Denise Mills, who has specific responsibility for those acts signed by Chris Blackwell. Phil Lowrey, formerly head of Island promotion, is now responsible for artist development, working in liaison with the A&R team.

Tim Clark, Island managing director, commented: "We've always wanted to be the best rather than the biggest, thus we've spent a considerable time restructuring the company, bringing our emphasis back to A&R."

"We've now got a very talented team, dedicated to finding and developing the best of Britain's new artists. And they've made a great start. No matter what happens to anyone else, we'll be dancing into the eighties."

WEA plans 'unique concept' ads

OVER £100,000 will be spent during forthcoming weeks on WEA's two biggest ever non-TV campaigns — to launch the long awaited LPs from the Eagles and Fleetwood Mac. And WEA believes it will be spending the money on a "unique concept in press and radio advertising".

The Eagles' *The Long Run* is launched with full page ads in all music weeklies, and in mid-October ads will be taken in the national papers — telling people to listen to their ILR stations at a specified time when they will hear news of music from the LP.

The 90-second commercial will run on every ILR station the day after the press ads, and will be followed by a week of prime time 45-second spots on the bigger stations. Merchandising displays and posters will back up the campaign in the shops.

Fleetwood Mac's double WB album, *Tusk*, is released on October 19 and will be backed by a similar campaign, with the in-store merchandising going to the maximum possible number of accounts.

Decca and Rialto split

AFTER JUST 12 months, Decca Records and Rialto Records have announced the "mutual and amicable" end of their licensing partnership. A statement from both companies said that the decision had been reached, "in the belief that it is the best way to ensure continued expansion for both labels."

During the last year, Rialto added: "Decca acknowledges that as a result of Rialto's highly successful A and R policy, the company will now logically seek to further establish its own label identity. Rialto for its part recognises the success Decca has achieved in launching the label and in handling the initial Rialto product."

Wynd-Up

FROM PAGE 1
Ogilvie. "We already have around 200 customers in Scotland and this will enable us to give a better and expanded service. We would invite all dealers to come to us and discuss any problems they have."

Virgin and Stiff form joint sales team

INDEPENDENT COMPANIES Stiff and Virgin have formed a joint sales force. In future, Stiff product will be sold in and serviced to UK retail outlets by the 14-strong Virgin sales team which will continue to report to head of sales Ann Kelly who will remain based at Virgin.

Stiff will continue to be distributed by Island but will no longer be sold in by the EMI sales team.

Commenting on the deal Ann Kelly says: "It seems only natural that the country's two most energetic and successful indies should enter into a mutually beneficial arrangement."

The sales link coincides with release of Stiff's autumn plans and at the first presentation for the joint sales team, general manager Paul Conroy outlined the schedule for new releases by Rachel Sweet, The

Duplicates, Madness, The Feelies and Kirsty MacColl.

Already working on the current Lene Lovich single, *Bird Song*, the team will next be working on Fool's Gold by Rachel Sweet, followed by her second album, *Protect The Innocent*.

Recent Stiff signings The Duplicates, Madness and The Feelings will spearhead what the company describes as a "single-oriented roster" and a single is also scheduled from Kirsty MacColl, who is apparently backed on the disc by The Boomtown Rats.

Umbrella opens

CONCERT PROMOTERS Harvey Goldsmith and Alec Leslie have merged to form a new company, Umbrella Productions which they claim will be "Europe's most powerful promotion company."

The move follows previous joint ventures with Abba and Little Feat, although it is stressed that both Goldsmith and Leslie will continue to provide the existing "personal service" received by regular clients.

However, Umbrella Productions will enable them both to expand into the European market on a bigger scale and they say will be able to provide an "unparalleled service." The new company will also promote and arrange trucking, sound and light equipment, production, crews and travel. Leslie handles such acts as Bob Marley, Earth Wind and Fire and Elkie Brooks, while Goldsmith is currently promoting tours by the Stranglers and Manhattan Transfer.

"I'm really looking forward to this new venture," Goldsmith commented. "It will enable us to continue the service that we provide and also helps us to work on new acts which are the lifeline of the industry right across Europe."

And Leslie added: "I think that the formation of the new company, with its staff, will create, and make for, better services."

Umbrella Productions will be operational from October 1 under the direction of Goldsmith, Leslie, Mick Carter and Paul Loasby. As yet, no offices have been found, but both Goldsmith and Leslie can be contacted at their normal numbers.

Industry report 'predictable'

A NEW financial review of the British music trade — the second to be published by Jordan Surveys — is now available, price £65, but apart from its interesting profitability ratios and handy reference guide to 180 industry balance sheets, its conclusions are predictable.

"Success and failure in this industry are extremely difficult to predict," says the report. "One hit record or the signing of a popular artist can make the difference between large profits or losses, and the main financial theme is one of extreme variability."

The report includes a "market overview" by freelance journalist David Longman which provides a layman's guide, in necessarily simplistic terms, to the industry and comes to the conclusion that the soundest areas for potential investors are the one-stop and rack-job operations.

The report, which includes record manufacturers and retailers, music publishers, musical instrument manufacturers and retailers, is available from Jordans, 1a St Johns Lane, London EC1 (01-251 3546).

GRRC seek list of approved wholesalers

A LIST of "approved" wholesalers from whom retailers can buy imports without risk is being sought by the GRRC. At a committee in London last week it was decided that the secretary, Harry Tipple, should approach the BPI and ask them to compile such a list — naming wholesalers and one-stops which deal in bona fide imports, and "who would be prepared to say that their product is legitimate."

Tipple told *MW* that the Record Wholesalers Association stated some time ago that it would produce such a list, but

this has not yet been done.

"We are now asking the BPI to give us a list, which could be published and which would take the onus off the dealers. If the wholesalers are going to sell imports then they must be responsible for verifying that the product is legitimate and won't attract the wrath of the major record companies," Tipple explained.

The feeling of the GRRC is that what has become a worrying issue in the trade could be solved by the wholesalers' agreeing to indemnify the dealers in this way.

East. . . FROM PAGE 1

East was previously joint managing director, EMI Music, with Leslie Hill who now becomes managing director, Europe, and reports to East along with Tony Todman, finance director, Europe and International. All three continue to lead EMI's European and international music team as members of the EMI Music worldwide management team.

Other London-based staff now reporting to East are: Philip Brodie, Ken Butcher, Allen Hartford, Bob Hart, Guy Marriott and Cliff Busby, managing director, Liberty/United Artists Records (UK).

Re-Release of a Classic 45!

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Including *Forever In Blue Jeans*
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Album N123 Cassette ZCN123 Single 7N46021





Cobra

EMI'S L

We're proud to announce a brand new addition to the family. An aggressive new label that'll deliver direct-signed artists for the world.

We've christened it Cobra. And so far, we've signed six carefully-chosen acts.

Five of them are entirely new and, for each of them, there's a specific slot in the market.

Because Cobra's policy is to pick the cream of young British talent across the rock/pop spectrum.

This is going to make Cobra an exciting additional source of repertoire for EMI.

In fact, by early November, the label's scheduled to release five singles and two albums.

Little Bo Bitch.

Over the last year or so, Little Bo Bitch have been packing in the crowds on the club circuit.



At London's Marquee Club alone, they've played ten headlines, including a month-long residency. And according to the critics, they're one of the most exciting young bands to emerge from the new wave era.

Last week, we released their first single, 'It's Only Love' (COB 1). And on October 26th, we're releasing their debut album, 'Little Bo Bitch' (CBR 1002).

Screen Idols.

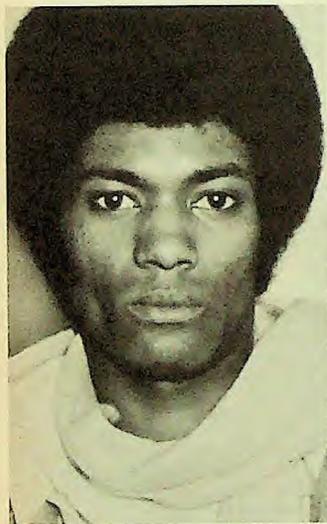
The band may be new, but its members have already won themselves plenty of acclaim.

There's ex-Bowie drummer, Woody Woodmansey, ex-Lone Star guitarist, Tony Smith, bassist Geoff Appleby of Hunter/Ronson fame, guitarist Ched Cheese-man and the potent, amazingly versatile vocals of Michelle Nieddu.

As Screen Idols, they've developed a uniquely



LITTLE NIPPER.



raunchy, hard-hitting, no-nonsense brand of rock. And we're releasing both their debut single and album on October 12th.

The single is 'Blind Man' (COB 2). The album is aptly titled 'Premiere' (CBR 1001).

Tony Etoria.

Tony is no stranger to success. He had a big hit on the GTO label with a song called 'I Can Prove It' and has been writing and singing since the tender age of thirteen. Now, Tony has just put the finishing touches to his first Cobra single in New York. Produced by Patrick Adams, the title's 'So Far So Good' (COB 3). And the release date's set for November 2nd.

The Craze.

These lads have attracted the interest of one of rock's legendary figures, Pete Townshend.

Between sessions with The Who, Townshend has produced the band's first single, 'Motions'.

And when it's released on October 26th, we're sure everybody will be just as enthusiastic about The Craze as he is.



Les Lavin.

Producer Chris Rainbow had no hesitation in taking Les Lavin under his wing.

In this young singer/songwriter, Chris instantly recognised the kind of talent that big solo artists are made of.

They've worked closely together on Les's first single. It's called 'Love's At The Bottom'. And once it's released we're convinced it can only head for the top.

The Electrotunes.

As more and more people jump on the reggae band-



wagon, here's one band that's absolutely unique. They're all white.

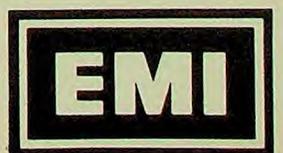
And anybody who doesn't believe a white band can play reggae successfully will soon be forced to rethink.

Because on November 9th, we're releasing The Electrotunes' first single, 'If This Ain't Love'.

That's the story so far.

And it's how Cobra is going to continue.

Because by signing only the very best of British talent, EMI's little nipper will grow into a very big one.



NEWS

Five million dollars a day—the cost of piracy

By JIM EVANS

THE IFPI has estimated that the combination of counterfeiting, piracy, bootlegging and domestic copying is costing the industry worldwide five million dollars a day.

In 1978, pirate business worldwide was worth 870 million dollars — and that's without including home-taping.

In the UK it has been estimated that the industry is losing £20 million a year to the pirates.

These hard figures were cited by BPI director general John Deacon as he addressed the MPA Forum on the problems of piracy.

Earlier, Geoffrey Bridge, chairman of the seminar, told the publishers: "Our industry is more vulnerable than any other — except possibly sheet music manufacturers — to piracy. It's so simple to make pirate recordings from gramophone records or from pre-recorded tapes.

"Pirates have become very sophisticated," continued Bridge. "It is becoming very very difficult to differentiate between counterfeits and the genuine article."

Describing how the BPI was tackling the problem, Bridge added:

"We will never eliminate piracy, but we can contain it."

Describing pirates as common crooks, Deacon added: "We invest, we spend fortunes, while the pirate's total investment is a piece of tape. He cheats everyone from the songwriters and producers to the public.

"Piracy in this country is illegal. In two years we have carried out 300 successful raids. Increasingly we are finding ourselves fighting against organised crime — dealing with

"Piracy can never be totally defeated"

criminals up to their necks in drug peddling.

"Piracy can never be totally defeated, but we can contain it. Fighting piracy is very expensive. It's going to cost even more over the next few years. But, if we all work together, we can wipe it out or come close to doing that. Since the early seventies, over eight million albums and tapes have been confiscated. That shows the extent of the problem."

Bill Hood, the BPI's chief investigator showed the delegates examples of pirated, bootleg and counterfeit product which served to emphasise what Bridge had said earlier about the counterfeiters becoming more and more sophisticated. Hood opened his address by describing the three problems as "three spreading cancers" and added that even he, with his trained eye, sometimes found it difficult to tell between the forgeries and the real thing.

Asked from the floor how much co-operation the BPI got from dealers, Hood replied: "Some are very helpful indeed. It's not always easy for the dealer to know what is and what isn't counterfeit. But it's really more of a problem with street traders.

"We have really got to get across more information to dealers about counterfeiting — especially to those who import a lot. We must have an educational programme for dealers. A lot more can be done at retail level."

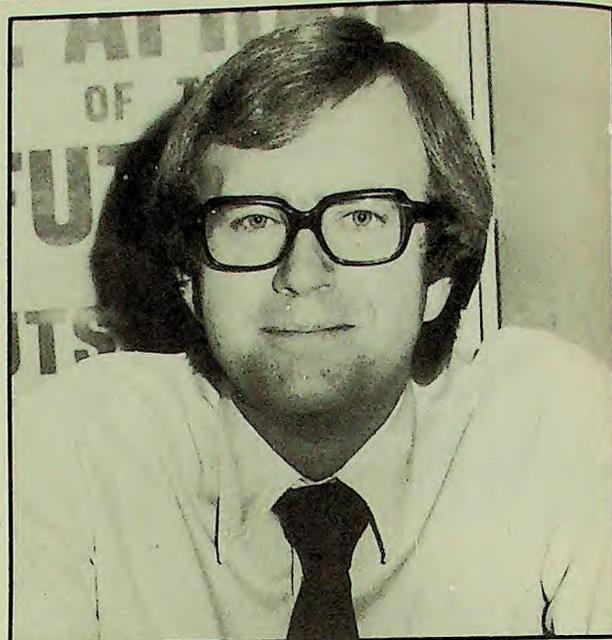
Bridge re-iterated what Hood had said about the dealers having problems with differentiation, specially with regard to imports.

"We always tell dealers to beware of who is distributing the product".

Derek Cumberland, one of the solicitors working for the BPI gave the seminar a detailed account of the legal counter-measures that the BPI were able to take in the fight against piracy.

He emphasised: "Copyright is the life-line of this business, without it, the industry would be a shambles."

On the subject of assistance from



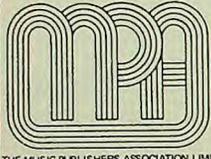
JOHN DEACON: "Piracy in this country is illegal. In two years we have carried out 300 successful raids. Increasingly we are finding ourselves fighting against organised crime — dealing with criminals up to their necks in drug peddling."

Customs and Excise, Cumberland stated that the BPI and the MCPS had had several meetings with them, but the problem remained that "To cope with our demands, the Customs and Excise would need 3,500 extra staff. They've got a real problem."

Referring to the now combined efforts of the BPI and the publishers, Cumberland added, "It can work. It will work. And now we are partners in the fight against crime, we can forge ahead and come up with the right answer."



GEOFFREY BRIDGE: "Our industry is more vulnerable than any other — except possibly sheet music manufacturers — to piracy."



Forum '79
Royal Garden Hotel

THE MUSIC PUBLISHERS ASSOCIATION LIMITED

Photo-copying copyright

A CODE of fair practice agreed between composers, publishers and users of printed music in respect of the photo-copying of the latter was introduced and explained by panellist Jonson Dyer during the rights and developments seminar at the MPA Forum.

Stressing that the code was voluntary and had no standing in law as its American equivalent does, Dyer described it as a declaration of intent and pointed out that it did not apply to imported publications.

The code is the result of the prevalent practice of photo-copying copyright printed music without authorisation and with a consequent loss in royalties.

The code's general principles state that copyright owners (composers and their publishers) recognise the need of musicians and students for reasonable access to copyright material so that their music may be widely performed and studied and at the same time composers and their publishers must be properly compensated for their work so that the economic incentive and means for the creation and publication of music continue to exist. Copying in order to evade hire or purchase will always be wrong.

The code booklet lists nine different circumstances in which the copyright owners participating in it (listed in the booklet) have agreed they will not institute proceedings if copies are made in respect of music both printed and published in the UK, notwithstanding the Copyright Act 1956. A copyright line crediting the appropriate copyright holder must appear on the first page of the music being copied.

The permissions include emergencies where music has been lost or damaged without sufficient time for obtaining replacements, performance difficulties such as a difficult page turn which would be alleviated by a second copy and works which are out of print.

If a user and copyright owner are unable to agree on the interpretation of any part of the code, a small arbitration committee will adjudge the matter, providing the parties agree to be bound by its decision.

● A QUESTION from the floor on the fact that churches and cathedrals are increasingly the venues for performances of copyright music and the situation regarding their licensing for such performances elicited the information from PRS general manager Michael Fregard that such performances had been licensed individually until recently, but now the PRS was offering a blanket licence and calling for programme returns from the various churches and cathedrals.

MCPS managing director Bob Montgomery criticised the lack of response and interest from music publishers in the matter of the proposed joint PRS/MCPS notification card. The project could be reactivated and made a reality by Christmas, "but we must have some reaction from publishers about it".

Heath Levy Music joint managing director Eddie Levy attacked what he considered the forum's undue emphasis on technological matter and asked how the industry was to find the next generation of professional managers.

Bob Grace, UK managing director of Rondor Music, replied that he recruited staff from school leavers, putting them through the various departments from post and despatch to copyright before transferring them to the professional department in order that they received a thorough training and grounding in all aspects of music publishing.

Preparing for the video age

by SIMON HILLS

TO PREVENT disagreements over royalty payments on video product, MCPS MD Robert Montgomery has suggested meetings with the manufacturers to work out common ground over the potentially contentious issue.

This, and other problems of the coming video revolution were discussed at the MPA Forum '79. He and other speakers — including Donald MacLean, EMI Audio Visual Services MD — agreed that meetings are essential to avoid confusion.

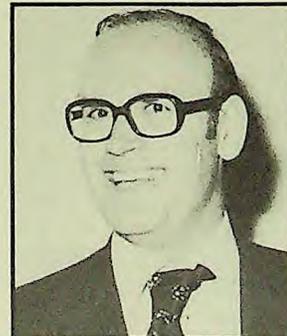
"There are arguments on both sides," said Montgomery. "You can't go to the user and say you've got to pay a large sum — because they won't."

"We want to earn money from video, but not to stop the market. There has got to be an argument on both sides to let the market develop, this problem of getting together is an important one."

And from Europe, Dr Ger Willemsen, general manager of BUMA/SAMRA, said that on the Continent there has been no move to standardise royalty payments, which could be disruptive to the industry.

"If we don't have a way to enter the mass of programming, I think the governments will have to enter it by law. This is what bothers me at the moment," he said. "We have been talking for five years. It will be disappointing if there is no common approach to this problem."

The session, set up to establish the problems in the video industry regarding copyright, was also used by Montgomery to outline current MCPS royalty rates for video product. Legally, copyright for video is considered by the Whitford Report of 1977 to be covered by the film regulations. But there is no



ROBERT MONTGOMERY

statutory royalty rate, and all fees are negotiable.

And it looks as if music will be hit hardest, with MCPS royalty rates above those for audio discs.

The rates work on a sliding scale according to the proportion of music to the total duration of the production, starting at a minimum of two per cent for up to 20 per cent music to a 10 per cent royalty for over 81 per cent of music. But it is split further between "mood music library works" and "non-library works" with each split into background and featured usage.

They have additional weightings at 50 per cent for background and 75 per cent for featured usage on mood music library works and 100 and 200 per cent respectively for non-library works.

"We have introduced a sliding scale and put out a leaflet which we think will work," said Montgomery. "We've got to present what we think is a well thought out case. But people who license through us will have a fixed rate."

First speaker, Donald MacLean depicted a background to the

commercial world and facts on the hard and soft-wear available and its impact on the market. But he contended that for video discs, music will not be the biggest category, although that depends on the machinery on the market.

