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# MUSIC WEEK

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1959

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## Mid-price LPs out in force

THE INDUSTRY is looking increasingly to mid-price and budget albums to boost sales in the vital run-up to Christmas.

Following last week's announcement that the Beatles are to be featured on the budget Music for Pleasure label, comes news that the Rolling Stones are to appear on a mid-price label for the first time.

A Rolling Stones compilation, *Solid Rock (TAB 1)*, is to head Decca's new mid-price series. Tracks include such hits as *Satisfaction*, *I Wanna Be Your Man*, *Not Fade Away*, *Get Off My Cloud*, *Jumpin' Jack Flash* and *Honky Tonk Woman*. Other albums in the TAB series include titles by Tom Jones, Vera Lynn, Jacques Loussier and Benny Goodman.

Decca is planning yet another mid-price launch for November which will feature archive material from Al Bowly, Geraldo, Adelaide Hall and various dance bands.

Phonogram, which has had past successes with the Sonic and Philips International labels has introduced a new mid-price outlet, *Reflection* with the first three releases from Rod Stewart, Dusty Springfield and Nana Mouskouri.

Creole is about to launch a new mid-price label which will feature 20-track compilations by such names

as Ruby Winters and Desmond Dekker. Charisma is planning further releases on its recently established Repeat Performance series which launched with *Hawkwind*, *Van Der Graaf Generator* and a various artists compilation.

The RCA International series has now been expanded to some sixty titles. The Elvis Presley Christmas album in its original sleeve is the latest addition to the pre-Christmas release schedule. Also upcoming is *20 Terrific Twangers* from Duane Eddy.

CBS has revamped its CBS-Embassy line and artists on catalogue now include Donna Summer, Chicken Shack, The Byrds and Dr. Hook along with older material from Tony Bennett, Ray Conniff and Percy Faith.

Polydor has recently issued mid-price albums by the Bee Gees (The Bee Gees First), The Hollies, Gloria Gaynor, Roger Whittaker, Oscar Peterson and the Steve Gibbons Band.

Meanwhile, leading budget label Picwick has announced an extensive campaign for its autumn releases which include albums by Earth Wind & Fire, Buddy Holly, Tammy Wynette, Lena Martell, The Faces, Barron Knights and Guys 'N' Dolls. (see full marketing details in page 2).



APART FROM any other well-publicised personal reasons for visiting London last week, Diana Ross also mined a considerable amount of precious metal in the form of a platinum disc for *20 Golden Greats*, and silver discs for *Upside Down*, *My Old Piano* and *Diana*. Looking pleased, but unable to equal Ms Ross's dazzling toothsome smile, is Motown International chief Peter Prince.

## WEA taking on staff for new sales team

ONLY EIGHT weeks after sacking 100 staff, (*MW*, July 12-19) WEA is planning a new tele-sales team and is advertising for staff to run it.

The new operation will be based at WEA's distribution centre at Alperston and will number nine or ten tele-sales canvassers under the direction of Marion Green who becomes telephone sales manager, reporting to sales director Mike Heap.

Heap told *Music Week*, "What we are doing is to split the two operations of order-taking and

selling. Until now, both functions have been handled by the one team.

"We were forced to make cut-backs in our sales force because of the economic situation, but we don't want to cut back on our service to dealers.

"The new team will sell and promote to dealers all WEA product — new releases, back catalogue, singles, albums and tapes and, later, video product. We will cover all dealers, particularly those accounts not served in the field."

## Stronger chart powers sought

THE BPI charts committee is to make recommendations to the BPI Council today (17) for ways to strengthen the chart code of conduct and to increase its powers to sanction companies which breach it.

These proposals had been mooted some time before the allegations of fraudulent falsification of the chart contained in recent TV programmes, stresses chart committee chairman Tony Morris.

The committee is also seeking ways of increasing the size of the panel of chart return dealers, and is urging panel members to adhere to their own code of conduct. Presentations to the BPI, BBC, and *Music Week* by companies competing for a new "industry chart" contract when the present contract with BMRB ends later this year are to be heard in the first week of October.

BMRB will be re-applying for the contract and other organisations pitching for it will be RSGB, Gallup and *Record Business*.

● The code of conduct committee enquiring into the allegations of fraudulent falsification of the chart met again last week but did not issue a press statement.

PYE/PRT A & R director John House leaves the company this Friday (19) and is the latest in a number of departures from the company. Industry speculation suggests the future of PRT as a fully-operational record company may be open to some doubt.

## Blood under fire on discounting

STRONG OBJECTIONS from an indie retailer in Newcastle, Staffs, to the retail pricing policies of wholesaler Terry Blood (also based in Newcastle) have brought accusations of unfair competition against those who both wholesale and retail records.

Clive Alexander, of The Music Shop in Ironmarket, Newcastle referred to a series of advertisements in the Potteries local paper, *The Evening Sentinel*, which have regularly listed heavily discounted titles available at the Blood retail shops in Hanley and Stoke. Single albums (from reasonably good catalogue titles to current or last albums from well-known artists) are offered for as little as 99p and £1.99 — although the majority listed are at £2.99 or £3.99. During one offer Top 75 singles were offered for 79p and other ads offer them for 89p.

Alexander complained: "The majority of the albums are for sale at a price much below the dealer price direct from the companies. I consider it wrong firstly that any wholesaler should be directly connected with retail outlets, selling product obtained at below dealer price because of their wholesale position. A dealer should be a

wholesaler or a retailer but not both."

His approaches to the record companies had, he went on, "only got the most negative of results". He added: "The only conclusions we can reach is that the albums on offer are imports... or that the product is legitimate and has been sold to Mr Blood at a price allowing him to make discounts bordering on the ridiculous."

Blood made it clear that he regarded his position as unquestionably that of a businessman fighting the effects of trade slump.

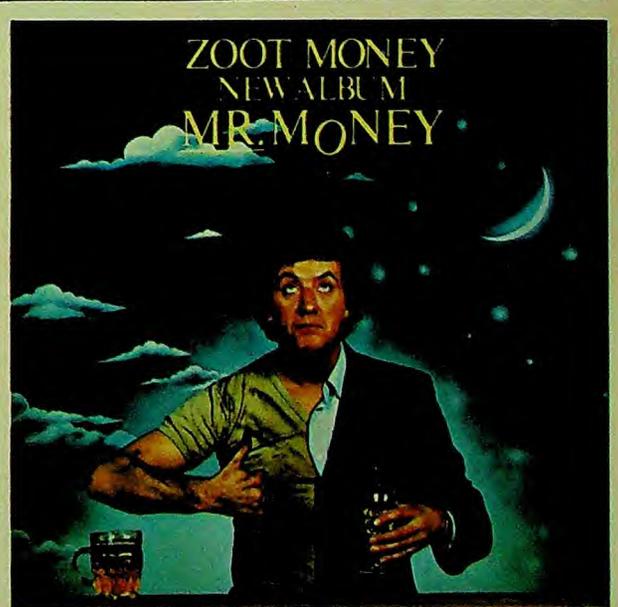
"We have done these adverts to increase trade. All our LPs are sold at what we term a competitive price — and that's not usually below dealer price. But some are at specially low prices; these are overstocks, or have been chosen as emotional levers to impress the public and make them come to us. Unfortunately we have got into a position where we are all selling our new albums too cheaply — but for each of us it's a case of 'if you don't do it your competitors will take all the trade!'" Blood pointed to what he termed "suicidal discounting" all over the country, quoting among

other things the Our Price policy of dropping £1.60 from their top LPs.

Taking Alexander's other points he added: "I am not in the habit of dealing in imports. As for using my position as a wholesaler to benefit myself as a retailer, let's get this thing in perspective. If I was doing this on a national basis then there might be some justification for that allegation; if I were an Our Price, Virgin or HMV. You could as well as "Should a manufacturer be a retailer?" Everyone in every business is trying to de-stock because of the slump, so we must try and sell our records as attractively and cheaply as possible."

Among comments from other indies near the Blood shops was that of Mike Lloyd (at one time Blood's partner): "It's killing business locally."

Wynd-Up chief Colin Reilly — who also owns three retail shops, and like Blood acts as a wholesaler for a national chain which bought him out, said: "I would not countenance any of my retail shops undercutting local indies. On no occasion have we passed on our discount advantage as wholesalers to any of our shops. I don't believe in cutting off the hand that feeds me."



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INSIDE

Retailing 6 • Classical/Broadcasting 14 • TipSheet/Talent 15 • International 18, 19 • Publishing 19 • New releases/Select singles 22 • News on camera 23 • Independent label news 26 • American commentary/LP reviews 30 • Opinion/Diary 31.

NEWS

Springsteen launches double LP

THE NEW Bruce Springsteen CBS double-album, *The River*, his first release for more than two years, will be the subject of a national window display during October. In addition there will be a teaser-ad campaign. Other albums from the CBS and Epic labels will also be given special promotion. They include Gilbert O'Sullivan's first album for the company, *Off Centre*, produced by Gus Dudgeon, the *Earth Wind & Fire LP Faces*, *The Four Bucketeers*, featuring the cast of *Tiswas* and which will be featured on all the TV shows, and a new LP from Steve Forbert, the first 10,000 copies of which will include a special David Oxtoby print of Forbert. An album from Adam And The Ants, called *Kings Of The Wild Frontier*, will feature a special catalogue in the first 10,000 copies.

Money's back

ZOOT MONEY releases his first solo album in ten years, *Mr Money (LUNE 1)*, on Magic Moon Records. The LP has been licensed from Paul McCartney's MPL Communications company and is produced by Jim Diamond — it will be first of a trilogy of Zoot Money albums for the label. Money performs a special concert at The Venue on September 26.

Darts compilation from Magnet

NEW ALBUMS from Matchbox, Bad Manners and Alibi, plus a greatest hits album from Darts are the main ingredients of Magnet's autumn campaign. Details of these upcoming releases were revealed by Magnet's head of sales and marketing, Graham Mabbutt, at last week's PRT sales conference.

The Matchbox LP, *Midnite Dynamos*, which features 13 rockabilly tracks including the next single, *When You Ask About Love (MAG 191)*, will be backed with a "tremendous campaign" including press ads, competitions and free sew-on patchers for punters. In November, the next Bad Manners album, currently being

recorded, will be released. The producer continues to be Roger Lomas who was responsible for not only the previous Bad Manners albums, but also for Selecter and The Specials.

Alibi are a new signing to Magnet. They already have a single, *Friends (MAG 173)*, on release. Stated Mabbutt: "Their single is slower to break than we had hoped for, but the vibes on it are still extremely good and we are sticking with it and are hoping to break it during the forthcoming month. We do have an album ready for release, but it makes much more sense to have a hit single first."

Darts' *Greatest Hits*, described by Mabbutt as "yet another massive autumn seller", is released October 17 with "a fully comprehensive marketing campaign". Darts will be

Big names feature in Pickwick's schedule

A NATIONAL advertising campaign will promote Pickwick's biggest-ever release schedule next month. The budget company will be moving into the autumn market with 12 single albums (retailing at £1.99 each) and eight double-albums (£3.99).

Among the names appearing on Pickwick albums are Ray Charles, *Earth Wind & Fire*, Buddy Holly, Tammy Wynette, Bob Newhart, Guys 'n' Dolls, Lena Martell, the Barron Knights and *The Faces*

featuring Rod Stewart, and Mary O'Hara. In addition there will be several hits compilation sets.

Pickwick managing director Monty Lewis said that the company would also be launching a new logo, *Pickwick Super Stars*.

"This is our biggest release yet, and we naturally expect to do very well with the artists and hits that have featured on the product."

Promotion includes a nationwide radio campaign, in-store displays and special dumper bins.



undertaking a UK tour to tie in with the releases.

In his presentation, Mabbutt also mentioned Taj Mahal — "our first signing from America who has broadened Magnet's musical base and has brought even more credibility to the label", new signing The G.B. Band, and Chris Rea who is currently in the recording studio.

Mabbutt concluded: "During the past eight months there has been an incredible relationship between PRT and Magnet and I am sure that during the coming months this will grow and develop even stronger."

THE GAP Band release their follow-up single to the Top Ten success *Oops Upside Your Head* — the double A-side release will feature a re-mixed version of *Party Lights* and *Baby Baba Boogie* which was a disco hit last year. The single is available on seven and 12-inch (Mercury MER 37 and MERX 37) and the latter will be picture sleeved.

NEWCASTLE BAND Siletto have signed with Mercury and their first single, *Someone Like You*, (MER 34) is released this week. The first 5,000 copies will be picture-bagged.

AFTER SEVERAL years with CBS, Tina Charles has now signed with Polydor Records and releases her first single for the label, *Turn Back The Hands Of Time*. (POSP 162). As with her previous hits, she has been produced by Biddu.

VIRGIN RELEASES a Gillan double-pack single on September 26. Featured tracks are *Trouble*, *Mr Universe*, *Vengeance* *Smoke On The Water* and *Your Sister's On My List*. Three of the tracks were recorded live at the Reading Festival last month.

THE FIRST 20,000 copies of the new Skids album, *The Absolute Game*, released on Virgin this week, include a bonus mini-12" album with 12 additional tracks.

HEAVY METAL band Atomic Rooster's 1971 hits, *Devils Answer* and *Tomorrow Night*, are to be re-released, coupled with a third track, *Can't Take No More*, on a new B & C single (BCS 21) on September 19, tying in with the start of a six-week UK tour by the re-formed band. Also re-released is the double album *Home To Roost (CRD 2)*.

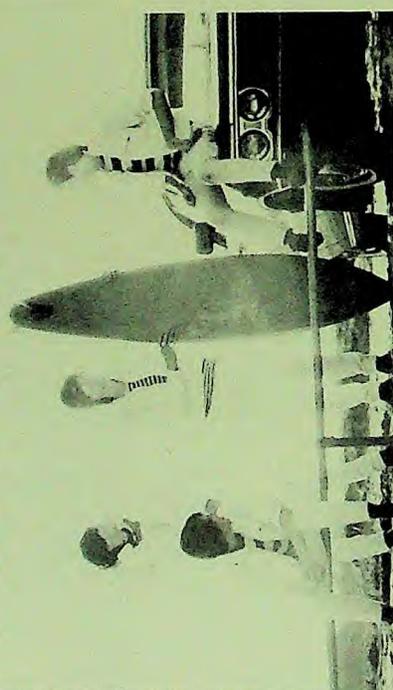
EARLY 1970's Judge Dread hits are re-released on an EP in the Maxi-Trojan series. The title track is *The Big One* and also included are *Big 6*, *Big 7* and *Big 8 (TMX 4011)*.

STIFF RELEASES for September include singles by Joe King Carrasco, *Buena (BUY 88)* in picture bag and also in 12"/78 rpm format limited edition version (CROWN 1); *Rumour's I Don't Want The Night To End (BUY 92)* in pic bag; *The Mexican's Trial By Television (BUYIT 93)*, a limited edition 12" also in 7" (BUY 93), written and produced by Eddy Grant; *The Plasmatics' Monkey Suit (BUY 91)* with first 40,000 copies in red and yellow vinyl and pic bag.

THE FIRST 10,000 copies of Linda Clifford's single, *Red Light* — taken from the soundtrack album for the film *Fame* — will be available in picture sleeves. In addition there will also be a 12-inch full-length version, featuring a different B-side, *Hi Hot Lunch Jam*. Catalogue numbers: *RSO 64* and *RSOX 64*.

BECAUSE OF "good response" to the Norman Connors single, which was released both as a 12-inch and a seven-inch, Arista is rush releasing the artist's LP, *Take It to the Limit (AL 9534)*.

THE FIRST record release for some time from Charisma's greatest eccentric artist, Viv Stanshall, is to be a single — *Terry Keeps His Clips On c/w King Cripple (CB 373)* — released on September 13. It is a taster from his forthcoming LP.



SHEENA EASTON, with *Modern Girl* and *9 To 5* both in the singles chart, recently visited the EMI factory at Hayes, and is pictured here at the distribution centre with members of the telephone sales team. A tour and third single are currently being planned.

Absolutely Madness

STIFF RELEASES *Absolutely*, the second *Madness* album, on September 26. The album, (SEEZ 29) includes the current single *Baggy Trousers*. The last *Madness* album, *One Step Beyond*, was released on October 30 1979. It has since been in the charts for 44 consecutive weeks.

The marketing campaign for *Absolutely* includes: Two waves of flyposting up and down the country; promotional T-shirts and badges; at least 300 in-store displays which will consist of mobiles, posters and sleeves; ads in all the weekly music papers over a six week period; ads in assorted football programmes and on London buses; a joint promotion with *Jackie* magazine.

Blues film

THE BLUES Band is to be featured in a 30-minute documentary-style film, which is intended to get national distribution alongside another ITC release in December. The picture is the result of a deal between Ray Williams of WKLG Artists Management and Bernie Kingham of ITC Entertainments. About half the film, which deals with the band's self-promoted career, comprises live footage.

The new Blues Band single, *Find Yourself Another Fool c/w Sus Blues*, is released this week.

## Damned 2-LP from EMI

UP-COMING UK repertoire product from EMI, presented at its recent sales meeting includes: a new album from The Damned on the Chiswick label, a double entitled *The Black Album*; a second *Cockney Rejects* album and a new wave compilation album, *Oi. A heavy metal compilation*, *Heavy Duty featuring Whitesnake, Iron Maiden, Scorpions and Wild Horses* is also set for October release alongside *Dennis Waterman's* first album for EMI and a new *Max Boyce LP*.

Due from *Bronze* are albums by *Manfred Mann's Earthband*, *Hawkwind* and *Motorhead*.

# Toots to release live LP day after London gig

TOOTS & THE Maytals are to record a live album at London's Hammersmith Palais at the end of this month — and release it the following afternoon.

"This will be the fastest live album ever," claims an Island spokesman, "copies of the album will be in the shops by mid-afternoon, the day after the gig."

The band plays at the Palais on September 29. The concert will be recorded with the aid of a mobile studio and three hours, from 11pm to 2am has been allowed for producer Alex Sadkin (Bob Marley, Third World etc.) to mix the tapes. The album will then be cut at the Sound Clinic, Hammersmith, from 2 to 4am.

From Hammersmith, the lacquers will be taken to the Gedmel factory in Leicester to be converted into stampers. This process is due to be finished at 10am. The album will then be pressed at Statetune in Wellingborough from 10.30am to 12.30pm, with finished copies delivered to shops in Coventry — where the band will be playing — by mid-afternoon.

Sleeves for the album have been prepared in advance, although labels with complete track listing will be printed the morning after the show. Only, 1,000 copies of the album will be pressed, and each copy will be numbered. Catalogue number is TOOTS 1.

## Zomba signs The Beat

THE FAST-EXPANDING Zomba Management and Publishers have concluded three more new signings to its music publishing division.

The Beat, whose debut album *I Just Can't Stop It*, has been in the chart for over four months and has gained a gold disc, are signed to Zomba in a worldwide publishing agreement.

"The Beat represent a very significant signing for Zomba as we believe the writers have the basis for universal appeal. This is already being seen with emergent sales in the European territories, a key additive in today's difficult trading conditions," said Zomba's Ralph Simon.

Also newly-signed by Zomba is a worldwide publishing agreement with producer/songwriter Robin Scott for all titles recorded by the group M. This deal includes the group's massive-selling international hit *Pop Muzik* for several territories.

Zomba's third deal is with funk act Locksmith.



ZOMBA MUSIC publishers were on hand at Heathrow Airport to wish bon voyage to their new signing, *The Beat*, just prior to the band leaving for their first tour of the US with *The Pretenders*. Pictured at the check-in desk: *Everett Morton, John Mostyn (manager of The Beat), Ralph Simon of Zomba, Saxa, David 'Blockhead' Wright, Dave Welling, Ranking Roger and Andy Cox.*

## Moves..

**ORIGINAL RECORDS**, Original Music and Daylight Robbery Management have moved offices to 2 Bloomsbury Place, London WC1. Tel: 01-580 6996/7/8.

**M&M MUSIC** (Mr. & Mrs. Music), the publishing company run by Tony Hatch and Jackie Trent, is now located at 3rd Floor, 58 Paddington Street, London W1M 3RR (01-486 9595).

**SECRET RECORDS** has moved offices and is now based at 52a Princess Street, Luton, Bedfordshire (Luton 32219). Acts signed to the label include Brian Brain, Temporary Title, The Civilians, Baby Patrol and Zoe Nicholas.



## Prior quits Who job

TONY PRIOR has resigned as managing director of The Who Group Ltd together with various other directorships within the group. Prior is leaving to concentrate on his own production activities through his company Claude Hopper Productions (09328-62688).

Howard Campbell, formerly with EMI, has set up his own record promotions company and plans to concentrate on working for the independent labels. HHC Promotions can be contacted at 3 Old Farm Road, West Drayton, Middlesex. Tel: West Drayton 46425. . . MCA product manager Ray Still leaving to join the Capitol/UA (US)/EMI America promotion team. . . Ashley Abram to product manager Record Merchandisers, replacing David Buckley who recently left the company. Abram will be assisted in the product department by David Phillips. . . Graham Betts, PRT press officer, has been appointed Calibre label manager following the departure of Dave McAleer to launch a new label for DJM. Betts will also have responsibility for R&B press. . . John Holman, formerly with Phonogram, has been appointed head of promotion at Bellaphon, reporting to managing director Robin Taylor. Several people have also been appointed to the company's sales force: Steve Biden, Nicki Denaro and Julian Stolarski (all ex-PRT) and Steve Oakes (ex-Pinnacle). . . Vernon Cooper, formerly with Pye, to DJM as publishing promotions manager. . . Vernon Rossiter to the Zomba group of companies as accountant. Melanie Matthews joins Zomba as office co-ordinator, based at Battery Studios and Derek Sticklen joins as maintenance manager.

