

RECORDS · TAPE · RETAILING · VIDEO · BROADCASTING · STUDIOS · PUBLISHING

MUSIC WEEK

21ST
ANNIVERSARY
FOUNDED
1959

Europe's Leading Music Business Paper · A Morgan-Grampian Publication · 90p

Report uncovers 'widespread infringement' of BPI Code

AFTER A six-week investigation, the committee of enquiry probing allegations of chart fraud by record companies has decided that "in some instances the action of certain paid independent agents transgressed the code of conduct."

Its report adds: "Through allowing their staff to sail close to the wind, certain companies have allowed a situation to develop where there has been a widespread infringement of the Code of Conduct. In doing this they have damaged the industry's public image."

But it concludes: "It is not possible to state firmly that it has been a firm corporate policy of some companies to manipulate the charts, and it is therefore difficult to recommend that any one company should be expelled from the BPI."

The committee comprised representatives of the British Market Research Bureau, *Music Week*, the Gramophone Record Retailers'

Division of the MTA, and the BPI. It was convened to consider allegations of chart fraud made primarily in the Granada TV World In Action programme on August 18.

The majority of the allegations in the TV programme implicated WEA, but the committee states: "It was not just WEA that infringed the spirit of the Code of Conduct as was implied in the World In Action programme. Other companies have been transgressing the Code to a similar extent, but the attention paid to WEA was possibly the result of John Fruin's chairmanship of the BPI and the availability of former employees who had recently been made redundant."

The enquiry took into account statements made by "a large number of retail outlets", and its report was presented to a special meeting of the BPI Council last Wednesday.

A BPI-approved press statement afterwards said that the committee had found "a very thin dividing line" between what is known as aggressive marketing and what is popularly known as hyping."

The committee found that:

- The accuracy of lists shown to the

'It is not possible to state firmly that it has been a firm corporate policy of some companies to manipulate the charts, and it is therefore difficult to recommend that any one company should be expelled from the BPI.'

committee purporting to be chart shops "was not impressive";

- The practice of improper "tricking" does not seem to have taken place on a wide scale, but many companies concentrate efforts on "priority accounts", either charts shops or supposedly chart shops;

- Practices have included the supply of promotional records unconnected with the artist who is the subject of a current promotion in addition to the supply of other unrelated material.

- The control of the volume of product available to salesmen has been lax;

- Significant proportions of salesmen's marginal incomes are in the form of bonuses which are paid when records achieve minor chart placings.

The committee makes a number of recommendations, including urging companies to "take more active steps" to publicise the Code of Conduct among their staff and "paid agents".

It adds that the provisions of the Code should be incorporated into contracts of employment of all staff and into contracts with paid agents.

Stock control should be improved to reduce the amount of product that salesmen can distribute on a discretionary basis and the Code must quantify what is currently described as "reasonable".

And companies should

discontinue the practice of paying bonuses to their staff for chart placings, "as this only serves to encourage representatives to unfairly influence sales reporting in chart shops".

Following the committee's report the BPI Council made four resolutions:

- To remind all member companies of their obligations under the Code of Conduct, "particularly the placement of records in shops as a means to promoting other records by unconnected artists;

- To remind all member companies that they are responsible for the actions of all paid agents that might be used in the promotion and distribution of their records.

- To strengthen the Code of Conduct to include substantial sanctions against companies considered to have infringed the Code and to ensure that the research organisation contracted to supply the future chart will be obliged to "police the retail panel and to provide a facility for both members of the retail trade and general public to report by Freephone any practices they consider to be unethical".

Motown names new licensees

MOTOWN RECORDS' anticipated ditching of EMI as its licensee in six European countries — after an association of some 15 years — was confirmed last week.

After months of negotiations, Motown is to go with Bellaphon in Germany and Austria and non-exclusive for Switzerland; Vogue in France, Holland and Belgium and non-exclusive for Switzerland; and in Spain (previously with Ariola) with Discos Belter S.A.

The new long-term agreements begin on January 1, 1981. The company is still negotiating for Scandinavian territories and it stays with EMI UK until the end of 1980 and with EMI Italy for another 18 months.

