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MUSIC WEEK

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MW calls for chart hyping probe

A CALL for an immediate enquiry by the BPI code of conduct committee into allegations of chart hyping in the Granada TV World In Action programme was made this week by *Music Week's* publishing director Peter Wilkinson.

BPI chairman and WEA managing director, John Fruin, whose company was implicated by three former employees and an anonymous chart shop dealer, did not see the programme. He was in Amsterdam at a company meeting and WEA's head of PR, Moira Bellas told *Music Week* that she did not know when he would be viewing the programme.

The programme put forward serious allegations of illegal hyping — the falsification of chart diaries by "ticking up" non-existent sales in return for free albums or gifts.

Former WEA salesman Ian Mallett claimed that he once saw an executive of his company filling in four chart diaries at WEA's Wembley office. Explaining how he went about hyping, Mallett said: "Basically I just asked for the book, took it into the back of the shop and put in the appropriate ticks here and there."

It was also claimed that Mallett had tape recorded a "bad tempered sales meeting" when his boss had demanded: "Why the — are we not getting chart entries? We are being out-hyped, it's as simple as that."

The programme also had one fleeting filmed shot of ticks apparently being entered into a chart diary and money changing hands — but this was not explained by the commentary.

Another former WEA sales rep, Avis Lingard, claimed that a number of WEA records had been "hyped up" including Fleetwood Mac's

Tusk single. She alleged that in one week WEA had three of the top four records and all three had been "hyped up".

'I am prepared to bring serious evidence to the attention of the police' — Deacon

A former assistant manager in a London record store, Steve Hopkins, was said to have "witnessed many attempts to hype records and manipulate the charts". He said that some reps tried to grab the chart diary and cited WEA, United Artists and A&M reps who "used to tick their LPs and singles

... big things like Police, Queen, Eagles, Fleetwood Mac".

The commentary added: "World In Action spoke to these companies. A&M denied the allegation; WEA and United Artists wouldn't comment." It also added that all the bands mentioned in the programme were unaware their records had been hyped.

An anonymous chart panel dealer was seen in silhouette talking of a record by a group called Shy on the WEA-licensed Gallery label: "It's one of the worst examples I can remember. We were plagued by the WEA rep. We'd received a few copies for nothing; we hadn't asked for it; we hadn't sold a copy — then it charted."

The programme claimed that "shortly before Shy's record charted last April, dealers nationally had only ordered 82 copies from WEA headquarters."

Former EMI executive Colin Burn

was "warned off" appearing in the programme by EMI president Ken East according to the World In Action commentator. "On Saturday Mr East wrote to him warning him of possible legal action if he talked," said the commentator. "Mr Burn's disclosures might break a confidentiality clause in his contract with the company."

BPI director general John Deacon was interviewed and he said: "If there is any important evidence of serious hyping I am prepared to bring it to the attention of the police."

WEA managing director and BPI chairman, John Fruin, was not interviewed but gave a statement: "I think it is morally wrong for a record to be shown at a chart position which is not an accurate reflection of its sales... for this reason I have been a strong supporter of the BPI code of conduct."

Tape sales up as records plummet

NOW HERE'S the good news sales of pre-recorded cassettes are booming! As album and single sales continue to plummet, the pre-recorded cassette is becoming the success story of an otherwise disastrous year in the music industry.

Second quarter figures issued by the BPI show that deliveries to the trade of cassettes increased by 22.8 per cent, or 1 million units, compared to the same period last year. With a total of 5,784,000 units valued at £10,709,000, cassette versions of albums now represent nearly a quarter of all recorded music sales in Britain.

These figures suggest that home-taping is not harming the pre-recorded cassette market in the same way that it is claimed to be affecting albums.

The bad news is that deliveries of singles have tumbled even further since their peak of a year ago (down to 16.4 million units, a drop of 28.7 per cent); and album deliveries also continue to decline (11.4 million units, down by 19.2 per cent).

Expressed as a total value of deliveries, shipments of singles, albums and cassettes in the second quarter were worth £46.6 million — measured in real terms at less than 70 per cent of its value a year ago, says the BPI.



DUNCAN MACKAY, keyboards player with 10cc, has signed with the new Edge Records label and will make his solo debut with a self-produced album in September. Pictured with MacKay are Edge Records' director Eddie Levy (right) and promotional product manager Robin Godfrey Cass.

Fifty shops to form the BIRD record chain

By TERRI ANDERSON

A NEW record retail company with over 50 outlets nationally, and a turnover of between eight and 10 million pounds (cost) was formed in principle last weekend. It will go into business as soon as legal and financial details are settled.

At Coventry's Eurocrest Hotel on Sunday, founder members of BIRD (British Independent Record Dealers) met with new members, and it was agreed that they should form a limited company, secured by shareholders' guarantee, to deal with the record manufacturers on similar terms to any multiple chain.

Leading the meeting were the originators of this rapidly growing group of indies (whose businesses must have a turnover of at least £250,000) Philip Ames of Preston

and Jack Ainley of Leicester. They stressed that what has been formed is not a rival dealer association to the GRRC, but a new company bent only on successful trading.

They told *MW*: "We are ready to do constructive things to get the industry streamlined and efficient. We're not rebel dealers fighting the manufacturers, we are progressive dealers wanting to work with the record companies, to reduce time- and money-wasting administration and do better business. Given the chance we know we can sell a lot more records."

Ainley added: "We are the beginning of the next boom in record sales."

BIRD Ltd will be formed by Ames

TO PAGE 4

Producers question BVA's constitution

THE INAUGURAL meeting of the British Videogram Association in London last week provided some heated debate on two questions: Who should qualify for membership and who should sit on the council.

The council, as it stands, has five members — chairman Maurice Oberstein (CBS), Guy Marriott (EMI), Walter Woyda (Pye), Michael Kuhn (PolyGram) and John

Deacon (director general BPI).

In reading the draft constitution of the association, Kuhn stated that these five would be joined by a further seven members to be elected at a future meeting.

But a number of independent videogram producers at the meeting were quick to point out that the five founder council members were all

TO PAGE 4

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NEWS

BBC and PPL heading for clash on needletime

By DAVID DALTON

A HEAD-ON confrontation seems certain when the BBC comes to renegotiate its needletime agreement with Phonographic Performance Ltd this autumn.

The present agreement, which allows for 127 hours needletime per week plus several hours free time allocated to review of new releases for Radios One, Two, Three and Four, expires on March 31, 1981, and both sides have already hinted at their probable bargaining standpoints.

The BBC has not officially commented on the decision of the Performing Right Tribunal which recently set needletime payments for ILR stations on a sliding scale up to 10 per cent of net advertising revenue, but it is felt within the Corporation that this decision should have little bearing on its own negotiations with PPL.

Derek Chinnery, controller of Radio One which uses

most needletime, has frequently gone on record as saying he would like to be able to play more new releases in the free review time category during daytime programmes, and has even offered to broadcast all the week's new releases between 7.30pm and midnight on Saturdays.

Regarding the forthcoming negotiations with PPL, Chinnery has confirmed to *Music Week*: "We will certainly be seeking more needletime to restore the hours we recently had to cut."

This proposal is unlikely to find much favour with PPL which is unlikely to grant increased needletime in view of the BBC's recent live music cuts and has already stated its intention to abolish the review time category. During the Performing Right Tribunal PPL general manager Herbert Gilbert described the BBC's free uses of records as "an anachronism", which did not figure in PPL's future thinking.

Polydor issues Hendrix set

SEPTEMBER 5 is the tenth anniversary of the death of Jimi Hendrix and to commemorate this event Polydor is releasing two box sets. A set of six singles (Polydor 2608 001) featuring Hey Joe, Purple Haze, The Wind Cries Mary, Burning Of The Midnight Lamp, All Along The Watchtower, Voodoo Chile and Gloria is set for release on September 5. An 11-album box set (2625 040) will follow on September 18. It includes a booklet and complete discography. Marketing back-up will include in-store displays and rock press advertising.

Thorn EMI makes Abbey Road UK studio leader

SOMETHING OF a British technological coup has been rather quietly brought off at Thorn EMI, and the practical result has just been installed at EMI's Abbey Road studios.

Although MCI digital encoding and decoding equipment and tape machines are working at the Roundhouse Studio — and Virgin's Townhouse studio has digital cutting equipment made by the same company — it is Abbey Road which is now in the lead with a UK researched, developed and manufactured digital mixing desk. The console has been developed

and the prototype made by the Thorn EMI Central Research Labs in Hayes. The 16-channel console will now undergo operational evaluation at Abbey Road. The studio has already been using the Thorn EMI digital recording system, using a tape machine made by SE Labs (a Thorn EMI group division) for some months, for classical recordings. EMI Records' Michael Gray predicts that by the end of this year all the label's classical output will be digitally recorded, because the quality of sound produced by the group's own equipment is so high.

Charisma launches mid-price label

A NEW mid-price label, Repeat Performance, is launched by Charisma next month. Retailing at £3.99 each, the label features albums from artists connected with Charisma since its birth in 1969. First releases in the series are Repeat Performance (Charisma Hits & Near Misses) (BG1), Hawkwind (BG2) and Van Der Graaf Generator (BG3). Each album has an average playing time of 50 minutes. All releases will be available in cassette form BGC1 to 3 respectively, retailing at £4.15, but with added bonus tracks.

Shop displays, double crown posters featuring the three albums and the Repeat Performance logo, advertising in the music trade press plus consumer music press, will back the releases.

Two for the price of one

POLYDOR IS launching a new Doublepack series of albums and cassettes. The series feature pairs of albums or cassettes from the Polydor catalogue with dealer prices of £4.11 for the albums and £3.38 for the tapes. 25,000 sets of the albums will be available, but the cassettes will be in unlimited quantities.

First releases are Jean Michel Jarre's Oxygene and Equinoxe, Rainbow's Rainbow Rising and Ritchie Blackmore's Rainbow, The Jam's In The City and Modern World.

The following will be available on cassette only: Neil Sedaka's Laughter In The Rain and The Tra La Days Are Over, Connie Francis' Country Hits Vols I & II, The Who's Who Are You and Live At Leeds and Bert Kaempfert's Safari Swings Again and Swing. All releases are being backed with in-store displays and press advertising.

Numan booster

IN A bid to encourage sales of the cassette version of Gary Numan's new Telekon album, Beggars Banquet has added the current (*We Are Glass*) and upcoming Numan singles as bonus tracks — on the tape only. The aim is also "to compensate for the lack of album packaging". But album buyers will be offered their own promotional bonus, a free single recorded live at Hammersmith Odeon last year (*Remember I Was Vapour c/w On Broadway*) to be given away with the first 100,000 copies of Telekon.

The new single *I Die: You Die c/w*, a piano version of *Down In The Park*, and neither cut appears on the new LP.

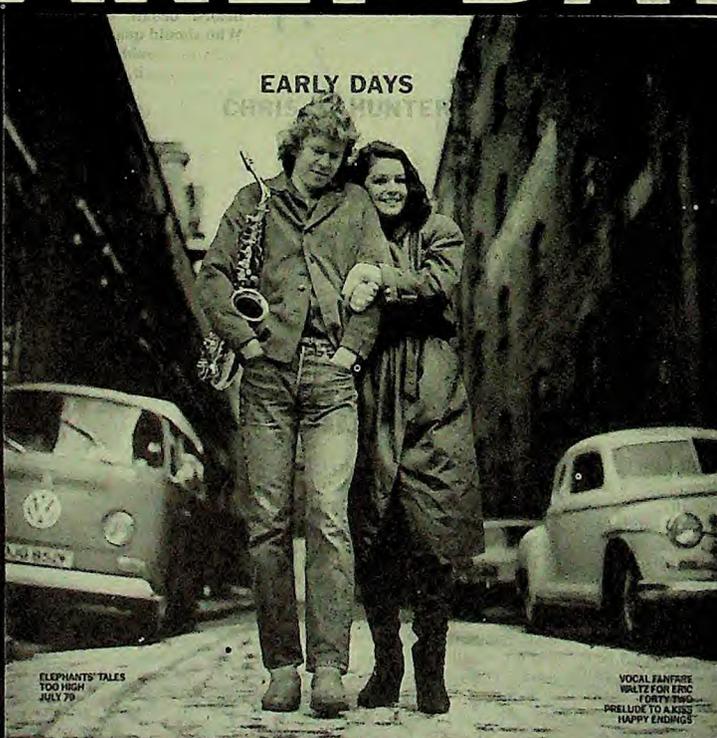
The single is out next week and the Telekon LP on September 5.

RCA wins Grand Prix

LONDON-BASED band Grand Prix have signed an international long-term recording deal with RCA and their first self-titled album will be released during October.

EARLY DAYS

CHRIS HUNTER



Q.

What do all these artists have in common?

- Original Mirrors
- Mike Westbrook
- The Three Degrees
- Metro
- Kevin Coyne
- The Columbia Brothers
- The Jags

A.

They all know a fantastic sax player when they hear one! His name is CHRIS HUNTER — and they've all been using him on recent or forthcoming records.

N.B.

The Sunday Times (August) Record of the Month. Featured on "Live From Two" networked ITV 13th August. Forthcoming features in trade and national press.

EARLY DAYS — 8 tracks, including "Too High" by Stevie Wonder, "Prelude To A Kiss" by Duke Ellington and "July 79" by Mike Westbrook.

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Pressing plant takeover brings Spartan near self-sufficiency

INDEPENDENT DISTRIBUTOR Spartan Records has taken a significant step into manufacturing with the purchase of Multiple Sound Distributors' ISS plant at Caerphilly, Glamorgan.

The takeover of the factory — to be renamed Spartan Manufacturing — takes effect from September 1 and will make the company virtually self-sufficient for the pressing requirements of its labels.

Commenting on the sale, MSD managing director Ian Miles told *Music Week*: "We're disposing of the Welsh plant because it's now surplus to requirements following the £300,000 expansion to our other facilities."

The factory has the capacity for 125,000 singles and 50,000 LPs per week and has facilities for every part of the manufacturing process, from lacquer stage to the pressing

of new product.

Explaining the deal, which is aimed at completing the service Spartan provides for new labels, managing director Tom McDonnell says: "With the build up of our roster of labels the need to provide manufacturing facilities has become more and more acute.

"A very large proportion of the labels are now looking to us to arrange pressing of their product which we are presently doing on a third party basis. However, with the very high volume of product now being handled by the company, a pressing plant of our own has become a necessity."

Spartan is also having a Systime computer installed at its Wembley headquarters to enable its sales and stock control systems to become fully computerised, and the system can be extended when required.