The RCA system, he said, is designed to be an entertainment medium, with a low cost machine, whereas the Philips machine has stop/start, reverse play and facilities for reaching a fixed frame within seconds which would be ideal for information and sport.

But, he added, video is a \$20 million business in America and systems, marketing, royalties and the implications of the medium are going to concern the industry more and more. "Everyone says it is their business," he said. "And we had better start talking to each other pretty damned quickly."

From Philips, Paul Bradley outlined the product available including a deal between them and MCA/Universal Pictures in America who have a "massive bank" of feature films ready for marketing. But he added that they will have to go into the mass market to make the video disc viable.

"Video discs themselves are a low-cost carrier of information," he said. "But they can only be cheap for the consumer if we sell in millions. With video discs you can stamp them out as in audio discs, and they should be available at between £10 and £5 at current prices. Yet for an opera, they could go at £20. It is difficult to know what prices are right for different types of programme."

"It is estimated that they will sell 2,000 this year. That is not a big market when you consider we will sell 1.8 million colour television sets this year," he concluded.



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INFINITY RECORDS

Distributed by CBS (960 2155)

RETAILING

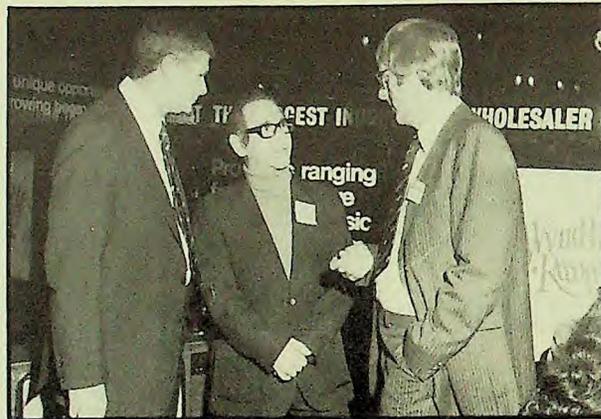
On tour with music week



SEEN ENJOYING themselves on the Tandem stand, above, Jill Winter of Owen and Owen, Bath, with Chrysalis sales manager Robbie Harris and Chrysalis sales and marketing director Keith Lewis.

EMI GENERAL sales manager Clive Swann, above right, talks to Ian and Pat Bell of Westbury Music.

FLANKED BY Bob Lewis and John Champion of wynd-up below right, is Alan Tungate of William Power's, Warminster.



AN INDUSTRY veteran, former Polydor executive Fred Exon who now runs a record shop in Weston Super Mare, pictured above with his daughter, Jennifer, and A & M southern area manager Bob Burgiss and salesman Dave Charlton.



BRIGHTON DEALER Sarah Crick of Street Sounds is pictured above with Duncan Robertson of EMI distribution (far left) and David Hughes, Motown label manager (far right).



ON THE Warwick stand (above) are, l to r, Bill Evans and record manageress Sarah of Woolworths, Haywards Heath, Paul Halliwell, field sales manager of Warwick and area manager Rex Walton.



NEW SINGLE
HEART OF THE NIGHT
c/w
THE LAST GOODBYE

MCA 509
taken from the album LEGEND
ABCL 5264

A Limited Edition of 5,000 in special bag.
Playlisted on Radio One.

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1 Great Pulleney Street, London W1R 3FW
Distributed by CBS (940 2555)



THE LADIES from Worthing's Record Centre talk to RCA. Pictured above l to r, are Ken Rowlands, field sales manager, Ms Valerie Watts and Ms Elizabeth Harlow, salesman Roger Scott and Barry Holmes, and UK sales manager Dave Harmer.



TWO EMI men and one who used to be — pictured above with general manager Clive Swann (left) are John Patrick, classical general manager and Roger Gray, right, former EMI rep and for nine years now a record dealer at Grays of East Grinstead.

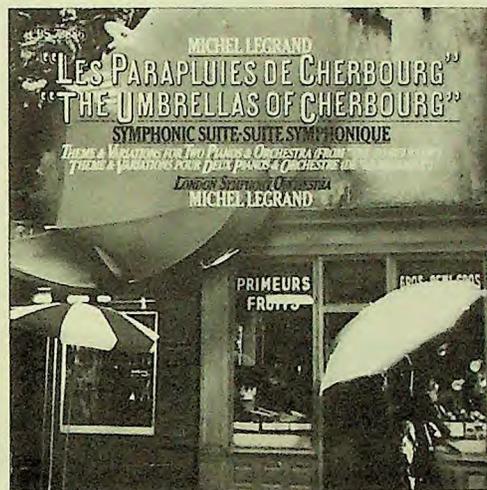
More pictures on page 12

4 new CBS Classical albums for people who don't usually buy Classical.



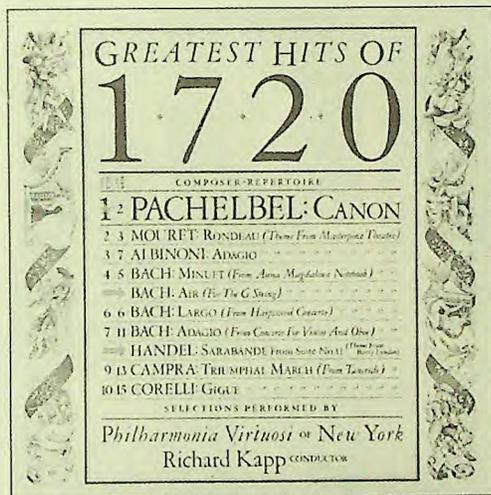
Manhattan

From the latest Woody Allen smash film, including selections from the original soundtrack. Music by George Gershwin, featuring 'Rhapsody In Blue' with Gary Graffman on piano. Orchestral pieces by the New York Philharmonic, Zubin Mehta, Conductor. CBS 73875 □ 40-73875



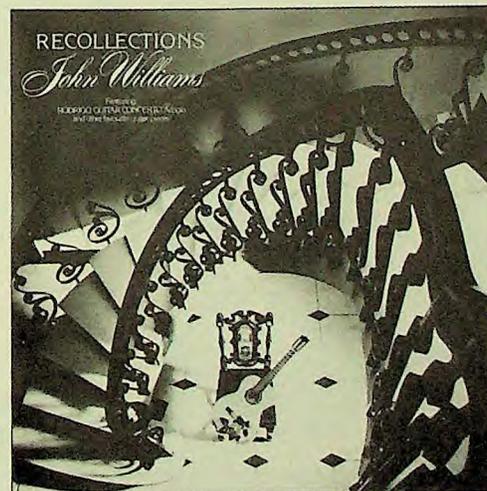
UMBRELLAS OF CHERBOURG Michel Legrand

Recorded in London earlier this year, Michel Legrand directs the London Symphony Orchestra in two of his most beautiful and popular works – the Symphonic Suite from 'The Umbrellas Of Cherbourg' and Theme and Variations for Two Pianos and Orchestra from 'The Go-Between'. CBS 73886 □ 40-73886



Greatest Hits of 1720

Exactly what the title says – if they'd had records in 1720, these classic pieces would have dominated the charts. The music is performed brilliantly by the Philharmonia Virtuosi of New York, Richard Kapp conducting. CBS 73897 □ 40-73897



John Williams

For 'Recollections', John Williams, master of the classical guitar, has gathered a rich assortment of his favourite works. Not only are his choices superb but, throughout, his playing is nothing short of inspired. CBS 10016 □ 40-10016

All of these albums are backed by eye-catching Point-Of-Sale material for maximum in-store impact.



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

RETAILING

It's success on the button!

AN ACCESSORY company which takes the praiseworthy view that "dealers need to have a good profit ratio on accessories" is Badge Sales Ltd., of Carnaby Street, London.

The company has just launched two new products — a range of one-inch button badges covering Mod, Punk and general rock designs; and eight new designs in its range of printed ties. And the mark up recommended on these is between 150 and 200 per cent (a badge costs the retailer 10p and retails for 25p or 30p) and close on 150 per cent (a tie costs 80p and retails for around £1.95) respectively.

Badge Sales was set up about 13 months ago when William Smith and Oscar Zanello, who had both been selling pop merchandise for several years and were dissatisfied with the "rather stale" lines on offer from existing manufacturers, joined forces to create, make and sell something more trendy.

Their collaboration resulted in the

first mirror badges, and they have since manufactured over one million of these.

Nothing in life is simple, however. "The problem is," Smith (like many others working in the accessories field) points out, "as soon as a product is seen to be successful it attracts many pirates who are not interested in quality or creating original designs. We have 86 designs in mirror badges — our nearest competitor has only 56 designs, of which 53 were copied directly from our range."

Retailers wanting information on Badge Sales product should contact Smith at 48 Carnaby Street, London W1V 1FP (telephone 01-437 5121). The picture below shows a selection from the Badge Sales range.



DJM MD Stephen James on the thin end of a giant carrot, below, promoting Jasper Carrot on the DJM stand with Jean McWilliams and Jackie Deeley from the Record and Tape Centre, Evesham, and DJM staffers manning the stand.

BRIAN COOLING of Cooling's Music, Cinderford, right, talks to Belt Up Promotions' people Peter and Dali Small.



THE FIRST winner in K-tel's £5,000 Banner Bonanza Contest was Harum Records, of North London. Graciously accepting a £100 cheque (left) Graham Umbo of Harum obligingly managed to plug two K-tel discs by saying he regarded Hot Tracks as the label's best compilation since Disco Fever. Pictured in front of the shop are (left to right) Colin Ashby, K-tel MD; Gary and Graham Umbo, Harum proprietors; and Ian Summers, K-tel promo manager.

Videos on show at Clyde Factors

AN ADVANCED model of video hardware with an £800 price tag was on show at Clyde Factors trade fair in Glasgow, and it was revealed that the wholesaler is about to add pre-recorded rock videos to its range of available cassettes.

But there is a problem where rock music on video is concerned — video promotions manager Terry McGeadie says that "despite their very high quality they don't last long enough". While in the process of securing an agency for rock films, he had been offered, for example, a Three Degrees video which lasted only 30 minutes and cost £18.

The new hard and software in the video field was a major source of interest at the fair, which attracted a steady stream of visitors to the Normandy Hotel in Renfrew, and was apparently so successful that Clyde Factors is considering making it an annual event.

The JVC 3660 recorder, the only one in the UK, which features a remote control with freeze frame, slow motion and normal and fast play functions, is to be introduced as a line by Clyde Factors at the end of the year. McGeadie has just taken delivery of a first batch of pre-recorded video cassettes, made by

Edited by
TERRI ANDERSON

the Leeds-based World of Video 2000 (who also have the trade name VTX). These include movies and "adult titles" and carry an RRP of £31.50 for 90 minutes running time, with a dealer price of £20.

The fair's record section was divided between full price, budget albums, and accessories. Pickwick's Double Limited Edition series, which is now being backed by three weeks of advertising on Radio Clyde, was a focal point in the budget section.

Jack Meechan who handles Factors budget operation emphasised that it offers sale or exchange on all product, and sale or

return on Christmas albums. The seasonal offerings this year will, he added, include an album by Ain't Half Hot Mum star, Don Estelle. "Cassettes are now blister packed," he went on, "and we supply display stands which lend themselves to impulse buys. Woolworths is particularly keen on them. We find that sales can increase by 50 per cent using this method."

Talking about Clyde Factor's recent activities Doug Johnston, GM of the record and tape department, said that a key innovation had been the introduction of a telephone sales team in June. Although it supplies big retail chains and multiples, usually as a top-up service, Johnston sees Factors' emphasis lying with the independent — "the man who rarely sees a rep from a major record company". He added that he felt the ITV strike had hit these smaller dealers — who do very good business in TV product North of the Border — very hard.

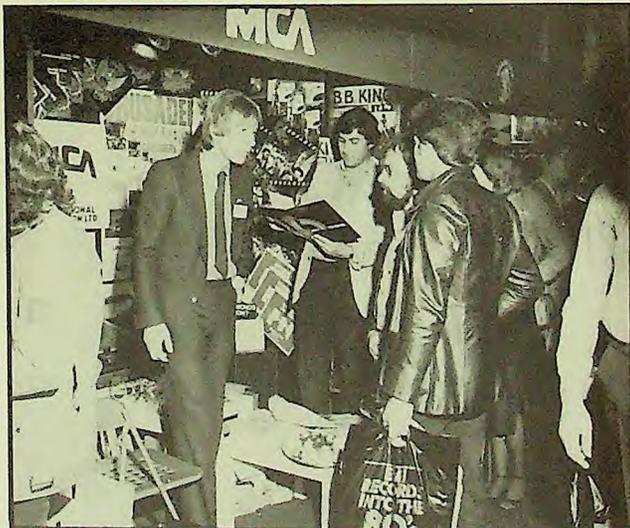
Focusing on the Bristol opening of the MW Dealer Tour . . . more pix on p10.



ON THE Virgin stand, below right, Julian Beynon-Lewis and Keith Morris from Eaglands, Cardigan, with Virgin sales manager Ann Kelly.

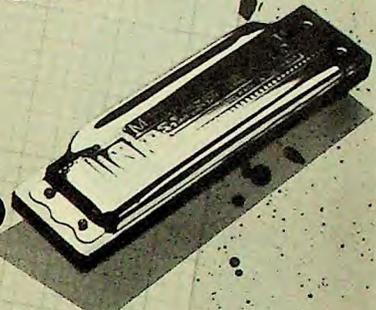
MCA'S JOHN Porter, above right, greets Duncan Hands and Mike Butler from the Record and Tape Centre, Evesham, while his colleague John Bickley prepares a campaign brochure.

CHARISMA'S MIKE WATTS, below, with Mr and Mrs E. A. Moss of Moss Music, Bideford.



GEORGE THOROGOOD AND THE DESTROYERS

"Better than the Rest"



MCF 3037

An album featuring previously unreleased material. Released in this country for the first time.

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INTERNATIONAL

Disc and tape output up

FROM ELISE KRENTZEL

TOKYO: Statistics compiled by the Japan Phonograph Records Association (JPRA) for the month of June 1979 indicate that disc output for that month rose by five per cent in both value and volume compared with June 1978.

While pre-recorded tape continues to lead the unsteady music market in terms of production for the first quarter of this year and the month of June, singles climbed by five per cent in volume and value over last year's figures.

Pre-recorded tapes, including 8-track, are topping the figures for June with an output of 5.2 million units, most of which represents domestic product (approximately 68 per cent), and which is roughly an increase of 11 per cent over the May results.

Production figures for discs (based on pressed stock and not on actual retail sales) shows a small one per cent increase over 1978 during the first quarter of this year at \$384.9 million, and the equivalent figure for pre-recorded tapes is \$190 million, a 26 per cent rise on last year's results.

WITH THE rather stagnant disc sales in mind, Japanese concert promoters are exercising caution in their current and future activities and plans.

Kyoko Tokyo, one of the largest concert promoters, which to date has toured over 500 various foreign MOR, AOR, country, ballad and show-style artists in Japan, has recently changed policy, and is now promoting only domestic talent.

Other companies are tending to follow suit such as Tom's Cabin, basically known hitherto for handling new wave British acts and ethnic groups from America. It has

Dateline: Tokyo

started its own production company with a view to developing Japanese talent which it can also promote in the concert field. A major factor in this change in direction is the increasingly high demands being made by foreign acts, agents and promoters for dates in Japan.

Projected tours by overseas artists are notable this year for a high cancellation rate. Third World, scheduled for July dates, were cancelled, and The Eagles have suffered the same fate twice now.

At Music, leaders in the jazz fusion promotion field, has yet to present any foreign artists this year, and Udo Artists, prominent in rock promotion, is presently only concerned with major name talent capable of selling over 25,000 copies of each LP in this territory.

WITH EFFECT from November 1, the domestic company King Records will release all product of Ariola America plus repertoire from all Ariola affiliates except Ariola Hansa.

This latter repertoire is currently handled through Victor Musical Industries, although the terms of the agreement are due for re-negotiation in the New Year.

Porridge for pirates...

Oporto: The Portuguese record industry's determination to stamp out cassette piracy has been underlined by prison sentences passed in the correctional courts of Lisbon and Oporto — the first judgments of the kind in this pirate-troubled country.

One pirate received two months, the other three, and both were ordered to make financial restitution to Sociedade Portuguesa de Autores (SPA), the local copyright society.

Judgment against another 40 alleged pirates in Oporto has been postponed until December for a re-check of certain geographical material.

And a new initiative here came when Francisco Rebello, a specialist lawyer in copyright and a director of SPA, accompanied by Jorge Abreu, general secretary of the Portuguese IFPI branch, attended the judge in court in Figueira da Foz, a central region, and delivered an accusation against local "pirate" Amilcar Rodrigues Pereira.

The judge ordered immediate confiscation of Pereira's equipment and the sealing of his factory doors.



MEXICO CITY: Lou DePriek (right) and Two Man Sound received three gold awards here recently for over 800,000 sales of their hit album *Disco Samba in Mexico*. They are seen with their trophies in leading Mexican discotheque Studio 252. Belgian-born DePriek is also scoring heavily with his version of *Que Tal America*, and composed and produced Plastic Bertrand's hit *Ca Plane Pour Moi*.

Beatles answer plea

From IRA MAYER in New York

NEW YORK: United Nations secretary-general Kurt Waldheim has apparently elicited agreement from the four individual ex-Beatles to appear together in the same programme as a benefit for the Vietnamese boat people.

Official confirmation is unavailable as yet, and some details remain to be worked out, but, according to reports here, at least George Harrison, Paul McCartney and Ringo Starr have agreed to reform as a unit (as they did informally at Eric Clapton's wedding earlier this year) John Lennon has neither agreed nor formally rejected the notion of playing together with his former band colleagues.

Recently, promoter Sid Bernstein ran a full-page ad. in the Sunday *New York Times* pleading that the group should reunite for just such a purpose, spelling out to the public the potential gross a concert appearance (with suggested satellite relay around the world) and film and record deals would yield for the boat people.

Bernstein has run similar ads in previous years, but there has never



been a positive response. He was the man who initially brought the Beatles to the US, promoting their Carnegie Hall debut here as well as their subsequent Shea Stadium concert. It is not yet certain whether he had any connection with the Waldheim overtures to the foursome.

Latest reports indicate that the concert will take place in Geneva this autumn with Elton John as host, and a fund target of \$300 million.

Leading northern lights

From HALLDOR ANDRESSON

REYKJAVIK: Record output in Iceland has been steady for the last five years, with about 50 albums released annually. About 70 per cent of them do well, selling between 3,000 and 10,000 copies each — which is reasonable as Iceland's total population stands at just 250,000.

The best selling records of the past two years are Ut Um Grfena Grundu by Gunnar Thordarson and Bjoergvin Halldorsson, which sold nearly 20,000, and Bat Out Of Hell by Meat Loaf, which achieved 17,000. Not far behind was Jeff Wayne's *War Of The Worlds*. Single albums, incidentally, retail here at £10.12.

Thordarson is a songwriter-singer-guitarist-producer-session man-record company proprietor, who has featured in around 17 albums as both a solo performer and a member of various bands he has led. A veteran active since 1964 and nicknamed the Granddaddy of Icelandic rock, Thordarson often uses British musicians such as drummers Simon Phillips and Barry de Souza and guitarists Bruce Lynch and Dave McReal.

Another prominent Icelandic

musician is Jakob Magnusson, songwriter-singer-producer-keyboard musician, who is signed to WEA worldwide. His first WEA LP, *Special Treatment*, has been released in the US, and he is represented in Iceland by three other albums, two of them as part of a band. He has also worked with Kevin Ayers, Flash and Long John Baldry.