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ALVIN LEE has signed a worldwide (excluding US and Canada) recording deal with *Avatar Records* and is pictured with the label's co-chairmen, *Robert Patterson and Jon Brewer.*

CHRISTIE MUSIC has signed a pressing and distribution deal with Spartan. The first two releases, out this month, are *Walk On By* by Don Estelle (DON 1) which ties in with a new TV series of *It Ain't Half Hot Mum*, and *The Green Cross Code Song* by David Prowse & The Green Cross Code Kids which will feature in a big promotion by Rospa.

AS FROM this month, *ZigZag* will be available through the HMV record shop chain. The magazine is also running a special promotion with WH Smith in the London area over the next four months.

STAGE ONE Records has signed an exclusive distribution deal with Go Records for *The Go Song* by The Citizens Banned.

JOHN HOLLIDAY, formerly bassist with *The Young Ones*, has signed a recording and publishing deal with *Bridge House Records* and *Bridge House Music*. The first single *You Are The Power* has been completed and is scheduled for release in late October. An album will follow early next year.



GLOBAL RECORDS, a division of Peter Kirsten's Munich-based Global Music Group, has acquired The Citizens' single *Satisfy* The Citizens from *Cavalcade Productions*. It will be re-issued in Britain on Epic through the company's licensing deal with CBS.

NEON MARKETING And Communications, a new PR company formed by Bruce Welch and Brian Oliver, will handle several projects on behalf of the Mervyn Conn Organisation — including the 17-date *Nashville Cavalcade Show* and Conn's new label *Mervyn Conn Presents*.

PRODUCER AND sound engineer John Brand has signed a management agreement with John Collins' *Golden Image Company*. He is currently in the studio with The Ruts and will also be working with US band *Socco* and Red Lightning signing *The Wasters*.

HOWARD HARDING at *Bastables* now has been retained as PR man for the *Dooleys*, the *Dance Band* and *Chas Jankel*, former *Ian Dury* and the *Blockheads* keyboard player. Harding also already represents the *Blues Band*, and *Larry Uttal's Earlobe Records*.

MODERN MANAGEMENT, part of the *Modern Enterprises* set-up has taken over the management of *The Skids* who are currently in the singles chart with *Circus Games*.

## WYND-UP RECORDS & ACCESSORIES DIVISION



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MANCHESTER Piccadilly Hotel	Wed 8 Oct	12 noon-10 pm
BIRMINGHAM Albany Hotel	Tues 14 Oct	12 noon-10 pm
LONDON Kensington Town Hall	Thurs 16 Oct and Fri 17 Oct	12 noon-10 pm 10 am-9.30 pm

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## NEWS

### Live Rory Gallagher LP heads Chrysalis' Autumn schedule

AUTUMN RELEASES from Chrysalis include new albums from Blondie, The Specials and the newly re-formed Steeleye Span.

But top of the list is the first live album from Rory Gallagher for six years. Rory Gallagher-Stagestruck is released on September 26, coinciding with the heaviest tour that artist has done for several years. The first 20,000 copies of the LP will include a free single, Hell Cat c/w Nothing But The Devil. The B side is a track licensed from Capital Radio, which Gallagher played on the Richard Digance folk show, and all proceeds from it are being donated to Capital's Help A London Child charity.

To emphasise The Specials' attempt to broaden and change their music, the title of their new album, More Specials, which is released on October 3, was the final letter of the

word More obscured by a flash promoting the single — leaving MOR. The first 100,000 copies contain a free copy of the Braggins' and Tryin' c/w Rude Boys Out Of Jail single. Display packs will be available to order, and full page ads in the pop press (and probably the national press nearer to Christmas) will support release; as does the 28-date tour by the band, which started on September 13 and ends on October 16.

Two albums scheduled for October 10 are the soundtrack of Babylon, the film which Chrysalis co-produced, and an as yet untitled Babys LP. Flyposting and music press ads will support Babylon, and the film release is at the end of October. This LP will have a list price of £3.99.

The last batch, of three LPs, will be released on October 24, The New Blondie album, produced by Mike Chapman, has yet to be titled.

### MCPS calls for tape levy in magazine ad

SIXTY THOUSAND free C60 blank cassettes are being given away with the October issue of the consumer magazine *Hi Fi For Pleasure*.

And the same issue contains a half-page advertisement, donated to the MCPS by the magazine's publishers, setting out the case for a blank tape levy.

The advertisement details the figures of estimated sales lost through home-taping and points out that the recently discontinued Amateur Recording Licence produced a gross revenue of less than £15,000 in the year up to July 1980.

"The only solution is a copyright levy on all blank tape sold in the United Kingdom," says the MCPS message.

● AT LAST week's Mechanical Rights Society council meeting it was admitted that the MCPS is no longer in a position to issue licences for amateur home recording, following the BPI's withdrawal from the scheme. A suitable letter is being drafted for despatch to current licence holders and any new applicants, and the MCPS is to devote its efforts to the campaign to obtain legislation for a levy on blank tape sales.

### Beggars Banquet sets up video rental scheme

THE RECORD retailer Beggars Banquet is offering its customers a unique rental scheme using VCL and Intervision catalogue — although this could be extended to other product.

Under the scheme, the company will offer 100 cassettes when the customer becomes a member of the video library at £25 for six months. He or she is then issued with a library card which acts as a deposit on each rental and is forfeited if the cassette is damaged or not returned.

The scheme is being launched initially in Beggars Banquet's Earls Court branch but will later be

extended to other shops. Director Nick Austin explained that as far as the customer is concerned there is only one rental system for the two companies' differing operations. The shop itself will then fulfil the companies' obligations.

"As far as we're concerned it is two types of paper work," he said. "Although for the punter it is simply one video club that he can belong to."

Ironically, the company cannot offer its own Gary Numan cassette — distributed through the company and WEA — for contractual reasons.

### Pinnacle scraps minimum order surcharge

PINNACLE RECORDS has dropped its minimum order surcharge to "suit current market conditions", following a decision to reduce the charge to £10 several months ago.

At the same time, the company is expanding its sales force and re-organising its tele-sales force so the staff deal with the country area by area. General manager Tony Berry said this is to build up a better rapport with dealers and allow a quicker service if a record gets on to a local radio playlist.

"We decided to abolish the minimum order charge because the Eighties is proving a tough period for everyone, and I want to ensure that nothing gets in the way of Pinnacle Records getting to every dealer in the country," said Berry. "If a dealer only wants two records he may use the surcharge as a reason not to buy them."

Pinnacle is also getting involved in more direct mailing orders, and is expanding with new label signings later this year.



GETTING A record contract these days is not easy but Bellaphon Records managing director Robin Taylor says these strapping young ladies really did not have to put the arm on him to persuade him to sign the trio Data whose first record, *Fall Out* (BPS 001) is also Bellaphon's first UK release. Data is led by the young man with the pen, Georg Kajanus, formerly with Sailor, who also wrote and produced the single, and Frankie and Phyl Boulling, daughters of film producer John Boulling.

### BOTB ups Midem offer

THE BRITISH Overseas Trade Board has improved its offer concerning the joint venture for a UK music publishers' stand at Midem in January (*Music Week* August 23).

The BOTB is now prepared to support the stand by paying the full space rental, including French VAT. Negotiations with the Midem office have resulted in a reduction of the participation fee, and the Music Publishers Association describes these concessions as making the project "more realistic" in terms of cost.

The stand will comprise 17 units, and a minimum of eight companies must participate if the scheme is to proceed. The cost to individual companies if the total remains at eight will be £816 (£720 if on first or second joint venture) and if the full 17 units are booked, the cost per company will be £384 (£339).

Terms and conditions will be the same as those applying to individual stand-renters. Any publisher interested should telephone Janice Cable at MPA immediately (01-831 7591).

### Bostock's import undertaking

BOSTOCK RECORDS of Huddersfield last week gave an undertaking in the High Court not to import or sell copies of four LPs manufactured in Canada. The undertaking will remain in force until a further hearing in October of the action being brought by Phonogram against Bostock.

The counsel for Bostock told Mr Justice Dillon that the undertaking was being given as a "matter of convenience" and was in no way an admission of liability.

The four disputed albums are Dire Straits' *Dire Straits*, *Look Hear* by 10cc and *Fighting* and *Bad Reputation* by Thin Lizzy.

RECORD MERCHANTISERS has spent over £100,000 on installing a new catalogue order processing system at its Hayes distribution centre.

"The scheme," says RM, "is the latest phase in a massive £250,000 investment programme over the last two years, designed to substantially improve its services to customers. It also means that RM now has one of the most sophisticated order processing operations for records and tapes in the UK."

The latest leg of the programme involves the installation of a flexible on-line picking and packing system in which orders are picked and packed onto a moving conveyor belt.

THE NEW Three Degrees album, *Gold*, is credited jointly to K-tel/Ariola, and is being promoted in the ATV region from September 29 following a successful debut in the Granada area.

Side 1, produced by Giorgio Moroder and Harold Faltermeyer, comprises studio recordings, and the flip was recorded during the trio's

### News in brief...

Royal Albert Hall concert last October, accompanied by the Royal Philharmonic Orchestra and produced by Robin Blanchflower.

There will be a national roll-out following the ATV week, and the commercial being screened was filmed during the *Three Degrees'* last UK tour.

A MEETING of independent video companies will take place today (17) to decide on nominees for election to the British Video Association (BVA) council.

This follows some companies' dissatisfaction with the proposed BVA constitution, but this meeting will open to record companies and will be "informal", according to one company director, Bruce Higham of Captain Video.

The meeting was also to have discussed the proposed election period which was to run through the Video period. This has now been extended to run through the following week as well, according to temporary chairman Maurice Oberstein. The £500 membership fee is also likely to be discussed.

A SOMEWHAT inconclusive Mechanical Rights Society council meeting last week decided to pursue further discussions with the BPI on the subject of RRP abolition and the need to decide a new basis for the calculation of royalties.

The MRS negotiating committee later met its BPI equivalent and they agreed to provide each other with statistical information on the subject of RRP. An MRS spokesman told *Music Week* that further negotiations were expected on the matter without delay.

# Something's In The Air!

Four singles getting  
massive airplay...

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Special Picture Bag

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previously unreleased live versions of  
Oowatanite  
Get Ready For Love  
I Like To Rock

12CL 16164  
Also available on 7"  
Ladies Man-Oowatanite CL16164  
Special Picture Bag

## SCORPIONS

The Zoo HAR 5212 Special Bag  
One of Germany's Best Bands  
UK tour starting next month



## RETAILING

Edited  
by  
TERRI ANDERSON

AN ARTIST who has always been happy to attend regional presentations of his new albums to the trade is Cliff Richard and he is pictured here at a reception in Birmingham for his *I'm No Hero* LP. Among the retailers and assistants grouped around him are Barry Gold, of S. Gold & Son in East London (far right) and John Frieson, of Record Scene, Ashford (third from right). Other shops represented by those present included Tracks in Cwmbran, Boots in Newport, Harrods in London and HMV in Exeter.

## Dealers like experimental Tip Sheet 'sampler'

A VOTE of confidence is a fair way to describe the reaction that Bob Adams and his colleagues at Tip Sheet have had from the dealers who received copies of this singles review cassette for the first time recently.

The cassettes, which carry reviews of new singles by DJ Tommy Vance, normally go out only to DJs. The Tip Sheet of August 30, however, carried on side two a lengthy review of an album, including interviews with the artists and an extra 400-plus copies were made for distribution to record dealers.

Each was accompanied by a questionnaire asking for the retailers' opinion of the tape. Adams is delighted to report that more than

200 replies have so far come in and the verdict is almost universally approving.

The most vital question — whether the retailer had played the cassette over his hi fi system to customers — has so far received 100 per cent affirmative answers, with accompanying reports that customer reaction was generally very good.

One piece of constructive criticism, which Adams accepts, is that dealers would like descriptions of the records reviewed to include catalogue numbers.

"Of course, if we were to send Tip Sheet out to dealers regularly we would include that information for them, but DJ's generally are not interested in knowing numbers," said Adams.

The question of whether the cassettes will reach dealers in future

is one of finance. The cassettes are timed and produced by Tip Sheet at their offices in Warwick Avenue, West London, every week (and recorded later at Silk Sound Studio) and the rate for a single entry is currently £30.

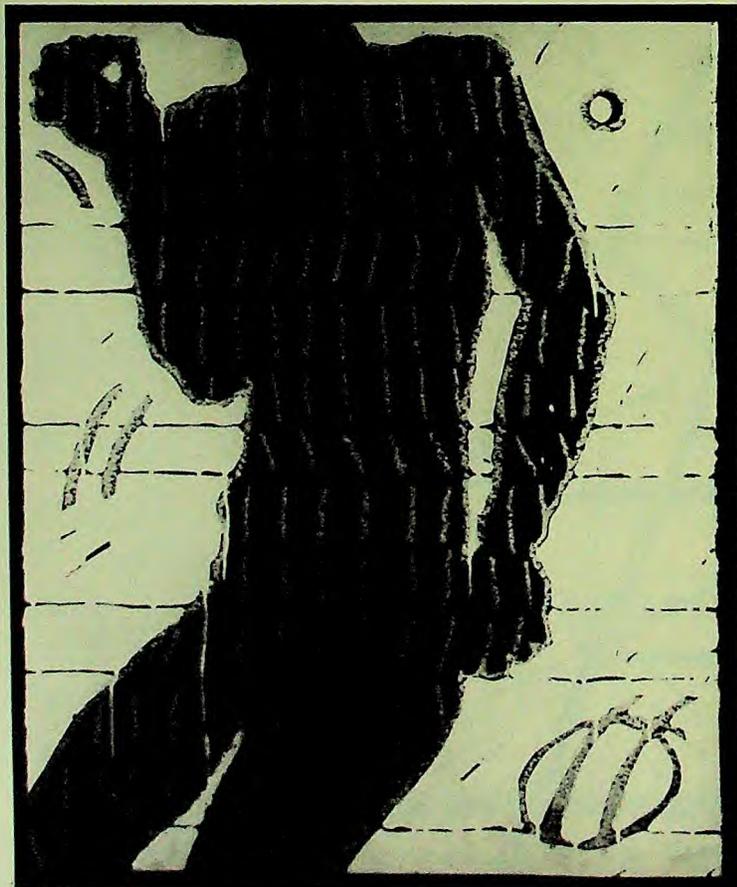
Only if the album review side is bought by a record company — as happened when Double D Records took side two to promote the Dance Band LP on August 30 — can the company make up the 400-500 extra cassettes and distribute them to the trade.

A Tip Sheet side two promo would cost about £500 in all, and Adams hopes that the dealers' reaction to their first hearing of the cassette will persuade the record companies that the tape is a worthwhile promotion aid.

DINDISC

### MARTHA AND THE MUFFINS 'TRANCE AND DANCE'

ALBUM DID 5  
CASSETTE DID C 5  
ORDER THROUGH CBS 01 960 2155  
INCLUDES SINGLE 'SUBURBAN DREAM' DIN 21



### Wynd-Up tour finalised

THE DATES for the Wynd-Up meet the dealer tour have now been finalised. The first venue is Bristol Holiday Inn on September 18. Then comes Newcastle Gosforth Park, October 1; Glasgow Albany Hotel on October 2; Leeds Queens Hotel on October 6; Manchester Piccadilly on October 8; Birmingham Albany Hotel on October 14; and London Kensington Town Hall on October 16 and 17.

**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.

### Seed goes on vinyl

MANCHESTER CELEBRITY Pat Seed, MBE — who, as a terminal cancer sufferer herself, has headed schemes which raised over £2,000,000 to buy and constantly update EMI Bodyscanner equipment for the Christy cancer hospital in the city — makes her debut as a recording artist on a brand new Manchester-based label.

Her double A side of two songs for which she wrote the lyrics, *Get Up And Go* c/w *Sunshine And Laughter*, is released on Nemesis. Catalogue number is NEM 1, but at time of going to press the label founder, local music retailer Ken Astin, had not finalised distribution plans. Dealers can order direct from him by calling (099 52)-3294.

### New body for retailers

THE INSTITUTE of Retail Management is a new professional body open to all involved in the retail and distributive trades. Its intention is to create nationally-recognised standards of practice, provide training qualifications and status for those working in retail, and promote efficiency and service. The IRM, which describes itself as

lively and full of potential, aims to fill a need in the retail industry which its founders do not think has previously been satisfied. Details of membership in its different grades (from Students to Fellows) and what training arrangements have already been made can be had by application to the Institute at Chobham House West, Chobham, Surrey.



THE NEW Virgin megastore in Glasgow was not so much launched as put into orbit, during a day of noisy and extrovert happenings involving Virgin Records and Retail staff, artists, civic dignitaries and large crowds of onlookers and potential record buyers. After an open top bus ride to the store (during which MD Richard Branson, above centre, made free with the champagne) the ribbon cutting was done by the Skids who went onto the roof of the building to release balloons carrying prize tickets and to play a set directly visible to the crowds in the street and relayed by video inside the store. Both the Skids and later Ian Gillan took part in signing sessions in the 6,000 sq. ft. record department. Concessionaries in the five-storey building are Robert Smith hi-fi and video, John Jee jeans, Bullion jewellery, Radar punk outfitters, "a specialist hairdresser" and a card and poster department. There is also a Virgin ticket office and bookstore.

# GEORG KAJANUS

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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
1	1	<b>FEELS LIKE I'M IN LOVE</b> Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareon	Callbra 1 (A)
2	4	<b>ONE DAY I'LL FLY AWAY</b> Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)
3	7	<b>IT'S ONLY LOVE</b> Elvis Presley (-) Screen Gems/EMI	RCA 4 (R)
4	30	<b>MASTERBLASTER (JAMMIN')</b> Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)
5	2	<b>START</b> Jam (Vic Coppersmith/Heaven) And Son/Bryan Morrison	Polydor 2059 266 (F)
6	5	<b>EIGHTH DAY</b> Hazel O'Connor (T. Visconti) Albiort	A&M AMS 7553 (C)
7	3	<b>ASHES TO ASHES</b> David Bowie (Bowie/Visconti) Bawley Brothers/Fleur	RCA BOW 6 (R)
8	10	<b>MODERN GIRL</b> Sheena Easton (C. Neill) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)
9	8	<b>DREAMIN'</b> Cliff Richard (A. Terney) ATV/Longmanor/Chrysalis	EMI 5095 (E)
10	18	<b>ANOTHER ONE BITES THE DUST</b> Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)
11	6	<b>9 TO 5</b> Sheena Easton (Chris Neill) Pendulum/Chappell	EMI 5066 (E)
12	11	<b>SUNSHINE OF YOUR SMILE</b> Mike Berry (Chas Hodges) Francis Day & Hunter/EMI	Polydor 2059 261 (F)
13	14	<b>CAN'T STOP THE MUSIC</b> Village People (J. Morali) Zomba	Mercury MER 16 (F)
14	17	<b>PARANOID</b> Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SD)
15	15	<b>IT'S STILL ROCK &amp; ROLL TO ME</b> Billy Joel (P. Ramone) April	CBS 8753 (C)
16	13	<b>BANK ROBBER</b> Clash (M. Dread) Nine Den	CBS 8323 (C)
17	9	<b>TOM HARK</b> Piranhas (Peter Collins) Southern	Sire/Hansa SIR 4044 (C)
18	12	<b>I DIE YOU DIE</b> Gary Numan (Gary Numan) Numan Music	Beggars Banquet BEG 46 (W)
19	21	<b>MARIE MARIE</b> Shakin' Stevens (-) Warner Brothers	Epic EPC 8725 (C)
20	20	<b>A WALK IN THE PARK</b> Nick Straker Band (Jeremy Paul) Lynton/Muir	CBS 8525 (C)
21	36	<b>BAGGY TROUSERS</b> Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)
22	25	<b>I WANT TO BE STRAIGHT</b> Ian Dury (Pals) Blackhill	Stiff BUY 90 (C)
23	24	<b>I OWE YOU ONE</b> Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)
24	22	<b>BEST FRIEND - STAND DOWN MARGARET</b> The Beat (B. Sargeant) Zomba/Beat Brothers	Go Feet FEET 3 (C)
25	27	<b>I GOT YOU</b> Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)
26	40	<b>TWO LITTLE BOYS/HORSE</b> Spedgennessounds (M. Robinson) Feldman/EMI/Aviation	Deram ROLF 1 (F)
27	38	<b>SEARCHING</b> Change (J. Petrus) Warner Brothers	WEA K 79156 (W)
28	66	<b>D.I.S.C.O.</b> Ottowan (D. Vanguarde) Heath Levy	Cerrere CAR 161 (W)
29	26	<b>UNITED</b> Judas Priest (Tom Allom) Arnakata/Warner Brothers	CBS 8897 (C)
30	16	<b>WINNER TAKES IT ALL</b> Abba (Andersson/Uvæus) Bocu	Epic EPC 8835 (C)
31	19	<b>OOPS UPSIDE YOUR HEAD</b> Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 22 (F)
32	39	<b>GENERALS - MAJORS - DON'T LOSE YOUR TEMPER</b> XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)
33	23	<b>UPSIDE DOWN</b> Diana Ross (Rodgers/Edwards) Warner Brothers	Motown TMG 1195 (E)
34	56	<b>IF YOU'RE LOOKIN' FOR A WAY OUT</b> Odyssey (S. Linzer) Chappell	RCA 5 (R)
35	73	<b>THREE LITTLE BIRDS</b> Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)
36	NEW	<b>MY OLD PIANO</b> Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMGV 1202 (E)
37	35	<b>TASTE OF BITTER LOVE</b> Gladys Knight & The Pips (-) Warner Brothers	CBS 8890 (C)
38	28	<b>GIVE ME THE NIGHT</b> George Benson (Q. Jones) Rod Songs	Warner Brothers LV 40 (W)