A&M ARTIST Joan Armatrading was recently awarded a special engraved chair (pictured on the cover of her current LP, *Me Myself I*), to mark sales in excess of 100,000 for that album. Pictured with her are Mike Noble, A&M director, A&R John Cokell, A&M director, marketing and Tony Burdfield, A&M senior director.

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Virgin opens a second megastore in Glasgow

FOLLOWING THE success of Virgin's London Megastore and despite falling retail sales, the company is opening a second Megastore in Glasgow on August 30.

The launch of the new outlet will be backed by heavy radio and press advertising, plus personal appearances on the opening day by Virgin artists The Skids and Ian Gillan.

Run along similar lines to the Oxford Street original, the new store covers 15,000 sq ft, spread over six floors, and as well as an extensive record selection there will be space

for hi-fi and video. There will also be a Virgin concert ticket agency, plus departments covering cards and posters, clothes, music and science fiction books, a hairdressers and jewellers.

The manager of the Glasgow Megastore is Gordon Montgomery who began at Virgin three years ago and previously managed the Manchester store.

Record company managing directors have been invited to the launch "to see how to make money, even during a recession", says a Virgin statement.

Lending scheme folds under BPI pressure

PRESSURE FROM the BPI has led to a decision by Bicester dealer Richard Honour to drop his record lending scheme — less than a month after he set it up.

The BPI's statement on the matter announces: "Disco Discounts has dropped its controversial LP lending scheme following pressure from the British Phonographic Industry, which considers that the scheme encouraged home-taping. The BPI in fact indicated that legal action would result if Disco Discounts continued its record lending operation."

Honour told *MW*: "Obviously we are sorry, but we could not really go on against their wishes like that. We were not doing anything illegal, but we did not want to be taken to court, so we decided to give it a rest for a while and see what happens."

Last month, when his record library had been in operation for about a week, Honour commented that it had helped to increase trade generally in the shop, and that he

had found that people often bought the records they borrowed. He regrets that this little shot in the arm for business ("the increased trade was the best part of it for us; and that was not just at the start of the scheme, it continued") has had to stop, but he is definitely not prepared to take a stand against the BPI at present.

He did add however, that he would wait with interest for the result of the High Court case involving Ames Records and Tapes (of Preston).

A BPI application for an injunction to prevent Philip Ames from operating a subscription LP library scheme at his shops in Blackburn and Burnley, on the ground that he is inciting people to contravene the Copyright Act (by home taping the records they borrow), is being contested by Ames. The matter should be heard in the High Court in about three months time.

Stewart and Springfield head Phonogram's new series

ALBUMS BY Rod Stewart, Dusty Springfield and Nana Mouskouri spearhead the launch of a new mid-price series, Reflections, by Phonogram in September. Future releases include re-issues from Demis Roussos, The Platters and Peters & Lee, and a full national window display on Reflections albums this autumn will incorporate the first three months' releases.

The Dusty Springfield album, *In Memphis Plus* (Mercury 6381 023), is a re-issue of her 1969 album recorded with producers Jerry Wexler, Tom Dowd and Arif

Mardin, and there will be the added bonus of four tracks previously never available in the UK.

The other two releases are Nana Mouskouri — *Songs From Her TV Series* (6395 069) and Rod Stewart's *Hot Rods* (6463 061) which includes two Number Ones, *You Wear It Well* and *Maggie May*.

A Phonogram spokesman comments: "It is the company's intention that the series will reflect the best material from top Phonogram artists. Releases will be advertised and promoted to maximum effect through the music and national press."

Deliveries 'hiccup' at Conifer

DEALERS BUYING from Conifer Records import wholesale operation in West Drayton can expect what managing director John Deacon regretfully describes as a "two week hiccup" in deliveries, while the rapidly expanding operation moves to larger premises.

Conifer is increasing its stock space to about 2,000 square feet, and its stock from 18,000 to about 25,000 albums — including a wide range of classical titles, what it claims to be the fullest international folklore selection available in this country, and a steadily growing pop catalogue. New written catalogues are now being compiled and will be available to dealers in a few weeks.

Deacon asked that dealers should "bear with us" while the increase in space and warehouse staff is organised. Conifer's address and telephone number remain the same: Horton Road, West Drayton, Middlesex UB7 8NP. Tel: (08954) or 81 code from London, 48531.

RRP discussion

A MEETING between the BPI and the Mechanical Rights Society has been arranged for early next month to discuss the agreement existing between the two organisations.

A major topic for discussion will be the question of the abolition of RRP by some record companies and MRS dissatisfaction about the unilateral nature of these decisions as well as the matter of how mechanical royalties are to be calculated as a result.

MRS vice president Ron White told *Music Week* that as far as he knew, no publishers had yet received statutory notices with retail prices missing, but he understood that several were in receipt of notices specifying prices which they did not accept.



promotion company and is based at 66 Beaufort Road, Ealing, London W5, 01-997 9650. . . . After seven months as assistant to Virgin chairman Richard Branson, based on his Little Venice houseboat, David Marlow is returning to the press office, this time at DinDisc, based in Portobello Road. He will also be developing various special projects, including film and video. . . . Former head of promotion at Liberty-United, and prior to that with Phonogram, Dave Phimister has started his own company, DMP Marketing and Promotions, based at 18 Nassau Street, W1 (631 1669). Phimister's partner in the new venture is Don Gallacher of Motor Records and although Phimister will be working on Motor product, he will also be working on acts of his own.



NEWS

Dacrop mail order folds

A MAIL-ORDER company which was recently ordered to pay CBS a total of £127,500, as damages and interest for infringement of copyright in certain recordings, has gone into liquidation — leaving CBS as its biggest creditor.

At a meeting of creditors of Dacrop Ltd — a company controlled by US citizen David Margulies — it was revealed the total deficiency of assets was £358,400.

Since December 1976 Dacrop has conducted a variety of mail-order campaigns in the UK. In the year to January 31, 1980 the company incurred a trading loss of over £200,000. CBS Inc. brought its copyright action against Dacrop as a result of the first and most successful music package offer. Music Masterpieces.

Portsmouth show may go on again

DESPITE THE financial loss sustained during the three-day Portsmouth Country Music Festival, there is a possibility that the event will be staged again next year.

A spokesman for Fulmoore Festivals, the promoter of the show, told *Music Week* that the company's advisers "were looking carefully at the situation" and also that "it is hoped to discharge the company debts in full". The letter are believed to run into six figures.

BIRD FROM PAGE 1

Records and Tapes, Ainleys of Leicester, the Scottish Bruce's chain, the Pennine towns Bradleys chain, and the Yorkshire Vallance chain (the five founder indies in the group) and newer recruits R. E. Cords of Derby, Quicksilver of Stockport and Reading, Music Shop of Widnes, Rox Records of Liverpool, Marshalls Record Centre of Manchester, Studio Musica of Birmingham, and Tudor Records of North London.

Each of the shareholders in BIRD Ltd will continue to function as a fully independent retail business, ordering stock and accepting delivery individually. But the manufacturers will invoice BIRD for the total stock ordered, and the new company will then re-invoice its shareholders. In effect BIRD wants to operate like the biggest of the multiple chains.

The dealers at the meeting emphasised that they are not a trade association, pressure group or talking shop. "We intend to sell more records by getting prices down and offering better range and service," they stated, "but we don't

expect the manufacturers to give us better discounts for nothing."

The list of what BIRD intends to offer in exchange for new trading terms remains to some extent confidential, but it includes offers of concerted nationwide display campaigns, local press and TV advertising, and the promise of a consumer pop press campaign, to publicise the BIRD symbol and promote the idea of buying the widest range of records from these shops — at a good price.

Dave Crosby of Rox Records suggested that each shareholder might provide a sum of about £10,000 so that BIRD can strengthen its negotiating position by being able to offer manufacturers payment in advance for stock. This gained general approval in principle.

Another important BIRD inducement to the record companies will be the guarantee that no member retailer will stock parallel imports.

BVA constitution FROM PAGE 1

record company men.

Further reading of the draft constitution revealed that it was proposed that the five should stay in office until the third AGM — ie for three years. This again alarmed the independent producers who felt all 12 council members should be duly elected.

It was suggested by John Ross-Barnard of BBC Enterprises that "The Gang Of Five", as he described them, might like to stand for election rather than automatically appoint themselves. This was agreed.

It was also decided that, initially anyone involved in the production of videograms, licensees and

Out of court imports victory for April Music

APRIL MUSIC has taken up the cudgels against importers of US pressings of LPs which are released by UK companies here.

In an out-of-court agreement, April has obtained undertakings from two retailers who were selling US importers of the OST Xanadu LP. As publishers, April had informed the MCPS that it did not wish the society to issue any Mecolico stamps on pressings of this LP, made in the US by MCA.

Unstamped copies were, however, imported. Some were found in stock at Dean Street Records, in London's Soho and at Chequers in Lee High Road, Lewisham, South London. Both dealers agreed not to import, distribute or sell any such copies without a licence from April.

Woolies' record sales slump

RECORD DEPARTMENTS of Woolworths have clearly been hit by the slump which has resulted in the multiple chain's extremely bad half year trading figures. Only DIY turnover, it is reported, has held up reasonably well.

Pre-tax profits for the six months to July 31, 1980 were £291,000, against £16,264,000 for the corresponding period last year.

distributors in the UK should be eligible for membership.

"By the end of 1980 there will be 400,000 video cassette players in homes in Britain," stated Maurice Oberstein. "The videogram industry is already big business. It's more than time we had a trade association. Our main object is to represent all the interests of the industry."

Oberstein added that they had estimated that they would need a budget of £15,000 to £20,000 to run the BVA for its first year. This would include employing a full-time co-ordinator. Each member company would be entitled to one vote, regardless of size and

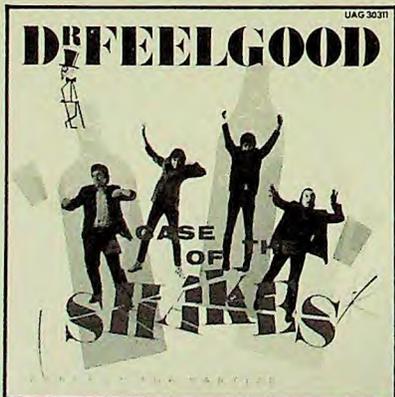
subscription fees would be determined simply by dividing the number of prospective members into the estimated budget figure. Prospective members who have not yet received details should contact John Deacon at the BPI. It is hoped to hold the next meeting by the end of September.

While constitutional problems took up much of the time at the inaugural meeting, Guy Marriott had time to give a brief outline of progress so far in certain areas. There have been meetings with the Musicians Union regarding session fees, and discussions with the D.O.T. on the possibilities of a levy on blank video cassettes.

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C/W BEST IN THE WORLD

BP366



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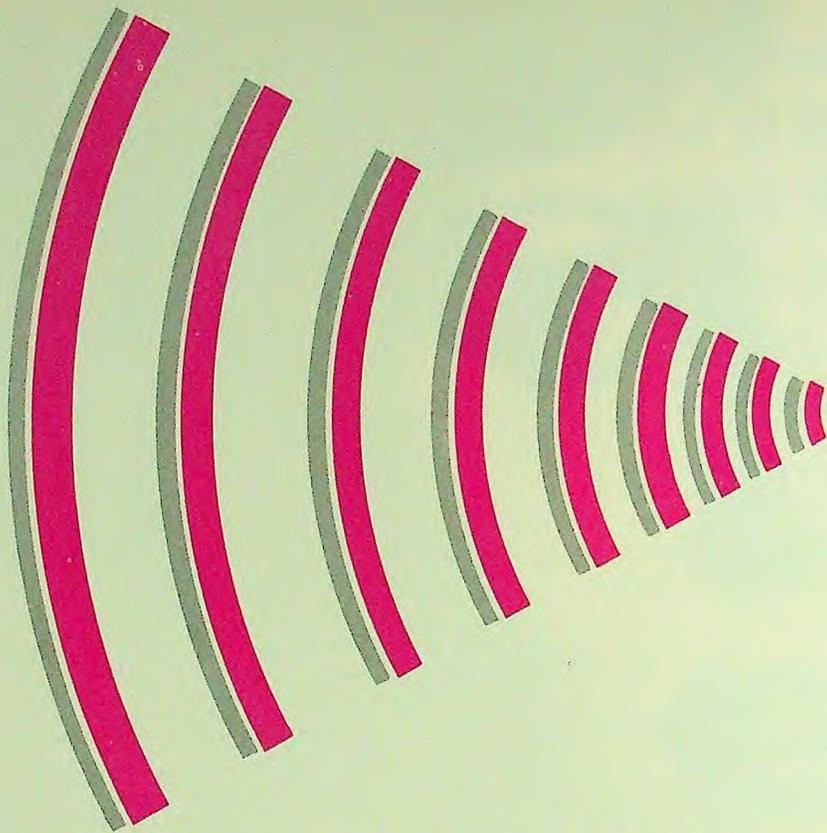
BACK IN THE CHARTS AGAIN...

Sheena Easton
with *Modern Girl*

The single featured on BBC TV's Big Time programme.
Already a Top 40 hit and now racing her other no.3 single
'9 to 5' for the number one spot

Modern Girl EMI5042 9to5 EMI5066





THE SOUNDS OF VOICES



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'VOICES' 'YOU'VE LOST THAT LOVIN' FEELIN'' is bound to continue the success of PORTABLE RADIO, WAIT FOR ME, and their most recent hit RUNNING FROM PARADISE, all three from their previous album X-STATIC (PL 13494 Cassette PK 13494).

Hall and Oates will be making a major UK tour in September.