Announcing the new deals, Motown International's vice-president Peter Prince commented: "I feel that these changes reflect Motown's position as the largest independent label in the world. The competition for the label was intense, and I feel that we have gone with the companies whose enthusiasm and energy will match our own."

Prince also acknowledged the support that EMI had given them over the years.

EMI strengthens market-share lead

IN THE third quarter of this year — surely one of the toughest and softest markets in the history of the music business — EMI managed to maintain and increase its lead as top singles and albums company, while both American majors, WEA and CBS, lost ground.

The figures show EMI to have 22.1 per cent of the singles market compared to 20.8 last quarter and 18.2 the same period last year. WEA slipped to 13.9 (14.7 last quarter and 20.2 last year), and CBS were down to 12.8 (13.9 last quarter and 13.5 a year ago). The only success story in singles was RCA which doubled its share with 8.6 per cent.

EMI had 21.6 of the albums market (19.2 last quarter and 17.9 last year); WEA had 13.2 (14.2 last quarter and 17.7 last year); and CBS had 11.7 (12.1 last quarter and 15.7 a year ago).

Showing in the market survey for

the first time as a joint company, Ariola/Arista commands 3.8 per cent of the albums market and 2.9 per cent of singles.

Interestingly, if Polydor, Phonogram and Decca were shown jointly as PolyGram, they would be second to EMI in the albums market with 15.9 per cent, and third equal with CBS in singles with 12.8.

Other results: Top singles label, EMI; top albums label, Polydor; top single, Kelly Marie's *Feels Like I'm In Love*; top full price album, *Flesh And Blood* by Roxy Music; top individual publisher, Warner Brothers; top corporate publisher, Chappell.

● Full details on page six. (Note: Performance listings in the survey are now based on BMRB panel sales of the Top 75 albums and singles each week, not the points system based on chart positions as in the past.)

Kaupe to join Magnetic Video as general manager

ALAN KAUPE has been appointed general manager of the video software company Magnetic Video.

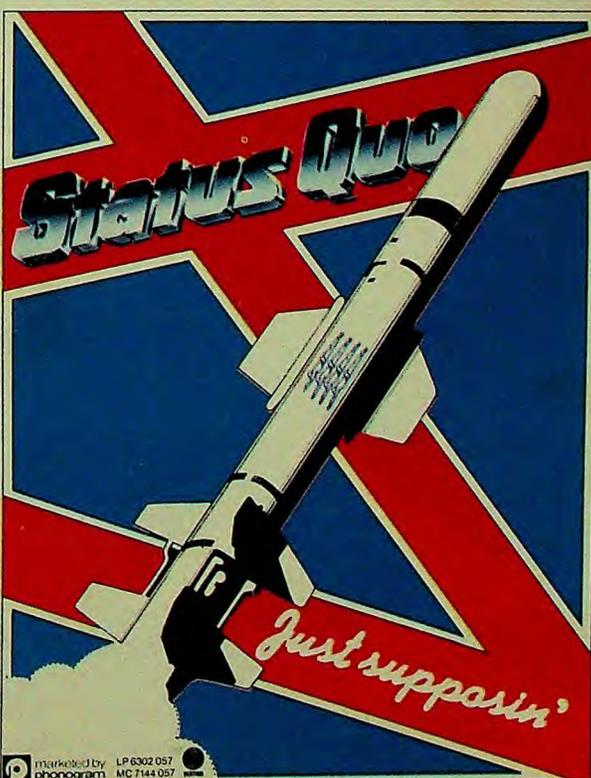
Formerly MD of EMI Records' LRD, Kaupe joins the 20th Century Fox company this week and reports to Magnetic Video founder and President Andre Blay in America. He will be responsible for all the UK subsidiary's activities and liaison with licensees and distributors in Europe.

Magnetic Video UK is launching a direct marketing operation shortly, while early next year it will open the largest video cassette duplicating facility outside America "on a site west of London".



Cliff renews EMI contract

A DOUBLE celebration recently for Cliff Richard. He celebrated his 40th birthday on October 14 and the day before signed a new exclusive worldwide recording deal with EMI Records. Pictured completing the signing (left) are Cliff Richard (seated) and EMI Records (UK) managing director Cliff Busby.