Thursaflokkurinn is an Icelandic folk/rock group inspired by traditional poetry, which has been touring Scandinavia and Holland following the release of its second LP. All its members are local rock veterans, and among the leading lights in Iceland's small but lively music scene.

Edited by
NIGEL HUNTER

DON WILLIAMS

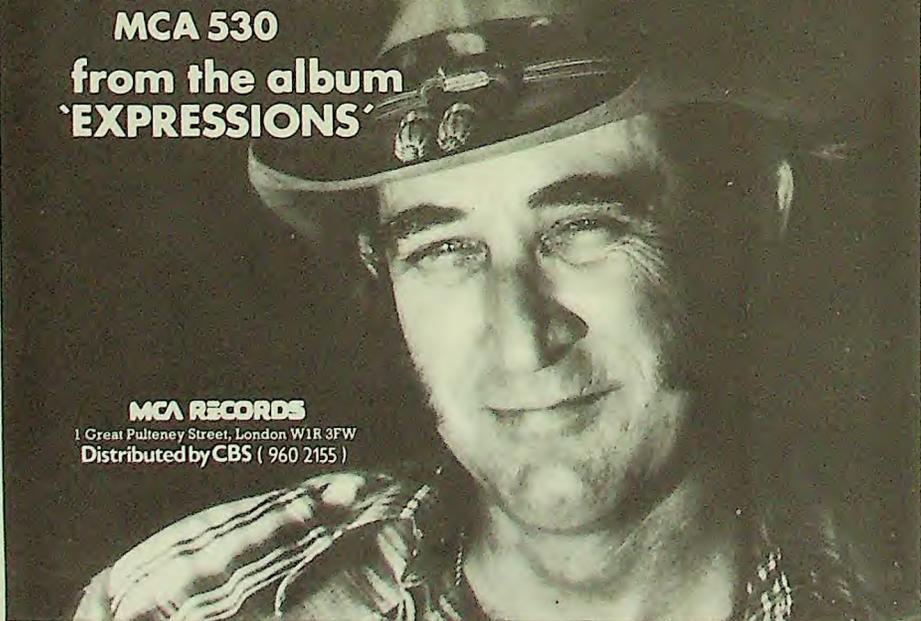
NEW SINGLE
IT MUST BE LOVE

C/W
NOT A CHANCE
MCA 530

from the album
'EXPRESSIONS'

MCA RECORDS

1 Great Pultney Street, London W1R 3FW
Distributed by CBS (960 2155)



GANG OF

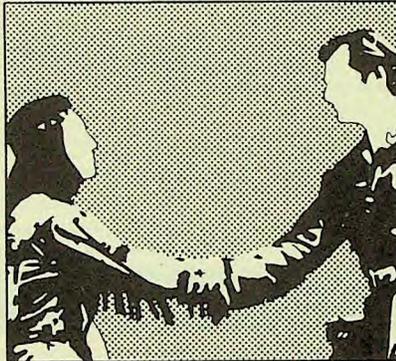
The Indian smiles, he



is his friend.

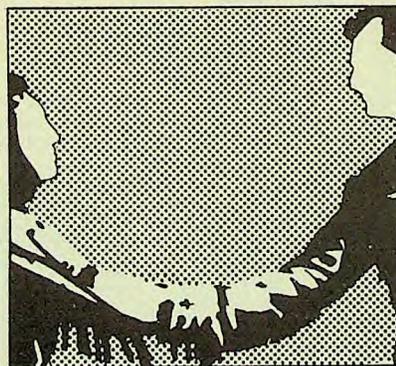
thinks that the cowboy

The cowboy smiles, he is



glad the Indian is fooled.

Now he can exploit



him.

entertainment!

OFF R P

Consumer advertising in NME, Sounds, Melody Maker, Record Mirror, Time Out and ZigZag over a two-month period.

National poster campaign.

Extensive national tour starts Oct 13th.

In-store point of sale display support.

Album
EMC 3313

Cassette
TCEMC 3313



BROADCASTING

News in brief...

FROM THIS month, when Capital takes over its own national airtime sales from BMS, it will be distributing a monthly news sheet called *Newsline* to more than 100 ad agencies and advertisers. It will outline Capital's future plans and is being prepared by Clarke Hooper, the station's own agency.

NEW APPOINTMENT to the board of Independent Radio News is Radio Forth's managing director, Richard Findlay. He comments: "The position will not affect my prime role here at Radio Forth but it undoubtedly reflects the importance that IRN attaches to Scotland as a source of news in both national and international terms."

CHARLES BEARDSALL, festival director of the international festival of light music and assistant head of Radio Two, has received the Johann Strauss Medal for his contribution to Viennese music in BBC radio programmes. Vienna's deputy mayor handed over the award in a special ceremony at Vienna's City Hall last week.

RADIO HALLAM has installed a custom audio desk at a cost of £30,000. The 32 input desk — built to the specifications of Hallam's chief engineer Derrick Connolly and engineer Michael Adams — has full 16 track re-mix capability.

Day quits Piccadilly

CO-INCIDING WITH the introduction of new programme schedules, Piccadilly's head of music, Roger Day, has left the station this week.

He has left to work initially as a freelance broadcaster, although he would be interested to listen to any offers from radio stations.

"I enjoy the administration side of the job but I feel I still have something to offer as a presenter," he says. "I felt the time was right to move on and radio has reached a particularly interesting stage with new IRLs soon to come on air. I'm sad to leave Piccadilly because I think it's a great station."

Day also provides an interesting reflection on the current state of the industry from the point of view of a playlist organiser. "I can understand why the record industry is in such a terrible state," he explains, "listening to some of the rubbish they are putting out. They are supposed to be cutting back and yet in one week recently I received 150 records. I thought Christmas had come early."

The main changes at Piccadilly, which have been affected by Day's departure, involve Pete Baker, hosting the breakfast show from 7am to 10am, Phil Wood who will present the morning show from 10am to 1pm, Pete Reeves filling the 1pm to 3pm slot, and Phil Sayer taking Piccadilly through to 6pm.

Pete Reeves will get out and about, presenting his show at least

Edited by
DAVID DALTON

once a month from a live venue. And Phil Sayer's Talkback will include TV and film reviews. Evenings will be handled mainly by Mike Shaft, Ray Terret and John Evington who will host Rock Relay on Wednesday and Thursday.

Roger Day can be contacted at 061 499 1894.

BRMB trainee scheme

BRMB HAS introduced a new training scheme for broadcasters and has appointed presenter, Paul Brown, to the newly-created position of operations and training officer.

Two trainees have been hired by the station on a 12-month contract and the syllabus includes the mechanics of broadcasting, the techniques of radio interviewing, writing and presenting — also the principles and practice involved in radio programming and station "sound".



GATHERED HERE is the panel that guested on two special demo tape programmes for Stuart Colman's Radio London show, *Echoes*. Several demos played have already interested record companies and some deals are apparently in the pipeline. Pictured (left to right) are Brian Reza, director of A&R Magnet Records, Jan Colman, John Stainze, head of A&R Phonogram, Sonnie Rae head of promotion at Stiff, Stuart Colman Radio London u Radio One, and David Carter music programme organiser Radio London.

The Bands play on

THE NATIONAL Rehearsal Band Competition — organised by Radio Two — enters its fifth year. As before, entries will be taken through BBC local stations in England and regional broadcasting centres in Glasgow, Cardiff and Belfast.

There are prizes for senior and junior bands as well as individual categories for soloists, arrangers and composers. Winning bands and soloists will be invited to the BBC's Golders Green Hippodrome studio for the final recorded concert in February next year.

Further information is available from the organiser — Radio Two producer, Ray Harvey — 508 Ariel House, 74a Charlotte Street, London W1.

CLASSICAL

Barenboim and DG's French connection

DANIEL BARENBOIM first began to concentrate heavily on the big orchestral and operatic places of the French repertoire in the peace of his own home some years ago, well before any projected performance dates.

"I always work on new pieces without a date in mind, so that it can mature over a period of time without the pressure of having to get it ready for a concert in a hurry," he explained.

"In any case, you can not look at one piece in isolation — you need a broad view. You can not do justice to Berlioz's *Romeo and Juliet* without having studied the *Symphonie Fantastique* and the *Requiem*."

That attitude, which calls for a very decisive and disciplined personality, also suits the record companies down to the ground, for they love that cyclical concept.

So it is not surprising that since Barenboim became an exclusive DG artist, he has, apart from occasional diversions, concentrated on chunks of repertoire, be it one composer like Schumann (producing both orchestral and solo piano records) or on a wider, yet still connected field, like French music.

His appointment in 1975 as chief conductor of the Orchestra de Paris, a post which he still retains, inevitably pointed the way to such masterpieces as Berlioz's *La Damnation de Faust*, the *Symphonie Fantastique*, and to his first French opera, *Saint-Saens' Samson and Delilah*.

Barenboim, who, despite the extensive list of his achievements is still only 37 (there is some advantage in starting young, he remarked),

Edited by
NICOLAS SOAMES

first saw the work eight years ago when, as director of the Israel Festival, he invited Mehta to bring a production from Montreal. "I went to one of the performances and I was completely flabbergasted — and I have wanted to do it ever since."

Characteristically, before recording the work, he wanted to perform it first (unlike Klemperer who preferred doing it the other way round). And last July, the curtain fell on his first performance in the Theatre antique d'Orange in Paris to general critical acclaim, both for his conducting and for the soloists — Plácido Domingo and Elena Obraztsova in the title roles.

It was recorded during this period with the same cast and now the record, a 3 LP box set (2709 095) has been released retailing at £15.17 also available on cassette.

And at the launch of the album, attended by Barenboim and Jacqueline du Pre, it was also announced that the Bruckner Symphony cycle with the Chicago Symphony Orchestra is also to continue — Bruckner's Symphony No 5 will be released next month, and the whole project will be finished and issued by 1981.



DANIEL BARENBOIM

Box sets on RCA's agenda

A NEW Beethoven Quartet series, the completion of a Brahms Symphony series and the re-issues of Solti's *Rigoletto* are among eight boxes released by RCA next month.

The quartet series comes from The Cleveland Quartet now celebrating its tenth anniversary, and the 4 LP set (RL 03010 £11.80) contains the three Rasmovsky quartets, and Opus 74 and 95.

The Brahms comes from James Levine and the Chicago Symphony Orchestra — Symphonies Nos 1, 3 and 4 have already been released separately, and now all four are obtainable in a 4 LP set RL 03425, £14.36.

Solti's only recording of *Rigoletto* was made in the 1960s with Robert Merrill in the title role, Anna Moffo as Gilda and Alfredo Kraus as The Duke and is re-released on RL 42865, a 2 LP set (the only *Rigoletto* to be squeezed on to two discs) retailing at £7.98.

Karajan's definitive Nozze de Figaro

By PHILLIP SOMMERICH

MOZART. *Le Nozze de Figaro*. Jose van Dam, Ileana Cotrubas, Tom Krause, Anna Tomowa-Sintow, Frederica von Stade. Vienna Philharmonic Orchestra, conducted by Herbert von Karajan. Decca D132D 4 (cassette K132K 43) £21.

IT IS several years since von Karajan has recorded a Mozart opera and this is his first complete recording of *Figaro* — one closely modelled on the 1973 Salzburg Festival production, which he conducted and which is to be repeated this year.

But even without hearing a single note from those four discs one could predict this recording would be impressive. Combine the finest cast ever assembled to record Mozart's comic opera masterpiece with the conducting superstar and you have a rich ground for the critics to pick over.

Despite the illustrious singing line-up the overall sound is distinctly von Karajan's with vast dynamic contrasts (to hear every note of the four acts you must play this opera loud), brisk pace, glowing tonal sheen and excitement.

He rips into the overture at an almost savage speed and from then on the pace hardly slackens. Van Dam's robust *Figaro* copes with this well, and Cotrubas — whose

acclaimed portrayal of Mimi in the TV production of *La Boheme* will be repeated at Covent Garden this autumn — at times threatens to steal the spotlight from the conductor with her strong, agile voice.

Krause, as the Count, is worth hearing at any speed and he seems to revel in this pace. But if any singer gains ascendancy it is von Stade, as Cherubina, her smooth, silvery tone flowing over the music.

As producer Christopher Raeburn explains in the booklet accompanying the records, the Act 3 sequence has been altered to conform with Mozart's apparent dramatic intentions and this does no harm musically.

And if all this sounds like faint praise, let me add that the ensembles are splendid, the orchestral contributions excellent, the sound quality very good and the overall impact stunning for those who like their opera full-bloodedly romantic rather than ornate classical.

Even more Mahler

JUST A couple of months after RCA released Mahler's symphony No 5 boxed with the Adagio from Mahler's Symphony No 10 conducted by James Levine, comes another similar coupling, making five altogether in the catalogue.

It comes from Klaus Tennstedt, the East German conductor who is recording a Mahler cycle for EMI and is now rapidly gaining a reputation in the West.

The record, made with the London Philharmonic Orchestra, is released on SLS/TC 5169 with 2LPs in a double wallet retailing at £9.95.

Tennstedt's first Mahler release, Symphony No 1, was received as one of the best available by the majority of critics.

AMAZING SINGLES FROM EMI

MATUMBI 'POINT OF VIEW' (12) RIC101 
Special Bag

THE KNACK 'GOOD GIRLS DON'T' CL16097 
Special Bag, Special Label

KRAFTWERK 'SHOWROOM DUMMIES' (12) CL16098 
3 Tracks, Special Bag, Special Label

STEVE HARLEY 'FREEDOM'S PRISONER' EMI 2994 
Special Bag



ORDER FORM CHART

TOP 75 SINGLES

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Publisher	Label number
£ 1	1	3	MESSAGE IN A BOTTLE	Police (Police/Nigel Gray) Virgin	A&M AMS 7474 (C)	▲ 39	46	3	DON'T BE A DUMMY	John Du Cann (R. Bond) Bond/Andrew Heath	Vertigo 6059 241 (F)
▲ 2	7	2	DREAMING	Blondie (M. Chapman) EMI	Chrysalis CHS 2350 (F)	£ 40	43	3	WHEN YOU'RE IN LOVE	Dr Hook (Ron Hasskine) Copyright Control	Capitol CL 16039 (E)
3	2	6	CARS	Gary Numan (G. Numan) Andrew Heath/Beggars Banquet	Beggars Banquet BEG 23 (W)	£ 41	69	2	SING A HAPPY SONG	O'Jays (Gambler/Huff) Mighty Three/Carlin	Philadelphia PIR 7825 (C)
▲ 4	12	3	WHAT EVER YOU WANT	Status Quo (Pip Williams) Shawbury/Eaton/EMI	Vertigo 6059 242 (F)	£ 42	52	3	MAKING PLANS FOR NIGEL	XTC (Steve Lillywhite) Virgin	Virgin VS 282 (C)
5	3	9	IF I SAID YOU HAVE A BEAUTIFUL	Bellamy Brothers (M. Lloyd) Famous Chappell	Warner Brothers K 17405 (W)	43	25	8	DUCHESS	Stranglers (Stranglers/A. Winstanley) April/Albion	United Artists BP 308 (E)
▲ 6	24	3	VIDEO KILLED THE RADIO STAR	Buggles (Buggles) Carlin/Island	Island WIP 6524 (E)	44	36	10	GANGSTERS	Specials (The Specials) Plangent Vision	2 Tone TT1 (F/SP)
▲ 7	16	4	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson (Quincy Jones) Carlin	Epic EPC 7763 (C)	£ 45	59	3	STRAW DOGS	Stiff Little Fingers (-) Rigid Didgets	Chrysalis CHS 2368 (F)
£ 8	11	4	SINCE YOU'VE BEEN GONE	Rainbow (R. Glover) Island	Polydor POSP 70 (F)	46	39	4	NIGHTS IN WHITE SATIN	Dickies (R. Geoffries) Tyler	A&M AMS 7469 (C)
9	4	8	LOVE'S GOTTA HOLD ON ME	Dollar (C. Neil/Oscar) Arnakata/Warner Bros.	Carrere CAR 122 (E)	£ 47	58	2	MITTAGZEISEN (METAL POSTCARD)	Siouxale & The Banshees (Stevenson/Stavrou) Pure Noise/Chappell	Polydor 2059 151 (F)
10	5	6	DON'T BRING ME DOWN	Electric Light Orchestra (J. Lynne) Jet/United Artists	Jet 153 (C)	£ 48	67	2	JUMP THE GUN	Three Degrees (Moroder/Faltermeier) Heath Levy	Ariola ARO 183 (A)
▲ 11	23	4	KATE BUSH LIVE ON STAGE	Kate Bush (Kelly/Bush) Kate Bush/EMI	EMI MIEP 2991 (E)	£ 49	72	2	SUMAHAMA	Beach Boys (Johnston/Beach Boys/Guercio) Carlin	Caribou CRB 7846 (C)
£ 12	14	7	CRUEL TO BE KIND	Nick Lowe (N. Lowe) Rock/Albion	Redar ADA 43 (W)	50	37	8	GET IT RIGHT NEXT TIME	Gerry Rafferty (H. Murphy/G. Rafferty) Belfern/Island	United Artists BP 301 (E)
13	8	7	SAIL ON	Commodores (J. Carmichael/Commodores) Jobete	Motown TMG 1155 (E)	51	NEW	51	SPIRIT BODY & SOUL	Nolan Sisters (Findon) Blackaheep	Epic EPC 7796 (C)
14	10	9	STRUT YOUR FUNKY STUFF	Frantique (J. Robinson) Carlin/Peterman	Philadelphia PIR 7728 (C)	52	33	10	MONEY	Flying Lizards (D. Cunningham) Dominion United Artists	Virgin VS 276 (C)
15	13	6	TIME FOR ACTION	Secret Affair (I. Page) Brian Morrison	I-Spy SEE 1 (F)	53	NEW	53	TUSK	Fleetwood Mac (Fleetwood Mac/Dashut/Callait) Bright	Reprise K 17468 (W)
£ 16	21	6	THE PRINCE	Madness (A. Calker Prod.) Warner Brothers	2 Tone CHSTT 3 (F)	£ 54	75	2	POINT OF VIEW	Matumbi (Matumbi/Thompson) EMI	Matumbi RIC 101 (E)
17	6	12	WE DON'T TALK ANYMORE	Cliff Richard (B. Welch) ATV	EMI 2975 (E)	55	38	5	TOMORROWS GIRLS	U.K. Subs (John McCoy/UK Subs) Famous Chappell	Gems GEM 10 (R)
18	9	9	STREET LIFE	Crusaders (Felder/Hooper/Sample) Rondor/Leeds	MCA 513 (C)	£ 56	64	3	SHAPE OF THINGS TO COME	Headboys (Peter Ker) EMI	RSO 40 (F)
19	15	8	REGGAE FOR IT NOW	Bill Lovelady (Crawley/Lovelady/Dufaire) Louvigny/Low Whale/Charisma CB 337 (F)		£ 57	61	4	BREAKFAST IN BED	Sheila Hylton (H. Johnson) EMI/April	United Artists BP 304 (E)
▲ 20	31	3	QUEEN OF HEARTS	Dave Edmunds (Dave Edmunds) Heath Levy	Swan Song SSK 19419 (W)	58	49	4	THIS TIME BABY	Jackie Moore (B. Ell) Mighty Three/Carlin	CBS 7722 (C)
▲ 21	34	3	EVERY DAY HURTS	Sad Cafe (Eric Stewart) St Anne's	RCA PB 5180 (R)	59	47	4	SEXY CREAM	Slick (B. Ingram) Bocu	Fantasy FTC 182 (E)
▲ 22	29	4	YOU CAN DO IT	Al Hudson & The Soul Partners (Camp/McCord/Robertson) ATV	MCA 511 (E)	60	53	5	WAR STORIES	Starjets (D. Batchelor) Beauty/April	Epic EPC 7770 (C)
23	18	9	GONE GONE GONE	Johnny Mathis (J. Gold) ATV	CBS 7730 (C)	61	57	3	MILLIONS LIKE US	Purple Hearts (Chris Parry) And Son	Fiction FICS 3 (F)
£ 24	28	5	SLAP AND TICKLE	Squeeze (Squeeze/Wood) Rondor/Deptford Songs	A&M AMS 7466 (C)	62	68	7	IN THE BROWNIES	Billy Connolly (Phil Coulter) Zomba	Polydor 2059 160 (F)
25	22	9	GOTTA GO HOME/EL LUTE	Boney M (Frank Farian) Hansa/ATV	Atlantic/Hansa K 11351 (W)	63	NEW	63	NOW IT'S GONE	Chords (Wilson) Copyright Control	Polydor 2059 141 (F)
26	17	10	JUST WHEN I NEEDED YOU MOST	Randy VanWarmer (Dai Newman) Warner Bros.	Island WIP 6516 (E)	64	NEW	64	GONNA GET ALONG WITHOUT YOU NOW	Viola Wills (J. McCabe) Ariola Eurodisc	Ariola/Hansa AHA 546 (A)
£ 27	30	5	BACK OF MY HAND	Jags (Astley/Chapman/Humphries) Warner Brothers	Island WIP 6501 (E)	65	51	5	SOMETHING THAT I SAID	Ruts (Mick Glossop/Ruts) Virgin	Virgin VS 285 (C)
▲ 28	50	2	ONE DAY AT A TIME	Lana Martell (G. Elrick) Valentine	Pye 7N 46021 (A)	66	NEW	66	LET ME KNOW (I HAVE A RIGHT)	Gloria Gaynor (Dino Fekaris) ATV	Polydor STEP 5 (F)
29	26	8	BOY OH BOY	Racey (M. Most) RAK	RAK 297 (E)	67	35	7	WHEN YOU ARE YOUNG	Jam (V. Coppersmith/Heaven/Jam) And Son	Polydor POSP 69 (F)
▲ 30	44	3	CHOSEN FEW	Dooleys (Ben Findon) Blacksheep	GTO GT 258 (C)	68	NEW	68	STAR	Earth Wind & Fire (M. White) Rondor	CBS 7902 (C)
31	27	9	LOST IN MUSIC	Sister Sledge (Edwards/Rodgers) Warner Brothers	Atlantic K 11337 (W)	69	NEW	69	LUTON AIRPORT	Cats (Curtis/Worsley) Curtis/Carlin/A-Z	UK WEA K 18075 (W)
£ 32	32	6	DIM ALL THE LIGHTS	Donna Summer (Moroder/Bellotte) Copyright Control	Casablanca CAN 162 (A)	70	NEW	70	STRAIGHT LINES	New Musik (Tony Mansfield) GTO	GTO GT 255 (C)
▲ 33	45	2	CHARADE	Skids (B. Nelson) Virgin	Virgin VS 288 (C)	71	42	12	OOH WHAT A LIFE	Gibson Brothers (D. Van Gard) Blue Mountain	Island WIP 6503 (E)
▲ 34	48	3	O. K. FRED	Erroll Dunkley (Aussie Hibbart) Sparta Florida	Scope GO 6 (W/L)	72	NEW	72	GHOST DANCER	Adriasi Brothers (F. Perren) Musicways Inc./Flying Adriasi	Scotti Brothers K 11361 (W)
▲ 35	40	5	THE LONELIEST MAN IN THE WORLD	Tourists (D. Stewart) Arnakata/Warner Brothers	Logo GO 360 (C)	73	65	5	FEEL THE REAL	David Bendeth (Caddy) Heath Levy/Bread Songs	Sidewalk SID 113 (E)
36	20	9	ANGEL EYES	Roxy Music (Roxy Music) Copyright Central	Polydor POSP 67 (F)	74	55	12	I DON'T LIKE MONDAYS	Boombtown Rats (P. Wainman) Sewer Fire/Zomba	Ensign ENY 30 (F)
37	19	11	BANG BANG	B. A. Robertson (Terry Britten) My Axe/Mews/United Artists/Kongrde	Asylum K 13152 (W)	75	NEW	75	NO ONE GETS THE PRIZE	Diana Ross (Ashford/Simpson) Motown	Motown TMG 1180 (E)
£ 38	41	3	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels (J. Boylan) April	Epic EPC 7737 (C)						