VOICES Album PL 13646
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'YOU'VE LOST THAT LOVIN' FEELIN''
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MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

This Week		Last Wks on Chart	TITLE/Artist (producer) Publisher	Label number	This Week		Last Wks on Chart	TITLE/Artist (producer) Publisher	Label number
£	1	4	ASHES TO ASHES David Bowie (Bowie/Vicconti) Bewlay Brothers/Fleur	RCA BOW 6 (R)	£	39	44	CIRCUS GAMES Skids (M. Glosopp) Virgin/Arnakata/Warner Bros	Virgin VS 359 (C)
	2	1	WINNER TAKES IT ALL Abba (Andersson/Ulvaeus) Bocu	Epic EPC 8835 (C)	£	40	68	SUMMER FUN Barracudas (K. Laguna) EMI	Zonophone Z 5 (E)
	3	NEW	START Jam (Vic Coppersmith-Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)	£	41	55	BACKSTROKIN' Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
£	4	3	9 TO 5 Sheena Easton (Chril Nell) Pendulum/Chappell	EMI 5066 (E)		42	39	FREE ME Roger Daltrey (J. Wayne) Island	Polydor 2001 980 (F)
	5	2	UPSIDE DOWN Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)	£	43	69	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)
	6	5	OH YEAH Roxy Music (Roxy/Rhett Davies) E.G.	Polydor 2001 972 (F)		44	46	YOU'VE BEEN GONE Crown Heights Affair (Bert Decoteaux) Planetary Nom	De-Lite MER 28 (F)
	7	6	OOPS UPSIDE YOUR HEAD Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)		45	38	SANCTUARY New Musik (T. Mansfield) April	GTO GT 275 (C)
	8	16	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One	Calibre 1 (A)		46	21	LET'S HANG ON Darts (Boyce/Hartley) Ardmore & Beechwood/EMI	Magnet MAG 174 (A)
£	9	13	TOM HARK Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)		47	42	BURNIN' HOT Jermaine Jackson (Jackson/Hazel/Gordy) Jobete/Famous/Chappell	Motown TMG 1194 (E)
	10	7	GIVE ME THE NIGHT George Benson (G. Jones) Rod Songs	Warner Brothers LV 40 (W)		48	28	THEME FROM THE INVADERS Yellow Magic Orchestra (H. Hosono) Rondor	A&M AMS 7502 (C)
£	11	18	ALL OVER THE WORLD Electric Light Orchestra (J. Lynne) Jet	Jet 195 (C)		49	53	RACE WITH THE DEVIL Girlschool (Vic Malle) Popgun/Louvigny	Bronze BRO 100 (E)
	12	10	FUNKIN' FOR JAMAICA Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)		50	48	KINGS OF THE WILD FRONTIER Adam & The Ants (Chris Hughes) EMI	CBS 8877 (C)
	13	22	SUNSHINE OF YOUR SMILE Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)		51	62	I'VE JUST BEGUN TO LOVE YOU Dynasty (L. Sylvers III/D. Griffy) Chappell	Solar SO 10 (R)
	14	8	MORE THAN I CAN SAY Leo Sayer (Alan Tarney) Southern	Chrysalis CHS 2442 (F)		52	47	BLACK NIGHT Deep Purple (Deep Purple) B. Feldman	Harvest HAR 5210 (E)
	15	11	MARIANA Gibson Brothers (D. Vangarde) Blue Mountain	Island WIP 6617 (E)		53	32	JUMP TO THE BEAT Stacy Lattisaw (Narada Michael Walden) Warner Brothers	Atlantic K 11496 (W)
£	16	19	THERE THERE MY DEAR Daxy's Midnight Runners (A. Wingfield) EMI	Parlophone R 6038 (E)		54	NEW	ANOTHER DAY ANOTHER GIRL Lambrettas (Peter Collins) Rocket	Rocket XPRES 36 (F)
	17	24	PRIVATE LIFE Grace Jones (Blackwell/Sadkin) Hynde House Of Hits/Modern/ATV	Island WIP 6629 (E)		55	NEW	EQUINOX V Shadows (Shadows) Black Neon	Polydor POSP 148 (F)
	18	9	USE IT UP AND WEAR IT OUT Odyssey (S. Linzer) Chappell/ATV	RCA PC 1962 (R/L)		56	NEW	MAGIC Olivia Newton John (John Farrar) John Farrar Music	Jet 196 (C)
	19	15	LIP UP FATTY Bad Manners (Roger Lomas) Magnet	Magnet MAG 175 (A)		57	NEW	UNITED Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8897 (C)
	20	50	DREAMIN' Cliff Richard (A. Tarney) ATV/Longmanor/Chrysalis	EMI 5095 (E)		58	37	CUPID I'VE LOVED YOU FOR A LONG TIME Detroit Spinners (Zager) Kags/Carlin	Atlantic K 11498 (W)
	21	27	CAN'T STOP THE MUSIC Village People (J. Morali) Zomba	Mercury MER 16 (F)		59	43	BURNING CAR John Foxx (J. Foxx) Island	Metal Beat VS 360 (C)
	22	12	BABOOSHKA Kate Bush (Bush/Kelly) Kate Bush/EMI	EMI 5085 (E)		60	NEW	SATORIAL ELOQUENCE Elton John (Clive Banks/Elton John) Big Pig/EMI	Rocket XPRES 41 (F)
	23	14	COULD YOU BE LOVED Bob Marley & The Wailers (Marley/Blackwell) Rondor	Island WIP 6610 (E)		61	36	DOES SHE HAVE A FRIEND Gene Chandler (C. Davis/G. Chandler) Sunbury	20th Century TC 2451 (R/L)
	24	31	BANK ROBBER Clash (M. Dread) Nine Den	CBS 8323 (C)		62	NEW	YEARS FROM NOW Dr. Hook (Ron Haffkine) Roger Cook/Cookhouse	Capitol CL 16154 (E)
	25	35	MODERN GIRL Sheena Easton (C. Nell) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)		63	NEW	THE WHISPER Selector (Roger Lomas) RAK	Selector CHSS 1 (F)
	26	30	YOU GOTTA BE A HUSTLER Sue Wilkinson (Trisha O'Keefe) Striped	Cheapskate CHEAP 2 (R)		64	61	GIVE ME BACK MY MAN B52's (Davies/Blackwell) Island	Island WIP 6579 (E)
£	27	70	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7553 (C)		65	51	LAST NIGHT ANOTHER SOLDIER Angelic Upstarts (P. Wilson) Singatuna	Zonophone Z 7 (E)
	28	40	A WALK IN THE PARK Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)		66	26	NEON KNIGHTS Black Sabbath (Martin Birch) Essex/Carlin	Vertigo SAB 3 (F)
	29	17	ARE YOU GETTING ENOUGH... Hot Chocolate (M. Most) Chocolate/RAK	RAK 318 (E)		67	49	LOVE WILL TEAR US APART Joy Division (M. Hannett) Fractured	Factory FAC 23 (PIRT)
	30	33	IT'S STILL ROCK & ROLL TO ME Billy Joel (P. Ramone) April	CBS 8753 (C)		68	NEW	UNLOCK THE FUNK Locksmith (Harvey Mason) Copyright Control	Arista ARIST 364 (F)
£	31	29	SLEEP WALK Ultravox (Ultravox/Plank) Island/Copyright Control	Chrysalis CHS 2441 (F)		69	NEW	SOUND OF CONFUSION Secret Affair (Pagal/Cairns) Bryan Morrison	I-Spy SEE 8 (F)
	32	58	MARIE MARIE Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)		70	67	THEME FROM NEW YORK NEW YORK Frank Sinatra (Sonny Burke) United Artists	Reprise K 14502 (W)
£	33	60	BEST FRIEND—STAND DOWN MARGARET The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)		71	41	EMOTIONAL RESCUE Rolling Stones (C. Kinsey) EMI	Rolling Stones RSR 105 (E)
	34	23	WEDNESDAY WEEK Undertones (R. Bechirian) Warner Brothers	Sire SIR 4042 (W)		72	54	BACK TO FRONT Stiff Little Fingers (D. Bennett) Rigid Digits	Chrysalis CHS 2447 (F)
	35	20	XANADU Olivia Newton John/Electric Light Orchestra (J. Lynne) Jet	Jet 185 (C)		73	56	IN THE FOREST Baby O (Villafane) Carlin	Calibre CAB 505 (A)
	36	34	C30 C60 C90 Bow Wow Wow (McLaren) Copyright Control	EMI 5088 (E)		74	25	ME MYSELF I Joan Armatrading (R. Gottherr) Rondor	A&M AMS 7527 (C)
£	37	71	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SD)		75	67	GIRL FRIEND Michael Jackson (Q. Jones) McCartney/ATV	Epic EPC 8782 (C)
	38	NEW	BIKO Peter Gabriel (Peter Gabriel/Hit & Run	Charisma CB 370 (F)					

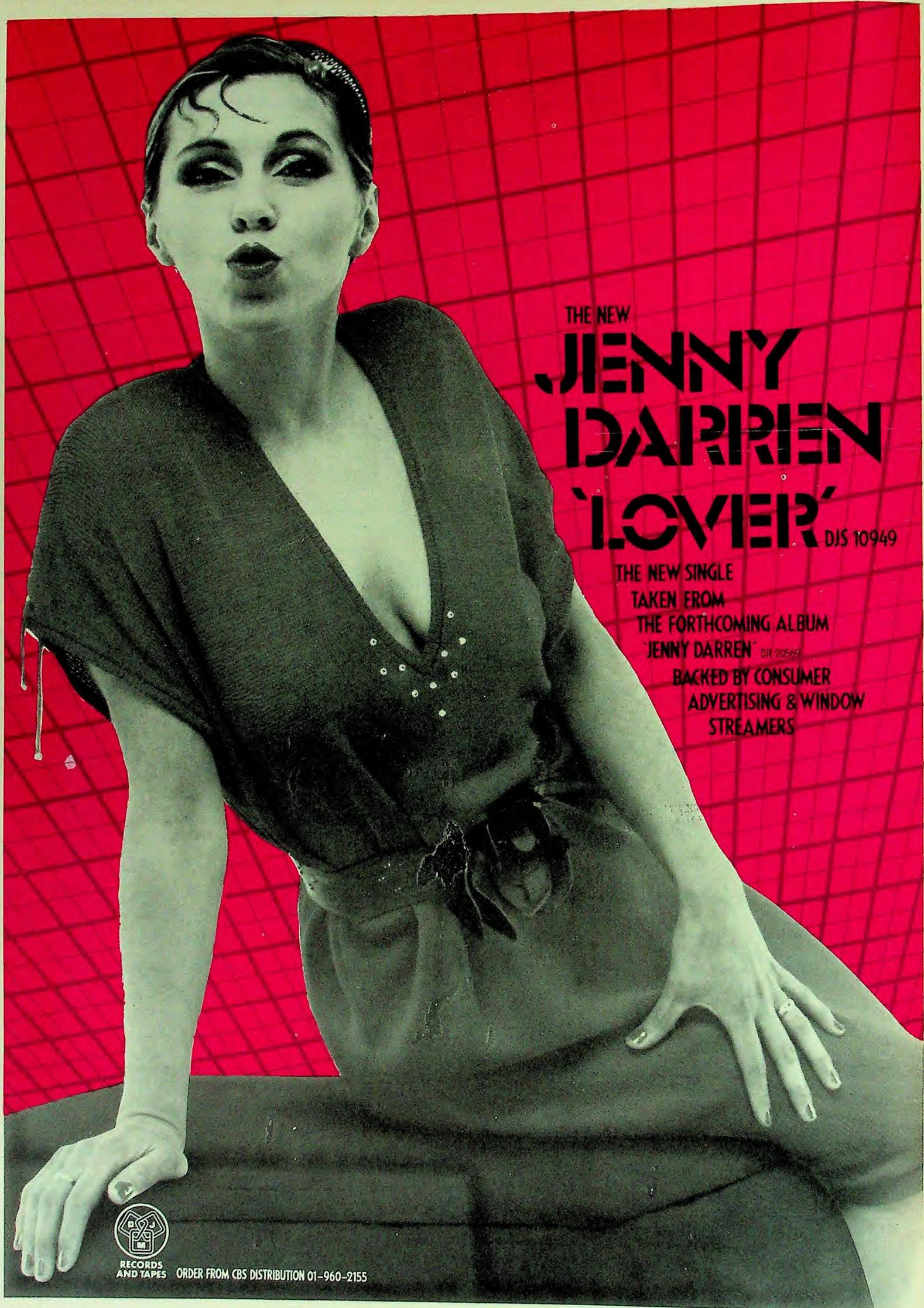
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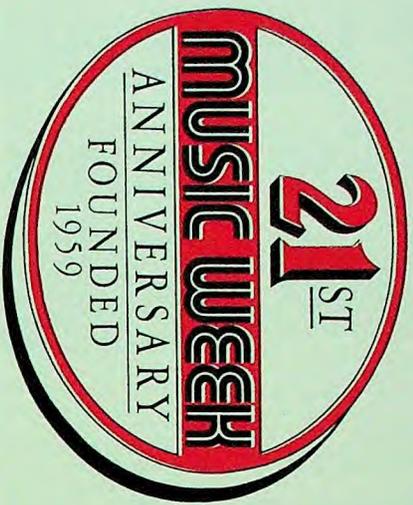
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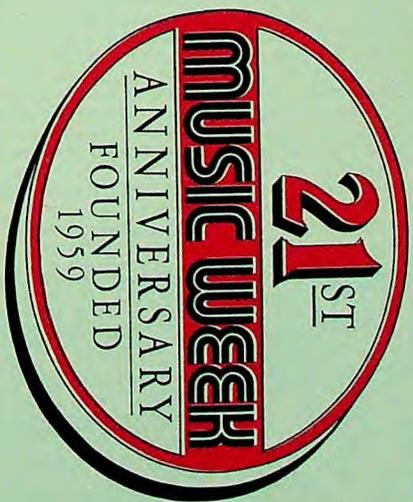
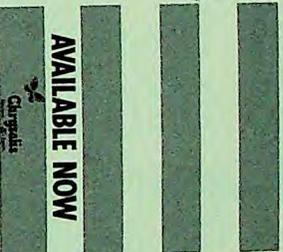
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TOP 75 ALBUMS

Week ending August 23, 1980

NEW = NEW ENTRY
 ◉ = 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)
 - 1 = RE-ENTRY

1	FLESH AND BLOOD	•	Polydor POLH 002
2	BACK IN BLACK		Atlantic K 50735
3	GLORY ROAD		Virgin V 2171
4	GIVE ME THE NIGHT		Warner Brothers K 56823
5	KALEIDOSCOPE		Polydor 2442 177
6	DEEPEST PURPLE	◐	Harvest EMTV/25
7	XANADU	•	Jet JETLX 526
8	SEARCHING FOR THE YOUNG SOUL REBELS	◐	Parlophone PCS 7213
9	OFF THE WALL		Epic EPC 83468
10	SKY 2	◉	Ariola ADSKY 2
11	UPRISING		Island ILPS 9596
12	EMOTIONAL RESCUE	•	Rolling Stones CUN 39111
13	MANILOW MAGIC	◉	Arista ARTV 2
14	DIANA		Motown STMA 8033
15	CLOSER		
26	CAN'T STOP THE MUSIC		Mercury 6399 051
27	PETER GABRIEL	•	Charisma CDS 4019
28	LIVE 1979		Bronze BRON 527
29	OUTLANDOS D'AMOUR	◉	A&M AMLH 68502
30	ANOTHER STRING OF HOT HITS		EMI EMC 3339
31	IF YOU WANT BLOOD YOU'VE GOT IT	◉	Atlantic K 50532
32	GREATEST HITS VOL. 2		Epic EPC 10017
33	ONE STEP BEYOND	◉	Sire SEEZ 17
34	LIQUID GOLD		Polo POLP 101
35	MAGIC REGGAE	•	K-Tel NE 1074
36	READY & WILLING	◐	United Artists UAG 30302
37	WAR OF THE WORLDS	◉	CBS 96000/WOW 100
38	HANG TOGETHER		RCA PL 13526
39	BLACK SABBATH LIVE AT LAST		Nems BS 001
40	TWELVE GOLD BARS		
51	LIVING IN A FANTASY		Chrysalis CDL 1297
52	RUMOURS	◉	Warner Brothers K 56344
53	GLASS HOUSES	•	CBS 66108
54	ORCHESTRAL MANOEUVRES IN THE DARK		Dindisc DID 2
55	PRETENDERS	•	Real RAL 3
56	ELVIS ARON PRESLEY		RCA ELVIS 25
57	PARADISE HAWAIIAN STYLE		RCA INT'S 5037
58	KING OF THE ROAD		Warwick WW 5084
59	THE BEST FROM 150 GOLD		Polydor 2681 211
60	SOMETIMES YOU WIN	•	Capitol EST 12018
61	HEAD ON		Gem GENMLP 108
62	DUMB WAITERS		Rialto TENDR 104
63	ALL FOR YOU		CBS 86115
64	SPECIALS	•	2 Tone CDL TT 5001
65	21 AT 33		

'TV' labels still optimistic despite majors' caution

From SUE BAKER

AMSTERDAM: K-tel and Arcade, the TV marketing companies, seem to have a completely optimistic attitude towards the present and the future despite the increasing difficulty of obtaining commercial airtime, the increased charges, and the generally depressed state of the record market.