This Week	Last Wks on Chart	TITLE/Artist (producer) Publisher	Label number
39	45	<b>YOU SHOOK ME ALL NIGHT LONG</b> AC/DC (Robert 'Mutt' Lange) Zomba	Atlantic K 11600 (W)
40	32	<b>CIRCUS GAMES</b> Skids (M. Glossop) Virgin/Arnakata/Warner Bros	Virgin VS 359 (C)
41	42	<b>BIG TIME</b> Rick James (R. James) ATV	Motown TMG 1198 (E)
42	72	<b>MISUNDERSTANDING</b> Genesis (D. Hentschell/Genesis) Effect Sound/Hit & Run	Charisma CB 369 (F)
43	75	<b>GOTTA PULL MYSELF TOGETHER</b> Nolans (Ban Findon) Black Sheep	Epic EPC 8278 (C)
44	51	<b>DON'T MAKE ME WAIT TOO LONG</b> Roberta Flack (Flack/Mercury) Jobete/Black Bull	Atlantic K 11555 (W)
45	58	<b>JOHNNY &amp; MARY</b> Robert Palmer (Palmer) Bungalow/Island	Island WIP 6638 (E)
46	46	<b>BODY LANGUAGE</b> Dooleys (B. Findon) Blacksheep	GTO GT 276 (C)
47	50	<b>YEARS FROM NOW</b> Dr. Hook (Ron Haffkin) Chrysalis	Capitol CL 16154 (E)
48	29	<b>ALL OVER THE WORLD</b> Electric Light Orchestra (J. Lynne) Jet	Jet 195 (C)
49	69	<b>CRAZY TRAIN</b> Ozzy Osbourne's Blizzard Of Ozz (Osbourne/Rhoads/Kuralay) Essex/Aviation	Jet 197 (C)
50	NEW	<b>STEREOTYPES</b> Specials (David Jordan/Jerry Dammers) Plangent Visions	ZTone CHSTT 13 (F)
51	31	<b>FUNKIN' FOR JAMAICA</b> Tom Browne (D. Grusin/L. Rosen) Intersong	Arista ARIST 357 (F)
52	NEW	<b>AMIGO</b> Black Slate (Black Slate) Wise Owl	Ensign ENY 42 (F)
53	71	<b>ARMED &amp; READY</b> Michael Schenker Group (R. Glover) Schenker Songs/Chrysalis	Chrysalis CHS 2455 (F)
54	47	<b>UNLOCK THE FUNK</b> Locksmith (Harvey Masson) Zomba	Arista ARIST 364 (F)
55	62	<b>THE QUARTER MOON</b> VIP's (M. Leander) Louvigny	Gem GEMS 39 (R)
56	33	<b>OH YEAH</b> Roxy Music (Roxy/Rhett Davies) E.G.	Polydor 2001 972 (F)
57	43	<b>BACKSTROKIN'</b> Fatback (Curtis/Thomas) Clita	Spring POSP 149 (F)
58	59	<b>LATE IN THE EVENING</b> Paul Simon (Simon/Ramone) Paul Simon/BMI	Warner Brothers K 17666 (W)
59	54	<b>ALL THE WAY FROM AMERICA</b> Joan Armatrading (R. Gottehrer) Essex	A&M AMS 7552 (C)
60	34	<b>MAGIC</b> Olivia Newton John (John Farrar) John Farrar Music	Jet 196 (C)
61	45	<b>THE WHISPER</b> Selector (Roger Lomas) RAK	Selector CHSS 1 (F)
62	NEW	<b>BE THANKFUL FOR WHAT YOU'VE GOT</b> F. Floravanti/L. DeLise/P. Rakes) Intersong	EMI 5101 (E)
63	63	<b>SOUND OF CONFUSION</b> Secret Affair (Page/Cairns/Humphries) Bryan Morrison	I-Spy SEE 8 (F)
64	52	<b>WEST ONE (SHINE ON ME)</b> The Ruts (Ruts) Virgin	Virgin VS 370 (C)
65	NEW	<b>YOU'VE LOST THAT LOVIN' FEELIN'</b> Hall & Oates (Hall/Oates) Screen Gems/EMI	RCA 1 (R)
66	68	<b>PEACHES</b> Darts (Boycal/Hartley) Screen Gems/EMI	Magnet MAG 179 (A)
67	49	<b>SARTORIAL ELOQUENCE</b> Elton John (Clive Franks/Elton John) Big Pig/EMI	Rocket XPRES 41 (F)
68	61	<b>ARE EVERYTHING/WHY SHE'S A GIRL</b> Buzcocks (M. Hannett) Dinsong/Virgin	United Artists BP 365 (E)
69	NEW	<b>YOUR EARS SHOULD BE BURNING NOW</b> Mart Webb (Tony Macaulay) DJM/T. Mac	Polydor POSP 166 (F)
70	74	<b>LOVE MEETING LOVE</b> Level 42 (Sojka/Pike) ATV	Polydor POSP 170 (F)
71	NEW	<b>YOU'RE LYING</b> Linx (B. Carter/P. Martin/D. Grant) Solid/Aves	Chrysalis CHS 2461 (F)
72	48	<b>SUMMER FUN</b> Barracudas (K. Laguna) EMI	Zonophone Z 5 (E)
73	NEW	<b>I'M THE LEADER OF THE GANG (EP)</b> Gary Glitter (Mike Leander) Leeds	GTO GT 282 (C)
74	37	<b>YOU GOTTA BE A HUSTLER</b> Sue Wilkinson (Trisha O'Keefe) Striped	Cheapskate CHEAP 2 (R)
75	NEW	<b>THE ZOO</b> Scorpions (Dieter Dierks) Zomba	Harvest HAR 5212 (E)

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.

**A-Z WRITERS**

All Over The World (J. Lynne)	48
All The Way From America (Armatrading)	59
Amigo (Black Slate)	52
Another One Bites The Dust (J. Deacon)	10
Are Everything (P. Shelley)	68
Armed & Ready (Schenker/Barden)	53
Ashes To Ashes (Bowie)	60
A Walk In The Park (N. D'Amico)	7
Baggy Trousers (G. McPherson/C. Forsman/M. Barson)	21
Bank Robber (Strummer/Jones)	16
Be Thankful For What You've Got (DeVaughan)	62
Best Friend - Stand Down (Margaret Best)	24
Big Time (Burgess)	41
Body Language (Findon/Myers/Puzey)	46
Can't Stop The Music (J. Morali/H. Baloic/P. Hurrie/W. Whithead)	13
Circus Games (Skids)	40
Crazy Train (Daisley)	49
Don't Make Me Wait Too Long (Stevie Wonder)	44
D.I.S.C.O. (D. Vanguarde/S. Kuper)	28
Dreamin' (Torney/Sayer)	9
Eight Day (O'Connor)	6
Feels Like I'm In Love (R. Dorset)	1
Funkin' For Jamaica (T. Browne/T. Smith)	51
Generals - Majors - Don't Lose Your Temper (C. Moulding)	32
Give Me The Night (R. Temperton)	38
Gotta Pull Myself Together (Findon/Myers/Puzey)	43
I Die You Die (Numan)	18
If You're Lookin' For A Way Out (Linzer/Kotkov)	34
I Got You (N. Finn)	25
International Set (Dammers)	50
I'm The Leader Of The Gang (EP) (Glitter/Leander)	73
It's Only Love (James/Tyrell)	3
I Owe You One (Gallo/Sylvers)	23
It's Still Rock And Roll To Me (J. Joell)	15
I Want To Be Straight (Dury/Gallagher)	22
Johnny & Mary (Robert Palmer)	45
Late In The Evening (Paul Simon)	58
Love Meeting Love (King/Gould)	70
Magic (John Farrar)	60
Marie Marie (D. Alvin)	19
Masterblaster (Jammin') (Stevie Wonder)	4
Misunderstanding (Collins)	42
Modern Girl (Bugatti/Musker)	8
My Old Piano (Edwards/Rodgers)	36
9 To 5 (F. Palmer)	11
Oh Yeah (Ferry)	56
One Day I'll Fly Away (Sample/Jennings)	2
Oops Upside Your Head (L. Simmons/R. Wilson/C. Wilson/H. Taylor)	31
Paranoid (Iome/Ward/Butler/Osborne)	14
Peaches (Boycal/Venet)	66
Sartorial Eloquence (John Robinson)	67
Searching (M. Malavasi/P. Slade)	27
Sound Of Confusion (D. Cairns)	63
Start (Paul Weller)	5
Summer Fun (R. Willis)	72
Back Strokin' (J. Flippin/B. Curtis)	57
Sunshine Of Your Smile (Cook/Ray)	12
Taste Of Bitter Love (Ashford/Simpson)	37
The Quarter Moon (Dmochowski/Morley/Price/Shurey)	55
The Whisper (N. Davies)	61
The Zoo (R. Schenker/K. Maine)	75
Tom Hark (Bonaep/Good)	17
Three Little Birds (Bob Marley)	35
Two Little Boys (Madden/Morse/Max/Winston)	26
United (Tipton/Halford/Downing)	29
Unlock The Funk (Locksmith/Woods)	54
Upside Down (Rogers/Edwards)	33
West One (Shine On Me) (Ruts)	64
Years From Now (R. Cook/P. Cochrane)	47
You've Lost That Lovin' Feelin' (Mann/Wall/Spector)	65
You Gotta Be A Hustler (S. Wilkinson)	74
Your Years Should Be Burning Now (Black/Macaulay)	69
You're Lying (Grant/Martin)	71
You Shook Me All Night Long (Young/Johnson)	39
Winner Takes It All (Andersson/Uvæus)	30



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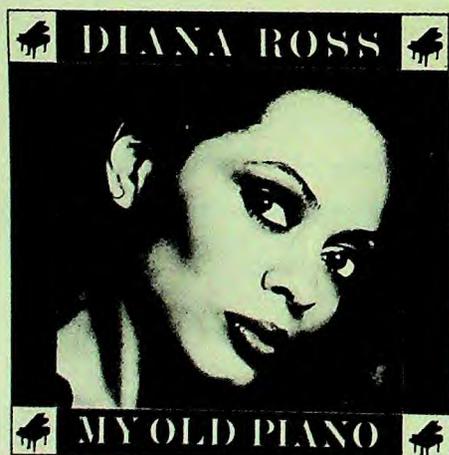
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26 The Equators NIGHT AT	4 NOTTINGHAM UNIVERSITY	29 MANCHESTER UNIVERSITY
27 Dirty Looks NIGHT AT	5 BRIGHTON UNIVERSITY'S	30 BRADFORD UNIVERSITY
28 Joe King Carrasco £1.00 CD	6 BOURNEMOUTH STATE COLLEGE	31 PLYMOUTH COLLEGE
	7 BIRMINGHAM ROMEO AND JULIETS	1 EXETER UNIVERSITY
	8 BATH UNIVERSITY	2 SOUTHAMPTON UNIVERSITY
	9 SHEFFIELD POLY	3 GULDFORD COLLEGE
	10 LOUGHBOROUGH UNIVERSITY	4 LONDON CITY UNIVERSITY
	11 LIVERPOOL HOTTERS	
	12 LIVERPOOL COLLEGE	
	13 OADBY TRINITY COLLEGE	
	14 BELLSLEY ELSTER HALL	
	15 ELLSWORTH COLLEGE	
	16 ELLSWORTH COLLEGE	
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# MUSIC WEEK

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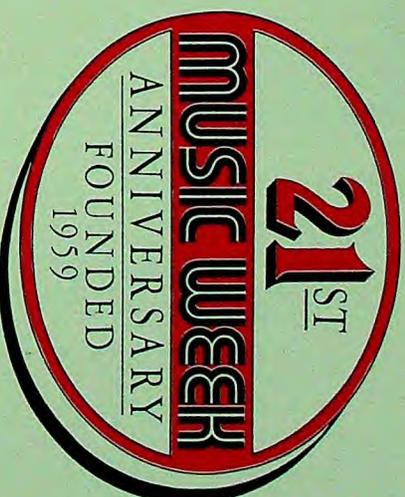
## PAT BENNATTAR

NEW ALBUM  
CRIMES OF PASSION



Chrysalis

CHR 1257



# TOP 75 ALBUMS

Week-ending September 20, 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	<b>NEW</b> NEVER FOREVER	Kate Bush	EMI EMA 794
2	SIGNING OFF	UB 40	Graduate GRADLP 2
3	TELEKON	Gary Numan	Beggars Banquet BEGA 19
4	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
5	I'M NO HERO	Chiff Richard	EMI EMA 796
6	FLESH AND BLOOD	Roxy Music	Polydor POLH 002
7	<b>NEW</b> OSIE OSBOURNE'S BUZZARD OF OZZ	Osie Osbourne's Bizzard Of Oz	Jet JETLP 234
8	GIVE ME THE NIGHT	George Benson	Warner Brothers K 56823
9	<b>NEW</b> HANX	Siff Little Fingers	Chrysalis CHR 1300
10	NOW WE MAY BEGIN	Randy Crawford	Warner Brothers K 56791
11	BACK IN BLACK	AC/DC	Atlantic K 50735
12	DRAMA	Yes	Atlantic K 50736
13	MICHAEL SCHENKER GROUP	Michael Schenker Group	Chrysalis CHR 1302
14	SKY 2	Sky	Ariola ADSKY 2
15	I JUST CAN'T STOP IT		
26	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
27	THE GAME	Queen	EMA 795
28	CAN'T STOP THE MUSIC	Soundtrack	Mercury 6399 061
29	GLASS HOUSES	Billy Joel	CBS 86108
30	DEEPEST PURPLE	Deep Purple	Harvest EMTV 25
31	GLORY ROAD	Gilman	Virgin V 2171
32	A	Jethro Tull	Chrysalis CDL 1301
33	FRESH FRUIT FOR ROTTING VEGETABLES	Dead Kennedys	Cherry Red BRBD 10
34	REGGATTA DE BLANC	Police	A&M AMILH 84792
35	WILD PLANET	B 52's	Island ILPS 9622
36	DUKE	Genesis	Charisma CBR 101
37	GREATEST HITS VOL. 2	Abba	Epic EPC 10017
38	UPRISING	Bob Marley	Island ILPS 9596
39	MCVICAR	Roger Daltrey	Polydor POLD 5034
40	CLUES		
51	GREATEST HITS	Rose Royce	Whitfield ARTV 1
52	SEARCHING FOR THE YOUNG SOUL REBELS	Dexy's Midnight Runners	Parlophone PCS 7213
53	HIGHWAY TO HELL	AC/DC	Atlantic K 50628
54	PRETENDERS	Pretenders	Real RAL 3
55	VIENNA	Ultravox	Chrysalis CHR 1296
56	SOUNDS SENSATIONAL	Bert Kaempfert	Polydor POLTV 10
57	ONE STEP BEYOND	Madness	Siff SEEZ 17
58	THE WALL	Pink Floyd	Harvest SHDW 411
59	RUMOURS	Fleetwood Mac	Warner Brothers K 56344
60	PARALLEL LINES	Blondie	Chrysalis CDL 1192
61	COUNTRY GENTLEMAN	Jim Reeves	K-Tel NE 1088
62	BRITISH STEEL	Judas Priest	CBS 84160
63	WILD CAT	Tygers Of Pan Tang	MCA MCF 3075
64	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/MOW 100
65	SOMETIMES YOU WIN		

## BROADCASTING

Edited  
by  
DAVID DALTONA new look  
to Hallam  
programming

RADIO HALLAM is implementing a number of programme changes coincidentally with its sixth birthday.

Among the new programmes is a two-hour tea-time news magazine, *Dateline*, which will have a music content as well as news and features presented by Martin Kelner (Mondays to Thursdays) and Alan Biggs (Fridays).

On Saturdays, Michael Lindsay moves from Saturday evening to take over the peak morning show from 10 a.m. to 1 p.m. with a new mixture which will include a look at the *American Top 40*.

Also on Saturdays, soul expert Richard Searling will have a new show from 6p.m. to 8p.m., and later Paul Kaye will have a jazz slot.

On Sundays the Hallam Countdown will be extended to a four-hour programme, starting at 2 p.m. and featuring top selling records of the Top 50.

The Kelly Temple Friday show will include revived 45s and the Top 30 on the new Hallam chart.

## Wrexham tenders

APPLICATIONS FOR the contract to operate an ILR service for the Wrexham and Deeside area are being invited by the IBA. Closing date for applications is likely to be around December 16.

AIRC appeal turns on legal  
aspect of PRT procedure

THE APPEAL by the Association of Independent Radio Contractors (AIRC) against the findings of the Performing Right Tribunal is unlikely to be heard before next spring.

It appears that the nub of AIRC's appeal rests upon whether the Performing Right Tribunal reached its decisions according to the established procedure for tribunals and whether it applied the right tests before reaching some of its judgments.

For instance, the appeal will raise the issue of whether the correct principle to be applied by the tribunal to its determination as to what royalty is fair and reasonable

for the ILR companies to pay the record producer is (as in previous cases) to ascertain the royalty which would be freely negotiated between a willing copyright owner and a willing copyright user of equal bargaining power in respect of a particular record.

And whether the principles and guidelines in fact adopted by the tribunal were consistent with the confirmation of them of a right in Phonographic Performance Ltd. (PPL) to exercise monopoly powers in fixing the royalty payable by each of the ILR companies, and if so, whether such principles and guidelines are contrary to the Copyright Act 1956.

The appeal will also question whether the principles applied by the tribunal to justify its refusal to draw

any comparison from the royalty paid and payable by the BBC in deciding what was a reasonable royalty for the ILR companies to pay were correct principles to apply and, if so, were correctly applied by the tribunal.

The AIRC submission asks whether the benefit of airplay to the record producer was a circumstance which the Performing Right Tribunal ought to have taken into account in deciding what was a reasonable royalty, and whether the tribunal ought to have ignored the disadvantage to the record company of in-home taping.

It further questions whether the tribunal "erred in law" in finding that the broadcasting of recorded music reduced the opportunities for employment for live musicians, and in finding that if royalties paid to the Musicians Union and performers from ILR were reduced to insignificant proportions, this would result in a substantial increase in recording costs.

AIRC also asks whether the tribunal was in legal error when it stopped the cross-examination of a witness on the issue of in-home taping on the grounds that the issue was irrelevant, and then proceeded to penalise AIRC on the basis that it was a relevant consideration.

There is some speculation that the points raised in the appeal may be settled to the satisfaction of the parties involved before the appeal is heard in court.



JOHN RUSSELL, above, has been appointed managing director of Radio Victory, the ILR station at Portsmouth. Russell (42) has spent 20 years in broadcasting, initially with the BBC in domestic and overseas services and was a consultant and founder programme director of BRMB Radio in Birmingham. He takes over at Victory on October 1.

## Radio Norfolk on air

THE FIRST of "a new wave of 15 BBC local radio stations" went on air last week. BBC Radio Norfolk, based in Norwich, is the Corporation's 21st station and the first to be purpose-built for broadcasting in stereo. Wavelengths are 95.1 stereo VHF and 351 metres medium wave.

Manager Mike Chaney, former editor of Radio 4's Today programme, commented: "The keynote will be flexibility in programming. A musician could find himself writing a news bulletin and a journalist could present a record show. There's no demarcation."

Aubrey Singer, managing director of BBC Radio added: "Although finances are severely limited at present, we believe we should honour our obligations and fulfil the expectations of the licence-paying population by providing a steady expansion of our local radio service."

Radio Ayrshire  
wins ILR contract

THE CONTRACT for the ILR station in Ayr, Scotland, has been awarded to Radio Ayrshire Ltd, chaired by Robert Hunter MBE, honorary Sheriff of Ayr and senior partner in a firm of solicitors. The company was one of three groups which applied for the contract.

## CLASSICAL

Edited  
by

NICHOLAS SOAMES

## An interesting approach to Mozart

Die Entführung aus dem Serail, Mozart, Eda-Pierre, Burrows, Burrows, Tear, Lloyd, Jurgens, Academy of St Martin-in-the-Fields, Colin Davis, Philips, 6769 026 3LP's.

A new record of Die Entführung is long overdue — there are only three other versions available, the latest, by Boehm, dating from 1974 — and Philips has taken an interesting approach. Apart from Eda-Pierre, as Konstanza, Davis selected all English singers, and the

result is very impressive indeed. But it was also a shrewd move to settle for German speaking reciters because the amount of dialogue that exists would have overtaxed Burrows and co. In this performance the opera breathes poise; Eda-Pierre and Burrows more than justify their choice as the lovers, Robert Lloyd evokes perfectly the fleshy nature of Osmin, and the Academy plays with a persuasive freshness. Die Entführung may sell fewer copies than Zauberflöte or Don Giovanni, but this is an attractive proposition worth recommending.

16th century English Harpsichord and Virginals Music, by Byrd, Tallis, Gibbons and others, Trevor Pinnock, CRDC 4050.

This very attractive recital by Pinnock — one of the last things he did for CRD before moving to DG — has now come out on cassette, highlighting CRD's expansion into the tape world. Most of the new releases — the Haydn Symphonies, Mendelssohn's Violin Concertos and the String Quartets by Verdi, Puccini and Donizetti — are now issued in cassette form shortly after the disc release.

Music by Elgar, Vaughan Williams, Bliss, Berlioz, Mozart, Beethoven and Brahms conducted by Elgar, Boult, Busch, Toscanini and Walter. The BBC SO. 4LPs, BBC 4001.

This is the issue which formally marks the BBC's 50th anniversary, and it contains many marvellous performances originally issued on EMI. Perhaps the single dominant feature — so often noticeable in historical issues — is the spontaneity.