INSIDE

Market survey 6 ● Retailing 8 ● International 10 ● Publishing 12 ● Broadcasting 14 ● Video 22, 26 ● New releases 32-33 ● TipSheet/Talent 34 ● Classical 36 ● Rock press special 38-42 ● American commentary/LP reviews 46 ● Diary/Performance 47.

Marketed by Phonogram LP 6302 057 MC 7144 057

NEWS

Thorn EMI chief predicts big boost for HMV sales

IMMEDIATE AND sizeable increase in turnover is predicted for the HMV shops chain by David Johnson, Thorn EMI retail operations chief.

Speaking at the close of the HMV sales managers' conference at Selsdon he congratulated marketing director Ian Gray, marketing manager Nick Alexander, and the chain's ad agency Yellowhammer, on the display graphics package unveiled that day. The use of these designs in the shops — giving them a new corporate identity — and the planned £300,000-plus national and music press advertising campaign, designed by the same team, would in Johnson's opinion give the chain's business a considerable boost. He looked forward to a 25 per cent or more increase in turnover.

The change of image and big advertising campaign mark the beginning of large-scale expansion

for the HMV chain, with a new 7,200 square foot store in Manchester in the New Year, a total refit of the flagship Oxford Street store later next year and more branches being added over the next 10 years — to an expected total of about 100. There will be six new locations within 1980.

Earlier in the day managing director James Tyrell had revealed that, contrary to the trend in the music trade generally and in the face of economic slump, the last two months have seen HMV increase turnover by 20 per cent on the corresponding months last year.

The HMV plan for the Eighties was introduced by Nick Alexander, who said the company's objective was "to become the dominant UK retailer in home entertainment software". The chain is, he said, "already competing very successfully in a market which has

shrunk by 18 per cent in singles and 26 per cent in albums". Looked at in terms of sales per outlet, he added, HMV's market share was second only to Our Price. The plans for competing more aggressively and for updating the chain's image had, he went on, been put together after research into what the public wanted from a record shop.

HMV, Alexander said, intends to continue and intensify its policy of ad campaigns for albums, but the company re-launch starts with a series of full page ads in the national and consumer music press — pushing the name and identity of HMV shops themselves.

Gray brought the conference to a conclusion by outlining the campaign. "A campaign of this weight has not been done before, by any retailer of any size," he stated. The national ads will use a series of slogans which arise from the basic



TERRI ANDERSON reports from the HMV conference, Selsdon.

theme of the campaign — more records, more tapes and more discounts — and which take some gentle digs at their retail opposition, e.g. more your price than Our Price; more willing than Virgin; more soul than Boots, and more RPM than WHS.

Gray also introduced the new range of graphic designs which will give all HMV shops a clear family identity, and which — with their use of brilliant neon colours and bold lettering — are intended to bring the company's image bang up to date.

Price Drop endorsed

DURING THE open session for sales managers' discussions with the directors there was strong support for the current Price Drop campaign. It was agreed that it was "creating interest" through all sections of the buying public, and the managers asked that it should be continued. However, MD James Tyrell and operations director Brian McLaughlin pointed out, HMV's various selective discount campaigns were intended to last for certain periods only for the sake of impact.

On the subject of the change in the kind of stock carried by HMV, several managers commented that the chain was becoming more and more of a rock music store — because that sells best.

Tyrell responded: "At the end of the day we have to make a profit, but HMV is still about carrying the largest selection of music on the market today, consistent with a stock turn which gives us profitability."

Little new on the US retailing scene

A REPORT on their visit to US retail outlets was presented by Ian Gray, marketing director, and Brian McLaughlin, operations director, who pointed out that the relatively much greater size of "these usually high ceilinged, one-floor places" gave much better scope for display than is possible in most UK shop premises.

Despite a strong view in the US trade (as there is here in the UK) that video product should not be discounted the way that tapes and records have been, at least one big Las Vegas store was found to be offering video cassettes at 20 per cent off.

Generally speaking, Gray and McLaughlin felt, the HMV chain has little to learn from these US operations — a view strongly supported by conference guest speaker Ed Khoury (head of Capitol's retail arm in the US) who said that most big US retailers had done little that was new or interesting with their shops for 10 years or so.