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Slap and Tickle (Diford/Tillbrook)	24
Something That I Said (Owen/Jennings/Fox/Ruffey)	65
Spirit Body & Soul (Findon/Myers/Puzey)	51
Star (M. White/M. Dal-Barrio/A. Willis)	68
Straight Lines (Tony Mansfield)	70
Straw Dogs (Fingers/Ogilvie)	45
Street Life (Sample/Jennings)	18
Strut Your Funky Stuff (Savoy/Robinson/Bolden)	14
Sumahama (M. Love)	49
The Devil Went Down (Various)	38
The Prince (Lee Thompson)	16
This Time Baby (James/Bell)	58
The Loneliest Man In The World (P. Coombes)	35
Time For Action (D. Cairns)	15
Tomorrows Girls (Harper)	55
Tusk (L. Buckingham)	53
Video Killed The Radio Star (Woolley/Horn/Dowdes)	6
War Stories (L' Etrange/Martin/Sharpe)	60
We Don't Talk Anymore (Torney)	17
What Ever You Want (Parfitt/Brown)	4
When You Are Young (P. Waller)	67
When You're In Love (Even/Stevens)	40
You Can Do It (Alicia/Myers/McCord)	22

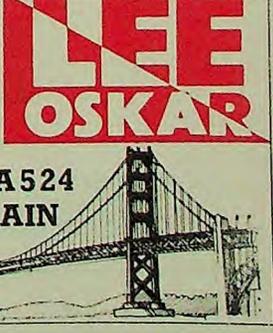
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JIMMY BUFFETT
 from his forthcoming album VOLCANO
 single MCA 532



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SAN FRANCISCO BAY new single MCA 524
 from the album BEFORE THE RAIN
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- * Official Football Club Programmes
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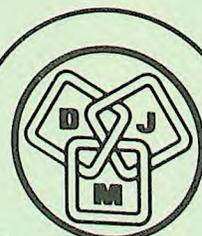
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* Correct at time of going to press.



RECORDS
AND TAPES



SPECIAL PLAYS

RADIO TWO: ALBUM OF THE WEEK

NOBODY DOES IT BETTER Jack Jones Polydor 2383 547 (F)

RADIO TWO: DAVID HAMILTON'S ALBUM OF THE WEEK

ROCK & ROLL JUVENILE Cliff Richard EMI EMC 3307 (E)

CAPITAL: PEOPLE'S CHOICE

SUPERTRAMP Goodbye Stranger A&M AMS 7481 (C)

CLYDE: CURRENT CHOICE

PATRICK JUVET Swiss Kiss Casablanca CAN 165 (A)

DOWNTOWN: MUSIC MOVER

EAGLES Heartache Tonight Asylum K 12394 (W)

FORTH: STATION HIT

SHE'S IN LOVE WITH YOU Suzie Quatro RAK 299 (E)

LUXEMBOURG: POWERPLAY

OH SUSIE Secret Service Sonet

TEES: PEOPLE'S PIC

ADDRESSI BROTHERS Ghost Dancer Scotti K 11361 (W)

BBC SCOTLAND: SINGLE OF THE WEEK

EARTH WIND & FIRE Star CBS 7802 (C7)

MANX: ALBUM OF THE WEEK

WHITE TRAILS Chris Rainbow EMI EMC 3305 (E)

PENNINE: PENNINE PIC

THE KNACK

New Single GOOD GIRLS DON'T

CL 16097
the follow up to their hit
'My Sharona'



AIRPLAY ACTION

NEW ENTRY

ADDRESSI BROTHERS Ghost Dancer Scotti K 11361 (W)

ALPERT, HERB Rise A&M AMS 7465 (C)

ASHFORD & SIMPSON Found A Cure Warner Bros. K 17422 (W)

ATLANTA RHYTHM SECTION Spooky Polydor POSP 74 (F)

AIRE, JANE Breaking Down . . . Virgin VS 296 (C)

BATT, MIKE Run Like The Wind Epic EPC 7725 (C)

BEACH BOYS Sumahama Caribou CRB 7846 (C)

BENDETH, DAVID Feel The Real Sidewalk SID 113 (E)

BROOKES, ELKIE He Could Have . . . A&M AMS 7475 (C)

BUZZCOCKS You Say You Don't . . . UA BP 316 (E)

BADOWSKI, HENRY Baby Sign Here With Me DFC 11 (FP)

BEAU, TOBY Then You Can Tell Me . . . RCA PB 1670 (R)

CHEAP TRICK Ain't It A Shame Epic EPC 7839 (C)

CRAWFORD, RANDY Endlessly Warner Bros. K 17457 (W)

CARS Double Life Elektra/Asylum K 12385 (W)

CLARK, STANLEY To Get Again Epic EPC 7290 (C)

CHASE, LORRAINE It's Nice 'Ere Innit EMI INT 595 (E)

DA COSTA, PAULHINO Deja Vu Pablo STEP 3 (F)

DYNASTY I Don't Want . . . Solar FB 1694 (R)

DORE, CHARLIE Pilot Of The Airways Island WIP 6526 (E)

DANA Can't Get Over . . . GTO GT 256 (C)

DANIELS, CHARLIE Devil Went Down . . . Epic EPC 7737 (C)

DICKIES Nights In White Satin A&M AMS 7469 (C)

DOOBIE BROTHERS Open Your Eyes Warner Bros. K 17461 (W)

DOOLEYS The Chosen Few GTO GT 2588 (C)

DR. HOOK When You're In Love . . . Capitol CL 16039 (E)

DUCANN, JOHN Don't Be A Dummy

DUNKLEY, ERROL OK Fred Scope SC6 (W)

DYLAN, BOB Precious Angel CBS 7078 (C)

EDMUNDS, DAVE Queen Of Hearts Swan Song SSK 19419 (W)

EAGLES Heartache Tonight Asylum K 12394 (W)

EARTH WIND AND FIRE Star CBS 7902 (C)

EAST SIDE BAND Rendez Vous RAK 298 (E)

EMOTIONS I Should Be Dancing CBS 7869 (C)

ESSEX, DAVID World United Artists UP 605 (E)

45'S Couldn't Believe A Word Stiff BUY 52 (E)

FLASH & THE PAN Hey St. Peter Ensign ENY 1 (P)

FLEETWOOD MAC Tusk Warner Brothers K 17468 (W)

FLYING LIZARDS Money Virgin VS 276 (C)

FLIRTS He's The Kind Of Boy . . . Magnet MAG 153 (E)

GALLAGHER & LYLE Missing You Mercury 6007 233 (F)

GAYLE, CRYSTAL Half The Way CBS 7859 (C)

GAYNOR, GLORIA Let Me Know Polydor POSP 2021 (F)

GRAY, DOBIE Spending Time Making Love Infinity INF 115 (C)

HALL, LANI Double Or Nothing A&M AMS 7463 (C)

HARLEY, STEVE Freedoms Prisoner EMI 2994 (E)

HEADBOYS Shape Of Things To Come RSO 40 (F)

HI TENSION There's Always A Reason Island WIP 6493 (E)

Artist	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC WELSH	BBC	CAPITAL	CITY	CLYDE	DOWNTOWN	EDRITH	HALLAM	LUXEMBOURG	MANX	METRO	ORIELL	PENNINE	PUNTO	SCOTLAND	SMITH	TRETT	VALLEY	VICTORY	
ADDRESSI BROTHERS																								
ALPERT, HERB																								
ASHFORD & SIMPSON																								
ATLANTA RHYTHM SECTION																								
AIRE, JANE																								
BATT, MIKE																								
BEACH BOYS																								
BENDETH, DAVID																								
BROOKES, ELKIE																								
BUZZCOCKS																								
BADOWSKI, HENRY																								
BEAU, TOBY																								
CHEAP TRICK																								
CRAWFORD, RANDY																								
CARS																								
CLARK, STANLEY																								
CHASE, LORRAINE																								
DA COSTA, PAULHINO																								
DYNASTY																								
DORE, CHARLIE																								
DANA																								
DANIELS, CHARLIE																								
DICKIES																								
DOOBIE BROTHERS																								
DOOLEYS																								
DR. HOOK																								
DUCANN, JOHN																								
DUNKLEY, ERROL																								
DYLAN, BOB																								
EDMUNDS, DAVE																								
EAGLES																								
EARTH WIND AND FIRE																								
EAST SIDE BAND																								
EMOTIONS																								
ESSEX, DAVID																								
45'S																								
FLASH & THE PAN																								
FLEETWOOD MAC																								
FLYING LIZARDS																								
FLIRTS																								
GALLAGHER & LYLE																								
GAYLE, CRYSTAL																								
GAYNOR, GLORIA																								
GRAY, DOBIE																								
HALL, LANI																								
HARLEY, STEVE																								
HEADBOYS																								
HI TENSION																								

DISTRIBUTORS CODE. A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, D - Arcade, B - Ronco, M - Multiple Sound, Y - Replay, U - Chamdale, SP - Spartan.

AIRPLAY ACTION

NEW ENTRY

Artist	Album	Label	Radio One	Radio Two	BBC Scotland	BBC Wales	BBC Northern Ireland	BBC Radio 3	Capital	City	Code	Down Town	Forth	Gallop	Luxembourg	Mank	Metrol	Orwell	Penine	Piccadilly	Sound	South	Trent	Valley	Victory
HOUSE, BILL	Better Than I Ever Thought	Decca FR 13858 (F)																							
HYLTON, SHEILA	Breakfast In Bed	Ballistic BP 12 (C)																							
INNER CIRCLE	We A Rockers	Island WIP 6498 (E)																							
JOHN, ELTON	Victim Of Love	Rocket XPRES 21 (F)																							
JOHN, ROBERT	Sad Eyes	EMI America EA 101 (E)																							
JUVET, PATRICK	Swiss Kiss	Casablanca CAN 165 (A)																							
KIPNER, STEVE	Love Is It's Own . . .	Elektra K 12376 (W)																							
KNACK	Good Girls Don't	Capitol CL 16097 (E)																							
KNIGHT, GLADYS	I'm Still Caught Up . . .	Buddah BDS 489 (A)																							
LITTLE RIVER BAND	Lonesome Loser	Capitol CL 16095 (E)																							
LOVICH, LENE	Birdsong	Stiff BUY 53 (E)																							
LINDSAY, JIMMY	Where Is Your Love	RCA GEMS 9 (R)																							
MATUMBI	Point Of View	Harvest RIC 101 (E)																							
MAYFIELD, CURTIS/CLIFFORD	Between You . . .	RSO 43 (F)																							
McCALLA, NOEL	Night Life On Venus	Epic EPC 7855 (C)																							
MOORE, JACKIE	This Time Baby	CBS 7772 (C)																							
MORRISON, VAN	Bright Side Of The Road	Mercury 6001 121 (F)																							
MARLEY, BOB	So Much Trouble . . .	Island																							
MARVELS	Sh Boom	Ballistic BP 309 (E)																							
NEW MUSIK	Straight Lines	GTO GT 255 (C)																							
O'JAYS	Sing A Happy Song	Phil. PIR 7825 (C)																							
OUT TO LUNCH	Everything's Nice																								
PARTON, DOLLY	Great Balls Of Fire	RCA PB 9434 (R)																							
POCO	Heart Of The Night	MCA 509 (C)																							
PRESTON, BILLY/SYREETA	With You . . .	Motown TMG 1159 (E)																							
QUADS	There Must Be Thousands	Big Bear BP 23 (P)																							
QUICK	Sharks Are Cool . . .	Epic EPC 7856 (C)																							
QUATRO, SUZI	She's In Love With You	RAK 299 (E)																							
RAFFERTY, GERRY	Get It Right Next Time	UA BP 308 (E)																							
REVILLOS	Where's The Boy For Me	Din Disc DIN 1 (G)																							
ROSE ROYCE	Wonder Where You Are Tonight	Whitfield K 17463 (W)																							
ROSS, DIANA	No-One Gets The Prize	Motown TMG 1160 (E)																							
RUTS	Something That I Said	Virgin VS 285 (C)																							
ROBINSON SMOKEY	Cruisin'	Motown TMG 1163 (E)																							
SAD CAFE	Everyday Hurts	RCA PB 5180 (R)																							
SAYER, LEO	When The Money Runs Out	Chrysalis CHS 2361 (F)																							
SKY	Carillon	Ariola ARO 82 (A)																							
SECRET SERVICE	Oh Susie	Sonet SON 2193 (A)																							
SPRINGFIELD, DUSTY	Baby Blue	Mercury DUSTY 4 (F)																							
STARJETS	Warstories	Epic EPC 7770 (C)																							
STEWART, JOHN	Midnight	RSO 42 (F)																							
STREISAND, BARBARA	Main Event	CBS 7714 (C)																							
SUMMER, DONNA	Dim All The Lights	Casablanca CAN 162 (A)																							
SUPERTRAMP	Goodbye Stranger	A&M AMS 7481 (C)																							
STATUS QUO	Whatever You Want	Vertigo 6059 242 (F)																							
SPYRO GYRA	Shaker Song	Infinity INF 117 (C)																							
SKIDS	Charade	Virgin VS 288 (C)																							
SOUTHSIDE JOHNNY	All I Want . . .	Mercury 6167 837 (F)																							
TCHAIKOVSKY, BRAM	Lullaby On Broadway	Criminal SWAG8 (S)																							
THREE DEGREES	Jump The Gun	Ariola ARO 183 (A)																							
TOURISTS	Loneliest Man	Logo GO 360 (C)																							
TRAINSPOTTERS	High Rise	Arista ARIST 290 (F)																							
TZUKE, JUDIE	For You	Rocket XPRES 2 (F)																							
T&T	Pull Back The Night	Polydor 2059 155 (F)																							
WAYNE, JEFF	Eve Of The War	CBS 7731 (C)																							
WILLIAMS, DENIECE	I Found Love	CBS 7858 (C)																							
WILSON, PRECIOUS	Hold On I'm Coming	Atlantic K11372 (W)																							
WILLS, VIOLA	Gonna Get Along	Ariola Hansa AHA 546 (A)																							
WILLIAMS, DON	It Must Be Love	MCA 530 (C)																							
WHITE, BARRY	I Love To Sing . . .	20th Cent. TC 2416 (A)																							
XTC	Making Plans For Nigel	Virgin VS 282 (C)																							
ZEP, JO JO AND THE FALCONS	So Young	Rockburgh																							

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MUSIC WEEK

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NEW SINGLE

When The Money Runs Out

CBS 7381

ALBUMS CHART

TOP 75

ALBUMS

WEEK ENDING OCTOBER 6 1979

1	2	THE PLEASURE PRINCIPLE	□	Beggars Banquet BEGA 10
2	1	OCEANS OF FANTASY	•	Atlantic/Hansa K 50610
3	3	ROCK 'N' ROLL JUVENILE	○	EMI EMC 3307
4	6	STRING OF HITS	○	EMI EMC 3310
5	4	DISCOVERY	○	Electric Light Orchestra
6	NEW	THE RAVEN	○	Stranglers
7	5	IN THROUGH THE OUT DOOR	•	Led Zeppelin
8	14	OUTLANDOS D'AMOUR	•	Police
9	8	THE ADVENTURES OF THE HERSHAM BOYS	□	Sham 69
10	7	SLOW TRAIN COMING	•	Bob Dylan
11	NEW	UNLEASHED IN THE EAST	○	Judas Priest
12	9	I AM	•	Earth Wind & Fire
13	15	PARALLEL LINES	○	Blondie
14	16	REPLICAS	•	Tubeway Army
15	20	MIDNIGHT MAGIC	○	Commodores
16	17	NIGHT OWL	•	Gerry Rafferty
17	21	DOWN TO EARTH	□	Rainbow

35	23	HIGHWAY TO HELL	•	AC/DC
36	42	SHOOTING STARS	•	Dollar
37	30	INTO THE MUSIC	•	Van Morrison
38	47	OUT OF THE BLUE	○	Electric Light Orchestra
39	45	SKY	•	Sky
40	32	SOME PRODUCT CARRI ON SEX PISTOLS	•	Sex Pistols
41	31	MORNING DANCE	□	Spyro Gyra
42	NEW	A DIFFERENT KIND OF TENSION	○	Buzzcocks
43	NEW	QUADROPHENIA	○	OST
44	33	NIGHTFLIGHT TO VENUS	○	Boney M
45	53	THE VERY BEST OF LEO SAYER	○	Leo Sayer
46	35	THE BEST OF THE DOOLEYS	•	The Dooleys
47	NEW	DART ATTACK	○	Darts
48	34	LIVE KILLERS	•	Queen
49	38	STREET MACHINE	•	Sammy Hagar
50	NEW	STORMWATCH	○	Jethro Tull
51	NEW	COMING UP FOR AIR	○	Penetration
52	39	BAD GIRLS	□	Donna Summer
53	48	WE ARE FAMILY	•	Sister Sledge
54	64	RUMOURS	○	Fleetwood Mac
55	NEW	DREAM POLICE	○	Cheap Trick
56	51	EXPOSED	□	Mike Oldfield
57	60	RICKIE LEE JONES	•	Rickie Lee Jones
58	43	DO IT YOURSELF	•	Ian Dury

LOOK SHARP

STREET LIFE

CBS 7381



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MUSIC WEEK

DE RECORDS

Lena Martell
THE NEW HIT SINGLE
7N46021
'One Day At A Time'

NOW IN TOP 50

THE SELECTER

NEW SINGLE OUT NOW
'ON MY RADIO'
c/w TOO MUCH PRESSURE

2 TONE

Limited edition 10,000 picture bags.