You can hear the presence of the conductor in a way that is very rare on modern records; in the 3rd movement of Beethoven's Symphony No 6, for instance, it is impossible not to feel Toscanini whip up the tempo quite spontaneously, providing some of

## Reviews

the excitement of a live performance. Many of these recordings, which include Walter conducting Brahms' symphony No 4 and Elgar conducting his own Cockaigne Overture, are important additions to the catalogue, and some have never been transferred to LP before. Like all Artium boxes this set is quite cheaply packaged, but it does, however, contain excellent notes by Robert Layton and Nicolas Kenyon.

Symphony No 3, Beethoven, New York Philharmonic, conducted by Zubin Mehta. CBS 35883.

To say that this record comes into an over-exploited field would be an understatement — except of course that it is the first digital version of the work and marks CBS entry into the digital. And herein lies its commercial potential. Clarity and precision are the hallmarks of the recording, and the same epithets apply to the musical aspects of the performance, this is a straight-forward non-idiosyncratic reading. It comes carefully packaged in polythene with notes on digitalism.

Op 1,2,6,21,26, Webern, Cologne Radio Choir and Symphony Orchestra conducted by Hiroshi Wakasugi, Deutsche Harmonia Mundi, IC 065 99 849. Op 1,6,10,21,30, Bach Fugue Orchestration, Webern, LSO conducted by Pierre Boulez. CBS 76911.

The fact that these two records came out more or less at the same time shows how much Webern's music has ceased to be regarded as really obscure or difficult. Few people who love Mahler could fail to be moved by the Passacaglia, Opus 1, and the beauty of these records, particularly the CBS disc, from an orchestra point of view, is that the composer's development from the Opus 1 to the Opus 30 Variations is shown so clearly and persuasively. The Boulez record comes from the much-praised Webern Volume, but it is interesting to compare his approach which is actually warmer in a curious way than Wakasugi's which elicits more of a feeling of mysterious detachment from his orchestra. The two choral works, Das Augenlicht and Entflicht auf Leichten Kähnen on the Harmonia Mundi disc offer an interesting perspective to the instrumental sound. But both discs are examples of the new generation of Webern performance where the music is regarded as music.



COLIN DAVIS

Kronungsmesse K 3117, Vesperae Solennes de Confessore. Tolzer Knabenchor, Collegium Aurette, Gerhard Schmidt-Gaden. Deutsche Harmonia Mundi, IC 065 — 99763. Many people listening to the opening minutes of the Coronation Mass will find the boys' voices a shock, for this is a performance based on authentic forces (too much vibrato and unstylish phrasing points to a less than pure style). It is worth persevering, however, because although the standard of performance is lower than some of the more prestigious versions available, it puts a completely different perspective on the work — it is much purer in spirit. Mainly for dedicated early music customers.

Facade and Facade 2, William Walton. Cathy Berberian, Robert Tear, with an ensemble conducted by Stuart Bedford. OUP 201.

OUP is producing some interesting recordings — of its house composers particularly — and this is one of the best. Although it has always been popular since the War, Facade has

Beautiful  
Baroque  
'find' on CRD

Missa Scala Aretina, by Francisco Valls. The London Oratory Choir, The Thames Chamber Orchestra, John Hoban, CRD 1071.

This is the discovery of the month. The Spanish Baroque produced some marvellous works that are rarely performed and even more rarely recorded, and this is one of them. Ornate and full of beautiful suspensions, with high trumpet parts, antiphonal choirs and other hallmarks of the high Baroque, it nevertheless has a special character which distinguishes it from Italian or German styles. Valls (1672-1747) was chapel master at Barcelona Cathedral and wrote 10 masses, but only with this work — his best known — does he enter the Gramophone catalogue. Although details in the performance are occasionally to be found wanting, this record can be introduced with confidence by dealers to choral music customers. Just play the opening Kyrie.

had a chequered recording career, but this version can safely be recommended as one of the best, with Cathy Berberian magnificent in lilt and diction. Facade 2 — which here receives its premier recording — is a worthy addition to the main block of 21 items. The recording comes in a handsome presentation with a facsimile score of Facade 2 which makes the package a bargain.

Edited  
by  
CHRIS WHITE

TALENT

## News in brief...

THE UK Subs have recruited two new members to replace drummer Pete Davies and bassist Paul Slack — they are Steve Roberts (drums) and Alvin Gibbs (Bass). The band are currently recording a new album, their fourth, before starting a UK tour in October.

JUDY COLLINS starts a tour of the UK on September 29, opening at London's Festival Hall and including dates in Portsmouth, Edinburgh and Croydon. It is being presented by Sellers/Brightman Productions in association with John Martin.

THE TOURISTS have signed with RCA Records after a nine-month legal battle with their previous label, Logo Records. The band felt that the company had "no understanding of their musical ideas and direction" and refused to work or release any product in the UK until the situation was resolved.

The first single through RCA is (Don't Say) I Told You So, from their forthcoming album, Luminous Basement, recorded at the Air Studios in Montserrat. The Tourists are also about to embark on a 25-date tour of the UK.

## Dankworth musical faces London test

ONE OF Britain's best-known and most respected musicians, with three decades of success behind him, John Dankworth is about to see one of his most ambitious projects to date come to fruition — a musical based on the life of French writer Colette, with all music written by himself and starring his wife, Cleo Laine.

The show, which has just completed an initial run of two weeks in Birmingham, opens at the Comedy Theatre in the West End on September 24. It marks Laine's first musical since Showboat in 1971, and Dankworth's first attempt at a musical since he co-wrote a musical on the life of George Bernard Shaw with Benny Green several years ago.

"Cleo had been toying with the idea of a musical for about three years, but it was a case of finding a suitable subject," Dankworth explains. "She became fascinated with the life of Colette, after being asked at a party whom she would most like to play onstage.

"Originally we asked Tom Stoppard if he would write the music for a musical based on Colette, but he turned it down because of inexperience in writing for such a production, and several other people were approached, but nothing ever really happened."

"Eventually, unknown to Cleo, I decided to write some songs linked by a narrative, then I began to add dialogue. I started on the Friday and worked throughout the weekend. On

the Monday lunchtime I gave Cleo the final version, and she was amazed. She had not realised I had taken the idea so seriously."

Colette initially ran at the Dankworths' small theatre at Wavendon, and after Laine's agent, Laurie Mansfield saw it he gave his full backing. Theatre agents also became interested in the project, and the RCA agreed to license the recording of music, and release an album and single.

Dankworth is optimistic for the musical. "Obviously we are all keeping our fingers crossed, but advance bookings have been good and obviously Cleo's name helps. This is a big project for both of us."

## Jazz giants to play RFH

SONNY ROLLINS and George Shearing are the stars of two special jazz recitals to be held at London's Royal Festival Hall in October under the title "Jazz Giants At The Royal Festival Hall". The concerts, promoted by Mava Music and produced by Alexander Zivkovic, are highlights of European tours by both artists. Shearing will also be recording a new album, with a 38-piece orchestra, with Robert Farnon arranging and conducting.



THE VIP's, new to the charts with the single *The Quarter Moon*, on GEM Records, started as a group in 1978 and played their first gig the day after they formed, inventing a fictitious agency in order to get bookings! Their first EP, *Music For Funsters*, was recorded while they were still at college and after it was given a few plays by Radio One DJ John Peel, the band decided to move to London.

Last year they supported Madness on tour and then signed with Gem Records. Their debut single was *Causing Complications*, which was also released in France, and this was consolidated with another nationwide tour, this time with *Secret Affair*. In France the band have made several TV appearances as well as making a headlining debut at the famous Palace in Paris.

The *Quarter Moon* is the VIP's second single. Line-up of the band is Jed Dmochowski on guitar and vocals, Guy Morley (guitar and vocals), Andy Price (bass and vocals) and Paul Shurey (drums), and they are produced by Mike Leander.

## Stiff puts third talent breaking tour on the road

STIFF RECORDS launches its third talent-breaking tour on September 24. The "Son Of Stiff Tour" will feature five bands. Any Trouble, Dirty Looks, The Equators, Joe "King" Carrasco And The Crowns, and an as-yet un-named fifth act.

The tour has already played five nights in New York. September 24 will be the first of five nights at London's Marquee with a different band playing each night. From October 1 the tour will take to the road, opening at Leeds on that day, and finishing in London early November.

Most of the acts will have releases co-inciding with the tour but in addition there will also be a five-track compilation released October 3, containing one number by each of the acts.

Edited  
by  
SUE FRANCIS

TIP SHEET



DIRE STRAITS' David Knopfler, is splitting from the band to concentrate on his own career as artist/producer/songwriter and has told *Tipsheet* he is available to produce other bands and is also looking for a co-writer to work on original material.

Along with his older brother Mark, David started Dire Straits three years ago, handling the rhythm guitar and keyboards while Mark played his now famous lead guitar. David has written songs which were used on stage by Dire Straits though Mark wrote most of their material.

With his considerable experience in the studio and on stage, David now wants to become more involved on the production side. Anyone interested can reach him through Ed Bicknell, Damage Management, 152 Walton Street, London SW3. (01) 584 0704.

## Single solution

THE FINAL Answer are a young unsigned band from Chelmsford, whose first single failed to see the light of day or hear the sound of cash register, when the independent Limp Record label collapsed. Their manager, Steve Munson, feels this record, *Wish You Were Here/Don't Worry* is especially suitable for autumn release and would like to hear from an interested label. Contact Steve Munson, 22 Station Road, Wivenhoe, Nr. Colchester, Essex. Day phone: Colchester 5101, Ext 242.

## Producer goes solo to help new names

NICK RAYMONDE, ex-A&R/producer at Decca, and most recently with Bronze, has decided to go into independent production. Though already gainfully committed, he still has the time and the enthusiasm to tackle projects for major labels and struggling bands.

Raymonde has decided to go solo, finding that with the industry's economic decline, an A&R man can spend more time worrying about the risk factor rather than the talent. "I can be more creative as a producer than an A&R man", he says.

"I do not want to categorise myself and fall into the trap of doing the same music all the time. I think I am able to produce any sort of music that I like and I like all kinds of music."

As an example of his ear for talent and versatility, he produced Motorhead and Gold Ears for Bronze and signed Hawkwind and

Girlschool. He was engineer for three years at Decca's studio before moving to A&R/house producer where he recalls his first production was for ex-Bay City Roller Pat McGlenn. "The record, *She'd Rather Be With Me*, because of all the press hoo-ha, went straight into No 1 in Japan and sold half a million — a hard figure to follow."

Bands being currently produced by Raymonde are Vardis (for Logo), White Lines and Elgin Marbles, who say of him: "He's become a participating part of the band, coming down to rehearsals night after night and sharing the sweat and strife". Let's hope Raymonde continues to prosper and be able to give his time to artists who vitally need a producer to assist on the path to a label.

Contact Nick Raymonde (01)229 5639.

## Promotion service for small indies

A RECORD promotion operation, H.H.C. Promotions, has been set up specifically to help groups and artists making their own records and for the small independent labels. It includes an extensive mail-out service and promotion follow-up, particularly with the London based radio stations.

H.H.C.'s manager, Howard Campbell, explains: "Earlier this year I realised that with the number of people following the trend of making their own records and with the small independent labels springing up all over the place, someone with experience in promotion would be needed. I decided to take the gamble and aim my experience at this healthy, growing market."

Contact H.H. Campbell, H.H.C. Promotions, 3 Old Farm Road, West Drayton, Middx. Tel: West Drayton 46425.

DON'T MISS out contacting Sue Francis in the US for the next few weeks where she will be scouting out tips for *Music Week*. From now until September 26 she'll be in Los Angeles at (213) 874 2324. Sue will be at Musexpo at the Sheraton Hotel (305) 8657511 from September 26 to September 30. And if you're really keen from October 1 to October 17 she'll be collecting seashells and tips (even columnists have holidays) at (305) 391 2743.

## Young band seeks keyboards player for college dates

WEA RECORDING artist, Jackie Challenor is looking for a keyboard player to join her band which is about to embark on a college tour.

"The band and I share a joint identity and I'm looking for someone who can play rock and roll with style, is easy to get along with and not an ego tripper as none of us take ourselves too seriously," says Jackie.

Whether she and the band are back in the studio before the tour depends on the continued movement of her current release, *Back On My Feet Again*. This, and her first release on WEA were produced by Mingles' Dave Mindel and Steve Elson. Although neither were written by her, Challenor explains that the band will be playing more of her own material.

Challenor's claim to fame includes singing with A Million People, recording for Pye with several singles she says "stuffed mercilessly" and a long spell in the West End cast of *Jesus Christ Superstar*. Her band is a tight-knit myriad of talented friends in their mid-twenties and "all damn good players", according to Challenor.

Contact Jackie Challenor through Rob Atkin, WEA, 20 Broadwick Street, London W1. (01)434 3232.

RADIO TWO is for the 6th year sponsoring the National Rehearsal Band Competition with awards for Senior and Junior bands as well as individual prizes for soloists, arrangers and composers.

Entry forms and information are available from the BBC local radio stations in England and regional broadcasting centres in Glasgow, Cardiff and Belfast. Winning bands and soloists from the regional heats, will be invited to the BBC's Golders Green Hippodrome Studios for the final concert in February of next year.

Information available from Ray Harvey, producer Radio 2, 502 Ariel House, 74a Charlotte Street, London W1. (01) 580 4468 Ext. 2345/4341.

A-RADIO One logging service was inaugurated at the beginning of this month by music industry consultant Gordon Gray.

With three assistants, Gray is logging airplay on the network Mondays to Fridays from 7 a.m. to 6.30 p.m. daily, and providing a

## Quick Tips

complete list of the week's air action to subscribers in time for their Monday promotion meetings. The service can also supply analysis of the most played records and other permutations, and may be extended to Radio Two and other programmes at a later date. Gray can be contacted on 01-866 4865.

LEOSONG HAS the rights to place the master of the original soundtrack of the Australian television series, *Against the Wind*, starring Australian rock artist Jon English. This is available for the UK and certain overseas territories.

Ray Ellis of Leosong says: "The television series is presently being shown in Sweden, which has caused a huge demand for the record."

Interested parties should contact Ray Ellis or David Simmons on (01) 580 7118 or write Leosong, 4a Newman Passage, London W1.

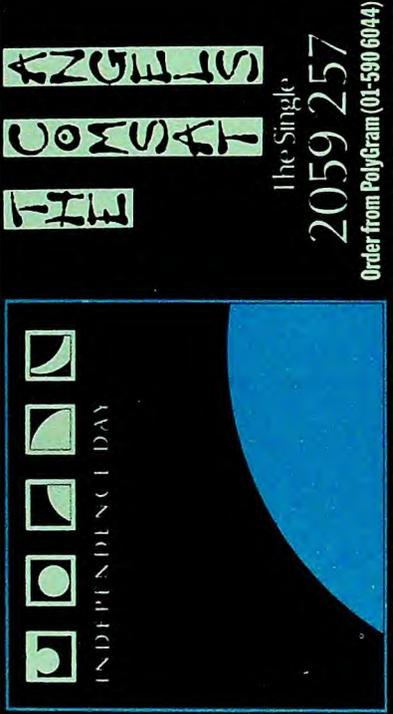
# MUSIC WEEK MUSIC WEEK MUSIC WEEK

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featuring the stunning Martha Davis on the compelling new single from the **MOTELS**  
Capitol

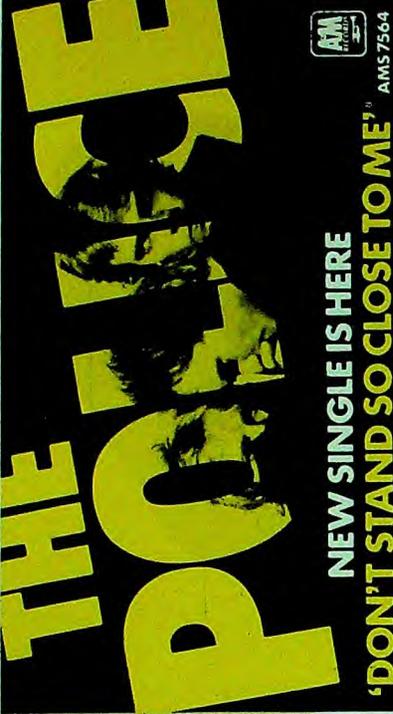


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**THE POLICE**  
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AMS 7564



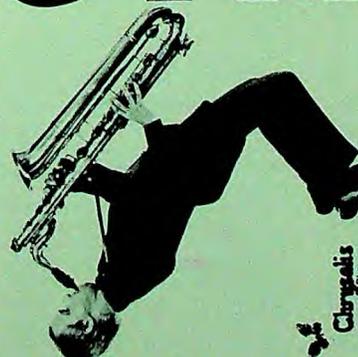
# TOP 75 SINGLES

Week-ending September 20, 1980  
 ○ MILLION (PLATINUM)  
 ● ½ MILLION (GOLD)  
 ○ ¼ MILLION (SILVER)

1	FEELS LIKE I'M IN LOVE	○	Kelly Marie	Calibre 1
2	ONE DAY I'LL FLY AWAY		Randy Crawford	Warner Brothers K 17680
3	IT'S ONLY LOVE		Evis Presley	RCA 4
4	MASTERBLASTER (JAMMIN')		Stevie Wonder	Motown TMG 1204
5	START	○	Jam	Polydor 2059 286
6	EIGHTH DAY	○	Hazel O'Connor	A&M AMS 7553
7	ASHES TO ASHES	○	David Bowie	RCA BOW 6
8	MODERN GIRL		Sheena Easton	EMI 5042
9	DREAMIN'		Cliff Richard	EMI 5095
10	ANOTHER ONE BITES THE DUST		Queen	EMI 5102
11	9 TO 5	○	Sheena Easton	EMI 5066
12	SUNSHINE OF YOUR SMILE		Mike Berry	Polydor 2059 261
13	CAN'T STOP THE MUSIC		Village People	Mercury MER 16
14	PARANOID		Black Sabbath	Nems BSS 101
15	IT'S STILL ROCK & ROLL TO ME			
26	TWO LITTLE BOYS/HORSE		Spidogenesisabounds	Deram ROLF 1
27	SEARCHING		Change	WEA K 79156
28	D.I.S.C.O.		Ottowan	Carrere CAR 161
29	UNITED		Judas Priest	CBS 8897
30	WINNER TAKES IT ALL		Abba	Epic EPC 8835
31	OOPS UPSIDE YOUR HEAD		Gap Band	Mercury MER 22
32	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER		XTC	Virgin VS 365
33	UPSIDE DOWN	○	Diana Ross	Motown TMG 1195
34	IF YOU'RE LOOKIN' FOR A WAY OUT		Odyssey	RCA 5
35	THREE LITTLE BIRDS		Bob Marley & The Wailers	Island WIP 6641
36	MY OLD PIANO	NEW	Diana Ross	Motown TMG 1202
37	TASTE OF BITTER LOVE		Gladys Knight & The Pips	CBS 8890
38	GIVE ME THE NIGHT		George Benson	Warner Brothers LV 40
39	YOU SHOOK ME ALL NIGHT LONG		AC/DC	Atlantic K 11600
40	CIRCUS GAMES			
51	FUNKIN' FOR JAMAICA		Tom Browne	Arista ARIST 357
52	AMIGO	NEW	Black Slate	Ensign ENY 42
53	ARMED & READY		Michael Schenker Group	Chrysalis CHS 2455
54	UNLOCK THE FUNK		Locksmith	Arista ARIST 364
55	THE QUARTER MOON		VIP'S	Gem GEMS 39
56	OH YEAH		Roxy Music	Polydor 2001 972
57	BACKSTROKIN'		Fatback	Spring POSP 149
58	LATE IN THE EVENING		Paul Simon	Warner Brothers K 17666
59	ALL THE WAY FROM AMERICA		Joan Armatrading	A&M AMS 7552
60	MAGIC		Olivia Newton John	Jet 196
61	THE WHISPER		Selecter	Selecter CHSS 1
62	BE THANKFUL FOR WHAT YOU'VE GOT	NEW	William DeVaughn	EMI 5101
63	SOUND OF CONFUSION		Secret Affair	I-Spy SEE 8
64	WEST ONE (SHINE ON ME)		The Ruts	Virgin VS 370
65	YOU'VE LOST THAT LOVIN' FEELIN'	NEW		

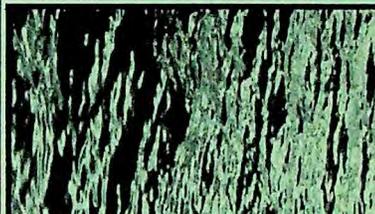
13	15	Billy Joel				
16	13	BANK ROBBER Clash	CBS 8323			
17	9	TOM HARK Piranhas	Sire/Hansa SIR 4044			
18	12	I DIE YOU DIE Gary Numan	Beggars Banquet BEG 46			
19	21	MARIE MARIE Shakin' Stevens	Epic EPC 8725			
20	20	A WALK IN THE PARK Nick Straker Band	CBS 8525			
21	36	BAGGY TROUSERS Madness	Stiff BUY 84			
22	25	I WANT TO BE STRAIGHT Ian Dury	Stiff BUY 90			
23	24	I OWE YOU ONE Shabam	Solar SO 11			
24	22	BEST FRIEND - STAND DOWN MARGARET The Beat	Go Feet FEET 3			
25	27	I GOT YOU Spit Enz	A&M AMS 7546			
26	68	PEACHES Darts	Magnet MAG 179			
27	49	SARTORIAL ELOQUENCE Efton John	Rocket XPRES 41			
28	61	ARE EVERYTHING/WHY SHE'S A GIRL Buzcocks	United Artists BP 365			
29	NEW	YOUR EARS SHOULD BE BURNING NOW Martí Webb	Polydor POSP 166			
30	74	LOVE MEETING LOVE Level 42	Polydor POSP 170			
31	NEW	YOU'RE LYING Linx	Chrysalis CHS 2461			
32	48	SUMMER FUN Barracudas	Zenophone Z 5			
33	NEW	I'M THE LEADER OF THE GANG (EP) Gary Glitter	GTO GT 282			
34	37	YOU GOTTA BE A HUSTLER Sue Wilkinson	Cheapskate CHEAP 2			
35	NEW	THE ZOO Scorpions	Harvest HAR 5212			

Top 75 compiled for Music Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.