Too few Eighties buyers being born says Judd

IN A talk on the demographics of the record market, Bill Judd, EMI's business planning manager, revealed: "The kids who should have formed the market base in an Eighties creative/selling cycle have not been, and are not being, born."

Population decline in the Seventies means fewer teenagers around in this decade to buy records, or to form a new creative push in music — as happened in the Sixties and again in the Seventies.

Judd remarked that the Beatles equivalent of the Eighties has probably already been discovered (and he hazarded a guess that the Police might fit that niche). If the latest generation of record buyers is going to come up with another musical Messiah of its own it only has a couple of years in which to do so, Judd thinks. He also predicted that by the mid-Eighties the market will have swung firmly back to being album rather than single oriented.

TV ads and HMV showcase display for Parsons' LP

TO LAUNCH the new Alan Parsons Project album, *The Turn of a Friendly Card*, TV advertising will be used, but the arrangement for this will be unusual in that the four

separate slots have been bought on LWT in association with Project member Eric Woolfson, and his Woolfsongs company. The ads will go out on October 31, and November 2, 7 and 9.

Between October 20 and 24, and again between November 3 and 7 commercials will be heard on Capital Radio to the effect that the entire album is being played in Our Price shops between certain times on the two Fridays (October 24 and November 7). There will be a window display in the Charing Cross branch of Our Price.

From November 4 to 11 HMV is giving its prestigious Oxford Street store window over to the album, and part of the display will be the stained glass window which is pictured on the album sleeve. While the display is on the store is also offering customers a chance to use specially erected listening booths.

SHOOTING GALLERY in full colour bag EPC 9064

SHAKIN' STEVENS

new album
MARIE, MARIE,

Don't miss this album, featuring the hit single 'Marie, Marie' and his latest single 'Shooting Gallery'.

Marie, Marie, EPC 84547 also available on cassette EPC 40/84547

Epis

Stock up now and look out for Shaky on tour.

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

CHIPPING NORTON STUDIOS
24 Track Fully Residential
"The Best in the Country"
TEL: (0608) 3636

NEWS

RCA chooses Pickwick

RCA HAS signed a new deal for distribution in Eire through Pickwick.

The company has been without distribution in Eire since the closure of Solomon and Peres' Dublin branch until the new arrangement was sealed last week by Brian Hall, RCA UK's international export manager, and Pickwick Ireland chief Shay Hennessey who was previously general manager for Solomon and Peres in Dublin.

All RCA product is being made available through the deal and was showcased last week at the Dublin trade show from October 14 to 16.



RISKING THEIR necks for their company, Phonogram's A&R manager David Bates (top), marketing manager Tony Powell and product manager Bob Fisher recently risked all in order to be photographed with this monster flag advertising *The Teardrop Explodes'* new LP, *Kilimanjaro*. The flag still hangs from Phonogram's building and there were no injuries.

Joe Boyd side-steps production to set up Hannibal Records

PRODUCER JOE Boyd next month launches a new record company called Hannibal Records to be distributed outside the US by Island. Hannibal is based at Island's New York and London offices. In the US, distribution will be handled by The Antilles/Mango Distribution System.

Hannibal's first UK releases will be albums by Kate & Anna McGarrigle, Geoff Muldaur and the New York jazz/punk band Defunkt.

"I'm intrigued by the collapse of the record industry," says Boyd. "It's a good time for independents since the majors aren't spending any money. Poverty is a great equaliser."

The emphasis for Hannibal is on making low budget albums with working bands, together with occasional issues of 'classic' LPs from the past.

● A NEW rock and roll and rockabilly label, Chick-A-Boom Records is to be launched this month by record dealer and disc jockey Chris Barnsby, who runs The Record Shop in West Street, Sutton.

First release will be a single from the band Yaketty Yak. Please Don't Ask (CHICK 001), out on October 31. I Wanna Be A Ted by Vernon & The GIs on Chick-A-Boom's



recently acquired Billygoat label follows on November 5.

Distribution is through Mainline and Tonal Records. Contact: Chick-A-Boom Records, 27 Egmont Road, Sutton, Surrey. Tel: 01-643 3565.