What I Want is The Donkeys first single.

SINGLES CHART

TOP 75

SINGLES

WEEK ENDING OCTOBER 6 1979

1	1	MESSAGE IN A BOTTLE	Police	A&M AMS 7474
2	7	DREAMING	Blondie	Chrysalis CHS 2350
3	2	CARS	Gary Numan	Beggars Banquet BEG 23
4	12	WHAT EVER YOU WANT	Status Quo	Vertigo 6059 242
5	3	IF I SAID YOU HAVE A BEAUTIFUL BODY	Bellamy Brothers	Warner Brothers K 17405
6	24	VIDEO KILLED THE RADIO STAR	Buggles	Island WIP 6524
7	16	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic EPC 7763
8	11	SINCE YOU'VE BEEN GONE	Rainbow	Polydor POSP 70
9	4	LOVE'S GOTTA HOLD ON ME	Dollar	Carrere CAR 122
10	5	DON'T BRING ME DOWN	Electric Light Orchestra	Jet 153
11	23	KATE BUSH LIVE ON STAGE	Kate Bush	EMI MIEP 2991
12	14	CRUEL TO BE KIND	Nick Lowe	Radar ADA 43
13	8	SAIL ON	Commodores	Motown TMG 1155
14	10	STRUT YOUR FUNKY STUFF	Frantique	Philadelphia PIR 7728
15	13	TIME FOR ACTION	Secret Affair	I-Spy SEE 1
16	21	THE PRINCE	Madness	2 Tone CHSTT 3
17	6	WE DON'T TALK ANYMORE	Cliff Richard	EMI 2975

35	40	THE LONELIEST MAN IN THE WORLD	Tourists	Logo GO 360
36	20	ANGEL EYES	Roxy Music	Polydor POSP 67
37	19	BANG BANG	B. A. Robertson	Asylum K 13152
38	41	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels	Epic EPC 7737
39	46	DON'T BE A DUMMY	John Du Cann	Vertigo 6059 241
40	43	WHEN YOU'RE IN LOVE	Dr. Hook	Capitol CL 16039
41	69	SING A HAPPY SONG	O'Jays	Philadelphia PIR 7825
42	52	MAKING PLANS FOR NIGEL	XTC	Virgin VS 282
43	25	DUCHESS	Stranglers	United Artists BP 308
44	36	GANGSTERS	Specials	2 Tone TT 1
45	59	STRAW DOGS	Stiff Little Fingers	Chrysalis CHS 2368
46	39	NIGHTS IN WHITE SATIN	Dickies	A&M AMS 7469
47	58	MITTAGEISEN (METAL POSTCARD)	Siouxsie & The Banshees	Polydor 2059 151
48	67	JUMP THE GUN	Three Degrees	Ariola ARO 183
49	72	SUMAHAMA	Beach Boys	Caribou CRB 7846
50	37	GET IT RIGHT NEXT TIME	Gerry Rafferty	United Artists BP 301
51	NEW	SPIRIT BODY & SOUL	Nolan Sisters	Epic EPC 7796
52	33	MONEY	Flying Lizards	Virgin VS 276
53	NEW	TUSK	Fleetwood Mac	Reprise K 17468
54	75	POINT OF VIEW	Matumbi	Matumbi RIC 101
55	38	TOMORROWS GIRLS	U.K. Subs	Gems GEMS 10
56	64	SHAPE OF THINGS TO COME	Headboys	RSO 40
57	61	BREAKFAST IN BED	Sheila Hyton	United Artists BP 304
58	49	THIS TIME BABY	Jackie Moore	CBS 772



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18	STREET LIFE Crusaders	●	MCA 513	59	SEXY CREAM Slick	Fantasy FTC 182
19	REGGAE FOR IT NOW Bill Lovelady		Charisma CB 337	60	WAR STORIES Starjets	Epic EPC 7770
20	QUEEN OF HEARTS Dave Edmunds		Swan Song SSK 19419	61	MILLIONS LIKE US Purple Hearts	Fiction FICS 3
21	EVERY DAY HURTS Sad Cafe		RCA PB 5180	62	IN THE BROWNIES Billy Connolly	Polydor 2059 160
22	YOU CAN DO IT Al Hudson & The Soul Partners		MCA 511	63	NOW IT'S GONE Chords	Polydor 2059 141
23	GONE GONE GONE Johnny Mathis		CBS 7730	64	GONNA GET ALONG WITHOUT YOU NOW Viola Wills	Ariola/Hansa AHA 546
24	SLAP AND TICKLE Squeeze		A&M AMS 7466	65	SOMETHING THAT I SAID Ruts	Virgin VS 285
25	GOTTA GO HOME/EEL LUTE Boney M		Atlantic/Hansa K 11351	66	LET ME KNOW (I HAVE A RIGHT) Gloria Gaynor	Polydor STEP 5
26	JUST WHEN I NEEDED YOU MOST Randy Vanwarmer	●	Island WIP 6516	67	WHEN YOU ARE YOUNG Jam	Polydor POSP 69
27	BACK OF MY HAND Jags		Island WIP 6501	68	STAR Earth Wind & Fire	CBS 7902
28	ONE DAY AT A TIME Lena Martell		Pye 7N 46021	69	LUTON AIRPORT Cats	UK WEA K 18075
29	BOY OH BOY Racey		RAK 297	70	STRAIGHT LINES New Musik	GTO GT 255
30	CHOSEN FEW Dooleys		GTO GT 258	71	OOH WHAT A LIFE Gibson Brothers	Island WIP 6503
31	LOST IN MUSIC Sister Sledge		Atlantic K 11337	72	GHOST DANCER Adriani Brothers	Scotti Brothers K 11361
32	DIM ALL THE LIGHTS Donna Summer		Casablanca CAN 162	73	FEEL THE REAL David Bendeth	Sidewalk SID 113
33	CHARADE Skids		Virgin VS 288	74	I DON'T LIKE MONDAYS Boombtown Rats	Ensign ENY 30
34	O.K. FRED Errol Dunkley		Scope SC 6	75	NO ONE GETS THE PRIZE Diana Ross	Motown TMG 1160

● MILLION (PLATINUM) ● 1/2 MILLION (GOLD) ● 1/4 MILLION (SILVER)

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with The Jays

chart single

PIR 7625

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WYND UP RECORDS

18	13	Crusaders	MCA MCF 3008		44	Joe Jackson	A&M AMLH 84743
19	11	BREAKFAST IN AMERICA Supertramp	AG&M AMLK 63708	⊕	68	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols	Virgin V 2086
20	36	LAST THE WHOLE NIGHT LONG James Last	Polydor PTD 001	⊕	56	TOP PRIORITY Rory Gallagher	Chrysalis CHR 1235
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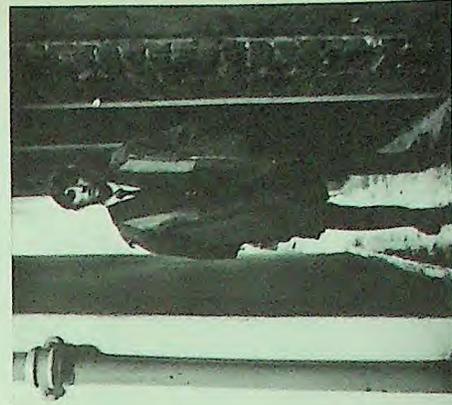
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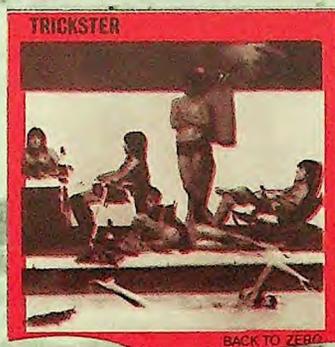
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FLIRTIN' WITH DISASTER	Molly Hacht	EPC 83791	
IDENTIFY YOURSELF	O'Jays	EPC 83666	
NIGHT TIME EMOTIONS	Nola McCalla	EPC 83838	
17 HARVEST (EMI)	THE MOVE (SHINES ON)	The Move	SHSM 2029 (TC-SHSM 2029)
STREETLIGHT SHINE	The Shirts	SHSP 4104 (TC-SHSP 4104)	
18 ISLAND (EMI)	BEST OF SPARKS	Sparks	ILPS 9493 (ZCI 9493)
SURVIVAL	Bob Marley & The Wailers	ILPS 9542 (ZCI 9542)	
ARE WE A WARRIOR	I Jah Man	ILPS 9557 (ZCI 9557)	
BROKEN ENGLISH	Marianne Faithfull	ILPS 9570 (ZCI 9570)	
CUTS	The Sliis	ILPS 9573 (ZCI 9573)	
MAN FROM NEW GUINEA	In Crowd	ILPS 9577 (ZCI 9577)	
SCRATCH ON THE WIRE	Various	ILPS 9583	
WARMER	Randy Vanwarmer	ILPS 9586 (ZCI 9586)	
ROCKERS - FILM SOUNDTRACK	Various	ILPS 9587 (ZCI 9587)	
19 ICE	WALKING ON SUNSHINE	Eddy Grant	ICE 4 (TC-ICE 4)
20 MERCURY (PHONOGRAM)	LONESOME NO MORE	Gallagher & Lyle	9109 628
21 MOTOWN (EMI)	THE LAST DANCE	Various	EMTV 20 (TC-EMTV 20)
DR STRUT	Dr Strut	STML 12120	
20 GOLDEN GREATS	Jackson 5	STML 12121 (TC-STML 12121)	
20 GOLDEN GREATS	Gladys Knight & The Pips	STML 12122 (TC-STML 12122)	
MOTOWN CHARTBUSTERS - VOL. 10	Various	STML 12123 (TC-STML 12123)	
MARY WILSON	Mary Wilson	STML 12124 (TC-STML 12124)	
22 PARLOPHONE (EMI)	RARITIES	The Beatles	PCM 1001 (TC-PCM 1001)
GOON SHOW CLASSICS	The Goons	PMC 7179 (TC-PMC 7179)	

1 A&M	PROPAGANDA	Various	AMLE 64786
SATISFY	Rita Coolidge	AMHL 64781	
I'M THE MAN	Joe Jackson	AMHL 64794	
BRENDA RUSSELL	Brenda Russell	AMLJ 739	
2 ATLANTIC (WEA)	SIGHS & WHISPERS	Bette Midler	K50636

SCX 6607 (TC-SCX 6607)	SCX 6616	SCX 6617 (TC-SCX 6617)	SCX 6620 (TC-SCX 6620)
ONCR 526 (TC-ONCR 526)			
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 PLATINUM LP (300,000 units as of Jan '79)
 GOLD LP (100,000 units as of Jan '79)
 SILVER LP (60,000 units as of Jan '79)
 RE-ENTRY

CHART FOR PERIOD SEPT. 17-22			ORDER FORM CHART			NEW ENTRY		
This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer) Publisher
1	2	3	THE PLEASURE PRINCIPLE Gary Numan (Gary Numan)	Beggars Banquet BEGA 10 (W)	39	45	17	SKY Sky (Sky/Clarke/Hayden)
2	1	2	OCEANS OF FANTASY Boney M./Frank Farian	Atlantic/Hansa K 50610 (W)	40	32	9	SOME PRODUCT CARRI ON SEX PISTOLS Sex Pistols (J. Varnon)
3	3	4	ROCK 'N' ROLL JUVENILE Cliff Richard	EMI EMC 3307 (E)	41	31	12	MORNING DANCE Spyro Gyra (Beckstein/Calandra)
4	6	4	STRING OF HITS Shadows	EMI EMC 3310 (E)	42	—	—	A DIFFERENT KIND OF TENSION Buzzcocks (M. Russhent)
5	4	17	DISCOVERY Electric Light Orchestra (Jeff Lynne)	Jet JETLX 500 (C)	43	—	—	QUADROPHENIA OST
6	—	—	THE RAVEN Stranglers (Stranglers/Winstanley)	United Artists UAG 30262 (E)	44	33	2	NIGHTLIGHT TO VENUS Boney M (Frank Farian)
7	5	5	IN THROUGH THE OUT DOOR Led Zeppelin (J. Page)	Swan Song SSK 59410 (W)	45	53	22	THE VERY BEST OF LEO SAYER Leo Sayer
8	14	25	OUTLANDS D'AMOUR Police (Police)	A&M AMLH 68502 (C)	46	35	14	THE BEST OF THE DOOLEYS The Dooleys (Ben Findon)
9	8	2	THE ADVENTURES OF THE HERSHAM BOYS Sham 69 (Jimmy Pursey)	Polydor POLD 5025 (F)	47	—	—	DART ATTACK Darts (Roy Wood)
10	7	5	SLOW TRAIN COMING Bob Dylan (Wexler/Beckett)	CBS 86095 (C)	48	34	14	LIVE KILLERS Queen (Queen)
11	—	—	UNLEASHED IN THE EAST Judas Priest (T. Allen)	CBS 83852 (C)	49	38	2	STREET MACHINE Sammy Hagar (Sammy Hagar)
12	9	16	I AM Earth Wind & Fire (M. White/A. McKay)	CBS 86084 (C)	50	—	—	STORMWATCH Jethro Tull (I. Anderson/R. Black)
13	15	54	PARALLEL LINES Blondie (Mike Chapman)	Chrysalis CDL 1192 (F)	51	—	—	COMING UP FOR AIR Penetration (S. Lillywhite)
14	16	18	REPLICAS Tubeway Army (G. Numan)	Beggars Banquet BEGA 7 (W)	52	39	19	BAD GIRLS Donna Summer (Moroder/Bellotte/Summer/Koppers)
15	20	8	MIDNIGHT MAGIC Commodores (Carmichael/Commodores)	Motown STMA 8032 (E)	53	48	6	WE ARE FAMILY Sister Sledge (Edwards/Nile)
16	17	18	NIGHT OWL Gerry Rafferty (H. Murphy/G. Rafferty)	United Artists UAK 30238 (E)	54	64	9	RUMOURS Fleetwood Mac (Fleetwood Mac/Caillat/Dashut)
17	21	8	DOWN TO EARTH Rainbow (Roger Glover)	Polydor POLD 5023 (F)	55	—	—	DREAM POLICE Cheap Trick (Tom Werman)
18	13	12	STREET LIFE Crusaders (Crusaders)	MCA MCF 3008 (C)	56	51	9	EXPOSED Mike Oldfield (Newell/Oldfield)
19	11	28	BREAKFAST IN AMERICA Supertramp (Supertramp/Peter Henderson)	A&M AMLK 63708 (C)	57	60	19	RICKIE LEE JONES Rickie Lee Jones (L. Waronker/R. Titelman)
20	36	26	LAST THE WHOLE NIGHT LONG James Last (James Last)	Polydor PTD 001 (F)	58	43	19	DO IT YOURSELF Ian Dury (Chaz Jankell)
21	10	12	THE BEST DISCO ALBUM IN THE WORLD Various	WEA K 58062 (W)	59	44	7	LOOK SHARP Joe Jackson
22	18	3	JOIN HANDS Siouxie and The Banshees (Stevenson/Stavrou)	Polydor POLD 5024 (F)	60	68	19	NEVER MIND THE BOLLOCKS, HERE'S THE SEX PISTOLS Sex Pistols (Chris Thomas/Bill Price)
23	19	29	MANIFESTO Roxy Music (Roxy Music)	Polydor POLH 001 (F)	61	56	3	TOP PRIORITY Rory Gallagher (A. O'Duffey)
24	12	21	VOULEZ VOUS Abba (B. Andersson/B. Ulvåus)	Epic EPC 86086 (C)	62	40	4	FEAR OF MUSIC Talking Heads (B. Eno/Talking Heads)
25	22	10	WELCOME TO THE CRUISE Judie Tzuke (J. Punter)	Rocket TRAIN 7 (F)	63	54	14	THE GREAT ROCK AND ROLL SWINDLE Sex Pistols (Various)
26	25	2	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C)	64	—	1	NEW HORIZONS Don Williams
27	29	7	TUBEWAY ARMY Tubeway Army (Gary Numan)	Beggars Banquet BEGA 4 (W)	65	—	1	BARBRA STREISAND'S GREATEST HITS VOL. 2 Barbra Streisand
28	—	—	GREATEST HITS 1972-1978 10cc (10cc)	Mercury 9102 504 (F)	66	63	30	DIRE STRAITS Dire Straits (Muff Winwood)
29	27	40	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland International EPC 82419 (C)	67	50	16	COMMUNIQUE Dire Straits (J. Wexler/B. Beckett)
30	37	3	CUT Slits (D. Bovell)	Island ILPS 9573 (E)	68	49	4	SEMI-DETACHED SURBURBAN Manfred Mann (John Burgess)
31	—	—	KENNY ROGERS SINGLES ALBUM Kenny Rogers (Various)	United Artists UAK 30263 (E)	69	67	3	HOT TRACKS Various
32	28	15	BRIDGES John Williams (S. Myers)	Lotus WII 5015 (K)	70	—	1	TONIC FOR THE TROOPS Boombtown Rats (Robert John Large)
33	24	31	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F)	71	66	2	CITY TO CITY Gerry Rafferty (H. Murphy/Gerry Rafferty)
34	26	66	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C)	72	65	6	DRUMS AND WIRES XTC (Steve Lillywhite)
35	23	8	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W)	73	—	1	RAINBOW CONNECTION IV Rose Royce (Norman Whitfield)
36	42	4	SHOOTING STARS Dollar (Christopher Neil)	Carrere CAL 111 (W)	74	—	1	NEW BOOTS AND PANTIES Ian Dury (Jenser/Latham/Walton)
37	30	5	INTO THE MUSIC Van Morrison (Van Morrison)	Vertigo 9120 852 (F)	75	—	1	THE KICK INSIDE Kate Bush (Andrew Powell)
38	47	98	OUT OF THE BLUE Electric Light Orchestra (Jeff Lynne)	Jet JETDP 400 (C)				

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DESPITE THE global malaise affecting the record industry, RCA Records is proceeding with an international expansionist policy setting up new subsidiary companies in Europe and Scandinavia. ARTHUR MARTINEZ, RCA's vice-president of international operations, explains his policy to Music Week's New York correspondent IRA MAYER.