**Q-TIPS**  
NEW SINGLE  
A Man Can't Lose  
Some Kinda Wonderful  
CHS 2456

Chrysalis  
MUSIC & RECORDS



**ROBERT PALMER**  
THE NEW SINGLE WIP 6638  
**JOHNNY & MARY**  
Jet 195

**'I BELIEVE IN YOU'**  
DON WILLIAMS  
THE NEW SINGLE MCA 631  
FROM THE NEW ALBUM  
'I BELIEVE IN YOU'  
MCA RECORDS  
1 Great Pictway Street, London W1 3 W  
Distributed by CBS (1980 7851)

**GILBERT O'SULLIVAN**  
new single 'What's In A Kiss'  
Produced by Gus Dudgeon

8929

## INTERNATIONAL

Morning Music pulls off coups  
with Iron Maiden and The Beat

From RICHARD FLOHIL  
TORONTO: Morning Music has acquired exclusive Canadian publishing rights for songs written by members of The Beat and Iron Maiden through its association with Zomba Management and Publishers.

Both groups are set for Canadian tours later this year, and Iron Maiden's first album has been released by Capitol, while The Beat's debut LP has just been issued on Sire, distributed by WEA in Canada.

THE 1981 Juno Awards, the Canadian music industry's annual celebration, will be held at the 3,200-seat O'Keefe Centre in Toronto on February 5.

The event, televised by the Canadian Broadcasting Corporation, will be seen in prime time between 8 and 9.30 pm, and followed by a black-tie dinner.

No announcement has yet been made as to who will host the event. Singer Burton Cummings has handled that job for the last two years, but is not expected to be asked this year.

CBS CANADA, following the lead of WEA, is cutting prices on catalogue material. Album and tape lists on 164 albums have been reduced from \$9.29 (£3.29) to \$6.98 (£2.48), and the programme, called The Nice Price, is being pushed hard with point of sale material, co-op advertising, and strong sales force activity.

Among the albums included in the programme are product by Billy Joel, Barbra Streisand, Blue Oyster Cult, Willie Nelson, Carole King, and Canadian artists such as Bruce Cockburn, Murray McLauchlan, and Burton Cummings. There are 14 Streisand titles in the campaign.

Dateline:  
Toronto

MANTOVANI IS no longer with us, but his music will live on — and MOR radio programmers in this country can sigh with relief.

That's because rights to the Mantovani Orchestra name are held by Amberjack Entertainment Company, a New York firm headed by Bert Sieglson, who also holds rights to the name of the Ronnie Aldrich Orchestra.

The next seven Mantovani Orchestra albums have been recorded, using the Winnipeg Symphony Orchestra under the direction of Tony d'Amato, who is also producer of the discs. Three LP's using the Ronnie Aldrich name, have also been recorded, again with the Winnipeg Symphony.

All this means that MOR programmers in Canada, desperate for Canadian content material (very little music like this is recorded in this country) can breathe a little easier once the albums are released.

TORONTO'S FIRST annual folk festival — a new event planned to replace the 19-year-old Mariposa Folk Festival — came a financial cropper, with poor crowds and three days of rain, resulting in a loss of well over \$100,000 (£35,461).

It wasn't the first "big" outdoor event to lose in the Toronto area. Earlier this year, two country music events — one headlining Willie Nelson, the other Roy Clark, and both held on the same day — lost well over \$500,000 (£177,305) each.

And capping the recent catalogue of losses was the Heatwave show at Mosport Park, some 60 miles from Toronto. This event, billed as the New Wave Woodstock in the Eighties, featured Elvis Costello, The Pretenders, the B52s and Talking Heads among others.

Dropping out from the bill before the show took place were The Clash, although later additions included Third World from the West Indies and Dexy's Midnight Runners, but neither act showed up because of "immigration difficulties".

Promoters of the event, who included John Brower (who had been involved with the Toronto Pop Festivals of the early Seventies and the much-touted John Lennon Peace festival, which never actually happened), estimated they needed 100,000 people to cover themselves. In fact, the attendance was half that, and a \$500,000 (£177,305) TV/movie deal fell through on the day of the show when individual acts refused permission to be filmed.

Meanwhile Brower said he was planning to start a new career by going to Winnipeg to work in a rock 'n' roll band.

TREND RECORDS & Tapes, a growing Toronto-based distributing company, has acquired rights to release selected product from the Flying Fish and Alligator labels of Chicago.

New material by country folkie John Hartford and bluesman Son Seals has been issued on Jackal, Trend's own label.

YOU HAVE been warned: The Bron Agency is arranging the first British tour for Canadian heavy metal band Triumph. The band, close rivals here in popularity with Rush, will tour the UK in October.



AMSTERDAM: NVPI chairman Willum Barents welcoming IFPI board members to their recent meeting at the Amstel Hotel here. Enjoying his remarks are, from left, IFPI president Nesuhi Ertegun, PolyGram president Coen Solleveld, IFPI director general John Hall, board members Roger Lindberg and L. G. Wood, and Trevor Pearcy of the IFPI secretariat.

Sonet's Scandinavian  
sales at all-time high

GRYTHYTAN: The Sonet group of companies in Scandinavia is enjoying its most successful sales period ever, according to Swedish Sonet general manager Dag Haeggqvist, addressing the company's annual conference recently in this Swedish city.

Haeggqvist is also in charge of the Sonet group's international activities, and pointed out that, at a time when the Scandinavian industry in general is fighting hard to keep last year's sales volume, all four Scandinavian Sonet companies are showing impressive increases over the first eight months of 1980.

Swedish results are up by 44 per cent, 45 per cent in Denmark, 22 per cent in Norway, and a massive 73 per cent in Finland. The improvement is due to both domestic and international product, and within the last few months Sonet has renewed licensing agreements with Bronze, Chiswick, Chrysalis, Island, and Virgin.

Haeggqvist commented: "We have been associated with all these

five companies ever since they were formed, and it is very satisfying to see these associations among truly independent companies continuing. We feel that the opportunities for Sonet in the Eighties are unlimited, thanks to the continued confidence of our artists and licensors."

The first licensing deal through Sonet's new association with Teldec was also announced at Grythytan through the signing of the UK MAM label, with product by Gilbert O'Sullivan, Lynsey de Paul, and Dave Edmunds scheduled for immediate release.

Delegates at the meeting included the managements of all four Scandinavian Sonet companies as well as representatives of several of the international labels licensed to Sonet.

## Guimbarda launches duo

From JORDI RUEDA

BARCELONA: Guimbarda, a subsidiary label of Compania Fonografica Espanola (CFE) specialising in folk music, is launching a female duo known as Vainica Doble by means of an LP, El Eslabon Perdido (The Lost Link).

The duo achieved widespread popularity some time ago when they were featured on the soundtrack of a weekly TV film series screened by TVE, and insiders reckon their album will mark the return to prominence of a duo act in the Spanish market.

Guimbarda is continuing its folk series of LPs from around the world (already 120 strong) with plans to release a further 20 before the end of the year.

ANOTHER ENTRANT in the duo stakes is Altamar, a new twosome which is part of Epic's campaign in the Spanish market this autumn.

Their debut single, Por Que Lloras? (Why Do You Cry?), and an LP with the same title are both being marketed this month, backed by promotion on radio, in the press and by means of displays.

Last year Altamar won an award in the Ebro Song Festival, which is held in Santander annually.

RAY GIRARDO, a lyricist with much success some time ago, is making a strong comeback in the record market.

He penned Spanish lyrics for Don McLean's Crying under the title of Horas, and has also won attention with his song Despacio (Little By Little) recorded by young singer Jimmy.

Girardo's songwriting career went quiet for a while on account of his executive job at EMI Spain, but now he's back at the top again.

Bands head east as Japan  
turns on to heavy metal

From BERT TANIMOTO

TOKYO: Heavy metal has come to Japan in the form of a film festival held earlier this month at Tokyo's Nakano Sun Plaza.

The four-hour event featured over 20 of Britain's hottest heavy metal bands on 16mm live concert footage, and drew an overflow crowd of 2,600 to the 2,000-capacity Sun Plaza.

For the gate price of 300 yen (50p), young heavy metal fans were treated to a free soft drink ticket, concert hall amplification, and a special half-time show featuring the 11 finalists of a cardboard guitar player competition patterned after contests held in England. Entries were judged on costume and guitar design, and how closely they resembled the musician they were imitating, whose actual on-stage film was shown as a backdrop. The grand prize was a genuine Fender Lead One guitar.

Heavy metal artists scheduled to tour Japan in the future include Wild Horses, Iron Maiden, Saxon,

## Swiss talent show

ZURICH: A new organisation, Show Scene Switzerland (SSS) has been set up, with Jack Stark as president, to promote talent.

Swiss artists genuinely keen to get a break on local radio or television were invited to auditions in the Bernhard Theatre in Zurich. A professional jury is to pick the most suitable to appear on three "Sprungbrett 1980" concerts this year, the shows to be recorded for both TV and radio.

Dateline:  
Tokyo

Black Sabbath, Thin Lizzy and Girl.

PINK LADY, the singing and dancing duo responsible for more record sales than any other artists in recent Japanese music history, formally announced the dissolution of their act at a press conference in Tokyo.

The two girls, Mitsuyo Nemoto and Keiko Masuda — known to millions of fans as Mi and Kei — called it quits after their popularity had dwindled considerably since the beginning of this year, but not before they had made Pink Lady a household word, and established phenomenal record sales in less than four years.

Since their debut single, Pepper Keibu, was released in August 1976, Pink Lady have recorded a total of 18 singles and sold over 10,940,000 copies. Their biggest single, UFO, released in 1978, sold 1,550,000, and that same year they received the Record Grand Prix Award, the highest honour bestowed by the recording industry here. The duo achieved a string of nine consecutive No. 1 singles between 1977 and 1979, and made the US chart last year with Kissin' in The Dark, a Top 30 charter and the highest position reached by a Japanese act since Sukiyaiki by Kyu Sakamoto topped the US chart in 1963.

## MUSIC WEEK

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## INELCO boost

BRUSSELS: Only six months ago rumours were rife that Inelco Belgium would close its record operation. Five salesmen are still on notice, but with the arrival from Ariola of Ric Urmel, the company has been given a new lease of life, and has plunged into a variety of new adventures.

First fruit of a reorganisation and renewed search for fresh talent is a distribution deal with studio and production company Shiva, for an initial term of two years.

Edited  
by  
NIGEL HUNTER

INTERNATIONAL

# Recession-conscious promoters play it safe

From SUE BAKER

**AMSTERDAM:** The current crisis in the record industry is creating side effects, one of which has manifested itself in the promotion of concerts.

There was a time when an averagely successful band could count on the financial support of its record company to offset any deficits caused through undertaking a concert tour. Such financial support was regarded by the record companies as part of the promotional budget needed to break their acts to a widening circle of fans. Nowadays the disc firms, with their diminishing financial resources, cannot afford to underwrite an act which is not a major success.

## Dateline: Amsterdam

venue, no matter how large. Between these two is a grey area, which seems to be dead. Record companies can no longer afford to subsidise concerts, except in a very limited way, but this is as it should be. Involvement with live appearances at street level to develop an act is both useful and fun, but to pay vast sums of money, on which there is very little return, just to enable an act to appear live somewhere is plain silly."

However, shrinking disposable income does mean that some things such as record sales, have to suffer and there is a general feeling that concert attendances are also being affected, although this may be partly due to a surfeit of tours last year.

EMI Holland managing director Nico Geusebroek says: "There is a lack of interest in concerts, probably because people have to be more careful with their money. But also over the past couple of years we've had an overflow of bands here, so perhaps people have grown tired of concerts."

"Touring in Holland, because of the smallness of the circuit, is expensive, and now there is no money to be made without a recent record success to fill the venue.

Certainly the record companies can no longer afford to support these tours."

CBS managing director Koos de Vreeze comments: "Expenditure on non-home entertainment like wind surfing is increasing, so something has to suffer, but it is difficult to get the right picture. Concert attendances over the years have grown, and although they may be a little down on last year I don't think there is a dramatic drop."

Dureco, with its roster of Stiff artists, is finding attendances good at the smaller venues such as the Paradiso in Amsterdam, but admits to difficulties when it comes to local Dutch bands.

WEA managing director Ben Bunders feels that people may be a little more critical and discerning these days, but adds: "I have seen no decrease in the numbers of people attending concerts, although it does depend on the quality of the act. We have recently had Led Zeppelin and Fleetwood Mac in one of Holland's largest venues — the Ahoy Hall in Rotterdam — and they were sell-outs."

## No problems

Mojo Productions, one of Holland's biggest concert promoters, dealing mainly with foreign acts of superstar status, confirms that, for this calibre of artist, there is no problem, and cites



**FRANKFURT:** Avatar Records has set its first licensing deal for Europe with Bellaphon Records, covering Germany, Austria and Switzerland, and with the first Avatar product due for release this month. Seen at the signing are, from left, Avatar Records co-chairman Robert Patterson, Bellaphon Records president Branko Zivanovic, and Avatar co-chairman John Brewer.

sell-out concerts this year by Roxy Music, Bob Marley, Zeppelin, Fleetwood Mac, and Janis Ian.

However, the Lifa Lock Organisation admits that the situation is rather grim, particularly for the lesser-known acts. Lold told *Music Week*: "A combination of two factors means that promoters and club owners are just not prepared to take any risks. The first is that too many acts have been coming to Europe, and people are being very selective about whom they will pay to see after a surfeit of concerts. The second is the very high cost of hotels, transport, equipment,

etc. which means that any concert must be a sell-out in order to be viable.

"Club owners in particular will not book an act unless it is high in the charts and will therefore give them good radio and TV promotion. If you offer them a really good but unknown band for less money, they are not willing to take the risk. In fact, even where an act has already appeared by virtue of a hit single, if there is no follow-up success, then that act will not be rebooked. Many moderately successful acts will suffer through lack of live exposure."

## Two levels

Cees Wessels, RCA managing director, explains the situation: "These days there seem to be just two areas of success in working live. The decline in popularity of disco music has opened up the possibilities of live work for unknown bands, and there are more and more groups touring Holland at this level.

"The second area is for the major superstars like Led Zeppelin and Bowie, who will always sell out a

Edited  
by  
NIGEL HUNTER

PUBLISHING

# Making profit through the lean years

*RON WHITE is well placed to pronounce upon the trials and tribulations being experienced by the music publishing industry in his triple capacities as president of the Music Publishers Association, vice president of the Mechanical Rights Society, and managing director of EMI Music Publishing. In this interview with MW publishing editor NIGEL HUNTER, he talks about the current situation, its difficulties, and the future.*

WHEN THE record industry catches a cold, the music publishing sector starts sneezing violently, and some parts of it develop terminal pneumonia. Ron White has already detected unmistakable signs of this unhealthy and regrettable process.

"We're just beginning to see signs of a downturn in mechanical income following the decline in the record industry," he says. "Performance income is improving, although it's never a large percentage of a publisher's income. Still, it will help to cushion the decreasing mechanical royalties."

There has always been a degree of resentment between the record and publishing wings of the music business, and that resentment tends to turn septic in times of serious universal trouble like now. Record company mutterings about publishing parasites and publishing cholera about what are deemed stupid

record company policies or no policies at all can be heard frequently in these straitened days. White doesn't indulge in the more extravagant abuse and recriminations, but he is sharp about the role of the record companies in the present predicament.

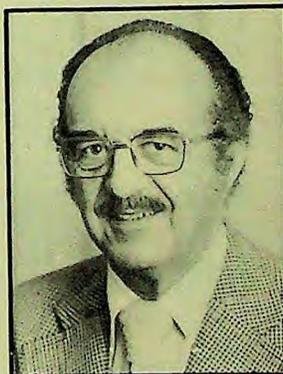
"The record companies want to save money, and they appear to be looking for ways of saving money at the expense of the writers and publishers.

"I'm sure every record company has seen the abyss, and several have gone right into it. They should have seen it three or four years ago, and trimmed their operations accordingly then. They're having to do it now to survive, and I don't think that the business is going to be any larger than it was eight years ago in the foreseeable future.

## Good old days

"Everybody thought that 19 million sales of the Grease album was the norm instead of the exception. That marked the end of the good fat days. We went over the top, and now we've got to pick ourselves up and try again."

The "eight years" White specifies is significant because that is the length of time during which he has been at the helm of EMI Music Publishing. His strictures on record company practice cannot be dismissed as uninformed publisher's invective because he spent many years at EMI Records before moving to the company's publishing arm. He welcomes the elimination of extravagance among the record



RON WHITE

fraternity brought about by today's hard times.

"Buses or feet can be used to go to lunch instead of Rolls Royces, and those lunches don't have to cost £50. Publishers have never indulged in this kind of thing, and have always had to fight for a living."

White says that two things are uppermost in publishers' minds. These are the abandonment by record companies of the recommended retail price system (and the consequent need to decide how to pay royalties in future) and the future of video. He's cautious on the latter topic.

"It's far too early to say whether video is going to be the saviour of the music industry. It could be a very good source of supplementary business for both publishing and record companies, but we won't know for at least four years. It's certainly a potentially great source

of home entertainment, and hopefully music will get a fair showing in it."

Whatever fruits video may bring in the future, White knows that it will be too late for some publishers with their backs to the financial wall right now.

"A lot of publishing companies are now unable to sustain overheads and administration costs through no fault of their own. Mechanical income could go down by 30 to 40 per cent in the next 12 months, and several friends of mine are wondering if they can survive."

He is aware of the frustration felt by publishers unable to persuade record companies to release songs on disc, and can understand publishers wanting to do it themselves. But he is not convinced that launching your own record label is the best antidote.

## Big risks

"You've still got to find a good distributor, and you've got to spend money on promotion. Personally I'd love to get into record production here at EMI Music Publishing, but I don't think it's the answer. The risks are so great."

White does agree that publishers must seek alternative activities to offset the fall in mechanical income and other losses.

**White—'we went over the top, and now we've got to pick ourselves up and try again.'**

"I'm keen on commercial jingles, adapting established songs, and we have a department here at EMI Music Publishing in constant touch with advertising agencies to this end, and a creative section commissioning music for commercials. It has to be done very carefully, of course, otherwise it could kill a song."

Looking around the business generally, White believes there are "some good young people" who could prove themselves with some hits.

"There's a lot of enthusiasm, but not enough people at the top to guide them. One shouldn't be restrictive, but guidance is invaluable. It's not just good ears that are needed, but a combination of feet on the ground, sanity, personality and flair as well.

"We're in a trough, and it'll go deeper. The whole world's in a recession, and for the first time since the Thirties, the music industry has been affected. But there's still a market for the right product at the right price."

"The business will pull through, but not before some publishers and record companies have disappeared. There might be two more years of trouble ahead, but there should be a recovery beginning in about 18 months. I'm worried, but not pessimistic."