K-tel general manager Peter Kloeth says: "TV advertising of LPs is, I believe, still as effective as it always has been, but now it depends more than ever on product choice. Getting enough TV coverage is a problem, because more and more people are requesting airtime, but we are meeting this problem in three ways.

"We are doing video promotion in the department stores, which is proving highly effective. We have arranged in-store promotion on cassette with each one-hour programme giving full details of the latest product, and all the record outlets are working with this. Thirdly, we are doing a lot of press advertising, and so we are spreading our budget around, and it's proving most worthwhile."

K-tel has the rights to the Can't Stop The Music soundtrack here, which Kloeth sees as another necessary "shot in the arm" for the industry like its predecessors, Saturday Night Fever and Grease.

Like K-tel, Arcade feels that the time devoted to each product is an important factor. Marketing manager Rob Lemmen comments: "Each project is getting our full attention for two or three months, which is something the major record companies cannot do with their large release schedules." Arcade has eight LPs in the national Top 50 at the time of writing.

"Of course, the market is low

Dateline: Amsterdam

and sales are down," Lemmen continues. "Five years ago a good TV LP would sell 250,000 units, but nowadays the figure is more like 100,000. This is counterbalanced by the fact that, whereas five years ago we were releasing seven LPs per year, the total is now 16-18. It is more difficult to make a profit, but it is still possible."

He points out that 1981 airtime must be booked this month, and by November clients will be informed what airtime they have been allocated next year. He adds that by next March some people will be surrendering part or all of their allocation, thereby providing extra for others, and Arcade "will take everything we can get".

Major record company attitudes towards TV compilations and their present prospects are lukewarm in some cases. WEA does not handle its own TV compilations, but does license material to specialist companies.

"We don't want the exposure to such high risk," explains managing director Ben Bunders. "These sales, like sales in general, are falling, but the advertising rates are not. It is very costly, and the gamble is high. Generally speaking, we are not in favour of TV promotion as we have a commercially interesting back catalogue which sells well, and TV promotion means that for about a month everyone is selling that item to the detriment of other good product."

EMI's Nico Geusebroek is also unenthusiastic.

"A high percentage of sales come from TV-promoted LPs, but in my opinion we are giving away too much of our catalogue. Up to about

two years ago, around 35 per cent of record buyers went to their local dealer and browsed until they found something they wanted to buy. Now they're being told exactly what they should buy, and browsing is at an end."

Arcade's Rob Lemmen rejects the charge of damaging back catalogue sales. "This type of product is very slow, and I don't think the reason is TV compilations. People just don't go in the shops and browse anymore."

Marc de Raaf at Dureco has his own theory about TV promotion.

"I don't believe in it unless it is music you can't promote on radio. Our Zeemansliedjes, a two-LP set of sailor songs, will be helped by TV promotion which will make people aware of its existence. But hit compilations and Best Of's are a waste of time and money."

Two companies organising their own TV campaigns are CBS and RCA.

RCA MD Kees Wessels says: "We have done five TV-promoted LPs, the latest being 32 Country Hits with artists like Dolly Parton. But nowadays it is getting more difficult to obtain enough TV time to make a good campaign. It seems to take three or four months to reach the same amount of people you could formerly reach in about five weeks. As a result, sales per TV package come down."

CBS uses TV promotion in order to increase sales for an artist and his repertoire — not just to market one particular LP.

"We do two or three TV campaigns a year," MD Koos de Vreeze discloses, "and use TV time not for commercial compilations, but for marketing an artist, selling not only the latest LP but also the catalogue in order to establish the artist's name. Companies like K-tel are there for the marketing of compilations and they are better at it."



MUNICH: Relaxing after completing the last date of the German segment of their European tour are Roxy Music with some Deutsche Grammophon friends. From left, DGG head of promotion Pepe Nuesch, Gary Tibbs of Roxy, DGG press officer Birgit Schmuesser, Bryan Ferry, DGG product manager Chris Georgi, Roxy's Andy Mackay, DGG radio promotion lady Marlies Gruene, Phil Manzanera of Roxy, and DGG sales rep Olaf Padtberg (kneeling).

Spanish mix local and international promo

From JORDI RUEDA

BARCELONA: Polydor and Phonogram have integrated the promotion of their local product with the promotion of international repertoire, in their respective commercial divisions.

Florentino Garcia de la Nocera, Polydor pop marketing manager, is in charge of national and international repertoire promotion for that label, and Phonogram pop marketing manager Carlos Borrillo has similarly extended his functions and responsibilities.

SHORTS: RCA has launched Rabel, a new label specialising in folk music, with the release of an LP entitled Te Anoro (I Long For You) by the group Nuestro Pequeno Mundo (Our Little World)... RCA has also obtained Spanish distribution rights for the Chrysalis label, issuing the first product under the deal this month... CBS singer Miguel Bose completed a successful tour of Italy, and is now playing a 25-date schedule around Spain until mid-September with a 40-strong supporting company... Julio Iglesias, highest record seller in the Spanish-speaking market, is touring

Europe while his first LP for CBS Spain tops the best selling album charts.

Bronze pacts

LONDON: Bronze Records has completed negotiations for the renewal of its licensing agreements outside the US and Canada.

It will continue to be represented by Ariola in Germany, Austria, Switzerland, Spain, the Benelux countries and Mexico. New deals have been set with Ariola for Brazil, South and Central American territories, and with Victor in Japan.

Licensing pacts have been renewed with Sonet in Scandinavia, WEA Filipacchi in France, Gallo in South Africa, Ricordi in Italy, Festival for Australia and New Zealand, EMI in Greece, India and the Far East, and Jugoton for Yugoslavia.

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WEST GERMANY: Michael Henkels, D-2000 Hamburg 67 Am Schulwald 47. Tel: (040) 520 9020. Telex: 2173471 HENK D.

Image transfers artists for extra home boost

From PETER CONYNGHAM

SYDNEY: Image Records has decided to transfer some of its local artists to its newly formed Avenue Records label, which is manufactured and distributed nationally by Festival Records.

In announcing the move, John McDonald, Image's managing director, explained that the Australian artists need special promotion and focus to break in their own country. They require the special emphasis more than overseas acts, who have generally achieved some level of credibility in the music industry of their own countries before being launched here.

Festival is a very successful record company in terms of breaking and promoting Australian acts. Keith Colias, Image's general manager,

who worked for Festival for 13 years, confirms McDonald's faith in Festival's commitment to local talent.

Avenue Records is not going to specialise completely in local acts, however. It has achieved some success with There Ain't No Age For Rock 'n' Roll by the Veterans, an international master picked up by Avenue, and there is another single and an album by the same group for release. English new wave band UK Subs have an LP out on Avenue, which was created originally to launch the Australian "shock rock" band, Jimmy & The Boys.

FM RADIO is here at last, but only just.

In Sydney, only 3JJJ (formerly 2JJ on AM) managed to start on

schedule. The other two are now on air, after having to admit at their respective launch parties that they would be unable to start broadcasting on the intended dates.

Despite some good TV advertising, it is likely to be a long and hard battle for them all to capture listeners and ratings, not least because the programming so far has not lived up to expectations and promises.

Dateline: Sydney

AN AUSTRALIAN Showcase will be presented for the third year running at Musexpo in Miami Beach next month.

As usual, it will feature Australian talent which has attained prominence at home and is considered ready to make its mark overseas.

The Nova Entertainment Corporation has announced that Kirri Adams has been accepted for the Showcase this year. She is currently No.1 Australian female vocalist, having won the 1979/80 "MO" Award made by the Variety Council of Australia and decided by industry votes. Other names will be released shortly.

The Four Kinsmen, who starred in last year's Australian Showcase at

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Edited
by
DAVID DALTON

BROADCASTING

Short to Freelance on Radio One

ALISON SHORT, head of promotion at Arista, is the temporary presenter of Mailbag on Radio One, for two weeks in the absence of Anne Nightingale, and following a demo interview with Desmond Dekker which was broadcast in Newsbeat, she has been added to the list of freelance presenters of that show.

CARDIFF BROADCASTING now has a black music programme incorporating reggae, dub, jazz and funk and in charge of the programme is H. Saloman who would like to hear from record companies producing suitable music, especially reggae and dub. He can be contacted at 19 Loudoun Square, Bute Town, Cardiff.

THE TWO memorial jazz concerts staged in Sheffield and broadcast on Radio Hallam in memory of the station's Jean Doyle, who died in May, have raised more than £1,300 for a local hospital. The concerts were the brainchild of local jazzman Mike Shore.

Everett quits show for Kremmen and TV

KENNY EVERETT is to give up his Saturday morning show on Capital to concentrate on his Captain Kremmen contributions to the station and to prepare for a new TV series he will make for Thames later in the year.

His agent Jo Gurnett says: "Rather than produce a record show he hasn't really got the time to do as well as he would like, he has decided to spend more time on Kremmen who has become such a cult figure."

Everett now contributes a daily episode of the comic space fantasy serial to Mike Smith's Breakfast

Show and a follow-up to the short Kremmen film on current release is expected. He will also continue to make special programmes and jingles for the station.

Everett's last Saturday show will be on September 13 and as yet Capital have not lined up a successor to the slot.

The new Thames TV series, which will enter the planning stage in October/November will represent a change of format from Everett's Video Show but will continue with scriptwriters Barry Cryer and Ray Cameron.

£400,000 technical facelift for Sheffield

A £400,000 autumn face-lift for BBC Radio Sheffield is aimed at making the station one of the most technically advanced in the country.

Central to the scheme is a new studio complex at the Westbourne Road premises which will also house a new reception area and gramophone library.

The studio complex will comprise a central studio flanked by a pair of interchangeable control cubicles which will be equipped with the BBC's own Mark Three control desks and will each double as a self-op studio.

"The new Mark Three system has been purpose built for BBC Local Radio based on the experience we've gained over the past 12 years," says programme organiser Geoff Sargieson. "A further bonus is that the new equipment will enable the station to broadcast in stereo when installation is complete."

A secondary studio area at Westbourne Road is being re-equipped and improvements are also planned for the station's city centre studio in Sheffield.

Edited
by
NIGEL HUNTER

PUBLISHING

Beatles box earns EMI MD award

SYDNEY: A gold box has been presented to EMI Records Australia managing director Peter Jamieson by ATV Northern Australia MD Chris Gilbey to mark sales in excess of 25,000 units of The Beatles Collection, representing 325,000 actual LPs.

The box set is the first containing more than four LPs to enter the Australian LP chart, the most successful package marketed in Australia and the biggest seller since 1978, a notable achievement in view of the fact that 12 of the LPs are also available individually. The set is priced at AS99 (£48.53).

British Music Fair now on

THE BRITISH Music Fair is taking place this week at London's Olympia, sponsored by the Association of Music Industries and Melody Maker, and catering for both the trade and the public.

Opening times for the trade are 9.30 am to 6 pm on August 17, 18, 19 and 20 and from 9.30 am till noon on August 21. The public days are from noon to 9 pm on August 21, 10 am to 9 pm on August 22, and 10 am to 6 pm on August 23.

The Music Publishers Association has a stand representing Boosey & Hawkes, J & W Chester, Oxford University Press, Peters Edition, and G. Schirmer Ltd., and other publishing participants include Chappell, EMI Music Publishing, Music Sales, Nornin Music, Novello & Co., and Schott & Co.

Aves Music opens in London offices

MOVING INTO the Baker Street area of London is Aves Music, a new UK publishing company owned by German publisher Rudi Slezak.

Its director is Sam Mortimer, a veteran in British music publishing with seven years with Barn Music, five years with the Robert Stigwood Organisation and eight with Filmusic to his credit. Professional manager is Brian Freshwater, who had the same role at EMI Music Publishing Screen Gems for 3½ years, preceded by artist management, and joining them on September 1 from Chappell will be secretary Linda Bent.

Working on promotion for Aves is Marieve Jenkins, and the Aves operation owns the majority of the equity of Andrew Heath Music and continues to handle that catalogue established before Heath's departure to form his Heathwave Music venture.

All new copyrights obtained will go into the Aves catalogue, and the company is administering Beggars Banquet Music, Strange Music, the company associated with Rory Gallagher, Tom Parker Music, and Gilt Edge Music, to which songwriter Nigel Jenkins is signed. Aves also has UK sub-publishing for Old Grey Music and Candlewyck Music, associated with Griffin and Noyer of Bread.

Forthcoming copyrights for Strange Music are contained on a new single and LP by Rory Gallagher, and Beggars Banquet Music publishes the B side of the current Gary Numan single, singles by the Merton Parkas and Carpettes, and the LP by the reformed Atomic Rooster out on EMI next month.