WITH TWO new wholly-owned operating companies in the Netherlands and Belgium and with plans afoot for the development of similar companies in Denmark, Norway and Sweden by early 1980, RCA continues to advance its strategy of "removing our dependence on licensees in those music markets where we think a wholly-owned company can advance our interests more aggressively".

For Arthur Martinez, New York-based vice-president of RCA International, that sort of aggressiveness means an increase in RCA's level of participation in those markets of approximately 50 per cent.

As an example, Martinez recently told me that RCA's previous market penetration in the Netherlands and Belgium had been eight to 10 per cent. Projections over the next two or three years suggest that "our own control over marketing" should increase that market share to 12-14 per cent.

The Dutch company, launched on April 1, is staffed by over 20 people, all Dutch nationals; the Belgium company, started on May 1, has 15 people on board.

"Typically," explained Martinez, "we go for local nationals with industry experience in the local market in every area except finance and administration. We want people familiar with the way RCA works in positions of financial management and business controls."

"We do provide consolidated, co-ordinated marketing services out of New York, but that's a business support activity and not a business strategy."

The focus for both new companies, as well as for the proposed Scandinavian operations, is "entirely on product, marketing, promotion of existing product and creation of local repertoire," said Martinez.

"The licensee, of course, never makes an investment on your behalf and that's one of the dangers of licensee representation. They cream your repertoire and your catalogue, sell the product that's easiest to sell — taking the hits you have — and do very little in the way of artist development."

"That's one of the things I want our new companies in these territories to begin to do immediately. We're going to do some limited local recording in both territories, but we're going to focus on establishing some of RCA's premier artists in a fuller way than they have been."

Some measure of success has already been attained in Holland, where, according to Martinez, "we've already seen the effects of having one's own company with the latest John Denver campaign. They delivered that album, the two-record greatest hits package, into the Top 10. A licensee would not have gone to the extent that they did in organising a marketing and promotion campaign for his tour and behind the TV appearances."

"Also, the quality of the effort on the latest Bowie album in both of those areas is a tribute to parent-controlled marketing."

RCA International has not, of

RCA advances its European strategy

course, been unaffected by the generally depressed music market situation that began to be evident late last year. And, while Martinez is indeed overseeing RCA's expansion into new territories, he also continues to be directly involved in the company's overall international presence.

"Broadly, business has been a lot slower than in the last two years for the first half of this year," he stated. "The economic and political news seem to be getting worse rather than better. So I would not, at this time, look for any substantial broad upturn in our business conditions."

"There's nothing like a few hits to cure that problem," Martinez added, "but at the very moment we're seeing lower average realisations on releases — fewer

units sold per given level of chart realisation."

He attributes the current market situation in the European countries to four factors.

"One, a lousy winter and a wet, cold spring. In terms of the broad impact on impulse buying and catalogue sales, a depressing weather environment keeps people home."

"Two, governmental changes — particularly the Italian elections and the UK parliamentary election. That always seems to slow down economic activity, especially with spending on luxury items like records. People don't know what kinds of budgets are going to be proposed by new governments, so they tend to be a little more conservative in their buying habits."

"Three, the gasoline situation, which has brought a lot of uncertainty to people's attitudes."

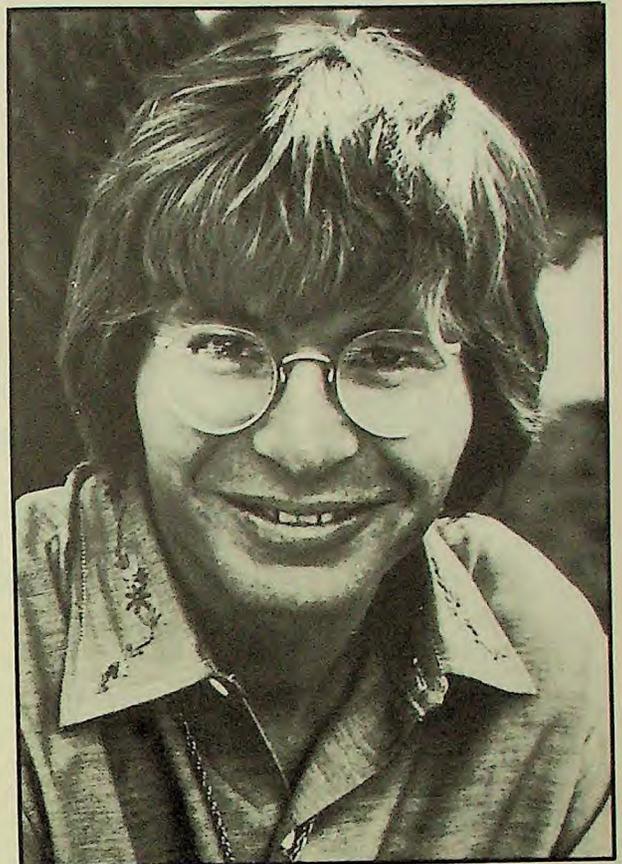
"And four, a growing sense that I have that consumers are unwilling to pay the prices that are being charged for records. I think that pricing is becoming, for the first time, a barrier to continued growth."

In terms of several individual markets, Martinez preferred citing the company's major successes first.

"In Latin America I don't think anyone would disagree that we're the No. 1 company. The trick there is to maintain your position both in terms of market share — we operate directly only in Argentina, Brazil and Mexico — and to maximise profitability."

"Latin America generally continues to be very buoyant, at least up until now. I'm beginning to wonder what's going to happen there over the balance of the year. Argentine inflation is moving at a much faster rate than we thought and I read this morning that the Bolivian government is starting to ration certain energy products."

"In other places — for example, the UK — we're still operating from a deficient market share position," Martinez admitted. "We need to be in a stronger position in the UK market and a large piece of that has to come from local repertoire development, an important area of focus for the whole UK company."



JOHN DENVER, whose Dutch album success is "a tribute to parent-controlled marketing".

He continues to be optimistic, however, despite rapidly declining economic conditions and his own company's generally poor showing in the first half of 1979.

"The margin of our gain this year will be less than the margin of gain for '77-'78," he predicted, "but

despite the slowdown, there is absolute growth and our relative growth continues quite strongly."

"I'm confident," Martinez added with a smile, "and I'm also committed to my boss, Robert Summer, that I'll be ahead of last year."

"... we go for local nationals with industry experience... we want people familiar with the way RCA works..."

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"In other places — for example, the UK — we're still operating from a deficient market share position... we need to be in a stronger position and a large piece of that has to come from local repertoire development..."

TIP SHEET

The elite home of the indies

ANDREW SCOTT of Selecta's import and distribution department, is building up an elite stable of successful sales and distribution.

"We are looking for independent companies who are together enough to know what the business is all about and working at it on a professional level — not the type of independents who are trying to make a fast buck. What I look at are the reputations of the men running the label," he says.

Selecta, wholly-owned by Decca Records, has been picking up labels for some time — the majority of them with a folk accent. One such is Rubber Records, owned by Brian Mawson, with such product as Bobby Thompson's *The Little Waster* — an extremely good selling album for last Christmas and another LP promised for this, by Johnny Morris. However, it is certainly now not limited to this format.

Recently, it picked up Barry Murray's Shadow Records which released *The Elvis Presley Seance*, another good seller for Selecta. Newest signing is Peter Salmon's *Christy and Curzon Records* whose artists are, to date, the most pop

oriented of Selecta's labels. Christy's next releases will be from the band *Mainland* which is supporting Leo Sayer on his UK tour.

"We have independents ringing us up regularly — some weeks it can be as many as 15", says Scott. "What I consider firstly is the business experience of these labels. We are not here to judge their artists. What independents are buying is our selling and distribution expertise — not my ears. We work on the basis of handling the stock of the independents on consignment, passing on the money when the product is sold. As a national distributor, we service all record shops and all one-stops and being an old and respected company, our contacts are unbeatable.

"I am certainly always looking and will speak to everyone," he adds. "You should never shut any door in this business." Contact Andrew Scott, Selecta, 125-127 Lee High Road, Lewisham, London SE13. (01) 852 9171.



SELECTA PEOPLE (l to r) Gary Richards and Andrew Scott with Barry Murray of Shadow Records

Maran with a mission

MIKE MARAN is looking for personal management and representation. Formerly managed by Gerry Bron, Mike had one album, *Fair Warning*, on the Bronze label and has since been looking after his own affairs.

His second album, *Penny Whistles*, contains the songs from the musical of the same name co-written by Maran and produced and broadcast for television by BBC English regions on Easter Monday earlier this year. A second commission for television has just been completed.

Maran is the co-author of three other musicals currently touring arts centres. Besides his involvement in these musicals as a performer (Maran co-starred in the BBC production), he tours folk clubs and small concert halls as a solo artist, occasionally in the UK, but principally in Holland, Germany and Switzerland.

Edited by
SUE FRANCIS
Tel: 439 9756

"I am looking for a manager who will lift from my shoulders the administrative burden of all my various projects," Maran tells *Tipsheet*. His latest production, a musical about the brief and tragic life of the Scottish poet, Robert Fergusson, was premiered at this year's Edinburgh Arts Festival. Contact Mike Maran, 15 Western Road, London N2. 01-883-8708.

Embryo ready to emerge

EMBRYO IS a high energy, new wave quartet, managed by John Sheehan of Rampart Music and about to embark on a 6-week UK tour (October/November).

Rampart recently had Embryo in the studio and, as a result, now has available a first-class demo tape which features three original songs from the band's repertoire, *Dotted Line*, *Confusion* and *Good Old England*. Now Sheehan is looking for a recording deal for the band and would also like to get their large catalogue of songs taken up by a publishing company.

Embryo's current line-up, with an average age of 20, includes Simon Hart (vocals), Peter Ley (guitar), Steve Brewer (percussion) and Phillip Ley (bass) who have been together since March 1979. Hart and Peter Ley are the principal composers with Brewer and Phillip Ley also contributing. They write their own material which is varied enough to give a strong 90-minute live performance.

Sheehan believes that the band has "something to excite the music scene well into the 1980's" and is backing up their tour with various publicity items, advertisement in the press and local radio spots.

"Embryo gives a new dimension to new wave: good musicians, tight, full of energy while still retaining the fun element in their music for their fans," he says. Contact John Sheehan, Rampart Music, 27 Cranbourne Road, London N10 2ST. 01 985 0812.

Big chance for Welsh groups

BBC WALES Television is introducing a new programme for young people called *Yr Awr Fawr* (The Big Hour) on Saturday mornings in November. The show will be looking for the best up-and-coming Welsh group under the age of eighteen. "Every group on the show will have to sing two songs in Welsh — their own compositions or arrangements of others," reports a spokesman for the station. The show will be produced by Iwan Griffiths. Contact him for audition information, at *Yr Awr Fawr*, BBC Wales Television, Llandaff, Wales. Tel: 564888.

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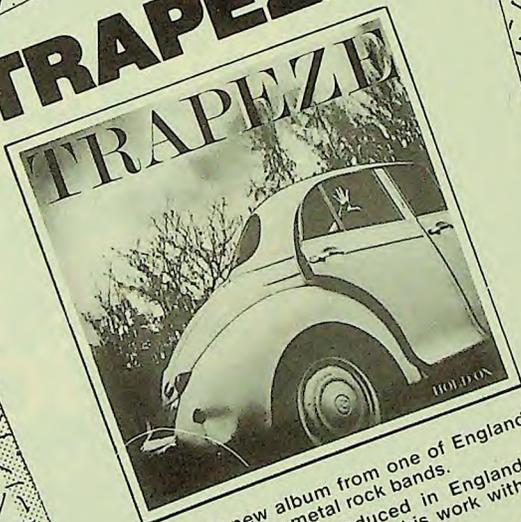
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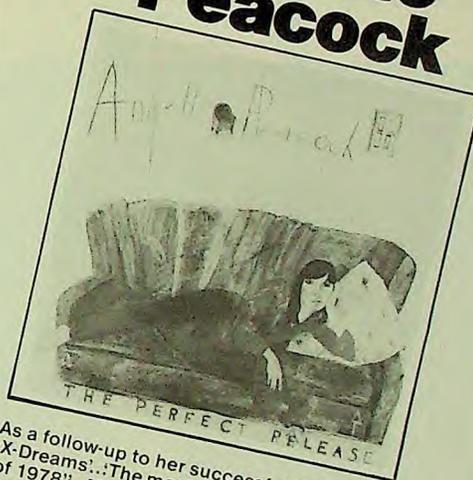
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TALENT

News in brief...

FABULOUS RECORDS, based at 11/15 William Road, London, NW1, has released a single by Young and Moody who were previously with Magnet. Bob Young, who worked with Status Quo for several years as a writer, tour manager and harmonica player, and Mick Moody, ex-Snafu, Juicy Lucy and Whitesnake, have teamed up again for *The Devil Went To Georgia* which is Fabulous Records' first release. The single has been produced by Stuart Taylor and Kenny Denton.

YOUNG MOD band, The Teenbeats, have released their first single on Safari Records, a new version of the old Troggs hit, *I Can't Control Myself*. The band are gigging nationwide throughout October and November.

THE EAST Side Band, a four-man band, release their first single for RAK called *Rendezvous* this month. The band comprises Sergio Castillo, Bimbo Acock, Lino and John Williams, and was formed in February this year. East Side Band signed to RAK in July and are currently writing material for their debut album due out in 1980.

THE DONKEYS, whose debut single was recently released, will support Stiff Little Fingers on their UK tour. The 15-date tour will be The Donkeys' first and although the schedule does not include a London date, it is expected that the band will be playing the capital in their own right later.

Bombs Away—Stewart ends 10 years' frustration

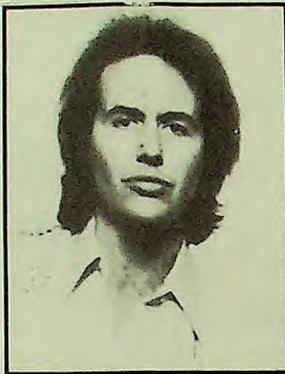
IN TERMS of sheer tenacity and perseverance, few people can have deserved success more than John Stewart, ex-member of the legendary Kingston Trio and creator during the last 12 years of some nine fine solo albums — all of which were outstanding sales flops. So it was with a lot of delight generally and most certainly from the music business itself, that Stewart's long-awaited breakthrough with the single *Gold* was greeted.

Now with the release of the album, *Bombs Away Dream Babies* (RSO RSS 6) and follow-up single, *Midnight Wind*, plus two sell-out gigs at London's rock showcase, The Venue, Stewart is all set to consolidate that breakthrough and prove that 12 years' hard slog was worth the effort.

He is philosophical about the lack of commercial success during the last decade.

"Sure it was frustrating but there were a lot of people who encouraged me over the years to continue. It does hurt when you spend a lot of time making an album and put a lot of devotion into it, only for the radio stations to completely ignore the end result.

"The problem was that we would release an album and it would sell about 20,000 copies in one region alone, in just a matter of days and then — nothing. Obviously all the long-time fans rushed out to buy the



JOHN STEWART: "A lot of people had a lot of faith in me and if it had not been for them I would probably have given up."

LP, as soon as it was released, but because of the lack of airplay sales dropped off immediately."

Two key people figured in Stewart's album breakthrough —

Edited by
CHRIS WHITE

Lindsey Buckingham and Stevie Nicks of Fleetwood Mac, both ardent fans of his since the days of the Kingston Trio.

"They headed me in the right

direction. They were a great support and inspiration to me during the eight months that it took to make the album," Stewart says.

"The amazing thing was that Lindsey and myself were in great awe of each other for days — me because of his work with Fleetwood Mac, of course, and him because of the fact that I had been one of the members of the Kingston Trio. I taught him acoustic guitar and he taught me how to play electric!"

Another important factor in Stewart's success story was Al Coury, head of RSO Records, who signed him to the label a couple of years ago.

"I'd known Al since he was a promotion man in Boston and when I knew that he was becoming involved in a new label, I wanted to find out what it was about. He signed me to RSO and has been very important to me. With Al Coury, every record is important to him — it almost becomes a personal crusade for him to see it chart."

Stewart will shortly be recording his next album and expects to be in the studio for three months — already he has written nine of the songs with two more to go. Next year he hopes to return to Britain as part of an European tour.

"A lot of people had a lot of faith in me, and if it hadn't been for them then I would probably have given up," Stewart adds. "In fact, I did give up music once, for a period of about four weeks, but I realised that it was where my heart really lies."

Rocket's talent sampler

AN ADVERTISEMENT in a pop music magazine, inviting bands who had never recorded before to send in demo tapes of their work, resulted in a shoal of 270 such tapes arriving in the A&R office of Rocket Record's Sally Atkins and consultant Pete Waterman. The result will be a new album featuring 14 of the bands bringing them to the attention of the business.

None of the bands will be signed to Rocket and all will be completely free to sign with any company that shows interest.

Atkins and Waterman decided to put an ad in the paper, stating that 'a small independent label' was interested in hearing new talent.

"My private line number was included in the ad and for days afterwards the telephone never stopped ringing," Sally says. "We had an overwhelming response, something like 270 tapes sent in. All of them had to be listened to, although in a lot of cases you knew after the first 30 or 40 seconds whether the band in question had any potential. The general quality of the tapes was poor, but it was the music that we were interested in."

Waterman says: "We were particularly listening for the way that they had structured songs and whether the bands had new ideas. The idea of the album is to have today groups playing today's music, so we were not strictly looking for hit record acts."

"Everything was done very much on a trust basis. We whittled down the number of possible bands to about 25 and we told them we were willing to give them a break by paying for them to record."

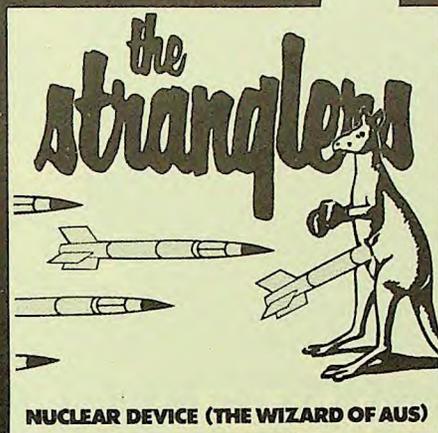
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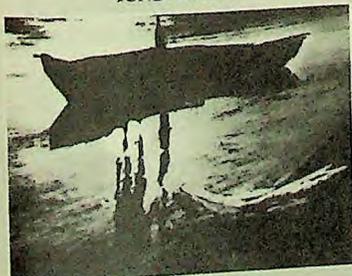
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and Tony Banks
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ALBUM REVIEWS

And the beat goes on. . .