16	<b>NEW</b> BLACK SEA XTC	Virgin V 2173	BEAT 001
17	CHANGE OF ADDRESS Shadows	Polydor 2442 179	
18	BREAKING GLASS Hazel O'Connor	A&M AMLH 64820	
19	DIANA Diana Ross	Motown STMA 8033	
20	ME MYSELF I Joan Armatrading	A&M AMLH 64809	
21	I AM WOMAN Various	Polystar WOMTV 1	
22	XANADU Original Soundtrack	Jet JETLX 526	
23	OFF THE WALL Michael Jackson	Epic EPC 83468	
24	ONE-TRICK PONY Paul Simon	Warner Brothers K 56846	
25	FAME Soundtrack	RSD 2479 253	
41	KALEIDOSCOPE Shirazie & The Banshees	Polydor 2442 177	Robert Palmer Island ILPS 9536
42	SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA RL 25296	
43	EMOTIONAL RESCUE Rolling Stones	Rolling Stones CUN 39111	
44	LIVING IN A FANTASY Leo Sayer	Chrysalis CDL 1297	
45	WHEELS OF STEEL Saxon	Carere GAL 115	
46	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532	
47	I BELIEVE IN YOU Don Williams	MCA MCF 3077	
48	PETER GABRIEL Peter Gabriel	Charisma CDS 4019	
49	BLACK SABBATH LIVE AT LAST Black Sabbath	Nems BS 001	
50	TRUE COLOURS Spit Fitz	A&M AMLH 64822	
66	47 OUTLANDOS D'AMOUR Police	A&M AMLH 68502	UT 100K Capitol EST 12018
67	57 24 CARAT Al Stewart	RCA PL 25306	
68	<b>NEW</b> THE COMMON ONE Van Morrison	Mercury 6302 021	
69	75 THE MAGIC OF BONEY M Boney M	Atlantic/Hansa BMTV 1	
70	<b>NEW</b> PIRANHAS Pranhas	Sire SRK 6098	
71	65 TWELVE GOLD BARS Status Duo	Vertigo QU0TV 1	
72	55 Mc CARTNEY II Paul McCartney	Parlophone PCTC 258	
73	<b>NEW</b> BEHIND CLOSED DOORS Secret Affair	I-Spy 2	
74	<b>NEW</b> THE SWING OF DELIGHT Carlos Santana	CBS 22075	
75	<b>NEW</b> LIVE 1979 Hawkwind	Bronze BRON 527	

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ATV Music (Canada)	Drake-Chenault Inc. (USA)	MCA Records (USA)	Remipa (France)
AWA Radio Network (Australia)	Edimusic (Colombia)	Magnex S.p.A. (Italy)	Rhoz Productions (Canada)
Actual Music (USA)	Eleven Music (Italy)	Marcus Music (UK)	Rimpo Tontrager (Germany)
Adventure/Touchdown Music (USA)	Emergency Records (USA)	Margaret Brace Copyright Bureau (UK)	Rio Records of Canada (Canada)
Amphonic Music (UK)	The Entertainment Company (USA)	Mark-Cain Music (Canada)	Roads of Music (USA)
Arista Music Publishing Group (USA)	Esmond Industries Inc. (USA)	Martin-Coulter Music (UK)	Rock Steady Promotions (USA)
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Broadcast (UK)	IBC Records (USA)	Muzak (USA)	Sparta Florida Music Group (UK)
Bull Run Studios (USA)	IFESA (Ecuador)	National TV (USA)	Spector Records Int'l (USA)
CBS Records (USA)	Image Records Pty. Ltd. (Australia)	National Black Network (USA)	Starborne Productions (USA)
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COPRODISA (Ecuador)	KODA FM Radio (USA)	RCA Records (Australia)	WBZ AM Radio (USA)
Country Music Association (USA)	KSHE FM Radio (USA)	RCA Records (Canada)	WGPW AM Radio (USA)
Crossover Promotions (USA)	KWEST FM Radio (USA)	RCA Records (USA)	WIND AM Radio (USA)
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D.I. Music (UK)	Kenmar Music (UK)	RPM Publications (Canada)	WPNT FM Radio (USA)
Decca Record Co. Ltd. (UK)	Kenron Productions (USA)	Radio CHIN AM & FM (Canada)	WOWO AM Radio (USA)
Dee Jay International (USA)	Kensington Sound (Canada)	Radio Records (USA)	Walter Hale Enterprises (USA)
Denim & Lace Productions (USA)	Roland Kluger Music (Belgium)		Warner Bros. Music (Australia)
Der Musikmarkt (Germany)	Leradean Ltd. (UK)		Warner Bros. Records (USA)
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# RELEASES

## SINGLE INDEX

ADAMS, Gayle ..... Y  
 ASWAD ..... W  
 BAKER, Bart ..... C  
 BARRACUDAS ..... H  
 BARRON KNIGHTS ..... T  
 BENSON, George ..... L  
 BLOW, Kurtis ..... F  
 BLUES BAND ..... W  
 BROTHERS JOHNSON ..... S  
 CADILLACS ..... B  
 CARTER, Lynda ..... T  
 CLARKE, Allan ..... T  
 COUGAR, John ..... T  
 DAMNED ..... M  
 DIRT BAND ..... M  
 DOLLY MIXTURE ..... B  
 ELECTRONIC ENSEMBLE ..... I  
 EREHWON ..... T  
 ESTELLE, Don ..... W  
 FALL ..... T  
 FINGERPRINTZ ..... H  
 FIST ..... F  
 GIBSON BROTHERS ..... M  
 GREGG, John ..... C  
 HOLLOWAY, Loleatta ..... L  
 JACKSON, Jermaine ..... Y  
 JAZZ SLUTS ..... S  
 JOHNNY AND THE JAILBIRDS ..... S  
 JONES, Grace ..... T  
 JUMP ..... T  
 KENNY, Gerard ..... M  
 KENNY AND THE CAR PARKS ..... T  
 KRAZE ..... S  
 LAINE, Cleo ..... Y  
 LETTERS ..... N  
 LITTLE ROOSTERS ..... I  
 MATCHBOX ..... W  
 MEXICANO ..... T  
 METROZ ..... V  
 McCARTNEY, Paul ..... T

**B**  
 BABY HOLD ON, I'll Always Love You, JACQUI SCOTT. CBS 8973 (C)  
 BABY IT'S YOU, New Look Baby, DOLLY MIXTURE. Chrysalis CHS 2459 (F)  
 BILLY, Who Dat Man, CADILLACS. Red Eye EYE3 (SP)  
 BREAKING DOWN, Working Man, COLIN TOWNS. MCA 643 (C)

**C**  
 COME BACK, In The City, BART BAKER. Carrere CAR 162 (W)  
 COME BACK MARIANNE, I Get High, JOHN GREGG. Magic Moon MACH 2S (P)

**D**  
 DCT DREAMS, Treeline, NICK NICELY. Voxette VOX 1001 (P)  
 DOCUMENTS FROM CIGARETTE NIGHTS, Double Exposure, ROBIN STAMMERS AND FLESH HABIT. Bumper BUMP 002 (Mainline)  
 DON'T STAND SO CLOSE TO ME, Friends, POLICE. A&M AMS 7564 (C)

**F**  
 FIND YOURSELF ANOTHER FOOL, Sus Blues, BLUES BAND. Boot 3 (A)  
 FOREVER AMBER, Brain Damage, FIST. MCA 640 (C)

**G**  
 GOT TO BE YOU, Let's Take Our Chances, PRIMA DONNA. Ariola ARO 244 (A)

**H**  
 HAVE GOOD TIMES/BIG LONG COCK, Natty General, TONY TUFF AND RANKING JOE. Greensleeves GRED 38 (P)  
 HIS LAST SUMMER, Barracuda Waver/Surfs Are Back, BARRACUDAS. Zonophone ZB (E)  
 HOUDINI LOVE, All About You, FINGERPRINTZ. Virgin VS 375 (C)

**I**  
 IT HAPPENED THEN, Theme From The Babylon Run, ELECTRONIC ENSEMBLE. Superstition SRO02 (SP)  
 I LIKE CHINESE/I BET YOU THEY WON'T PLAY THIS SONG ON THE RADIO, Finland, MONTY PYTHON. Charisma CB 374 (F)  
 I NEED A WITNESS, The Age Of Reason, THE LITTLE ROOSTERS. ami AIS 107 (A)  
 I'M GONNA SHOOT THE DEE-JAY, Meet The Press, THE PRESS. Sonet SON 2214 (A)

MONEY, Zoot ..... Y  
 MOTORHEAD ..... L, N, O  
 MYRICK, Gary ..... S  
 NELSON, Rick ..... J  
 NEUROTIC DREAM ..... P  
 NICELY, Nick ..... D  
 PALMER, Barry ..... P  
 PLASMATICS ..... M  
 POLICE ..... D  
 PRIMA DONNA ..... G  
 PYTHON, Monty ..... I  
 QUARTZ ..... S  
 READ, Darryl ..... L  
 READING, Bertice ..... S  
 ROSS, Diana ..... M  
 SCOTT, Jacqui ..... B  
 SCOTT, Jeff And The Hitmakers ..... K  
 SISTER LOVE ..... W  
 SIGERSON, Davitt ..... T  
 SMOKIE ..... R  
 SNIFF 'N' THE TEARS ..... P  
 STAMMERS, Robin/Flesh Habit ..... D  
 STATIC ..... T  
 STATUS QUO ..... W  
 STREISAND, Barbra ..... W  
 SWINDELLS, Steve ..... T  
 THE PRESS ..... I  
 THOMPSON, Barbara ..... S  
 TONY TUFF AND RANKING JOE ..... H  
 TOWNS, Colin ..... B  
 TROOPER ..... R  
 ULTRAVOX ..... P  
 VAPORS ..... W  
 VICTIM ..... T  
 WALKER, Bobbi ..... S  
 WHISPERS ..... O  
 WONDER, Jackie ..... T

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**J**  
 JUST A LITTLE TOO MUCH, Waitin' In School, RICK NELSON. United Artists UP 633 (E)

**K**  
 KEEP ON PROVING IT, Tell Her I Love Her, JEFF SCOTT AND THE HIT MAKERS. Surrey Sound HMS 1 (P)

**L**  
 LIVING ON BORROWED TIME, West End Girl, DARRYL READ. Monarch MON 16 (A)  
 LOVE SENSATION, I've Been Loving You Too Long, LOLEATTA HOLLOWAY. Salsoul.SALT 6 (R)  
 LOVE TIMES LOVE, Off Broadway, GEORGE BENSON. Warner Brothers K 17699 (W)  
 LOUIE LOUIE, Tear Ya Down, MOTORHEAD. Bronze BRO 60 (E)

**M**  
 MAGGIE, Nickels And Dimes, GERARD KENNY. RCA 3 (R)  
 MAKE A LITTLE MAGIC, Jas' Moon, DIRT BAND. United Artists UP 631 (E)

**METROPOLIS**, Because I Love You, GIBSON BROTHERS. Island WIP 6640 (E)  
**MONKEY SUIT**, Squirm, PLASMATICS. Stiff BUY 91 (C)  
**MY OLD PIANO**, Where Did We Go Wrong, DIANA ROSS. Motown TMG 1202 (E)

**N**  
 NO CLAIM, Like A Nightmare, MOTORHEAD. Bronze BRO 78 (E)  
 NOBODY LOVE ME, Don't Want You Back, THE LETTERS. Heartbeat PULSE9 (SP)

**O**  
 OUT THE BOX, Welcome Into My Dream, WHISPERS. Solar SOT 12 (R)  
 OVERKILL, Too Late Too Late, MOTORHEAD. Bronze BRO 67 (E)

**P**  
 PASSING STRANGERS, Sound On Sound/King's Lead Head, ULTRAVOX. Chrysalis CHS 2457/12 CHS 122457 (F)  
 POISON PEN MAIL, What Can Daddy Do? SNIFF 'N' THE TEARS. Chrysalis CHS 131 (W)  
 POP POP SHOOOWAH, Touch Me Where It's Hot, NEUROTIC DREAM. Carrere CAR 164 (W)

**R**  
 RAISE A LITTLE HELL, Ready, TROOPER. MCA 632 (C)  
 RUN TO ME, Look What You're Doin', SMOKIE. RAK 321 (E)

**S**  
 SAY HELLO TO MY GIRL, Friday Night, KRAZE. D Dee 6 (A)  
 SHE TALKS IN STEREO, Model, GARY MYRICK. Epic EPC 8972 (C)  
 SHE'S LEAVING HOME, Unknown Singers, BARRY PALMER. Aura AUS 119 (SP)  
 SOMETHING ABOUT YOU, Rock Bottom, BOBBI WALKER. Casablanca CAN 206 (A)  
 STAND BY ME, I'm A Woman, BERTICE READING. Chrysalis CHS 2437 (F)  
 STAY AWAY, Jennie Lee, JOHNNY AND THE JAILBIRDS. Charly CYS 1071 (A)  
 STOKING UP THE FIRES OF HELL, Circles, QUARTZ. MCA 642 (C)  
 SUCHI (FREE SPIRIT), Maniac 4th Dimension, JAZZ SLUTS. Epic EPC 8944 (C)  
 SUNSET, Sunset Edited (Frankfurt Fayre), BARBARA THOMPSON. MCA 621 (C)

**T**  
 TEMPORARY SECRETARY, Secret Friend, PAUL McCARTNEY. Parlophone 12R 6039 (C)  
 THE BREAKS, Breaks Ints., KURTIS BLOW. Mercury BLOW 8 (F)  
 THE HERO (I MIGHT HAVE BEEN), Tiny Goddess, EREHWON. Harvest HAR 5213 (E)  
 THE HISTORY OF THE WORLD PART 1, I Believe The Impossible/Sugar and Spite, DAMNED. Chiswick CHIS 135 (E)  
 THE HUNTER GETS CAPTURED BY THE GAME, Love Is The Drug, GRACE JONES. Island 12 WIP 6645 (E)  
 THE LAST SONG, What's A Little Love Between Friends, LYNDA CARTER. Motown TMG 1207 (E)  
 THE ONLY ONES, The Survivor, ALLAN CLARKE. Aura AUS 121 (SP)  
 THE SIT SONG, Barrons' Top 40, BARRON KNIGHTS. Epic EPC 8994 (C)

**THIS TIME**, Don't Misunderstand, JOHN COUGAR. Riva 25 (W)  
**TOO MUCH PRESSURE ON THE KID**, Do You Wanna, JACKIE WONDER. Sonet SON 2212 (A)  
**TOMORROW'S MINE**, Love In The Park, JUMP. Rewind 4 (SP)  
**TOP SPEED**, Never Felt Bad, KENNY AND THE CAR PARKS. Sonet SON 2213 (A)  
**TOTALLY WIRED**, Putta Block, FALL. RT 056 (SP)  
**TRIAL BY TELEVISION**, Jamaican Child, MEXICANO. Stiff BUY 93 (C)  
**TREASURE**, Smilin' On Ya, BROTHERS JOHNSON. A&M AMS 7561 (A)  
**TURN IT ON**, TURN IT ON, Low Life Joe, STEVE SWINDELLS. Atco K 11605 (W)  
**TURN THE RADIO ON**, Over Now, STATIC. Mercury MER 41 (F)  
**TWIST**, Mood Piece, DAVITT SIGERSON. Island WIP 6648 (E)

**V**  
 VIDEO VETO, Cybonette, METROZ. Plastic Speech PLAS 2 (SP)

**W**  
 WAITING FOR THE WEEKEND, Billy, VAPORS. United Artists BP 367 (E)  
 WAITING ON YOU STILL, Waiting Dub, SISTER LOVE/COMPANY X. Greensleeves NICE 109 (SP)  
 WALK ON BY, Blue Babylon, DON ESTELLE. Christy DON 1 (SP)  
 WARRIOR CHARGE, Dub, ASWAD. Island WIP 6646 (E)  
 WHAT YOU'RE PROPOSING, AB Blues, STATUS QUO. Vertigo Quo 3 (F)  
 WHEN YOU ASK ABOUT LOVE, You've Made A Fool Of Me, MATCHBOX. Magnet MAG 191 (E)  
 WOMAN IN LOVE, Run Wild, BARBRA STREISAND. CBS 8966 (C)

**Y**  
 YOUNG CRIMINALS/THE TEEN AGE, Hang On To Yourself, VICTIM. Illuminated ILL 1 (P)  
 YOUR FEET TOO BIG, Ain't Nothing Shakin' But The Bacon, ZOOT MONEY. Magic Moon MCH 3S (P)  
 YOUR CALL IS A LIFESAVER, For The Love Of My Man, GAYLE ADAMS. Epic EPC 8987 (C)  
 YOU'RE SUPPOSED TO KEEP YOUR LOVE FOR ME, Let It Ride, JERMAINE JACKSON. Motown TMG 1201 (E)  
 YOU'VE GOT TO DO WHAT YOU'VE GOT TO DO, Our Relationship, CLEO LAINE. Sepia RSS 101 (R)

## ALBUM INDEX

DANCE BAND ..... 5  
 DEAD KENNEDYS ..... 3  
 GIGGETTY & GUESTS ..... 11  
 GRIMETHORPE COLLIERY BAND ..... 7  
 IGLESIAS, Julio ..... 2  
 INMATES ..... 10  
 McLEAN, Don ..... 13  
 MITCHELL, Joni ..... 1  
 MONEY, Zoot ..... 9  
 NEW ELECTRIC WARRIORS ..... 6  
 POCO ..... 8  
 SHADOWS ..... 1  
 SHAPE OF FINNS TO COME ..... 3  
 SKIDS ..... 14  
 STIFF LITTLE FINGERS ..... 4  
 STIRLING, Leigh ..... 15  
 SUN BOX ..... 12

**1 ASYLUM (WEA)**  
 SHADOWS & LIGHT  
 Joni Mitchell K 62030 (K 462030)

**2 CBS**  
 HEY  
 Julio Iglesias 84304

**3 CHERRY RED (SPARTAN)**  
 FRESH FRUIT FOR  
 ROTTING VEGETABLES  
 Dead Kennedys BRED 10  
 THE SHAPE OF FINNS  
 TO COME (THE BEST  
 OF FINNISH ROCK)  
 Various ARED 8

**4 CHRYSALIS**  
 HANX  
 Stiff Little Fingers CHR 1300

**5 D. DEE (WEA)**  
 FANCY FOOTWORK  
 Dance Band DDLP 1

**6 LOGO**  
 NEW ELECTRIC WARRIORS  
 Various MOGO 4011

**7 LOOK (PINNACLE)**  
 ARRIVEDERCI GRIMETHORPE  
 The Grimethorpe Colliery Band  
 LK/LP6482

**8 MCA**  
 UNDER THE GUN  
 Poco MCF 3076

**9 MAGIC MOON (PINNACLE)**  
 MR. MONEY  
 Zoot Money LUNE 1

**10 RADAR (WEA)**  
 SHOT IN THE DARK  
 Inmates RAD 28 (RAC 28)

**11 REVOLVER (SPARTAN)**  
 BLACK COUNTRY TIME  
 Giggerty & Guests REVLP 1

**12 SUN (CHARLY)**  
 THE SUN BOX  
 Various SUN BOX 100

**13 UNITED ARTISTS**  
 THE VERY BEST OF  
 DON McLEAN  
 Don McLean UAG 30314

**14 VIRGIN**  
 THE ABSOLUTE GAME  
 Skids V 2174 (TC-V 2174)

**15 WIKK (WYND-UP)**  
 IN THE WINGS  
 Leigh Stirling WKR 1001

## SELECT SINGLES

Reviewed by  
**TONY JASPER**

**JIMI HENDRIX**  
 6 Singles Pack (Polydor 260 8001, PolyGram)  
**PAUL McCARTNEY**  
 Temporary Secretary (Parlophone 12R 6039, EMI)  
**BAD MANNERS**  
 Special Brew (Magnet MAG 180, CBS)  
**OZZY OSBOURNE'S BLIZZARD OF OZ**  
 Crazy Train (Jet Jet 197, CBS)  
**LINK**  
 You're Lying (Aves CHS (12) 2461, PolyGram)  
**JIMMY PURSEY**  
 Lucky Man (Polydor POSP 154, PolyGram)

**Others:**  
**BARRY ANDREWS**  
 Rossmore Road Win A Night Out With A Well-Known Paranoic (Virgin VS 378 Virgin). Gem from first bars, sax, whispering vocals, infectious chorus. Clever lyric. Gathers in intensity. Super.  
**NORMAN CONNORS**  
 Take It To The Limit (Arista AL 9534, CBS). High flying vocals give strength, pace, urgency. Must be major, major disco floor killer particularly once fiery back-ups, band have finale flourish.

**THE SPECIALS**  
 Stereotype (2 Tone TT-13, PolyGram). If this is a hit it's because of the studio production particularly Zhivago — Lene Lovich styled chorus which has little in common with previous releases; flip, instrumental International Jet Set with yet another pilot talk-over at beginning before settling into beat which might make dance floor plus supersedes any popularity of listed A-side. Is 2-Tone at crossroads?

**THE HOLLIES**  
 Heartbeat (Polydor POSP 175, PolyGram). Gradually blossoms into exquisite production; lead vocals and back-ups no less praiseworthy. On class terms, the Hollies are back in the Top Ten, hopefully anyway. Off forthcoming Buddy Holly album tribute. Originally, odd but true, only reached 30 for BH.  
**BENGAL FHATS**  
 Speak (Fat Buck BUCK 101, Not persuaded by first 19 seconds, beat

established there does continue but later vocal entry after instrumental break in rock idiom halved. Strength in haunting riff title line, less in verse, disappointing sudden end. Almost.

**CHARLIE DA VINCI**  
 Got To Get You Into My Life (Gun AIM 003, Indie). Chugging, afro-reggae touches, no strident sax of Cliff Bennett hit (6, 1966) in tasteful re-take of old Beatles song Thrust slightly lacking on higher notes but on lower pitch vocals plus engaging rhythm section possess disarming attractiveness.

**EDDIE HOWELL**  
 Sitting In The Cafe (Gem GEMS 40, RCA). Easy-going, tuneful number which gets surprise burst of synthesiser delights in entry. Quiet charm.

**THE SOUND**  
 Heyday (Korova KOW 10, WEA). Joy Division drum beat but the vocals are less thick, more immediate style chorus, catchy bass runs with guitars always forceful. Plus though in that chorus. Touring through September 28 — October 15 with Echo and The Bunnymen.

**MIKE OLDFIELD**  
 Arrival (Virgin VS 374, Virgin). Oldfield does one-man Abba show on disc sleeve, renders haunting version of Anderson-Ulvaeus cut, tailor-made for Christmas, even now should capture MOR weepies who like seeing Scots guards, bagpipes, hill brows.

**THE TEARDROP EXPLODES**  
 When I Dream (Zoo, Tear 1, PolyGram). Maybe too many switches and changes for carry-over from indie to national chart, yet in many respects it is a rich, colourful arrangement. Band sounds very promising.

**DONNA SUMMER**  
 On My Honour (Casablanca CAN 159, Pye). Piano, drums, slide guitar alone, together; plus late back-chorus, vocal gathering strength, assertion constitute quality 45 from more readily associated in singles showing disco lady.

Stephen Wright (Select Singles, Sept. 13), can be contacted on 01-435 6597.



ONE OF the visitors to the CBS sales conference was Robin Blanchflower who, 24 hours before, had announced his decision to quit as managing director of Ariola UK, in order to form his own label, Kaleidoscope Records as a joint venture with CBS. Left to right are: Jackie Blanchflower, Peter Robinson (director of international A&R, CBS), Blanchflower and David Betteridge (managing director, CBS UK).



PRT'S YORKSHIRE rep Gerry Hague last week was presented with a silver disc of the number one hit *Feels Like I'm In Love* by Kelly Marie. Hague had, since last October when the single was first released, been urging PRT to put a major campaign behind the record. Hague is pictured with the lady in question.



PURPLE HEARTS have signed to Safari Records and release their first single, *My Life's A Jigsaw* (SAFE 30) on September 26. Pictured (L to R), back: John Craig (head of Safari Records), Robert Manten (vocals), Jeff Shadbolt (bass), Robert Goss (manager). Front: Gary Sparks (drums) and Simon Stebbing (guitar).



AT THE CBS conference dinner, George Logan (centre) was presented with his award as area sales manager of the year by CBS sales director John Mair (left) and chairman Maurice Oberstein.