A subsidiary activity of the new company is Aves Records, and the first fruit in this sector is a 12-inch single by a duo named Linx entitled You're Lying and available through the London specialist shop, City Sounds. At presstime Freshwater



SIGNING AND celebrating are black funk act Linx (David Grant and Skeich) on either side of Aves Music professional manager Brian Freshwater.

was negotiating a deal for the single's release through a major label.

"We'll be producing masters by new acts, and releasing our own records on the Aves label when necessary," Freshwater explained. "We're actively looking for one or two more acts for recording."

Aves Music can be reached on 01-487 5587.

Midem: joint stand for small publishers

THE MIDEM organisation is offering a large joint stand at next January's event for the benefit of the smaller UK music publishers who have not previously rented space.

It is estimated that the stand can accommodate between 10 and 12 publishers, and the Music Publishers Association wishes to hear in writing from anyone interested in participating by this Friday (22). The cost per publisher would be in the region of £700-£800, plus the Midem participation fee of £319.30 at the current rate of exchange.

Publishers who booked separate stands last January are not eligible for the scheme.

Edited
by
TERRI ANDERSON

RETAILING



OH, THEY'RE going to Barbados! — If your rep is looking horribly fit and tanned when you next see him he is probably standing somewhere in this group. The winners of RCA's five month sales competition run in the early part of this year went with their wives to that island in the sun for 14 days. With national sales manager Dave Harmer (far left), the top reps are (left to right) Malcolm Pople (Midlands), Norman Mitchell (Scotland), Steve Owens (East Anglia), Dave Hardaker (North) and Gerry Massarella (Scottish area manager).

Book & tape link-up for kids' story

A TIE-UP between pre-recorded tape company Ivan Berg Associates and publishers Hodder and Stoughton will mean the simultaneous launch of a new children's book — and the double cassette spoken version of the same story. The tale is that of Frankenstein's Aunt by Allan Rune Pettersson, and the narrator on the cassettes is the famous Man in Black — Valentine Dyal (with liberal addition of suitable sound effects).

Publication date, and start of a week of promotion, is September 15, with the RRP on the double cassette pack being £3.95. The author and the tape narrator will be attending interviews and signing sessions in the week after release.

PRS licence

AN ENQUIRY from a new recruit to the ranks of indie retailers prompts a reminder that, since the PRS won its test case on the matter, dealers wishing to play music over loudspeakers in their shops should have a PRS annual

News in brief...

licence to do so. Since there are regional variations in the fee anyone needing a licence should contact the PRS for details, at 29-33 Berners Street, London W.1.

Reckoning prices

HAVING WORKED it out for himself, Jack Ainley of Ainleys in Leicester is happy to pass on his ready reckoning system for working out selling prices, now that RRP no longer figures on many records. The dealer should decide what percentage mark up he wants on a title, then multiply the trade price by the following figures (which include VAT in the calculation). For 20 per cent mark up multiply by 1.4375; 25 per cent — 1.533; 30 per cent — 1.643; 33½ per cent — 1.725; 36½ per cent — 1.8063; 37½ per cent — 1.84; and 40 per cent — 1.915.

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

Success on a plate!

by PATRICK SULLIVAN

WHEN, IN 1963, Peter Boizot decided to feature jazz in his newly-opened Pizza Express restaurant in London's Soho, he brought in pianist Lennie Felix to play for one night a week. Since then, the Boizot empire has grown and to jazz buffs the Pizza Express has become synonymous with music rather than food.

It took just two years for the jazz to outgrow the original premises in Wardour Street and, in 1970, Boizot moved that part of his activities to new ground in nearby Dean Street.

In the late Seventies Boizot and K. C. Sulkin, Pizza's music manager, came up with some fresh ideas: "By then", explains Sulkin: "we were bringing in guys like Al Grey, Al Cohn and Ruby Braff from the US for two or three nights, sometimes a week. So we started the Pizza Express Music Agency to fix them up with dates in clubs all over the country and we've had an excellent response."

A chance remark from one of the Pizza's most popular artists, cornettist Ruby Braff, led to yet another extension of Boizot's activities, the formation of a record label and a mail order company to help distribute the product.

"Ruby happened to mention that he'd always wanted to record an album of songs associated with Bing

Crosby," recalls Sulkin, "and he wanted to do it with strings. Now that can work out to be very expensive, but Peter knew it was right and just said 'okay let's do it,' which is how we got into the record business."

The gorgeous results of that decision can be heard on the label's first record, Swinging on a Star (Pizza Express 5501). Since then there has been a live set by US trombonist, Snub Mosley and another by ex-Basie trombone star, Al Grey and tenor saxophonist, Tony Coe, a musician of outstanding artistry. In the pipeline is a further set by Braff while recording rights have been paid for the services of such first rankers as Al Cohn, Dicky Wells, Earl Warren and Kenny Davern.

Apart from their own mail order company, the label is also distributed by Chris Wellard, Cadillac Music, Lugtons and H. R. Taylor. With the large number of top class jazz artists appearing at both the Dean Street branch and at the Pizza On The Park in Knightsbridge, there should be no lack of talent for the label; and with eight restaurants owned by Boizot plus a further 14 out on franchise, all selling the albums, the future of the Pizza Express label seems pretty bright.

Dr. Hook
 Their new single
 Years From Now
 "And I'll hold you years from now And I'll want you years from now As I love you tonight..."
 In special colour bag.
 CL16154
 Capitol

NERVUS
 THERE SHE GOES
 DLSP 3
 NEW SINGLE ON
 NICKY CHINN AND
 MIKE CHAPMAN'S OWN
 DREAMLAND LABEL
 Order from PolyGram (01-590 6044)

SPLIT ENZ
 new single
 "I GOT YOU"
 on A&M Records
 In Full Colour Bag.
 AMS7546
 AM

TOP 75 SINGLES

Week-ending August 23, 1980

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

1	4	ASHES TO ASHES	David Bowie	RCA BOW 6	
2	1	WINNER TAKES IT ALL	Abba	Epic EPC 8835	
3	NEW	START	Jam	Polydor 2059 266	
4	3	9 TO 5	Sheena Easton	EMI 5066	
5	2	UPSIDE DOWN	Diana Ross	Motown TMG 1195	
6	5	OH YEAH	Roxy Music	Polydor 2001 972	
7	6	OOPS UPSIDE YOUR HEAD	Gap Band	Mercury MER 22	
8	16	FEELS LIKE I'M IN LOVE	Kelly Marie	Calibre 1	
9	13	TOM HARK	Piranhas	Sire/Hansa SIR 4044	
10	7	GIVE ME THE NIGHT	George Benson	Warner Brothers LV 40	
11	18	ALL OVER THE WORLD	Electric Light Orchestra	Jet 195	
12	10	FUNKIN' FOR JAMAICA	Tom Browne	Arista ARIST 357	
13	22	SUNSHINE OF YOUR SMILE	Mike Berry	Polydor 2059 261	
14	8	MORE THAN I CAN SAY	Leo Sayer	Chrysalis CHS 2442	
15	11	MARIANA	Gibson Brothers	Island WIP 6579	
26	30	YOU GOTTA BE A HUSTLER	Sue Wilkinson	Cheapskate CHEAP 2	
27	70	EIGHTH DAY	Hazel O'Connor	A&M AMS 7553	
28	40	A WALK IN THE PARK	Nick Straker Band	CBS 8525	
29	17	ARE YOU GETTING ENOUGH...	Hot Chocolate	RAK 318	
30	33	IT'S STILL ROCK & ROLL TO ME	Billy Joel	CBS 8753	
31	29	SLEEP WALK	Ultravox	Chrysalis CHS 2441	
32	58	MARIE MARIE	Shakin' Stevens	Epic EPC 8725	
33	60	BEST FRIEND—STAND DOWN MARGARET	The Beat	Go Feet FEET 3	
34	23	WEDNESDAY WEEK	Undertones	Sire SIR 4042	
35	20	XANADU	Olivia Newton John/Electric Light Orchestra	Jet 185	
36	34	C30 C60 C90	Bow Wow Wow	EMI 6088	
37	71	PARANOID	Black Sabbath	Nems BSS 101	
38	NEW	BIKO	Peter Gabriel	Chartisma CB 370	
39	44	CIRCUS GAMES	Skids	Virgin VS 359	
40	68	SUMMER FUN	Barracudas	Zonophone Z 5	
51	62	I'VE JUST BEGUN TO LOVE YOU	Dynasty	Solar SO 10	
52	47	BLACK NIGHT	Deep Purple	Harvest HAR 5210	
53	32	JUMP TO THE BEAT	Stacy Lattisaw	Atlantic K 11496	
54	NEW	ANOTHER DAY ANOTHER GIRL	Lambretta	Rocket XPRES 36	
55	NEW	EQUINOXE V	Shadows	Polydor POSP 148	
56	NEW	MAGIC	Olivia Newton John	Jet 196	
57	NEW	UNITED	Judas Priest	CBS 8897	
58	37	CUPID/I'VE LOVED YOU FOR A LONG TIME	Detroit Spinners	Atlantic K 11498	
59	43	BURNING CAR	John Foxx	Metal Beat VS 360	
60	NEW	SARTORIAL ELOQUENCE	Eton John	Rocket XPRES 41	
61	36	DOES SHE HAVE A FRIEND	Gene Chandler	20th Century TC 2451	
62	NEW	YEARS FROM NOW	Dr. Hook	Capitol CL 16194	
63	NEW	THE WHISPER	Selector	Selector CHSS 1	
64	61	GIVE ME BACK MY MAN	B52'S	Island WIP 6579	
65	51	LAST NIGHT ANOTHER SOLDIER	America	Zonophone Z 7	

TIP SHEET

Edited by
SUE FRANCIS
Tel: 439 9756

US workshop
wants songs

US PUBLISHER Bob Esposito is inviting European writers to contribute to the writers' workshops he's set up in New York.

Esposito, vice president and general manager of Cashwest-pubberies, Blendingwell Music (ASCAP) Sister John Music (BMI) says: "Publishers and songwriters have made or sustained the recording careers of many artists who need special material that they cannot or do not write themselves."

The purpose of the workshops is to keep writers informed of which artists and producers are currently seeking outside material, and Esposito also tells Tipsheet that he needs more songs for exploitation. Contact Bob Esposito, Blendingwell Music, 488 Madison Avenue, New York, New York 10022.

Kids' stuff

LOS ANGELES - based Sierra/Briar Records has a children's album, *Silly Songs and Modern Lullabies*, for release in America in the autumn and free for distribution in the UK.

John del Gatto, president of the company, explains: "The concept of the album is a children's album for adults or an adult's album for kids." Contact John del Gatto, Sierra/Briar Records, 11312 Santa Monica Blvd., Suite No. 7, Los Angeles, California 90025.

Squeeze seek a new
keyboards player

SQUEEZE ARE looking for a new keyboards player to replace Jools Holland who, in his own words is "scouring the globe for the finest and most competent musicians so I can present the eagerly awaiting public with a whole new concept in entertainment".

Holland, who has been writing with Chris Difford and Glenn Tilbrook for some six years within this successful recording band, has decided to pursue a solo career. He's already had releases on his own and as manager, Miles Copeland says: "This split is nothing unpleasant. There is so much music in the group ready to come out, it could be for the best."

Meanwhile Copeland, who represents all five members of Squeeze, is anxious to find a new keyboards player for the band who have a major tour beginning September 15. Squeeze, who are signed to A&M are due in the studio to record a new single at the end of the month for a September release. Interested musicians for either band should contact Miles Copeland or John Lay on (01) 727 0734.

Twice Shy: opening for manager

TWICE SHY is a regularly working band with a second single on Monarch Records due out in the autumn, who now need a manager. Though they've only been together since last October, all the members of the band have had experience in other groups and their music has fused into what has been described as heavy rock/bossa nova/folk.

Martin Burke, one of the two writers and lead vocals/rhythm guitarist says: "The band wanted to find some musically unexplored ground without falling into the current vogue for electronics. As we all came from a variety of backgrounds we had a wide range to choose from."

On finding the right manager

Burke says: "We seem to be stuck in London, going round and round the same circuit and decided the time is now right to give up handling ourselves and find someone who can get us known on a national as opposed to local scale."

The band's first single, an original called Do You Wanna Dance was released in March and the follow-up, You Still Make Me Nervous/Parlour Games will be released in October. September gig dates include the White Swan, Greenwich (6), Kennington, Kursell Gardens (10) and The Brecknock, Camden (16). Contact Martin Burke, Twice Shy, 12 Tyrwhitt Road, London SE4. (01) 691 1258.

TALENT

Edited by
CHRIS WHITE

Spizz: slick look
for the Eighties

DESCRIBED BY A&M Records as one of the new bands of the Eighties, Athletico Spizz 80 look set to fulfill their promise — they've had three earlier successful singles for Rough Trade, and now a chart album with Do A Runner (AMLE 68514), which was recorded and mixed in just four days.

The band is fronted by Spizz himself, who started off solo at a "punk festival" exactly three years ago. In October 1977 he teamed up with Pete Petrol after a gig at London's Vortex Club, and promoter Dave Woods took the duo under his managerial wing.

The following year they changed their name to Spizz Oil and released their first single for Rough Trade, 6,000 Crazy, which appeared in the alternative charts, as did the follow-up EP, Cold City 4.

By 1979 Spizz had split with Petrol and teamed up with pianist Mark Coalfield, bassist Jim Solar and guitarist Peter Hyde to form Spizz Energi. Numerous personnel changes followed, including the return of Petrol to the line-up, and it was in December last year that the band released the single Where's Captain Kirk? which made the lower regions of the chart.

Earlier this year the band changed its name yet again, to become Athletico Spizz 80, and in March they teamed up with the Mo-dettes

(also with Rough Trade at that time) for an European tour. Another hit single followed in May, No Room/Spock's Missing.

A&M A&R man Charlie Eyre first became aware of the band when a friend played him the Captain Kirk single — and following a six-month chase, he finally signed Athletico Spizz to the label.

Prior to joining A&M, Eyre had worked for EMI Songs and so had experience of publishing: "When I first heard Captain Kirk I realised that there was a lot of songwriting strength there. The band had the ability to write good strong songs as well as make very good records."

"I saw the band six or seven times performing live, always in different locations and in front of very different audiences. I was equally as impressed. I realised then that they were going to be a very important band."

Eyre feels that Spizz himself is set to become a "face" as well as one of rock music's new stars: "I believe that it is the first time in a long period that a band has been signed which has a definite personality within the ranks, Spizz is without a doubt someone with star quality. He has a very strong personality and face, and he makes a brilliant frontman."