BLONDIE

Eat To The Beat. Chrysalis CDL 1225. **Producer:** Mike Chapman. This album conjures up horrifying pictures of Blondie playing seven nights a week at the Talk of the Town in 30 years' time, Debbie Harry with a jaded hollow face made up to produce a shadow of the gaunt lines that have made her into the first international sex symbol for many years. The album will appeal to the converted, while new fans will probably plump for the group's previous offerings. Harry's voice is still a joy, the compositions are more mature now and Clem Burke's drumming remains one of the best features of the group, especially on the single Dreaming and the excellent Union City Blue. But the whole effort lacks the flair that pushed the group to the top — cute mournful verses by Harry, touches of vibrating organ by Destri and a feel for the perfect crossover between the 60s and 70s. It will be big, but not as big as it could have been.

DARTS

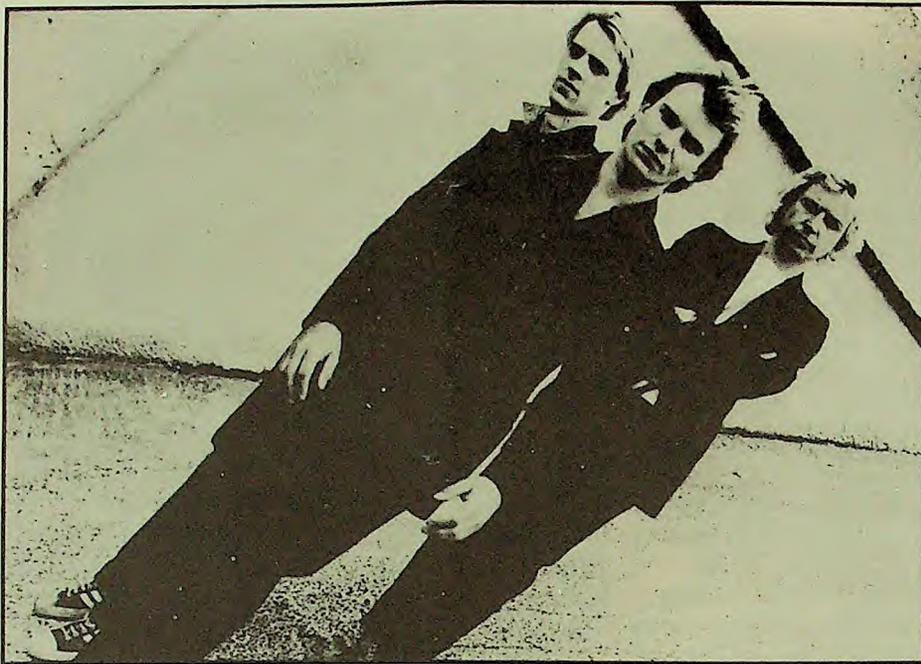
Dart Attack. Magnet MAGL 5030. **Producer:** Roy Wood. Another chart certainty from the band who little more than two years ago were virtually unheard of, but have now had six Top 10 singles and two gold albums. The main change here is that Roy Wood has taken the production chair, switching from Tommy Boyce and Richard Hartley, but wisely he hasn't attempted to change Darts' musical style too drastically. The most recent hit single, Duke Of Earl, gets the music off to a fine start, and there's the new single, Can't Get Enough Of Your Love, also featured. Tying in with the group's latest extensive UK tour, and their undoubted popularity amongst record buyers, this has got to be a big seller for autumn and Christmas.

MAX BOYCE

Not That I Am Biased. EMI MAX 1002. **Producer:** Bob Barratt. He's done it again. Max Boyce, Wales' favourite son, returns with another autumn album from EMI and it will rapidly join its predecessors in attaining gold status. Boyce's humour may not be everyone's cup of tea but he does have a massive, loyal following, fanned by frequent concert appearances and of course TV guest spots and series. Not That I Am Biased has an extremely attractive sleeve, designed by cartoonist Gren who was also responsible for We All Had Doctors Papers, and this alone should grab consumer attention. Combined with his upcoming UK tour, and planned TV and radio appearances, it can only mean huge sales for yet another well-planned album.

FRANTIQUE

Philadelphia International PIR 83784. **Producers:** Vivienne Savoie Robinson, James Bolden and Jack Robinson. Sophisticated, heavily-produced disco sound which has recently



THE POLICE

Reggatta de Blanc. A&M AMLH 64792. **Producers:** The Police and Nigel Gray. Latest product from A&M's prettiest stars has been anxiously awaited by the sceptics who doubted that it could live up to their first excellent effort. Unfortunately, their worst fears have been realised. Chart success is assured, of course, by the group's popularity (the single Message in a Bottle included here is at No 1), but they will have to come up with better stuff than this next time if they plan to maintain their position.

found single chart success. Disco albums tend not to match the performance of singles but this should at least chart.

DISCOLONGAMAX

Max Bygraves. Pye N110. **Producer:** Terry Brown. Disco fever has even affected dear old Max who merrily races through standards such as Get Me To The Church On Time, Tulips From Amsterdam and You Need Hands. Just right for this time of year.

FOREIGNER

Head Games. Atlantic K 50651. **Producers:** Roy Thomas Baker, Mick Jones and Ian McDonald. Moves rather sluggishly through the first side but really picks up on the second, starting with the heavy title track. Nothing quite as strong as Cold As Ice which helped to make their last tour such a success, but still enough interest to help it chart.

WEATHER REPORT

8.30. CBS 88455. **Producer:** Joe Zawinul; **co-producer:** Jaco Pastorius; **assistant producer:** Wayne Shorter. There is very little to say about Weather Report except that they are a brilliant quartet who have that magic ability never to make a duff record. This double album, most of which was recorded live during the band's last tour,

which took in the Hammersmith Odeon, Birmingham, Brighton, Manchester and Newcastle, all of which were packed houses, presents the entire spectrum of their history from Sweetnighter's Boogie Woogie Waltz onwards and even back to Zawinul's In A Silent Way put down by Miles Davis on the album of the same name. A 24 carat selection so stock up well.

THE EAGLES

The Long Run. Asylum. K 52181. **Producer:** Bill Szymczyk. Slick slice of product such as you would expect from a professional band such as The Eagles — that has as much immediate impact as a steamed snowball. With the exception of In The City, Greeks Don't Want No Freaks, The Sad Cafe and the single Heartache Tonight, there is very little to show that the band has progressed, leaving Desperado behind as a milestone. In short, it's nice cheese and wine party music that will sell in truckloads.

ASWAD

Hulet. Grove Music. GMLP. **Producers:** Aswad and Mikey (Dread) Campbell. Following in the great tradition of another UK reggae band, Steel Pulse, Aswad prove that home produced reggae does not have to be a pale imitation of the "real thing". Their sound is more melodic with the influence of R&B rock, funk, and jazz evident. It makes a change to hear tales of everyday UK life as well as the now-usual hymns to Jah. A good album worth recommending.

PHILIP RAMBOW

Shooting Gallery. EMI EMC 3304. **Producer:** Peter Jenner and Hugh Burns. If EMI don't push Rambow's single Fallen into the charts then it will be a great injustice. The beauty of this album is in its arrangements, and Fallen is the perfect example with plaintive but powerful vocals, whining string arrangements adding a fullness to the sound interspersed with that wonderful ingredient for an instant pop record — the hand clap. But the album has more than that, and with

no craze to fit into Rambow has combined much that's good to mould an album that warrants as much listening as you'd care to give it. With no image to latch on to, it will probably prove hard to sell, but with the Dylanesque The Rebel Kind and Deep River building up solid arrangements, with whining guitars and tempo changes, it must be worth it.

J.J. CALE

5. Shelter. **Producers:** Artist and Audie Ashworth. A sound so completely self-contained and satisfying to the ear of the Cale fan, or even the casual appreciator that neither the guitar playing nor the vocals could possibly be mistaken for anyone else. New album lives up to all hopes and expectations of quality. With best cuts of an excellent bunch being Thirteen Days, Don't Cry Sister, Friday, and Mona.

JOHN LEYTON

Best Of. EMI NUTM 24. **Producers:** Joe Meek, Robert Stigwood. Another one for the nostalgia market, and particularly interesting to those who may have forgotten just how many records he did cut. Vocals and production style enjoyably dated.

KINKS

Low Budget. Arista. SPART 1099. Apparently it was pretty low budget, which makes its excellence all the more enjoyable. Ray Davis has remembered what rock songs are and how to write them with all the old wit, command of language, and feel for a good tune. Well worth in-store play, especially in rock and oldies specialist shops. Already a strong hit in US. Deserves good radio play here, and should do very well.

GARTH HEWITT

Did He Jump Or Was He Pushed. Patch. WOOF 1001. **Producer:** Cliff Richard. First LP on Richard's new label (marketed by EMI International Imports) and he's made a good choice of protegee. Also very good production job, with the bonus of himself on backing

vocals. Very nice rock/pop sound, cuts vary from competently pleasant to commercially very strong, and the Christian message in the lyrics may catch many listeners unawares. Best cuts: Let's Go Out, World Of Difference, We Sure Do. Worth a try.

PORTSMOUTH SINFONIA

20 Classic Rock Classics. Philips 9109 231. **Producer:** Martin Lewis. No-one is safe from this bunch as they murder a superb selection of all-time rock greats, none of which deserve such cavalier treatment. Lovers of such masterworks as Whiter Shade Of Pale, Pinball Wizard, Apache, Only Make Believe and Bridge Over Troubled Water who masochistically want to hear them wrecked will love it. Somehow this crazy musical idea works in its own fashion.

CHEAP TRICK

Dream Police. Epic. EPC 83522. **Producer:** Tom Werman. Cheap Trick have been around for some time, consolidating their position in the rock world with regular tours and albums to keep fans happy. This latest album, mostly written by lead guitarist and front man, Rick Nielsen, has an almost pop feel, though the band has lost none of its driving attack on tracks like Gonna Raise Hell.

VARIOUS ARTISTS

Starday Dixie Rockabillys. GD 5031X. American compilation distributed by the Midland Record Company featuring people like Bill Mack, Link Davies, Benny Joy and Joe Poovey. Thirteen tracks, some of which have been re-mastered because the original tapes have been lost, that are strictly for the connoisseur.

BILLY PRESTON

Late At Night. Motown STML 12116. An excellent debut album from Preston on Motown, although his album sales in recent years have been rather subdued. This album marks his first collaboration with Gloria Jones, who co-produced the debut album from the Commodores and whose most recent success has been with Gonzales. The musician line-up also includes Scherrie Payne, Syreeta and Jesse Kirkland, so there's no shortage of musical talent. The overall result will please existing Preston fans and hopefully convert others. Preston's signing with Motown could signal a new phase in his career.

REX SMITH

Sooner Or Later. CBS 83688. Some strong songs here from names like Bugatti and Musker, Marvin Gaye, Nicky Chinn and Mike Chapman, Smokey Robinson and Russ Ballard. It doesn't disguise the fact however that at the moment Rex Smith is still a largely unrecognised name here in the UK, and the album is going to require a great deal of promotion if any strong sales are going to be generated.

JANE AIRE & THE BELVEDERES

Jane Aire & The Belvederes. Virgin V2134. **Producer:** Liam Sternberg. Akron Ohio has produced another star. And it's no coincidence that the producer Liam Sternberg also produces Akron's current first lady, Rachel Sweet. The overall feeling is the same, but Jane Aire is altogether more sophisticated and is at her best on pop songs like No More Cherry Icing which would make a better single than her current release, the oldie Breaking Down The Walls Of Heartache. It's about time female singers claimed their share of the market and people like Jane Aire can make it happen.

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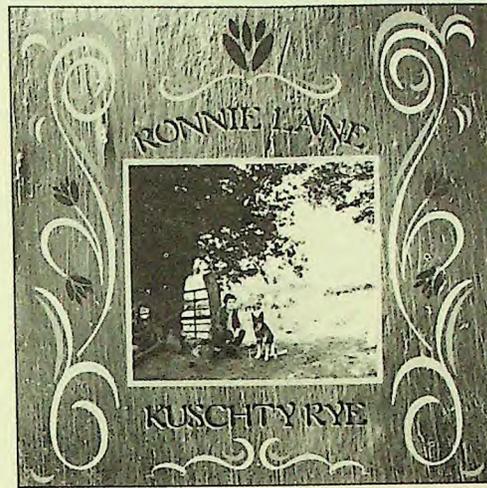
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MUSIC WEEK FACT SHEETS

COMPILED BY TONY JASPER

SINGLES

TITLE/Artist LABEL/Number/Distributor	RELEASE DATE	UK CHARTING Highest (or last) entry	PROMOTION/ARTIST BIOGRAPHY	COMMENTS
BARBRA STREISAND The Main Event CBS 7714 - 7" (CBS) CBS 12 7714 - 12" (CBS)	September 21	4 singles, 1966 onwards plus also with Neil Diamond, You Don't Bring Me Flowers (5, 1978/9, 11 wks).	12" limited edition, 7" in colour bag. Major disco push with record already high in various US chart categories. Music from film, The Main Event. AB: Famed film star, major album seller, compared to US the hits here rather thin on the ground in 45 market. Movie debut Funny Girl. First million single Stony End.	12" two versions with flip better for DJ for top has slow intro before vocal (B-side instrumental) plus punchy floor orientated cut. Back-up vocals heavily behind lead vocal line give extra impetus whilst Streisand grows more as cut continues. Keyboard work could be from Beat The Clock - Sparks. Should sell.
PRECIOUS WILSON Hold On I'm Coming Atlantic/Hansa K 11372 (WEA)	September 21	None, although lead with Eruption, I Can't Stand The Rain (5, 1978).	Gradual building of lady into superstar with positive press in recent months in anticipation of release. Interview on Newsbeat, Radio One. Lady featured singing song on new Boney M album, Oceans Of Fantasy. AB: Jamaican born, British reared. With Eruption before deciding on solo career. With them on group hit plus One Way Ticket. Works with Boney M producer Frank Farian.	Obvious talent, soul voice, sense of rhythm, good projection with power in lungs. Distracting element is Farian's arrangement, choice of material which speak Boney M and Precious Wilson suitably captured, albeit with skill, in that noose, even down to some vocal phrasing. For all that, good commercial sound, chart possible, should gain airplay.
DUSTY SPRINGFIELD Baby Blue Mercury Dusty 4 (Polygram)	September 21	5 with Springfields, otherwise as solo artist, 17 from 1963 onwards.	Heavy Phonogram push since return of lady from US, with ads, London dates, TV, radio, features over wide range of magazines. Household name for fans of 1960's still recognised as possibly best UK singer of soul styled music. Immediate airplay to new 45, Radio One, Luxembourg, Piccadilly, Beacon, Tees, Pennine among takers. AB: Born Hampstead, London. Fame with Springfields before solo. Major high spot, Dusty In Memphis LP, classic recording.	Endless fillings in most catchy disc which though it has 1960's feel sounds very contemporary. Vocals spot on with praiseworthy production, instrumentation in number which already gaining heavy airplay. Without past fanfares of promo this could slip lady into charts for first hit since How Can I Be Sure (36, 1970), and deservedly.
BOSTON Don't Look Back EP Epic EPC 7888 (CBS)	September 28	More Than A Feeling (22, 1977), Don't Look Back (43, 1978).	Colour bag, maxi-single UK tour: London, October 13-16; Stafford (21), Newcastle (22), Edinburgh (26). AB: First UK release More Than A Feeling, October 15, 1976. Heavy rock outfit, masterminded by Tom Scholz.	Cuts include title above, More Than A Feeling plus Smokin' which was originally B-side of latter song. Not particularly imaginative release though some would say CBS doing best with presumably no strong, fresh material available and product is needed to accompany short band tour. Material already heard but fans will doubtless buy this new packaging.
ATLANTA RHYTHM SECTION Spooky Polydor POSP 4 (Polygram)	September 21	None	Major Radio One play, also early Capital pick-up. Band much touted over years by Polydor promotion with in past days avalanche of album, cassette gifts, photos, interviews. Meant name familiar to media people with consequent initial interest to any band releases. Now paying off with strong 45. AB: Came from session musicians, background US, South music. Allman Brothers similarity in music but Stateside achieved own following with several major hits.	Version of old Classics IV hit (46, 1968) which is better known than its one week chart position suggests. ARS give number lovely laid-back beat which chugs continually, early back-up vocals increase mood feel with long play-out instrumental passage very attractive though sudden record end will not please some DJs. Possible breakthrough for band, in UK.
LENE LOVICH Bird Song Stiff BUY 53-7" (EMI) Stiff BUY 12 53 - 12" (EMI)	September 28	Lucky Number (3, 1979), Say When (19, 1979, entering May 12, 10 wks).	12" limited edition. Colour bag with artwork interpreting record theme. UK tour from October 12 with first dates: Sheffield, two shows (12), Loughborough University (13), Swansea (14), Malvern (15), Exeter (16, two shows), Norwich (19), ending London, November 6. Ads, tour posters, interviews. Airplay should be heavy. AB: US born 50s, Central School of Art London student, once in Divisions, first LP, Stateless (October, 1978), two 45 hits. Endless media coverage.	Instrumental shades of previous hits with once more forceful, on the beat, drumming propelling things along. After initial novelty bird squeaking disc settles into hit feel with mid-way to end Russian, Zhivago style male chorus for extra commercial texture. Hit.
NOSTROMO Alien Bronze BRO 80 (EMI)	September 21	None	12" available with picture bag depicting massive canon discovered on deserted planet. Music from London box-office success film with general circuit due.	Mighty disco thumper of main theme from film Alien which has been breaking cinema box-office records. Features synthesizer amidst general guiding bass. With film may prove good club, party play but not exactly most original or exceptional disco material.
LEOPARDS Strange Rhythmic Music Warped W 103 (Indie)	September 28	None	Colour bag with group named on front, pic on flip. AB: Five in band but no other details.	Best indie received past week. Gets increasingly catchy though not even then of general commercial appeal but with promotion in right circles could achieve good sales. Good use of stereo for guitar effects, always present basic drum lead, vocals have several powerful moments with merging of vocals - instrumentation into good end finale.
EAGLES Heartache Tonight Asylum K 12394 (WEA)	September 21	6 hits, 1975 onwards with last Please Come Home For Christmas (30, 1978/9, leaving January 13, 1979 after five weeks).	WEA suspended all releases last week so that maximum pressing capacity available for this plus Fleetwood Mac's, Tusk 45. Major servicing with immediate airplay response Capital, Hallam. New Eagles album The Long Run (LPK 52181) forthcoming with massive promotion including ads should bring further attention to 45. AB: Class US outfit, beginners 1972 with British producer Glyn Johns. Late UK success, 1975. Unexpected Xmas release '78.	Late acapella section might have been utilised to greater effect earlier. Rather heavy number which for another band release might have been ignored. Lead vocal from Glenn Frey, insistent side guitar Joe Walsh, Bob Seger listed among group names on credits. Solid drum work, basic driving beat. From seventh LP.
THE KNACK Good Girls Don't Capitol CL 16097 (EMI)	September 14	My Sharona (6, 1979, entry June 30, 10 wks).	Heavy, constant ads, interviews, press copy paid off with recent 45 hit plus good selling LP, Get The Knack. Band now familiar names with visual side helped by recent TOTP. AB: US based, now world selling with US chart-topper with sole UK hit, not into second smash with above release. Brief UK visit in recent, one album.	Acoustic guitar, mouth-harp precede familiar guitar chords, individualistic harmonies against down the key lead vocals which in lyric tell a story. Doubtless 10 years ago song's theme would have meant little airplay but times have changed. Should chart although slightly slow moving in first fortnight.