On camera



ONE OF the special guests at the CBS conference dinner was Gilbert O'Sullivan who recently signed with the company, after a two year lay-off from recording. His first single, *What's In A Kiss*, is picking up airplay.



ROGER SEMON, RCA's manager, singles sales promotion team, receives a chart plaque at last week's sales conference in Birmingham. Pictured (L to R) are Dave Harmer (sales manager), Roger Semon and John Howes (joint deputy managing director RCA).

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ORDER FORM CHART

# TOP 75 ALBUMS

CHART FOR WEEK ENDING SEPTEMBER 13

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)  
 RE-ENTRY

This Week	Last Wks. on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks. on Chart	TITLE/Artist (producer)	Label number
1	1	NEVER FOREVER Kate Bush	EMI EMA 794 (E) C: TCEMA 794	39	70	5 McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 5034 (F) C: —
2	2	SIGNING OFF UB 40	Graduate GRADLP 2 (SP) C: GRADC 2	40	41	3 CLUES Robert Palmer	Island ILPS 9595 (E) C: ZCI 9595
3	1	TELEKON Gary Numan	Beggars Banquet BEGA 19 (W) C: BEGC 19	41	32	6 KALEIDOSCOPE Siouxsie & The Banshees (Nigel Gray/Siouxsie & The Banshees)	Polydor 2442 177 (F) C: 3184 146
4	5	MANILOW MAGIC Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	42	—	1 SOMETIMES WHEN WE TOUCH Cleo Laine/James Galway	RCA UL 25296 (R) C: RK 25296
5	4	I'M NO HERO Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796	43	46	12 EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111
6	3	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	44	28	5 LIVING IN A FANTASY Leo Sayer (Alan Tarney)	Chrysalis CDL 1297 (F) C: ZCDL 1297
7	7	OSIE OSBOURNE'S BLIZZARD OF OZZ Osie Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234	45	42	24 WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
8	6	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K 56823 (W) C: K456823	46	39	13 IF YOU WANT BLOOD YOU'VE GOT IT AC/DC (Robert John Lange)	Atlantic K 50632 (W) C: K450632
9	9	HANX Suff Little Fingers	Chrysalis CHR 1300 (F) C: ZCHR 1300	47	36	3 I BELIEVE IN YOU Don Williams	MCA MCF 3077 (C) C: —
10	27	NOW WE MAY BEGIN Randy Crawford (Cruaders)	Warner Brothers K 56791 (W) C: K456791	48	35	16 PETER GABRIEL Peter Gabriel (Steve Lillywhite)	Charisma CDS 4019 (F) C: 7150 015
11	9	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735	49	54	12 BLACK SABBATH LIVE AT LAST Black Sabbath (Black Sabbath)	Nema BS 001 (SO) C: BST 001
12	7	DRAMA Yes	Atlantic K 50736 (W) C: K450736	50	45	4 TRUE COLOURS Split Enz	A&M AMLH 64822 (C) C: —
13	8	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302	51	52	30 GREATEST HITS Rose Royce (Norman Whitfield)	Whitfield RRTV 1 (W) C: RRTV 41
14	26	SKY 2 Sky (Sky/Clarke/Tony Haydn/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	52	37	9 SEARCHING FOR THE YOUNG SOUL REBELS Dexy's Midnight Runners (Pete Wingfield)	C: TC PCS 7213 Parlophone PCS 7213 (E)
15	10	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001	53	62	10 HIGHWAY TO HELL AC/DC (Robert John Lange)	Atlantic K 50628 (W) C: K450628
16	16	BLACK SEA XTC	Virgin V 2173 (C) C: TCV 2173	54	66	2 PRETENDERS Pretenders	Real RAL 3 (W) C: RALC 3
17	34	CHANGE OF ADDRESS Shadows	Polydor 2442 178 (F) C: 3184 147	55	51	10 VIENNA Ultravox (Conny Plank/Ultravox)	Chrysalis CHR 1296 (F) C: ZCHR 1296
18	11	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	56	42	3 SOUNDS SENSATIONAL Bert Kaempfert	Polydor POLTV 10 (F) C: —
19	23	DIANA Diana Ross (Edwards/Rodgers/Bernard Nite)	Motown STMA 8033 (E) C: TC-STMA 8033	57	72	49 ONE STEP BEYOND Madness (C. Langer/A. Winstanley)	Stiff SEEZ 17 (C) C: Z SEEZ 17
20	12	ME MYSELF I Joan Armatrading (Richard Gottehrer)	A&M AMLH 64809 (C) C: CAM-64809	58	69	9 THE WALL Pink Floyd	Harvest SHDW 411 (E)
21	20	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WOMMC 1	59	44	13 RUMOURS Fleetwood Mac (Caillat/Dashut/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K456344
22	13	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526	60	73	8 PARALLEL LINES Blondie	Chrysalis CDL 1192 (F) C: ZCDL 1192
23	14	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468	61	58	3 COUNTRY GENTLEMAN Jim Reeves	K-Tel NE 1088 (K) C: CE 2088
24	17	ONE-TRICK PONY Paul Simon (Phil Ramone/Paul Simon)	Warner Brothers K 56846 (W) C: K456846	62	59	3 BRITISH STEEL Judas Priest	CBS 84160 (C) C: —
25	21	FAME Soundtrack	RSO 2479 253 (F) C: —	63	33	4 WILD CAT Tygers Of Pan Tang	MCA MCF 3075 (C) C: —
26	22	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419	64	48	24 WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
27	30	THE GAME Queen (Queen)	EMI EMA 795 (E) C: TC-EMA 795 (E)	65	60	7 SOMETIMES YOU WIN Dr. Hook	Capitol EST 12018 (E) C: TC EST 12018
28	16	CAN'T STOP THE MUSIC Soundtrack (Jacques Morali)	Mercury 6399 051 (F) C: 7199 051	66	47	75 OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
29	24	GLASS HOUSES Billy Joel (Phil Ramone)	CBS 86108 (C)	67	57	3 24 CARAT Al Stewart	RCA PL 25306 (R) C: PK 25306
30	19	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 (E) C: TC-EMTC 25	68	—	— THE COMMON ONE Van Morrison	Mercury 6302 021 (F) C: 7144 021
31	15	GLORY ROAD Gillan	Virgin V 2171 (C) C: TCV 2171	69	75	24 THE MAGIC OF BONEY M Boney M (Frank Farian)	Atlantic/Hansa BMTV 1 (W) C: BMTV4/1
32	25	A Jethro Tull	Chrysalis CDL 1301 (F) C: ZCDL 1301	70	—	— PIRANHAS Piranhas	Sire SRK 6098 (W) C: SRC 6098
33	60	FRESH FRUIT FOR ROTTING VEGETABLES Dead Kennedys	Cherry Red BRED 10 (SP)	71	65	27 TWELVE GOLD BARS Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
34	38	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	72	55	17 MCCARTNEY II Paul McCartney (Paul McCartney)	Parlophone PCTC 258 (E) C: TC PC TC 258
35	18	WILD PLANET B 52's	Island ILPS 9622 (E) C: ZCI-9622	73	—	— BEHIND CLOSED DOORS Secret Affair	I-Spy 2 (F) C: TCSPY 2
36	29	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101	74	—	— THE SWING OF DELIGHT Carlos Santana	CBS 22075 (C) C: 40-22075
37	40	GREATEST HITS VOL. 2 Abba (Ulvaeus/Andersson)	Epic EPC 10017 (C) C: 40-10017	75	63	7 LIVE 1979 Hawkwind	Bronze BRON 527 (E) C: TC BRON 527
38	31	UPRISING Bob Marley (Chris Blackwell/Bob Marley & The Wailers)	Island ILPS 9596 (E) C: ZCI-9596				

## ARTISTS' 1-2

ABBA	37
AC/DC	11, 39, 53
ARMATRADING, Joan	20
BEAT	15
BENSON, George	8
B52's	35
BLACK SABBATH	49
BLONDIE	60
BONEY M	69
BUSH, Kate	1
CAN'T STOP THE MUSIC	—
Soundtrack	28
CRAWFORD, Randy	10
DALTREY, Roger	39
DEAD KENNEDYS	33
DEEP PURPLE	30
DEXY'S MIDNIGHT RUNNERS	52
DR. HOOK	65
FAME	25
FLEETWOOD MAC	59
GENESIS	36
GILLAN	31
HAWKWIND	75
I AM WOMAN	21
JACKSON, Michael	23
JETHRO TULL	32
JOEL, Billy	29
JUDAS PRIEST	62
KAEMPFT, Bert	56
LAINE, Cleo/James Galway	42
MADNESS	57
MANILOW, Barry	4
MARLEY, Bob	38
MEAT LOAF	26
MCCARTNEY, Paul	72
MICHAEL SCHENKER GROUP	13
MORRISON, Van	68
NUMAN, Gary	3
O'CONNOR, Hazel	18
OSIE OSBOURNE'S BLIZZARD OF OZZ	7
PALMER, Robert	40
PINK FLOYD	58
PIRANHAS	70
POLICE	34, 66
PRETENDERS	54
QUEEN	27
REEVES, Jim	61
RICHARD, Cliff	5
ROLLING STONES	43
ROSE ROYCE	51
ROSS, Diana	19
ROXY MUSIC	6
SANTANA, Carlos	76
SAXON	45
SAYER, Leo	44
SECRET AFFAIR	73
SHADOWS	17
SIMON, Paul	24
SIUOXIE & The Banshees	14
SKY	10
SPLIT ENZ	50
STATUS QUO	71
STEWART, Al	67
STIFF LITTLE FINGERS	9
TYGERS OF PAN TANG	63
UB40	2
ULTRAVOX	55
WAYNE, Jeff	64
WILLIAMS, Don	47
YES	12
XANADU	22
XTC	16

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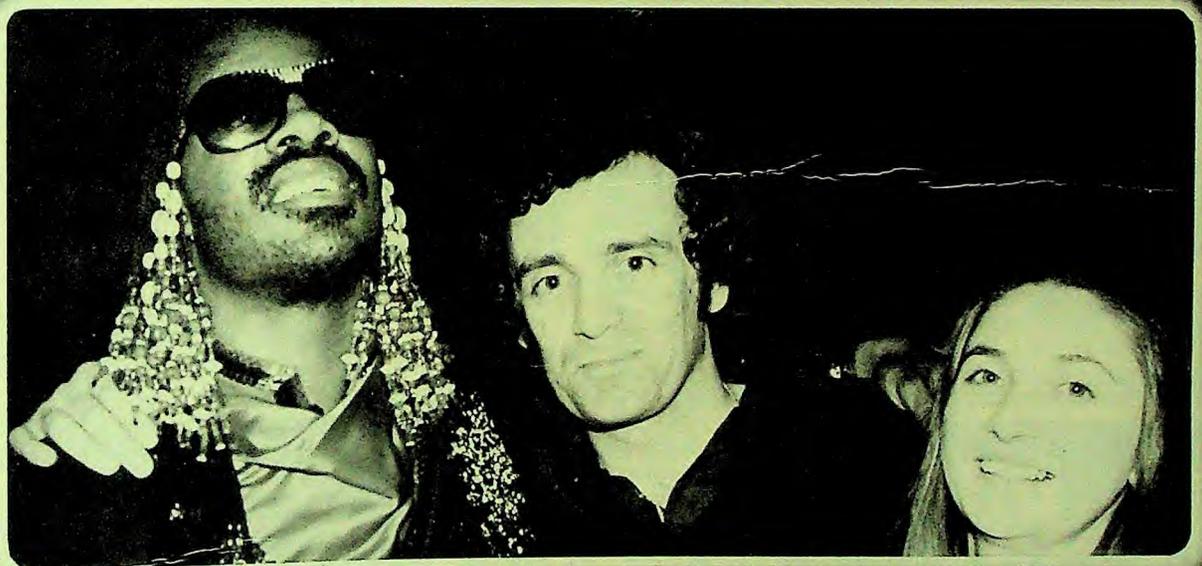
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Edited  
by  
SIMON HILLS

NEWS

## The Purple Hearts sign up with Safari

SAFARI RECORDS has signed Purple Hearts, who had three hits with Fiction Records, and releases their debut single for the label My Life's A Jigsaw (SAFE 30) on September 26.

Meanwhile The Boys have finished their second album for Safari, Boys Only. A single from the album, Weekend (SAFE 31), is released on October 17 and the group will play some London dates to coincide with its release.

Another new signing is the three-piece band Blood Donor whose first single Dr Who (SAFE 29) is released this week. The band were previously signed to Arista Records. The label is distributed in England through Spartan, but has announced various licensing deals around the world. In Spain the label will go through Discos Movieplay, in Italy Ariston SRL, Music Box in Greece and Victor in Japan.

SECRET RECORDS is sponsoring a special night at London's Music Machine on September 30 to showcase its roster of acts. Brian Brain will be headlining and there will be sets from The Civilians, Temporary Title and Baby Patrol. The entire evening is being recorded by Secret for release in the autumn as a special low-price live sampler album to be entitled Live Secrets.

Meanwhile the label has found an act to record a charity single for the Harefield Hospital and releases a single, Rubber Ball, on September 26, after listening to 300 tapes.

The artist is Zoe Nicholas, previously with Cats UK. It comes in a picture bag and is available through normal outlets or from Secret Records, 53A Princess Street, Luton, Beds at 99p. All profits will go to the trust.

CHERRY RED, enjoying album chart success with the Dead Kennedys album (BRED 10), has increased the dealer price of new albums from £2.46 to £2.86. Both albums Kennedys' album and The Runaways (BRED 9) come into the new price category. Further, dealer prices for Cherry Red singles will be increased from October 1 to 65p. No RRP or list price will be published.

COMPLETE CONTROL Records has signed a one-off deal with publishers Campbell Connolly for the B side of its current Bombay Ducks single 1-0-6-9. The A side is a version of the Stones' Sympathy For The Devil, and the record is distributed by Pinnacle. The company will run a teaser campaign in the music press.

MAGIC MOON Records has released its first single. Sung by John Gregg it's entitled Come Back Marianne (Mach 25) and is a Bruce Woolley composition.

A Zoot Money LP, Mr Money, is released on September 25 licensed from Paul McCartney's MPL Communication company. A single, Your Feet's Too Big (Mach 35), from the album is released this week.



NEWLY-FORMED label 101 Records celebrated the launch of its first album, Band 'its At Ten O'Clock, at Clapham's 101 Club where the label originated. Pictured left are various members of the bands on the album — who have all played at the club — with Frank Sansom the label's mentor in the centre with moustache and glasses.

WIDELY-TIPPED black band Weapon Of Peace, have left Graduate and will be releasing their first single, Children Of Today (TF 1082), on their own label via Phonogram.

It is being released in 7" form on September 26 and will be followed in early October by a 12" version. The band has signed an agency deal with Cowbell and starts a UK college tour later this month.



POLLY BROWN is taking seriously her position as managing director of her own label, Witch Records, which debuts with her own single Bewitched (POL 1, via Pinnacle), having dreamed up the name, designed the logo, label and sleeve, set distribution — she even pops into record shops to promote it, as seen here with the manager of Smiths, Ealing, Mr Bossum.

SHATTERED RECORDS has signed Sussex five-piece band The Corvettes headed by ex-session singer Penny Heathcote and including ex-members of Nicky and the Dots and Peter and the Test Tube Babies. Their debut single, Love To Hate You backed with Heartbeat, is released at the end of this month.

AIROBEATS IS to release The Squares' new single, Buddy Holly.

A NEW label has been set up in the Midlands to deal with MOR and pop product. First release is by West Midland group Giggetty who have an album out called Black Country Time (REV LP 1) through Spartan.

Meanwhile Heavy Metal Records, part of the same Dudley-based company, has scheduled a release by the Handsome Beasts in November.

DYNAMIC CAT Records, a new label with distribution through Spartan, kicks off with a new No Dice single, How About You! (DC 1000), released on September 19. It is the band's first release since they parted company with EMI. Dynamic Cat Records is based at 203b Latchmere Road, London SW11.

A NEW label Hit Machine has been set up to offer interesting commercial records from the Liverpool area. First release is Young Man (Seeks Interesting Job)/Doosha — a double A side

from the group It's Immaterial. Details from 5 Hargreaves Road, Liverpool 17.

GLASS HAVE released their first single, New Colours/Sweet Entropy, on their own Glass label. A cassette album is available of the old group Glass entitled Sixteen Gigs. The single is produced by John McGeoch (ex Magazine and Banshees) and Dave Barker of Glass.

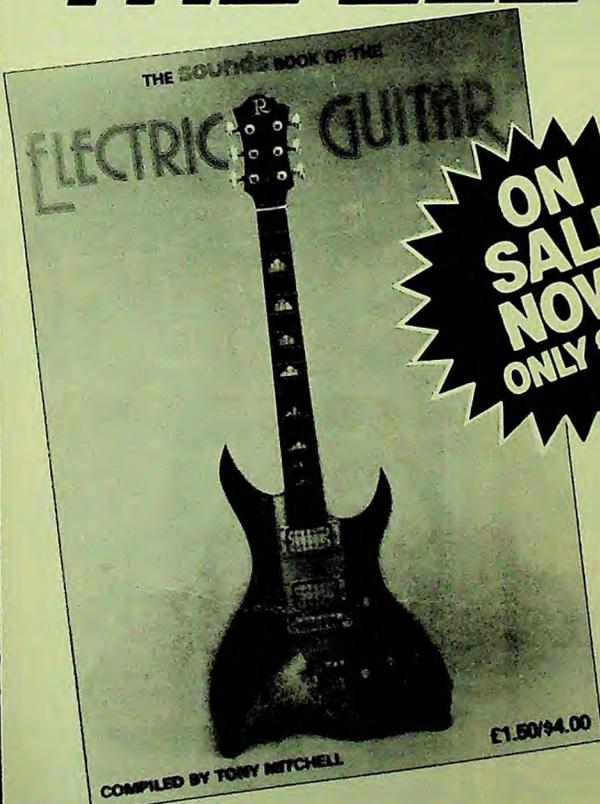
A distribution deal is currently being discussed while current product is available from Ellie Jay, Glass Records, 97 Judd Street, London WC1. Tel: 01-388 5771.

AFTER REACHING Number 26 in Kenny Everett's world's worst record chart the "double B side" by Helpless Huw, Still You/Lisa Jane, is being re-issued by US Records. Copies are available from US Records, 23 Pilkington Avenue, Sutton Coldfield, West Midlands, B72 1LA at £1 inclusive.

THE PETER Lush band have a single Hook Hook (backed with Tool Tool!) released on the Portsmouth-based label Lemonfoot Records (21-23 Nancy Road, Fratton, Portsmouth. Tel: Portsmouth 23867).

GUN RECORDS has released a version of the Beatles' Got To Get You Into My Life by Charlie da Vinci, available now.

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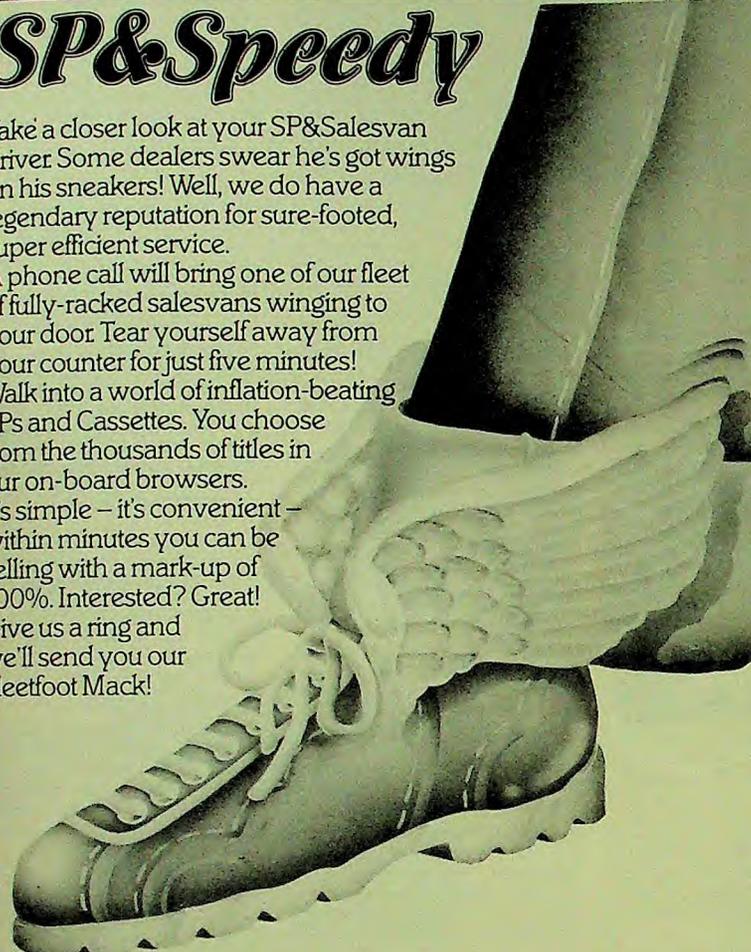
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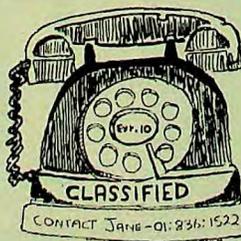
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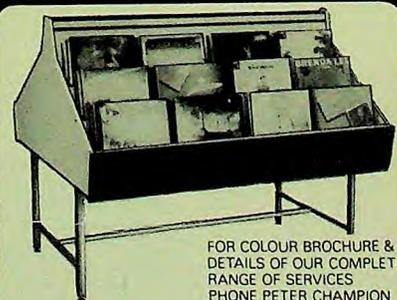
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## American Commentary



### Roshkind quits. . .WEA up. . . CBS down. . .Steinberg's about-turn. . .Stiff Hurrah!

NEW YORK: Mike Roshkind has resigned his position as vice-chairman of the board and chief operating officer of Motown Industries to pursue other activities such as the writing of a "fictionalised account of my personal and professional life over the last 15 years", to continue playing the stock market, and to travel.