"A&M didn't have a band like Athletico Spizz on the roster so Spizz is a very important signing for us."

CLASSICAL

Edited by
NICOLAS SOAMES

True sound of Beethoven

BEETHOVEN WAS often frustrated with the pianos of his time. "Harps with a keyboard," he once described them in a disgruntled way, and proceeded to develop a reputation as a tyrannical player, breaking strings in an effort to elicit the sound and the power he could hear in his head.

But in a way, though the modern concert grand has some of that power he so constantly sought, it is not the instrument for which he wrote, and so some seriously question whether Beethoven himself would have condoned the loss of clarity of tone which has occurred in the transition from the fortepiano to the pianoforte.

Big difference

The big concert grand may be built "like a reinforced tank" as pianist Malcolm Binns remarks, but its hammers are covered in layers of felt and its tone is smoothed over, evened out. And the old fortepianos may have been softer, but the wooden frames and leather-covered hammers produced a crisper, more individual sound which allowed the lines of music to be presented clearly and sharply.

The difference in fact, in playing Beethoven on modern instruments and on originals, is enormous, and Jorg Demus and Paul Badura-Skoda have made some interesting discs of the most popular sonatas.

But no-one has attempted the major project of recording all 32 sonatas on appropriate instruments until now. Florilegium, flush from its success with Dowland, Handel and Mozart *au nature*, next month launches the first volume in the Beethoven Piano Sonata cycle, with a three record box set, covering Sonatas Nos 1-7 from the years

1795-1798 (D182D 3 dealer price £6.36).

Binns was an obvious choice to undertake the challenge. He was the first English pianist to take a real interest in original pianos; in the mid-Sixties he made a series of recordings for the BBC, playing Clementi and Dussek on period instruments. In addition, his previous recordings for Decca — including the Broadwood Heritage, where he played an number of different Broadwoods, and Liszt where he used a 19th century Erard — were very successful. And what's more, he has also had success with other, more conventional recordings, from Gershwin to Rachmaninov.

In a way, the arguments for Clementi and Dussek on period instruments are more demonstrable than for Beethoven, because they relied on such things as pedal effects which simply did not work on modern pianos.

But Binns felt for some time that Beethoven's Sonatas could be seen in a completely new light when played with authentic sound.

Right from the word go it became obvious that the cycle would have to involve different instruments. "Beethoven was forcing the piano to change, and change very quickly — that was why it became so big in such a short space of time," says Binns.

So he turned to the Colt Collection in Bethersden, Kent, which has a variety of instruments, and not only English but Viennese and German as well. In all, he used a dozen instruments dating from the 1780's. He opens the cycle with a Heilmann fortepiano which was made around the end of the 1780's and is characterised by a very "bell-like" sound, as well as (which was typical for the pianos of that time) a bottom register with a very different quality.

One of the most important aspects of Christopher Hogwood's Mozart Symphony cycle is that as much emphasis is put on authentic performance as authentic instrumentation and instruments.

Binns argues that this is not so easy with piano performance. He has made something of a study of piano practice of the period, poring over all the main piano methods of the time, but the ones which survive either give little indication how works such as these sonatas were actually played, or give conflicting reports; certainly this last is true of eye-witness accounts.

"C.P.E. Bach's piano method was too early — it really applies to Mozart's time — and Hummel's which came in the 1820's — was too late," Binns explains. So he decided that he had to feel the sonatas according to the instrument on which he played, and his approach changed as the pianos and the works themselves grew in magnitude.

Better times

Binns began the cycle nearly two years ago, and passed the last few tapes a few months ago, so he has lived with the project for a long time. He wonders whether the Beethoven project would have been completed were it to be launched in the present economic climate, and reckons that his major unfulfilled desire, the recording of Beethoven's Concertos with an authentic instrument and an authentic orchestra, may have to wait for better times.

In the meantime, the sonatas will come out gradually. Following this first September release, the remaining four sets will come onto the market every few months, in opus number order — and each containing detailed notes in the Florilegium tradition.



MAP, a new Coventry-based label launches its first product on August 22 with *Shuffle Shuffle by The Army*. The group are pictured (right) with MAP partners Lou Goodrich, Roger Upright and Mike Tobin, Mike Evans of Chips Records which is associated with MAP, Peter Phillips, managing director ATV Music, and Charlie Crane, ATV creative director. All MAP product will be published by ATV and issued through Chips Records, although the label will have its own identity and logo.

UK success
for Kelly Marie

KELLY MARIE's current chart single the disco-oriented *Feels Like I'm In Love*, originally issued by Pye (now PRT) last year, provides her with a welcome British hit as the Scottish-born singer, who first signed with the company four years ago, has had several huge European hits, and made appearances in countries like Israel, Japan and Canada, but waited until now for a best-seller in her home country.

News in
brief...

DR. FEELGOOD release a new single, *No Mo Do Takamo* (Liberty United), next Friday. It has been produced by Nick Lowe and is taken from the band's next album, *A Case Of The Shakes*, scheduled for September release. Feelgood will be touring the UK during September and then embark on a tour of 12 European countries.

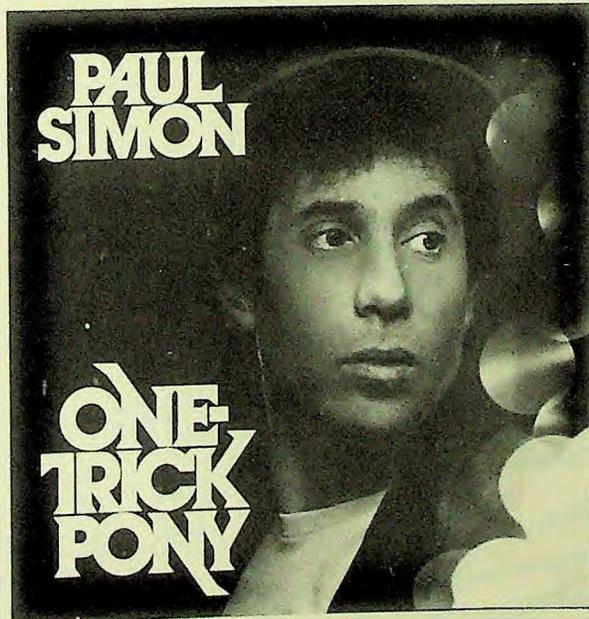
THE LITTLE Roosters, who record for the recently-formed ami Records, have completed their first album which has been produced by Joe Strummer of The Clash. A release date has to be set but it will coincide with live dates.

NEW SIGNING to Magnet Records is Chance, an act who combine vocal harmony with choreography, and who debut with a re-working of the old Miracles hit, *You've Really Got A Hold On Me* (Magnet MAG 178).

PAUL SIMON

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AFTER ALL THESE YEARS

WITH
**ONE-
TRICK
PONY**



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RELEASES

Compiled by:
Singles: DIANE WARD
Albums: JANET YEO

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A—PRT/Pye, C—CBS, W—WEA, E—EMI, F—PolyGram, H—H. R. Taylor, L—Lugtons, R—RCA, S—Selecta, X—Clyde Factors, Z—Enterprise, CR—Croole, P—Pinnacle, RT—Rough Trade, SH—Shannon, Q—Charmdale, G—Lightning, SP—Spartan, FP—Faulty Products.

- I WAS WRONG, Stuck In A Boat, THE RIMSHOTS. Shoc Wave SRP 0007 (P)
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- IF YOU COULD READ MY MIND, You've Gotta Go, DRILL. RCA PB 5274 (R)
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- LIVING ON THE BREADLINE, Take The Money And Run, GALLAGHER AND LYLE. Mercury MER 33 (F)
- LIKE A GOOD GIRL SHOULD, Man Killer, LEESON AND VALE. RCA PB 5275 (R)
- LOVE WILL ALWAYS MAKE YOU CRY, Why Don't We Be Friends, AFTER THE FIRE. Epic EPC 8942 (C)

- MALADIE D'AMOUR, He's Not Such A Bad Guy (After All), KID CREOLE AND THE COCONUTS. Island WIP 6619 (E)
- MORE LIKE A BRUVVER, Take It, OWS YOUR FATHER. Out To Lunch 12TIL3/4 (P)
- MY MISTAKE, One Is Not Enough, KING BEES. RSO 62 (F)
- MYSTIFIED, Love's Enough, BLACK RUSSIAN. Motown TMG 1199 (E)

- NOTHING EVER CHANGES, You Never Realise/Frustration, CARPETTES. Beggars Banquet BEG 47 (W)

- OUT WITH A VENGEANCE, Heavy Metal Rules, NIGHTIME FLYER. Red Eye EYE 2 (SP)

- PHOTOGRAPHY SONG/HOME SWEET HOME, Breaking Up New Ground/Serious Thing, THE PARROTS. Atrix PARI 12 (P)
- PORTABLE RADIO, Gonna Get It To You, CLOUT. EMI 5099 (E)
- ROBERTS DANCE, 623, CLASSICX NOUVEAUX. ESP ES 1 (Indie)

- SHAKE THAT THING/MATHILDA, Birthday Party/If You Leave Me Tonight I'll Cry, SONNY FISHER. Ace/Chiswick SW 60 (P)
- SNORTIN' WHISKEY, Your Love Can't Be Right, PAT TRAVERS. Polydor POSP 164 (F)
- SOMEONE TONIGHT, TBA, THE U.S. SCOOTERS. EMI America EA 115 (E)
- SPACE INVADERS MEET THE PURPLE PEOPLE EATERS, Country Cooperman, RUSS ABBOTT. EMI 5098 (E)
- TAKE IT TO THE LIMIT, Black Cow, NORMAN CONNORS. Arista ARIST 363 (F)

- THE BEAT SONG, London, EDDIE FLOYD. I-Spy SEE 9 (A)
- THE DEVIL WENT DOWN TO BRIXTON, Rock 'N' Roll (The Night Away), JIM DAVIDSON. Scratch HS 407 (A)

- WHAT'S IN A KISS, Down Down Down, GILBERT O'SULLIVAN. CBS 8929 (C)
- WHO'S ASKING YOU, Stand Alone, ROY WHITE AND STEVE TORCH. Open Eye OE 4 (RT/SP)

- YELLOW SPOT, If It's News, THE FRESHIES. Razz RAZZ 6 (P)
- YOU, ME TOGETHER, Rock Pebbles And Sand, STANLEY CLARKE. Epic EPC 8945 (C)
- YOU'LL ACCOMPANY ME, Betty-Lou's Gettin' Out Tonight, BOB SEGER. Capitol CL 16183 (E)
- YOUR EARS SHOULD BE BURNING NOW, Nothing Like You've Ever Known, MARTI WEBB. Polydor POSP 166 (F)

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- BRUTE FORCE
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SELECT SINGLES

Edited by
TONY JASPER

- CHARTS CERTS:
GARY NUMAN
I Die: You Die (Beggars Banquet BEG 46, WEA)
- IAN DURY
I Want To Be Straight (Stiff BUY 90, EMI)
- THE JAM
Start! (Polydor 2059 266, PolyGram)
- DRETTO SPINNERS
Split Decision (Atlantic K 11558, WEA)
- STACY LATTISLAW
Dynamite (Atlantic K 11554, WEA)
- ROSE ROYCE
Pop Your Fingers (Whitfield K 17674, WEA)
- JUDAS PRIEST
United (CBS 8897, CBS)
- ASHFORD & SIMPSON
Love Don't Make It Right (Warner K17679, WEA)
- SKY
Dies Irae (Ariola 12in only, Dies 1, Pye)
- OTHERS:
TYGERS OF PAN TANG
Suzie Smiled (MCA 634, CBS).
Consumer music press buzz, UK tour dates through to October. Hard rock, strident guitars, powerful drumming, entirely on the up — no rest, sounds good but no immediate crossover in title line. Pic bag. Flip is not on August 24 LP, Wild Cat.
- YACHTS
I.O.U. In The Oddsments Drawer (Radar ADA 57, WEA). Catchy opening, strong drum push, organ lines good effect, bass runs with choir sounding back-ups. Enjoyable but no line lodges. The flip is the oldie 24 Hours From Tulsa.
- CARATS
Hawaiian Eyes (Ariola 101 674 — 100, Pye). Racy — Smokie stylised cut, throaty down scale lead vocals given vocal back-up mixed into orchestration push, guitar chords aimed at creating "Hawaiian" atmosphere, vocals become progressively Smokie-ised.

- MILLIE JACKSON
This Is It (Spring POSP 159, PolyGram). Only flat sounding verse line pulls this down, lady sells it straight without rap, chorus punchy, infectious. Off the LP For Men Only (2391 460).
- ROY WHITE & STEVE TORCH
Who's Asking You (Open Eye OE — 4, Spartan). Bowie sounding vocals lurk, vocals pushed back, instrumentation plus back-ups haunt with religious sounding lines. Colour bag for promiser.
- REO SPEEDWAGON
Only The Strong Survive (Epic EPC 8903, CBS). Second 45 shot for hard chugger but little inspiration. Off double album A Decade Of Rock And Roll (88488) where Back On The Road Again, Ridin' The Storm Out might make 45s or Nine Lives (83647).
- JOHNNY MATHIS
Three Times A Lady (CBS 8927, CBS). No fresh insights in this tasteful rendering of Commodores chart-topper (1978), flip has Mathis at 50 rpm on scurrying take of I Will Survive, 1979 Number One for Gloria Gaynor.
- NIGHTIME FLYER
Out With A Vengeance (Red Eye, Eye 2, Spartan). OK heavy outing, familiar riffing but no line to make ears really prick up.
- BEGGARS OPERA
Lifeline (Scratch HS 402, Indie). Production — instrumentation interest most, song itself average, vocals trifle underdone.
- NANCY NOVA
The Force (Ritz RITZ 4, Indie). Toyah-style vocals — production with thickish, kiddy tones, pushed back; backing track as Toyah's urges forward, hints at mystery, for all that has some merit.
- MAGGIE BRITTON
Bright Water (Songwriters Workshop SW 7, Pye). New Seekers sounding sing-a-long well performed but dated even with its beat.

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NEWS

Four new labels sign deals with Spartan

SPARTAN HAS signed up a batch of new labels. Among them are Albion Records, which is run by former Stranglers' managers Dai Davies and Derek Savage. Previously with United Artists and then with Arista, the label kicks off its new deal with an Ian Gomm album, *What A Blow*, released on August 29. Albion has also signed Hazel O'Connor, star of the new movie *Breaking Glass*. An album is planned for early next year.