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OPINION

Trade is not apathetic

INTERPOP ORGANISER
Nikolaus Neubert was less than candid when he called music trade associations in the UK 'incredibly apathetic'. The MPA has always supported publishers who wished to attend recognised trade fairs and our members would not have expected us to recommend a new show before it had proved its worth to the music industry.

Even so, in the case of Interpop we offered the use of our mailing list for circulating information and advised general manager David Toff on several occasions regarding the likely level of support amongst publishers.

I am sorry if Mr Neubert thinks the MPA should have done more to help his fair. If we knew how to make such events succeed, we might try organising one ourselves.

DANA JOSEPHSON, The Music Publishers Association, Mortimer Street, London W1.

Anyone for dinner!

ALTHOUGH I am in full agreement with the sentiments expressed in Len Beadle's letter (*MW* September 29) particularly with reference to the deluge of correspondence for courses and seminars, I am, however, deeply concerned that these invitations together with those for exhibitions, trade and charity dinners etc. account for a staggering thirty per cent of the business post he receives.

Therefore, I would implore his friends and admirers in the industry worldwide to write important business letters to Len forthwith to restore his balance of 'junket post' to the levels experienced by myself. In fact, I propose we start an industry association to restore Len's post to a more impressive volume. I am today, therefore mailing invitations for a fundraising dinner to support this.

ROD BUCKLE, Sonet Records and Publishing Limited, Ledbury Road, London W11.

Fine is right—now let's have some action

SHOULD BRITAIN abandon RRP on records? The answer to this is definitely yes, and I am looking forward to David Fine putting the idea into action at an early date even if other manufacturers drag their feet. He has only to remember that Philips was the first company to go to direct distribution, the others quickly followed.

Regarding the remarks of L.G. Wood that, "the customer is entitled to know the value that the manufacturer places on his product", I would point out to him that the manufacturers gave up the right to put a price on their goods when they threw in the sponge on resale price maintenance and seeing how few records are sold at RRP what is the need for one?

To Maurice Oberstein's remarks, "Having a RRP is a useful gauge for



the dealers to base prices on and being able to offer so much off is a merchandising tool," he should have added "with much to dig their own graves." Regarding artist

royalties until new methods can be agreed, trade price x 1.5 gives them the same figures as they have now.

On the subject of dealers absorbing faulties, this is another point which has been brought up at Leicester meetings and has not been acted upon. A fair discount, or if RRP is abolished, a lower trade price will save time, money and valuable energy, so that quality does not suffer, batch faults would not be part of the dealer's responsibility and would be returned for credit as now.

J. J. B. AINLEY, Ainley's Records, Haymarket, Leicester.

Price rise danger without RRP

THE CALL by David Fine for the abolition of RRP if implemented would surely be against the interest of record companies, retailers and the record buyer.

Without RRP how could the dealer or public have any idea what price a company places on its finished product? Already the customer thinks that when we charge 99p for a single, that is the full price. They, perhaps like us, cannot understand how some companies can have a recommended price of under £1.00 while others have £1.15. After all every single is the same size, a simple seven inches of plastic. This is just one example of what the public thinks; without RRP it would not only be record companies having

a bash at the dealer, but also the customer having an even bigger bash with the dealer caught in a "no-man's" land.

But perhaps there is another reason for Polygram wishing to do away with RRP? Polydor, one of its companies, has already cut the dealer margin on records to ensure that dealers subsidise that company with every record sold. Without RRP the record companies could put their prices up and the public would never know. If dealers then increased their prices, there would be cries of dealer profiteering. The dealer would be expected to again soak up the increased cost.

R.C. BROWN, Pathway Records, High Street, Shepton Mallet, Somerset.

Lyttleton replies to Batt

WHILE IT has not been my policy to correspond directly with council members of the PRS, I am pleased to respond to Mike Batt's letter (*MW* August 25).

Mike claims that some 400 PRS members, with 20 votes each and 70 per cent vote in PRS, have a special right to keep secret their earnings category despite the fact that this privilege is not made available to the remaining 10,600 odd members of PRS.

The fact that Mike now has 20 votes which, were his earnings to fall, could conceivably drop to 10 votes, is no more embarrassing or revealing than the published lists of some 9,500 members (86 per cent of the membership) which inform all their fellow members that they do not earn enough to have ten votes and in many cases, even one vote.

Mike's point that he would have expected the normal democratic system to result in his receiving at least one complaint from a member in the two years since his election is answered by the fact that he is, as he says, non-political.

At the time he was elected only the council knew who had the vote. The members have no way of knowing of what Mike stands for, what he is against, or what his views are on the serious issues now facing PRS.

If Mike is suggesting that the lack of direct approaches to him from the members means that there are not substantial complaints on the record concerning the activities of the PRS may I suggest that he obtains from Mr Freegard or myself the weighty dossiers that have accumulated.

TREVOR LYTTLETON, Bryanston Square, London W1.

Tape levy is not the answer

THERE HAS been an ever increasing influx of publicity on the question of "in-home" recording which is now blamed for the decrease in record sales. I am not entering the argument as to whether this is so but may I remind the industry that the Whitford Committee recommendation of a levy on blank cassettes is not a complete or satisfactory solution?

This I must stress, is a personal view not necessarily endorsed by my company but it would seem that such a levy would have the effect of making legal that which is illegal at present. Doubtless, the recent publicity has already alerted many people who never before bothered with re-recording to this alternative to record purchase.

With a tax or levy and even more publicity the flood gates would open

and leave the industry looking like a collecting society — selling even less records and ultimately making fewer new recordings!

Thank heavens there are still record buyers who take a pride in their collections and shun the easy buck! Without them I would soon be redundant.

A.W. DEWDNEY manager copyright dept. EMI Records, Hayes, Middlesex.

● *The Editor replies: Surely the floodgates of home taping were opened before the subject was aired in the press? Admittedly, publicity will bring it to the attention of the more dim-witted record buyers who have not yet cottoned-on to the possibilities of direct recording on their music centres. But the problem will not go away by NOT talking — or writing — about it.*

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DIARY

Is everyone Woolie minded?

WHEN WOOLIES' Bob Egerton becons, it seems that everyone responds, judging by the turnout at the London launch last week of the multiple's instore video venture, in harness with Realmhealth and Record Merchandisers.

The reason for such good attendance — the heavyweights included MDs Ramon Lopez (EMI) and David Betteridge (CBS) — became clear when Egerton reminded everyone of the Forte Quarterly Report statistic which attributes 16 per cent of the total album, single and pre-recorded cassette market to Woolworth.

Speaking from that position of

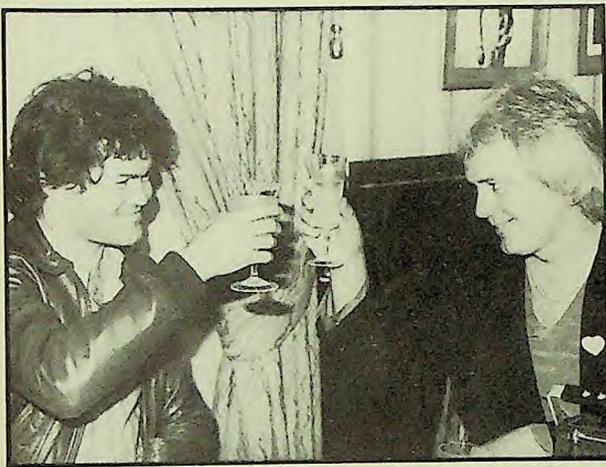
strength, Bryan Whitman, director of promotion company Realmhealth, felt no compunction in announcing an average contract-booked price of £1161 for a 30 second promotional clip to be included in the 10 minute video used for a month. He works it out at 2.15p per showing, reckoning on a total of 54,000 plays during the month.

That staggering statistic is arrived at by accepting the idea of six showings per hour, three times per day, multiplied by 25 shopping days per month and then by 120 stores that will carry the video.

Research showed that customers

would watch an average of four and a half minutes of a video and that 30 second clips — containing the hookline — are the optimum length for each song showcased.

Tommy Vance linked the pilot programme shown at the launch and the TV commercial style presentation is a welcome additional marketing tool — at the point of sale — especially with ITV screens currently blank. But one excerpt which drew jeers from the assembled record company execs was a plug for Woolies range of blank cassettes. Egerton suggested the use of video would be "a quiet sell" and that it marked the start of Woolworths helping to promote new material.



TOMMY BOYCE wrote his first hit, *Be My Guest* for Fats Domino, in 1959 and to prove his vintage — celebrating his birthday as well as his 20th anniversary in the music business — RCA threw a party at the Arlington Restaurant (formerly show business haunt, *The Caprice*). Since coming to this country he has had success with *Darts* and is now fronting his new venture, *The Tommy Band*, but he had perhaps his greatest success in the nineteen sixties with *The Monkees*. He produced their songs and wrote hits such as *Last Train To Clarksville* and *Steppin' Stone*. It seemed natural then that ex-Monkee, Mickey Dolenz (pictured left), should be a special guest at the party and Boyce played a cassette of the Monkees theme as Dolenz walked into the restaurant to revive happy memories.

Our Gracie's legacy

FOLLOWING THE sad death of Gracie Fields, it is more than likely that between now and Christmas we will see a fair spate of her recordings hitting the market again. "Our Gracie" had recorded spasmodically in recent years but with a recording career that did span more than half a century she has left a wealth of material for her fans to remember her by.

Dame Gracie recorded for various labels during the Twenties and Thirties, many of which have since disappeared. However, two major companies do have the bulk of her catalogue — Decca which already has several World Of Gracie Fields albums in catalogue, and EMI which have the rights to such classics as *Sally*, *The Biggest Aspidistra In The World*, *Walter*, *Now Is The Hour* and *Little Donkey*, but which are now deleted.

Gracie's last excursion into the recording studios came some two or three years ago when she recorded an album for Warwick Records, subsequently promoted on television, but which didn't sell anywhere near as expected. It featured all-time Gracie Fields favourites and her inimitable renditions of newer songs including Stephen Sondheim's *Send In The Clowns* and *My Way*. It's a safe bet that the album will now see the light of day again — and sell much better the second time around.

In these days of so-called superstars, it is easy to forget the magnitude of such performers as Gracie Fields in their original heyday. Dame Gracie sold a total of six million records in five years during the Thirties — an achievement more than remarkable in its own time and which many of today's artists would be more than pleased to emulate.

A DIMINUTIVE but dynamic American lady spent last week popping into London's record shops casting an eagle eye over the way we sell records in this country. She was Mickey Greenberg, executive director of the National Association of Record Merchandisers (NARM) on a visit to meet officers of the GRRC and to take a look at *MW's* Dealer Tour.

She was surprised to find shops here displaying album sleeves minus the records in racks, but was impressed by the Virgin megastore as coming closer to the way they do things in the States.

Mickey also tells us she had a most enjoyable dinner in her honour as a guest of the GRRC and discussed with them the possibility of setting up a package tour for British record dealers to attend next year's NARM convention in Las Vegas.

YESTERDAYS

TEN YEARS AGO

PETER EDEN launches Music Man label via Southern Music CBS forges partnership with Shorewood Packaging to manufacture record sleeves Philips reduces price of its full-price albums by 1s 6d to 37s 6d Pye-owned Soho Records retail chain joins price war by offering Beatles' Abbey Road LP at 29s 11d Brian Hutch leaves Noel Gay to join Warner Brothers as head of radio and TV promotion Syd Gillingham and Brian Gibson set up own Enterpress PR agency Pye issues album of Clement Freud reading his recipes.

FIVE YEARS AGO

DEALERS FACE stricter controls of returns procedures enforced by CBS, WEA and A & M following "staggering" increase in records returned WEA moving further into quadrophonic releases with 43 albums now available Werner Vogelsang, president of Polydor International, extends his responsibilities to also head Polygram's record interests in America Barbara Dickson, star of musical *John*, Paul, George, Ringo & Bert, signs recording deal with RSO The EMI Group returns record results for year ended June '74 with sales worth £400 million.

THE LONG-SUFFERING David Lazell, whose cynical ramblings on the music trade appear in our Retailing pages, supplied a cutting from a recent *Daily Star* letters page. The correspondent won £10 for reporting: "A friend went into a record shop and asked for Beethoven's 1812 Overture. The assistant said, 'We've got it by Tchaikovsky.' My friend realised her mistake but before she could say anything the assistant added, 'We did have it by Beethoven, but we've run out.'" He retaliates with the story of a pop star being interviewed while appearing at Bristol who said "I always go down well up North". He was told Bristol is West. "Oh," enquired the star, "how long has it been like that?"

DOOLEY'S DIARY

A RUMOUR travelling like wildfire through the record industry last week had Polygram Canada president, Tim Harrold, a former Polydor UK exec, returning to this country to become MD of WEA while John Fruin would be elevated to chairman . . . the rumour gained credence when Dooley tried to call Harrold in Toronto to discover he was visiting Los Angeles where WEA is headquartered . . . but Fruin firmly knocked the gossip on the head, declaring that to the best of his knowledge he was not about to be promoted, and even if he was, his successor would come from inside the UK company.

YOU'VE GOT to hand it to EMI's Ramon Lopez — by reinstating five per cent returns at the same time as cutting margins by three per cent, he neatly sidestepped all the dealer fury heaped upon the head of Polydor's Tony Morris . . . Now Polydor is mailing the trade with a new circular re-emphasising the catalogue discount benefits which sweetened Morris' pill . . . And EMI's smiles may be wiped out by the company's preliminary year-end financial results due to be announced by Sir John Read tomorrow (4) . . . Explaining why his new single, Gloria, is on Ariola, Jonathan King says: "I cannot record for the company I am working for so I have brought my new hit to Ariola, the only expanding record company in the world".

COMING AND GOING: Victim of RCA's "streamlining", promotion manager Winston Lee (who can be contacted on 01 572 9326) understandably miffed that his enforced departure came just as his hard work on Sad Cafe was paying off . . . Arista A&R director Billy Lawrie has left over a "policy difference of opinion" and will be announcing future plans shortly . . . *MW* advertising rep David Johnston went to Germany on a selling mission and got poached by Polydor Hamburg for an artist liaison job . . . Trilingual Annie Branson has left her position as Logo's international co-ordinator and can be contacted on 01 727 4968 . . . EMI MOR artist liaison lady Sue Baker has quit to take up residence in Amsterdam and will be missed by her many friends and colleagues.

MEMO TO all expecting a free entry in *Music Week's* 1980 Yearbook: if you have not yet sent in your details, do so immediately, addressing them to Louise Fares . . . Graham Walker to general manager ITC Filmscores and ATV Film Music Division . . . Phil Swern's A&R job at DJM is on a consultancy basis and he is continuing his other freelance activities . . . A daughter Katie to Don and Collette Reedman . . . Offers pouring in for singer Nerissa Wood after Tipsheet mention and one major particularly keen on her own song, *Energy Crisis* . . . Seen holding a financial meeting in the Happy Eater restaurant, Tottenham Court Road, on a recent Saturday morning: RCA execs Ken Glancy, Ted Hedgecock, Michael Lehr and Shirlee Stone—the person with the office keys had been delayed by BR . . . Quipped Ernie Wise, on taking his seat at an EMI table at the Tin Pan Alley Ball: "I don't think I can enjoy this evening — I'm a shareholder".

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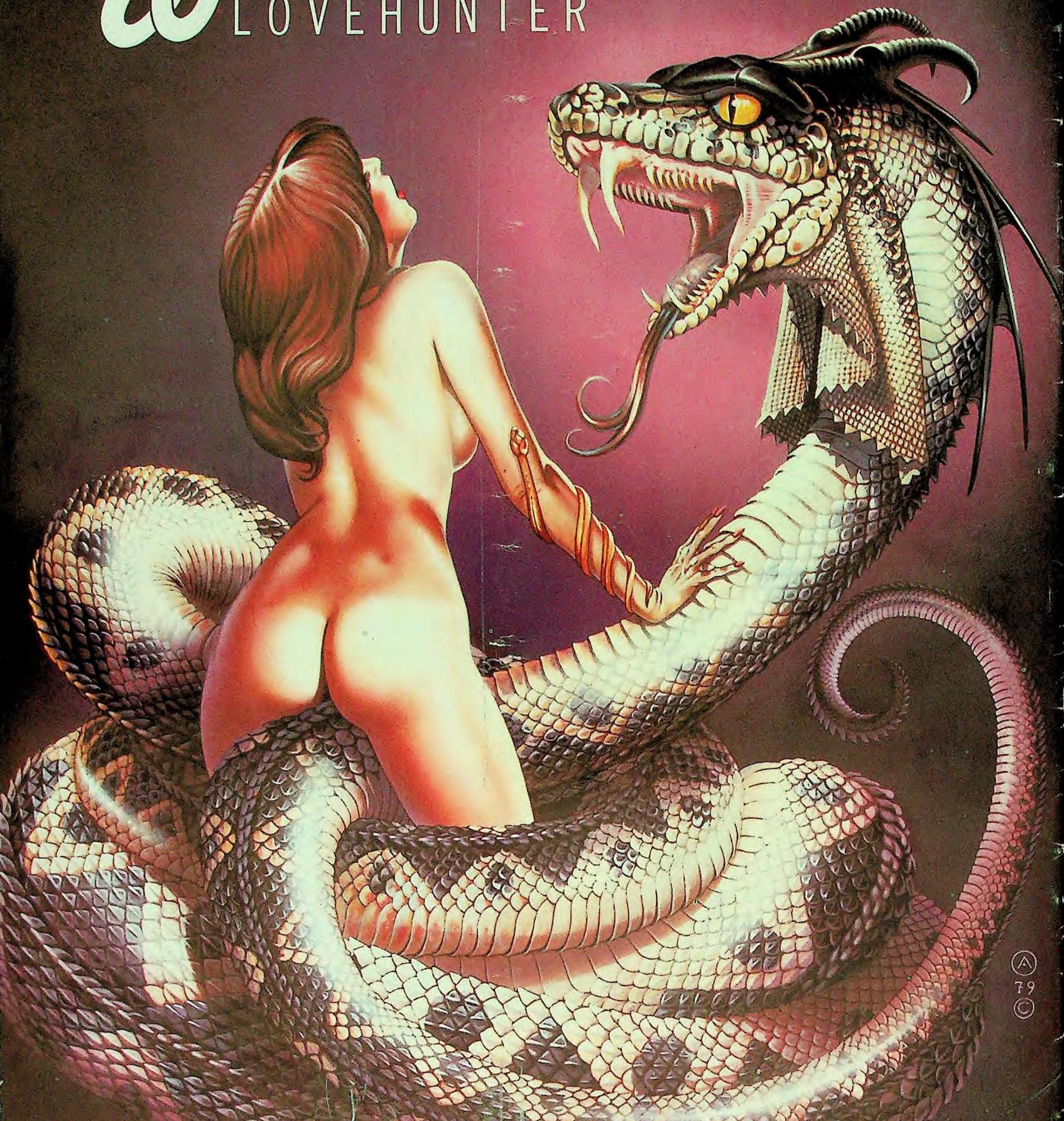
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