In an interview with *Music Week*, Roshkind explained that he wanted to make the move for about a year, but didn't want to leave Motown during particularly soft times. He points to Diana Ross currently having a No. 1 hit worldwide and having her most successful year ever in terms of live appearances, and to the success of Motown's TV production wing (with three feature-length films to be aired by the networks should the current strike end) as contributing to his decision to make the change now.

At the time of writing, Berry Gordy had not accepted the resignation of his associate of 15 years, but Roshkind said that, while his departure may come as a surprise to others in the industry, it was not a surprise to either Gordy or Diana Ross.

In initial talks with publishers, Roshkind claims to have been offered "a respectable six-figure advance, so the book seems to be a good idea and I know it's a good movie."

Added Roshkind: "Berry was kind enough to say that nobody could replace me, so in a sense he's 'retiring my number'. I'll always be available to him, though."

Roshkind expects Gordy to divide his responsibilities among other executives throughout the company. Motown itself was not commenting on acceptance of the resignation (though the formality of that was expected shortly) nor on future plans.

THE WEA and CBS autumn marketing conventions reflected rather divergent views on current market conditions.

WEA president Henry Droz proudly pointed to his company's biggest day in its 10-year history — a day that saw the shipping of Rolling Stones, Queen and Jackson Browne albums back at the end of June. In the interim, WEA laid claim to seven of the top 10 singles and six of the top 10 LP positions, including Nos 1 to 4 of the latter. WEA was also especially strong on breaking new acts.

In contrast, the addresses to the CBS troops were relatively low key, with that company bemoaning its failure to break new acts and decrying a lack of spirit in the face of administrative overlap and staff cutbacks. Despite difficulties, however, CBS has maintained its mid-top 20 market share through most of the first half of 1980.

### By IRA MAYER

POLYGRAM CHAIRMAN and chief executive officer Irwin Steinberg made some sharp policy turnarounds in an address to the music and performing arts lodge of the B'nai B'rith in New York.

The man who attacked the CBS \$5.98 (£2.49) line at IMIC last April as "One of the great tightrope tricks of all time," asking "Why panic at a time when we need prices?", now suggested that the "new middle series gives the industry greater price flexibility and is a step towards moving catalogue product through attractive and more realistic pricing."

Also one of the first (six years ago) to predict that the US record industry would be dominated by a handful of conglomerates, Steinberg claimed that "rather than destroying the smaller, independent creative centres as was (and in some quarters still is) predicted because of the concentration of this industry into fewer, financially strong companies, the industry continues to encourage their formation". He cited Boardwalk, Handshake, Qwest, Geffen and Solar as examples.

Steinberg further emphasised the need for the industry to be ready to move with new technologies, stressing the compact digital disc and the expanding home video horizon as "opportunities that can allow us to compete effectively for the time and discretionary dollar of an older, more sophisticated public."

THE MAJOR video news this week comes from CBS, where the new Cy Leslie-headed Video Enterprises Division has announced the first titles in its catalogue, ranging from 2001: A Space Odyssey to the original Judy Garland Wizard Of Oz, and RCA, which is now predicting an upgraded stereo on its video disc system to be available "at a modest premium" in 1982.

According to a speech delivered by the company's Roy Pollack at a meeting of licensees in Tokyo, March 1981 is the target for national roll-out of the mono system in the US.

STIFF'S CEASELESS quest to be different continued with Stiff Hurrah Week in New York, a five-night promotion that began with a video night and auction of Stiff memorabilia at the Hurrah's Dance Club.

The week's events proceeded with four showcase nights at the club, featuring Joe King Carrasco, Modettes, Dirty Looks and Feelies (each show opened by Any Trouble), and culminated with a Plasmatics performance at the foot of Pier 62 on the Hudson River.

At the latter, lead singer Wendy demolished a Cadillac coup de ville along with the group's equipment and instruments. Anything for a headline.

SHORTS: RIAA assistant counsel Joel Schoenfeld worked as undercover agent with the FBI during the latter's Modsound operation that led to the arrest of George Tucker for record and tape counterfeiting and indirectly to the case against Sam Goody Inc. for allegedly selling counterfeit product. According to the RIAA's Jules Yarnell, Schoenfeld is no longer working with the FBI. . . CBS is challenging for a second time the Supreme Court ruling that upheld blanket licensing practices. The company insists that the practice, used by ASCAP and BMI to charge for the licensing for broadcast use of copyright material, constitutes price fixing, and thus runs counter to US anti-trust statutes.

## ALBUM REVIEWS

### SECRET AFFAIR

Behind Closed Doors. I Spy 2 (Through Arista). Producer: Ian Page. Second album from the highly successful group that spearheaded the mod revival, although this album is lacklustre and even Page's full production can't lift above being a rather mundane collection of pop songs. Includes the singles My World and Sound Of Confusion, but it is only Dave Winthrop's excellent throaty sax playing that makes the album worthwhile.

### Don McLEAN

The Very Best of Don McLean. Liberty United UAG 30314. Producers: various. On the cover it says featuring Crying, American Pie, Vincent and And I Love You So, and it is of course those tracks that will sell the LP. The rest might come as a disappointment to fans of his singles who may expect all his material to be of the same high standard.

### VARIOUS ARTISTS

The Magic of Brazil. EMI NTS 209. Compiler: David Lale. Put together by EMI MOR's Lale from the company's Brazilian Odeon resources, this is where the modern samba is at. The artists' names won't mean a thing in the UK — starved of such exotica unlike the rest of western Europe — but songwriters such as Jobim, Ary "Brazil" Barroso and, to a lesser extent, Chico Buarque represented in the album have made something of an impression. The recordings are technically first-class, the performers are varied in style and first-class in execution, and the underlying beat is vibrant and irresistible. Worth playing (if you can afford your PRS fee) and certainly displaying with its excellent sleeve colour pic of Rio de Janeiro.

### SIMPLE MINDS

Empires and Dance. Arista SPART 1140. Producer: John Leckie. Dreary introverted electronic music is all the rage at the moment, and that's what Simple Minds play so this LP has a good chance of fairly strong sales. The tracks tend to sound very samey after a couple of plays and lead singer Jim Kerr's voice becomes monotonously atonal. The band are currently touring Europe with Peter Gabriel who chose the band as support himself.

### VARIOUS

New Electric Warriors. Logo MOGO 4011. Producer: Nigel Burnham. A follow-up to rock journalist Burnham's Hicks From The Sticks album featuring 16 heavy metal bands from the provinces. Inevitably patchy, there are still several numbers that have life to them, especially the excellent Grind 'n' Heat from Stormtrooper, a new take of If I Were King from Logo's own Vardis and the mainic Race Against Time's Bedtime. Can't fail to shift a fair few copies with the current revival.

### THE ALLMAN BROTHERS' BAND

Reach for the Sky. Arista SPART 1146. Producers: The Allman Brothers' Band and Michael Lawler and Johnny Cobb. Newly-signed to Arista, this album is very much in the Allmans' familiar vein, but it has none of the melodies of the calibre of Blue Sky or Jessica.

### MARC BOLAN

The Unobtainable T. Rex. EMI NUT 28. All deleted material from the years 1972-77, mostly comprising B sides from Marc Bolan's hit singles, which even in his heyday, were never nearly as good as the A sides the records were bought

for. On the whole, a disappointing collection — Bolan's voice has not stood the test of time. But as is often the case, his death turned him from a faded unfashionable rock star to a cult figure so this will sell to his most ardent fans — and there are still quite a few of them left.

### VARIOUS

Band'its At Ten O'Clock. 101 Records. Polydor 2384 116. Producers: Various. Some interesting numbers to launch the South London 101 Club's new label, although the fact that there are no live tracks is a disappointment, with all product available elsewhere. Includes the excellent Holly And The Italians, Thompson Twins and Wasted Youth, among others as well as Polydor's own Cosmat Angels. Competition may help a few sales.

### VARIOUS ARTISTS

Volunteer Jam VI, hosted by The Charlie Daniels Band. Epic EPC 22107. Producer: John Boylan. Double album of live jam sessions featuring along with C. Daniels and his band, Dobie Gray, Crystal Gayle, Ted Nugent, Papa John Creach, Rufus Thomas and other assorted musicians playing such standards as Down Home Blues, Amazing Grace and The Night They Drove Old Dixie Down. Entertaining, but not a blockbuster.

### THE DC NIGHTHAWKS

The DC Nighthawks. Mercury 6337 111. Producers: The Nighthawks and Johnny Stainze. Hard-hitting R&B is currently making a comeback thanks to bands like The Fabulous Thunderbirds and Nine Below Zero. However, the Nighthawks don't seem to have that crucial polished edge at the moment. Giggling around the country could change that and win them a following though.



# Warner Bros Music Ltd

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## DIARY

## LP from the leaders of the pack

THE COMBINATION of a brewery and a rugby team makes for a potent mixture, but Evolution Records bravely brought the two together for an album celebrating the centenary of the Welsh Rugby Union.

Ansells the brewery has sponsored the album in return for its logo and a message on the inner sleeve — and the LP will be promoted through its pubs in Wales.

Entitled *The Other Side Of The Dragon*, the album features the lusty voices of such legends of the Arms Park as J. P. R. Williams, Gareth Edwards, Barry John and Paul Ringer.

The whole thing was put together by Evolution's Johnny Jones and the help of 18 gallons of Ansells' best at 9 a.m. in the morning at Rockfield Studios!

Jones reports: "Fifteen hours later the barrel was empty and all illusions about the glamour of being a pop star had been completely dispelled. They were exhausted and decided that a day in a recording studio was harder than a match against the All Blacks."



WORLD MIDDLEWEIGHT boxing champion Alan Minter fulfills many a fantasy of landing one squarely on David Hamilton's jaw. But it's all in aid of promoting a single, *Prizefighter*, and a film documentary on Minter's life for which the song was written by Jigsaw's lead singer, Des Dyer (also in the picture) and keyboard player Clive Scott. The single is out now on Splash Records.

## ICA rock weak

IF ANYONE hoped for an insight into the working of the record industry at the second of the Institute Of Contemporary Arts' Rock Week talks last week, they would have been sorely disappointed.

The subject being debated should have been "increasing consumer awareness and refusal to fall for marketing ploys" contributing to the record industry's decline.

But neither this, nor any other issue, was satisfactorily resolved by the panel consisting of CBS' Maurice Oberstein, Arista's Charles Levison, Tony Wilson of Factory Records, Richard Scott of Rough Trade and Jeremy Lascelles of

Virgin.

Much of the blame must be taken by chairman Richard North of *The Observer*, for allowing the discussion to be unstructured and ineffective.

And he wisely called the shambles to an early halt but not before one or two comments worthy of a wider audience had been uttered:

Charles Levison: "There are a lot of unprofessional people in our industry."

Tony Wilson: "Rock 'n' roll is about kids, you (ie the majors) have forgotten how to sell to them."

Richard North: "A record company is the business end of an art form."

Maurice Oberstein: "Rock is a passing form of entertainment."  
Richard North: "Schubert thought that his publisher was a shit."

## Diana Ross denies production ructions

OBVIOUSLY ELATED by her success both sides of the Atlantic with her first sizeable hit for some time, *Upside Down*, Diana Ross, the former Supremes lead singer-turned-solo superstar, held court at London's Inn On The Park last week for a lunchtime meet-the-press reception.

The lady disregarded reports of friction between herself and Bernard Edwards and Nile Rodgers, the Chic/Sister Sledge producer team who produced *Upside Down* and her latest album. After hearing the completed tapes, she apparently went back into the studios to do some re-mixing work on them and it has been said that the none-too-pleased Edwards and Rodgers virtually disowned the final result.

Ross explained: "When I heard the original tapes I felt that they were not so much Diana Ross as Chic or Sister Sledge — and that would have disappointed my fans. It was also too disco styled, and that isn't an area I want to move in particularly."

"What I did do was bring out more of the Diana Ross style, but

it isn't true to say that there has been a fall-out between Bernard Edwards and Nile Rodgers and myself. I think that they are very talented and creative team, and their talent and my experience has resulted in some good things. In fact, we will be working together again."

She added that there was a possibility she may produce herself in sometime in the future. "I have always wanted to write and produce, but to be honest I consider myself to be a performer and entertainer first, and musician second."

## OPINION

## Pull your socks up EMI

I AM sick to death of receiving faulty product from EMI. Do they know how to press records? Obviously not. I have just received the new Kate Bush and Cliff Richard albums and both are virtually unplayable on good stereo equipment.

EMI has some of the world's greatest artists on its label and surely these artists deserve good end results after working so hard in the studios.

Why should customers have to pay exorbitant prices for really inferior goods? Come on EMI, pull your socks up and let's have some decent copies of your albums.

ZOE EDGAR, Earthshaker Records, Heath Road, Twickenham, Middx.

I WISH to report the following conversation between a worried A & R man and one of his artists.

A & R MAN: "We're thinking of releasing your album on cassette only."

ARTIST: "Why's that man?"

A & R MAN: "To combat home-taping."

ARTIST: "But if my album sells five million copies it won't show in any chart."

A & R MAN: "Hmmm! Maybe we can write to the music papers suggesting they publish a weekly chart on cassette sales?"

ARTIST: "Yeah! Just think of the publicity!"

DAVE WATSON, Carlin Music, New Burlington Street, London W1.

## DOOLEY

DOOLEY'S SUGGESTION last week that an independent investigation team should inquire into the allegations of fraudulent falsification of the chart has gained the support of a lobby which will be making a similar demand at the BPI Council meeting today (17) . . . there will be a call for the enquiry to be led by a senior member of the legal profession with no music industry connections . . . the same lobby will also be putting forward the view that the regular chart committee, which at the moment comprises only record company representatives, should also include representatives of the BBC and *Music Week* . . . A dealer who does not benefit from record companies' special attention, telephoned Dooley to report that one such shop in his neighbourhood was selling Gary Numan's *Telekon* album at below dealer price — one wonders how they can do it? . . . We also hear that an alleged chart shop telephoned a record company last week angrily demanding free albums so he could compete with another alleged chart shop in the next town which was selling a current hit album at below dealer price.

IT'S LOOKING very much if *Motown's* 20-year association with EMI is likely to be a non-on-going situation . . . Contrary to a press release from Neptune Records last week, Ms Val Falloon will not be joining Neptune Publishing at the end of September, but will remain with *Record World's* London office . . . Recalling the national press column inches devoted to Maurice Oberstein and his dog, one industry leader reacted to Obie's tirade against industry leaders getting press: "That's like throwing bloody great rocks in glass houses, let alone stones" . . . Mike Ledgerwood has popped up in New Zealand handling PR for WEA in Auckland . . . Anyone wishing to Fly The Mag to Midem with *Music Week* package tour — don't miss an application form in next week's *MW* — or phone Avril Barrow now for details . . . After spending the summer in the South of France, Ken Glancy is in London on his way home to New York and declaring himself very happy "enjoying doing nothing".

FOLLOWING MfP's Beatles budget albums, World Records now preparing specially-priced Beatles box-set . . . Kelly Marie's *Feels Like I'm In Love* has gone gold; it's exactly ten years since its writer, Ray Dorset, had his own number one with *In The Summertime*; and producer Peter Yellowstone and wife Chantal are proud parents of baby daughter, Valentine . . . Peter Noone, ex-Herman's Hermits, now living in the US, in London last week promoting his new band, Trembles, who have Epic album out shortly . . . George Gluck points out he is still headquartered in Germany, and Hanne Jordan (Chairs last week) has joined his subsidiary London office . . . 21st Century's Martin Lewis ordered to take complete rest after being taken ill at Edinburgh Festival, which explains his unaccustomed silence . . . Boots' chief record buyer Wilf Price wishes to thank everyone who sent messages of sympathy and condolences after the death of his wife, Vera, last week.

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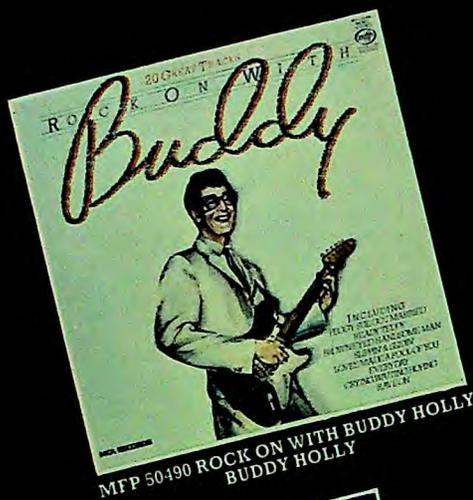
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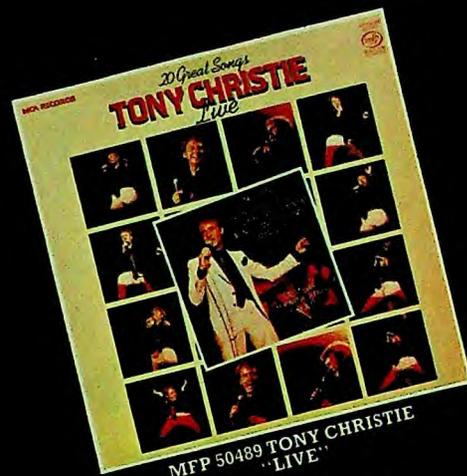
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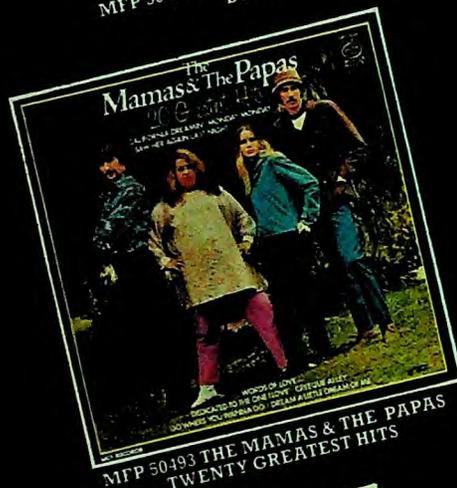
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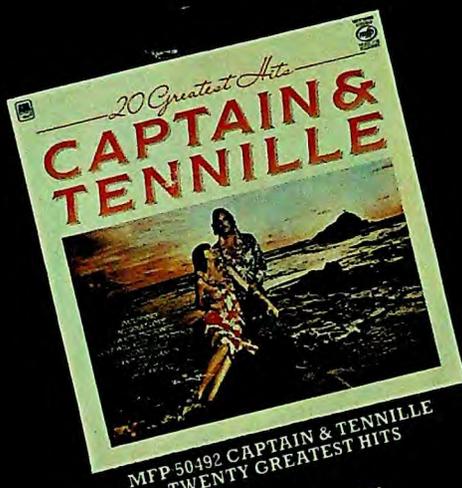
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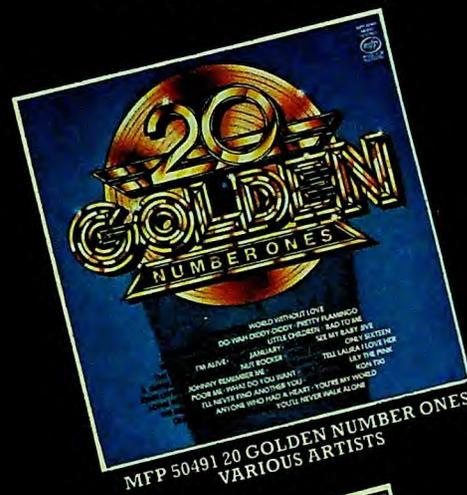
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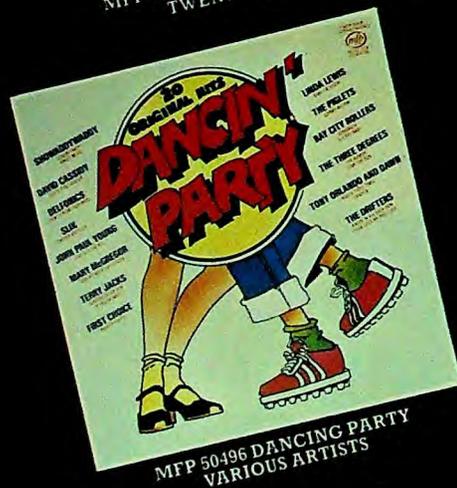
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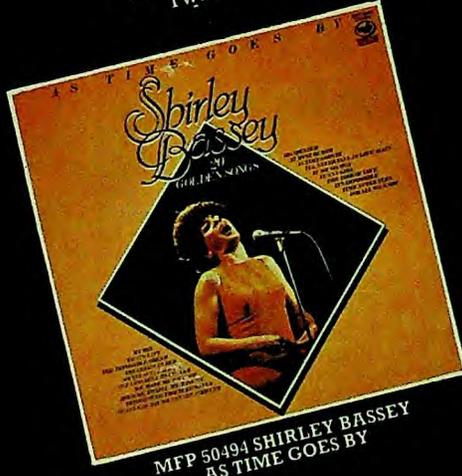
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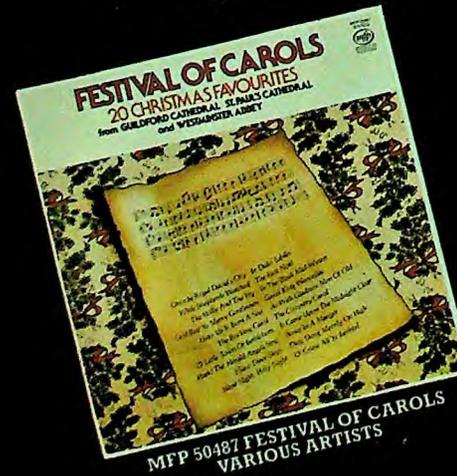
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