HAZEL O'CONNOR

produce the record, apparently, after reading an Edward Fox interview in *The New Manchester Review*. Initial pressings are on the Asprin label, but the next batch will be on Pinnacle (PIN 38).

LONDON FOUR-piece band The Fridges have released a four-track EP on their own Ink Ink label and it has already been played several times on the John Peel Show. Contact: 1st Floor, 258 Pentonville Road, London N1. 01-278 8268.

THE PATRICK Fitzgerald Group has released a 12" EP entitled *Tonight on the Final Solution* label.

TOP PRODUCER Larry Carlton was at the controls for the latest album from The VT's (STEAL 1) released on Criminal. Two tracks, *Do The Bossa Nova and Hold On To Something Good*, have been released as a single (SWAG 19).

WILD WILLY Barrett's Red Eye Records releases Barrett's solo *Krazy Kong Album* this week. This is the latest release on the Red Eye label before the company changes its name to Black Eye Records to avoid confusion with Wales-based Red Eye Records. Black Eye releases the Eddie Stanton single, *Lucifer Wants Me For A Sunbeam*, this week. Stanton is currently looking for a backing band.

A NEW concept in electronic music, which features a computerised voice, is to be the second release for Superstition Records, the label formed earlier this year by John Collins. The single is by new band Electric Ensemble and entitled *It Happened Then*. Superstition is based at 19, Crescent Road, East Grinstead, Sussex (0342 312261).

MAINLINE RECORD distributors has launched its own label, The Bumper Record Co. First releases are *Document From Cigarette Nights* by Robin Stammers & Flesh

Habit (BUMP002) and *Eat The Meat* by The V Squad (BUMP001). Distribution is exclusively through Mainline.

HOT ROCK Records, based in Newport, Shropshire, has rush-released a special tribute to Elvis Presley single by the Memphis Tenor C's. All royalties from Big As Memphis/Rock 'N' Roll Hall Of Fame (HR45-005) will be donated to charity. Distribution: Pinnacle.

THIS SPECIAL news section devoted to the smaller independent labels will be a regular fortnightly feature in *Music Week*. News items and photographs for possible inclusion should be sent to SIMON HILLS, *Music Week*, 40 Long Acre, London WC2 (Tel: 01 836 1522). Advertising enquiries to JANE BARTLETT.

BATBEAT RECORDS has been set up by German-born businessman Michael Strauss, based in London, and first signing is West Indian writer/singer Mataya Clifford who debuts with *It's Getting Hot* (BBS 10-01). Distribution via Pinnacle. Contact: 87 Coles Green Road, London NW2. Tel: 01 450 6656.

S + T RECORDINGS, the Leicester-based independent formed in January this year, has released its second single, *This Age c/w*



OAKWOOD RECORDS has signed *Cenet Rox* from Sittingbourne, Kent. Their first single for the label will be *Sonny*. Pictured are Graeme Quinton-Jones (left) of Oakwood Records, Nick Hughes of *Cenet Rox* (centre) and an employee of Oakwood taking an avid interest in the proceedings.

Suicide by Observers (ST2) with national distribution via Red Rhino of York. S + T specialises in releasing debut material from artists based in the Leicester area. A third single is now being finalised, and a Leicestershire compilation album is set for October release. Contact: S + T, 28 Gopsall St., Highfields, Leicester. 0533-57490.

DIRECTION RECORDS releases its first record, a three-track single from Brian Kramer — who also happens to be the label's boss. Kramer, a writer and producer from Leeds, has recorded three songs for his debut, *Fashion Parade, Pearl and Watching The Changes*. The single (*Direction D1001*) will be in a picture bag and

initially self-distributed, although Kramer is looking for a distribution deal. As a songwriter, he is signed to Chappell. Direction is based at 123 Goldhurst Terrace, London, NW6. (624 4511).

DUBLIN BAND The Blades, whose recently-released single, *Hot For You* (Energy, NRG3) was voted the number one single by readers of the *Irish Press*, have just completed their first series of UK dates.

THE UPSET, who have been touring with Dexys Midnight Runners, have released their first single, *Hurt b/w Lift Off* on their own Upset label.

AMERICAN BLUES player Clayton Love features on a 10" album, *Come On Home Blues*, to be released on Red Lightnin' in early autumn. The album will include an 11-minute monologue on the history of the blues by impresario Sid Wallace. Catalogue number will be RL 0029.

RAY DORSET has reformed the original Mungo Jerry band and will shortly be embarking on a series of gigs. Last week, in celebration of Mungo Jerry's 10th anniversary, Scratch Records released a four-track EP of new titles. Also currently on release from Scratch is the Denny Laine single, *Go Now/Say You Don't Mind* (HS405). Laine's two gigs at the Marquee last weekend were recorded and a live album is planned for autumn release.

FRIED EGG Records of Bristol is organising a *Fried Alive* tour of colleges and universities featuring bands on the label, including The Viceroy's, *Shoes For Industry* and *The Stingrays*. *Shoes For Industry's* album, *Talk Like A Whelk*, is being readied for release shortly.

News in brief...

WHILE ROUGH Trade closes for alterations, repairs and re-organisation during September, distribution of all Rough Trade records as well as all other independent distribution will continue on a wholesale basis through Red Rhino, Revolver, Discount and Inferno. All shops who usually buy directly from Rough Trade are requested to deal with those distributors for the month of September.

WOLVERHAMPTON-BASED Media Records has a September release date lined up for the *Diamond Head* album, *Lightning To The Nations* (Video 2), and *Life's Run In The Dark LP*.

PINNACLE HAS licensed the Edward Fox single by Manchester group *Smack* from the local Asprin Records. The band were inspired to



JOHN MAYER of Edinburgh's Phoenix Records and *I Saw It First Productions* reports excellent business and much interest following his A & R hoax. The single by *Holocaust*, pictured above, has passed the 4,000 sales mark and is into profit. A UK tour and album from the band are planned.

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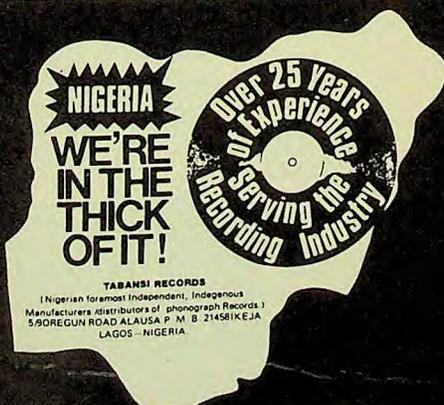
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AUGUST 23

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 GOLD LP
 (100,000 units as of Jan '79)
 SILVER LP
 (60,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks. on Chart	TITLE/Artist (producer)	Label number
1	2	13	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	39	27	8	BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nema BS 001 (SO) C: —
2	1	3	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	40	54	23	TWELVE GOLD BARS Status Quo (Williams/Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
3	3	2	GLORY ROAD Gillan	Virgin V 2171 (C) C: TCV 2171	41	70	2	SKA 'N' B Bad Manners	Magnet MAG 5033 (A)
4	5	5	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	42	36	5	CROCODILES Echo And The Bunnymen	Korova KODE 1 (W)
5	9	2	KALEIDOSCOPE Siouxsie & The Banshees	Polydor 2442 177 (F) C: 3184 146	43	52	5	THE WALL Pink Floyd	Harvest SHDW 411 (E)
6	4	6	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25	44	48	20	THE MAGIC OF BONEY M Boney M (Frank Farian)	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1
7	7	6	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETXC 526	45	46	8	DEMOLITION Girlschool (Vic Malle)	Bronze BRON 525 (E) C: TC-BRON 525
8	8	5	SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)	46	68	4	PARALLEL LINES Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
9	6	41	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	47	51	5	DO A RUNNER Athletico Spizz 80 Dave Woods/Athletico Spizz 80)	A&M AMLE 68514 (C)
10	10	17	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	48	45	6	HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K4 50628
11	13	9	UPRISING Bob Marley (Chris Blackwell/Bob Markey & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596	49	39	6	CULTOSAURUS ERECTUS Blue Oyster Cult (Martin Birch)	CBS 86120 (C) C: 4086120
12	11	8	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111	50	43	26	GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
13	16	15	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	51	—	—	LIVING IN A FANTASY Leo Sayer	Chrysalis CDL 1297 (F) C: ZCDL 1297
14	12	10	DIANA Diana Ross (Edwards/Rodgers)	Motown STMA 8033 (E) C: TC-STMA 8033	52	53	9	RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
15	17	5	CLOSER Joy Division (Martin Hannett)	Factory FACT 25 (P/RT)	53	58	4	GLASS HOUSES Billy Joel	CBS 86108 (C)
16	19	14	ME MYSELF I Joan Armatrading (Richard Gottehrer)	A&M AMLH 64809 (C) C: CAM-64809	54	56	26	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Dindisc DID 2 (C) C: DIDC 2
17	15	13	MCCARTNEY II Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258	55	57	32	PRETENDERS Pretenders (Chris Thomas)	Real RAL 3 (W) C: RAL C 3
18	14	7	THE GAME Queen (Queen)	EMA 795 C: TC EMA 795 (E)	56	—	—	ELVIS ARON PRESLEY Elvis Presley	RCA ELVIS 25 (R) C: ELVIS K25
19	26	3	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820 (C) C: CAM 64820	57	—	—	PARADISE HAWAIIAN STYLE Elvis Presley	RCA INTS 5037 (R) C: INTK 5037
20	21	6	VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296	58	32	10	KING OF THE ROAD Boxcar Willie	Warwick WV 5084 (M) C: WV 45084
21	20	45	REGGATA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	59	—	—	THE BEST FROM 150 GOLD James Last	Polydor 2681 211 (F) C: 3571 210
22	25	76	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 80.42419	60	71	3	SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
23	22	13	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001)	61	66	5	I HEAD ON Samson (Samson)	Gem GEMPL 108 (R) C: GEMK 108
24	38	20	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrera CAL 115 (W) C: CAC 115	62	40	3	DUMB WAITERS Korgis	Rialto TENOR 104 (A) C: ZCTEN 104
25	28	21	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	63	—	—	ALL FOR YOU Johnny Mathis	CBS 86115 (C) C: 40-86115
26	33	2	CAN'T STOP THE MUSIC Soundtrack	Mercury 6399 051 (F) C: 7199 051	64	65	42	SPECIALS Specials (Elvis Costello)	2 Tone CDL TT 5001 (F) C: ZCDLF 5001
27	23	12	PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015	65	62	2	21 AT 33 Elton John	Rocket HISP 126 (F) C: REWIND 126
28	18	3	LIVE 1979 Hawkwind	Bronze BRON 527 (E)	66	49	8	BEAT BOYS IN THE JET AGE Lambertas	Rocket TRAIN 10 (F) C: SHUNT 10
29	30	71	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	67	44	6	ROMANTIC GUITAR Paul Brett (Jeff Jarrett)	K-Tel ONE 1079 (K) C: OCE 2079
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33	31	42	ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17	71	—	—	G.I. BLUES Soundtrack	RCA SF 5078 (R) C: —
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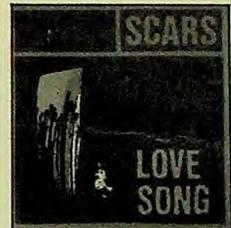


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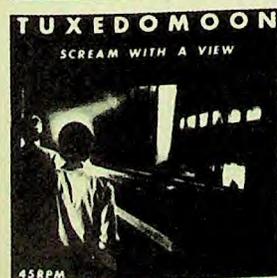


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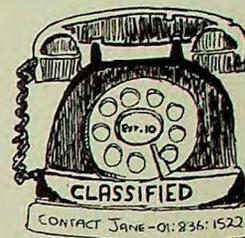
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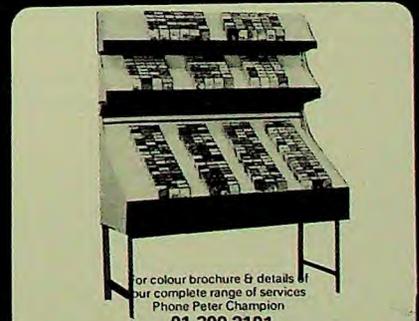
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American Commentary



RSO plays down new wave ... Island consolidates ... MCA improves ... Sleeper awakes for the Chipmunks

NEW YORK: The Copyright Royalty Tribunal has requested that the National Music Publishers Association (as well as individual publishers) provides it with data about domestic and foreign revenues from mechanical royalties, expenses connected with mechanical payments, and miscellaneous income and profit reports covering 1977-79.

The request came on the last day of the summer hearings regarding the proposed change in the mechanical licensing fee, and the NMPA is expected to comply when the three-month-old hearings resume in the autumn.

Also highlighting the pre-recess proceedings was the RIAA counsel's reading of a poem by Stanley Gortikov into the official record. The NMPA counsel responded in turn by suggesting Gortikov be named Poet Laureate of the Tribunal in recognition of his "generosity with poetic licence".

WHILE THE court battle continues over the status of Donna Summer's recording career, the singer has signed an exclusive contract with NBC TV to star in variety specials.

While release of her next LP is being held up while Casablanca seeks to prevent her from recording for David Geffen's label and while she seeks to retain her publishing, the strike continues against TV and film producers, and that could delay the projected early 1981 air date for the first of the specials.

OBVIOUSLY FEARFUL of negative backlash from the term new wave, RSO is playing down its original "New Wave Saturday Night Fever" promo thrust for Times Square, the company's first musical movie since *Fever* and *Grease*.

First single from the soundtrack will be Suzi Quatro's *Rock Hard*, written by Nicky Chinn and Mike Chapman, and the second will be *Help Me* by Marcy Levy and Robin Gibb.

The album will follow the initial single release by three weeks, though most of the singles will come from the companies for which the various artists ordinarily record. The new wave tag question notwithstanding, the double LP soundtrack will feature The Pretenders, Gary Numan, Talking Heads, Joe Jackson, Patti Smith, and Lou Reed.

MARSHALL BLONSTEIN has resigned as president of Island Records, and the label has announced a consolidation move to its New York offices.

Blonstein, who has headed Island here for the last 18 months, reportedly did not want to make the move east. The "amicable" parting was jointly announced by Blonstein and Island principal Chris Blackwell, and no successor was named.

By IRA MAYER

PHIL WALDEN has filed a reorganisation plan for Capricorn Records that would turn over all Capricorn masters, copyrights, existing stock and other property to the PolyGram Corporation, with Capricorn retaining its recording studio, equipment and fixtures, and offices, furniture and fixtures.

Under US bankruptcy laws, the plan requires approval of a Federal judge overseeing the case, and affirmative votes from half of Capricorn's unsecured creditors.

REVENUES FOR the record and music publishing division of MCA Inc. rose to more than \$81 million (£34,177,215) for the first six months of 1980, compared to \$71 million (£29,957,805) the previous year, with profits pegged at nearly \$2½ million (£1,054,852) in contrast to a loss of \$1,800,000 (£759,494) last year.

YOUR REPORTER'S frayed copy of *Record Hits* tells him that you too were subjected to the wonderfully silly inanities of David Seville and the Chipmunks at the end of the Fifties, though not to the degree here.

The Chipmunks are back via the Pickwick-owned and distributed Excelsior label with *Chipmunk Punk*. For those of you who may have forgotten, the Chipmunks' sound like any three-member vocal group recorded at 45 rpm and played at 78 rpm, though the instrumental tracks are straight.

The result is hilarious, at least the first time around, hearing My Sharona, Call Me and Refugee totally trashed. It's also the sleeper hit of the summer.

SHORTS: Sears Roebuck & Co., reputedly the world's largest retailer, will go with the RCA Capacitance Video Disc system, introducing its own model by the autumn of 1981 in time for Christmas catalogue sales, and RCA has been designated the primary video disc supplier for Sears. . . East Coast department store chain Korvettes, now owned by Frances Agache-Willot and in severe cash flow trouble for some time, is no longer receiving PolyGram product until the financial status of the company is clarified. The same is true of suppliers for other departments in the store, and it is suspected that other record manufacturers are taking wait-and-see attitudes as well. . . David Bowie will come to Broadway in *The Elephant Man* beginning September 23. He has been playing in the show in Denver and Chicago to good reviews and excellent box office receipts. . . Beatlemania producers Lever Krebs, Maclen Northern Songs and ATV Music have won a permanent injunction against unauthorised dramatic uses of Beatle material.

ALBUM REVIEWS

ELVIS ARON PRESLEY
25th Anniversary Limited Edition.
RCA ELVIS 25. A limited edition eight record box set released to celebrate the 25th anniversary of Presley signing to RCA. The set, elaborately packaged in a silver coloured box comprises largely of previously unreleased material, much of it live. A colourful 28-page booklet of photos, statistics, facts and figures etc. completes the package.

Of the musical content, it's not hard to see why much of this has not been released before — it's well below standard. That said, the set is sure to be in demand by collectors/fanatics with more than £30 to spare.

The songs (not forgetting the 14-minute 1962 monologue) cover the whole span of Presley's career from *Blue Suede Shoes*, *Jailhouse Rock* and *Hound Dog* through the movies to the glitter of Vegas. Most enjoyable track is a live cut of *Are You Lonesome Tonight* during which he cracks up with laughter — a warm performance.

GIBSON BROTHERS
On The Riviera. Island ILPS 9620.
Producer: Daniel Vangarde.
Contains current chart single

Mariana which exemplifies their skill at turning out quality pop/disco songs, nicely pitched at the chart. But this more than just a collection of potential singles and provides a well balanced showcase of their repertoire. On singles record this could chart.

CILLA BLACK
Especially For You. K-tel ONE 1085. After 17 years with EMI, Cilla has moved to pastures new, in this case with an album especially recorded for K-tel. The 16 tracks produced by Bruce Welch, were all hits during the Seventies and titles like *Just The Way You Are*, *Don't Cry For Me Argentina*, *You Needed Me* and *Knowing Me Knowing You* will appeal to many MOR fans. TV advertising starts in the Trident area, and should the campaign roll out nationally, then this will be a definite chart certainty.

VARIOUS
Exiled. RCA PL 25297. A concept album by songwriters Bob Mitchell and Steve Coe, and featuring in the line-up big names like Francis Rossi, Dan McCafferty, Colin Blunstone and Lesley Duncan. The musical content is very strong, and doubtless RCA will be able to pull several

singles from the album. With the publicity already being generated, and RCA's marketing tactics, this could be another War Of The Worlds.

JANIS JOPLIN
Anthology. CBS 22101. Two-album collection retailing at £5.99 and featuring both live recordings and studio tracks. Tracks include *Piece Of My Heart*, *Summertime*, *Turtle Blues* and the classic *Me And Bobby McGee*. Excellent value and bound to be a strong catalogue item.

THE BOGEY BOYS
Jimmy Did It! Chrysalis CHR 1298. Producer: Alan O'Duffy. Dublin band that have won local polls as "most promising new band" and they look like fulfilling that promise judging by this debut album. A tight three piece, they are led by Jimmy "Bogey" Smyth who has a distinctive guitar sound likely to set him up as a hero, and sure vocals, something like a smoother Paul Rogers. Just one point — they ought to stick to their own material and forget awful updated versions of songs like *Who's Sorry Now* and *Bang Bang*.

G'DAY, ROLF HARRIS HERE. I'D LIKE TO TELL YOU ABOUT THE KNOCKOUT NEW SPLODGENESSABOUNDS SINGLE "TWO LITTLE BOYS," A PRETTY NEAT VERSION OF THE SONG THAT WAS SO LUCKY FOR ME A FEW YEARS BACK. I'LL BE TALKING ABOUT IT ON THE RADIO AND IN THE PRESS. THERE'S A FREE BOOMERANG WITH THE FIRST 20,000, ALL IN A GREAT PICTURE SLEEVE. SOUNDS GOOD!

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OPINION

Two open letters from dealers to PolyGram Record Operations

Catalogue prices confuse

YOUR REASON for compiling and publishing your amazing Catalogue Selling Price List is ambiguous, but the implications are clear: you believe these prices are actually being charged by dealers around the country and are reasonable, and you invite dealers to use this list as norm.

By logical extension you are inciting the independent dealer, who is principally engaged in selling records and tapes, to go bankrupt voluntarily.

My concern is primarily with classical issues. With the exception of some Decca prefixes, the selling prices you quote are below those detailed in the last price list to contain manufacturers' recommended retail prices. Full price Philips LPs selling at £4.96 give a profit margin of 22.9 per cent. Decca JB series and Argo ZK, which have different wholesale prices are both listed at the same selling price.

I WOULD like to congratulate John Wilkes on his comments with regard to the exploitation of overseas markets (*MW* August 9). He is absolutely right that many UK based majors make little or no effort to create hits abroad.

His comments apply equally well to music publishers. A UK hit can often be turned into a hit overseas, both in its original form and in a foreign language. For example we recently had a worldwide hit with Video Killed The Radio Star, which went to Number One in France and Germany in The Buggles' version, while French and German versions also charted high.

This was, incidentally, a split copyright with another publisher, as were some 26 other songs in the *MW*

which for JB gives 22.7 per cent and ZK 17.7 per cent profit. Do you seriously consider this reasonable?

And yet you list Decca group full price at £5.50 which gives 30 per cent. This variable level of mark-up extends throughout the lists. Is this logical? The only ray of light in this morass is DGG's generous Classical Centre discount scheme.

The independent dealers are not the fools your covering letter would imply. This list, far from being of

help to us, makes the situation more confused than ever.

PolyGram has a strong ulterior motive in compiling this contrived list. I can only assume it is to be used in your battle with the artists and publishers over royalties. This is your affair; it has nothing to do with the dealers and I resent being implicated.

J. A. CERVENKA, Orpheus Records Ltd, Marmion Road, Southsea, Hants.

... or do they?

WHO ARE these mysterious unnamed dealers who are having difficulty in translating dealer prices into retail prices?

Could they possibly be those highly educated gentlemen who have so many branches in their chain that it becomes a major operation to advise departmental managers which price to charge for each product, not to mention the difficulty they must have in offering £1 off a non-existent RRP?

Even an independent dealer like me, with an elementary school education, has the intelligence to use a pocket calculator to arrive at the fact that cost price plus 50 per cent (or any percentage) plus 15 per cent VAT equals selling price.

Congratulations on the biggest U turn since the Tories took office.
LACK ELSOM, Sound of Music, Market Parade, Havant, Hants.

Wilkes: right about apathy

chart last week which would tend to suggest that Ron White's suggestion that split copyrights are a bad thing may not be strictly accurate.

Split copyright certainly didn't kill the radio star...
MIKE COLLIER, Carlin Music Corporation, New Burlington Street, London W1.

CONGRATULATIONS TO John Wilkes on his superb article on the

potential of international markets for UK record companies (*MW* August 9). It is surely incredible that so many companies still do not realise just how much of a contribution can be made to their bottom line by proper development of their repertoire overseas.

In fact, I would probably go even further than John Wilkes' comments in one respect — I doubt whether any of the middle-to-large companies in the UK, with the inevitable problems of overheads and general investment in artists, could ever hope to recoup their outlay from the UK market alone.
NIGEL MOLDEN, Sandels Way, Beaconsfield, Bucks.

PERFORMANCE

Portsmouth Country Music Festival

EVERYTHING ABOUT the Portsmouth Festival — Britain's first international open air, country music event, staged at the city's disused airport (August 8-10) — seemed right on paper. A highly adventurous programming of artists representing all areas of the contemporary US scene; a generous amount of time on stage which allowed the artists to perform their normal acts; ideal presentation and, certainly, the finest sound ever heard at a British gig.

The only thing missing were the crowds. Sadly, only around 16,000 attended the festival during its three days — sad not only for promoters Susan Fuller and Mike Moore, but also for the public who, arguably, missed out on the most imaginative country happening to be presented within these shores.

The biggest response of the weekend came for concluding act Johnny Cash, currently celebrating his 25th year in the business. Now working with a new band, The Eighty Eights, incorporating his original Tennessee Three and wife, June Carter, Cash delighted his considerable following with a retrospect of his old Sun Days, country classics and his famous train and prison songs as well as including material from his sons-in-law Rodney Crowell and Nick Lowe.

An energetic performance from

Glen Campbell, which included a selection of his many hits as well as an aggressive Beach Boys medley, brought variety to the Friday night concert. It also provided a chance to see Campbell in a new light, as, for the first time, he had left his orchestra behind and based his act around a highly talented seven-piece band led by master banjoist Carl Jackson.

Recent chart contenders were represented by the highly popular Billie Jo Spears and Hoyt Axton, who proved himself not only an incredibly fine songwriter, but also an entertainer with an engaging sense of humour and an obvious love of his work. Ronnie Prophet, who compered throughout, once again mixed highly amusing comedy routines with considerable vocal and instrumental skills.

But, perhaps the most welcomed aspect of the festival was the inclusion of names virtually new to the British audiences: Johnny Paycheck, whose extrovert personality was somewhat deflated by the sparse audience response; the Nashville Superpickers, a collection of session musicians (including Buddy Emmons, Buddy Spicher and Henry Strzlecki) who excitingly mixed Western swing and jazz into their country roots; Tom T. Hall, known as Nashville's Storyteller because of his wholly original songs; and Hank Williams Jr., an artist who — along with his Bama Band — presented the sounds of Southern country rock deserving of major record company promotion and the attention of rock audiences.

TONY BYWORTH

The Kinks: Lyceum

THE KINKS are one of the few Sixties pop bands to survive throughout the Seventies, and still retain the ability in the Eighties to attract new fans and produce fresh-sounding music.

A lot of it, no doubt, is down to their invincible front-man Ray Davies whose pen grows no less witty as the years go by. The Kinks' latest Arista album, *One For The Road*, is an excellent example of how their music, both old and new, remains dateless.

The band's Lyceum gig, which attracted a packed house, included the golden oldies, *Waterloo Sunset*, *Dedicated Follower Of Fashion* and *All The Day And All Of The Night*, plus tracks from their most recent albums, including *Low Budget*, recorded in the US last year.

It was an act which had few surprises but proved just how endurable The Kinks' music is — and how the fans still lap it all up.

CHRIS WHITE

SEIGEL MUSIC

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Tel: 01 589 8341.
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DOOLEY

THE ANNUAL report and accounts of Thorn EMI not only reveals that the company now has 32 employees earning more than £20,000 a year compared with only three in (pre EMI) 1979, but also that EMI Music chief executive Bhaskar Menon (not named but identifiable as "a director discharging his duties outside the UK") has an annual salary of around £300,000 — rather more than Thorn EMI chairman Sir Richard Cave's £74,669, but strangely less than his 1977/78 salary of £477,000... Presumably Mr Menon's grandiose pay cheque is on account of being based in Los Angeles and, if he has managed to put a bit on one side, could explain rumours that he may be prepared to put in a bid for Capitol Records... Pre-recorded cassette sales may be booming but that won't stop home taping now that home duplicating machines are available with twin cassette decks... Granada TV's *World In Action* team isn't that dynamic — when they came to film in *Music Week's* office they spent some time lining up shots in the *Record Mirror* office before discovering that *Music Week* is on the next floor up.

THREE STAFFERS at *Record Business* quitting: accountant Ken Ball, reporter Tim Smith (to *New Music News*) and research assistant Dafydd Rees (to freelance activities)... American three-man rockabilly band Stray Cats arrived in London six weeks ago, have already achieved a full page rave feature in *Melody Maker*, and are apparently being pursued at gigs by A&R men clutching contracts... The Beatles "butcher" sleeve — used in US but never officially seen in the UK — which shows the foursome surrounded by chopped up dolls and hunks of gory beef, now appears on the Beatles Rarities LP being imported from Pathe Marconi in France by Conifer Records... Meanwhile John Lennon reported to be recording again, with Yoko, at New York's Hit Factory... Further to a Publishing page story last week, Tony Peters of Acuff Rose points out that his company retains the rights to the House of Bryant back catalogue.

NICE GESTURE by Johnny Cash, giving back \$29,000 of his fee when he discovered how much trouble the Portsmouth Country Festival promoters were in... Son Peter to former *Music Week* reporter Adam White, now with *Billboard* in New York, and wife Anne; son James to Rak Music professional manager Jon Crawley and wife Frances; and a baby boy to Lightning Records sales manager Martin Wickham and wife Lynne... We note there is a certain Spanish golfer by name of Jesus Lopez currently doing well — which reminds us, aren't more disciples of Sr. Ramon on their way to New Bond Street?... Harry Nilsson, in London for promotion of his first Phonogram LP *Flash Harry*, which shows him back on his old form, justifiably proud that his musical *The Point* about to open on Broadway... *Music Week* is 21 years old this week — our first issue (then *Record Retailer*) came out in August, 1959, cost £1 5s (£1 25p) a year, and its first leader column struck a sombre note: "The gramophone business has not been having a good year..." — nothing changes.

A String of Hits

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