● DODGE RECORDS and Dodge Music have been set up by Peter Lingard (manager of the band Dodge), Phil Simmonds and Mike Stock. Distribution is through Pinnacle and first product is Singing Bingo by Dodge, released October 24. Contact: Dodge Records, 56 Church Road, Upper Norwood, London SE19 2EZ.

Levy dies

JACQUES LEVY, chairman of the Association of Professional Recording Studios, died suddenly on Friday. His professional association with recording went back to the last war (when he was among British technicians who examined the first recording machine to be captured from the Germans) and beyond.

Python LP is unacceptable says ITCA

MONTY PYTHON'S controversial album, *Monty Python's Contractual Obligation Album* has been declared "unacceptable product" by the Independent Television Companies Association.

At the end of September they banned TV advertising of the LP on the grounds that it was "crude in the extreme".

Now they have stepped in to prevent Virgin retail stores featuring the famous Monty Python Liberty Belle theme music for a series of ads for Capital Radio. A few seconds of the theme was to be used in the radio ad which advertises five Charisma albums including the *Contractual Obligation LP*. But the ITCA said this gave too much prominence to a product they had deemed "unacceptable".

Birmingham's BRMB station is refusing to play the Monty Python single, *I Like Chinese*, on the grounds that it might upset the large Chinese community in the city. Meanwhile Boots record departments, have stickered the album "The contents may offend some listeners."

Members of the Monty Python team are being allowed on BBC TV for appearances on *Top Of The Pops*, *Friday Night Saturday Morning* and the *Parkinson* programme.

MUSIC WEEK

Incorporating Record and Tape Retailer A Morgan-Granplan Publication Published by Music Week Ltd.

40 Long Acre, London WC2E 9JT
Tel: 01-836 1522
Telex: 299485

SUBSCRIPTION AND YEARBOOK ENQUIRIES: Music Week Subscriptions, 30 Calderwood Street, London SE18 6QH
Tel: 01-855 7777

SUBSCRIPTION RATES
UK £28.50, Eire £30.50, Europe \$66, Middle East & North Africa \$97, USA, Canada, South America, Africa, India, Pakistan \$114, Australia, Far East, Japan \$133.

ISSN 0144-5782

Published weekly, US Mailing agent: Expeditors of the Printed Word Ltd, 527 Madison Avenue, Suite 1217, New York, NY 10022. Second class postage at New York, NY.

Printed for the publishers by Pensord Press Ltd., Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Assoc. Ltd., and Audit Bureau of Circulation. All material copyright 1980 Music Week Ltd.

EDITOR: Rodney Burbeck
DEPUTY EDITOR/ INTERNATIONAL/MUSIC PUBLISHING: Nigel Hunter
NEWS EDITOR: Jim Evans
FEATURES EDITOR/ RETAILING: Terri Anderson
TALENT EDITOR: Chris White
BROADCASTING EDITOR: David Dalton
VIDEO: Simon Hills

CHIEF SUB EDITOR: Kevin Tea
SUB EDITOR: Danny Van Emden
EDITORIAL COORDINATOR: Louise Fares (assisted by Janet Yeo and Diane Ward)

CONTRIBUTORS: Tony Byworth (Country), Sue Francis (TipSheet), Tony Jasper (Select Singles), Nicolas Soames (Classical editor), Patrick Sullivan (Jazz)

ADVERTISEMENT MANAGER: Jonathan Ward
ASST. AD. MGR.: Andrew Brain
AD PRODUCTION MANAGER: Sandra Mysal

AD SALES EXECUTIVES: Jacky Lilburn, John Kania
INDIES/CLASSIFIED: Jane Bartlett. Asst: Ian Millar

PROMOTION MANAGER: Avril Barrow

SUBSCRIPTION MANAGER: Jeanne Henderson

MANAGING DIRECTOR: Jack Hutton
PUBLISHING DIRECTOR: Peter Wilkinson

Island set for video launch

ISLAND RECORDS looks set to move into the video software market, with the announcement that it is seeking distributors for some of its film product.

A release reveals plans to bring out the forthcoming Island International film, *Countryman*, on video cassette before theatrical release. It features Bob Marley who provides not only the music but also a narrative thread. The release says that Island Records in New York is interested in meeting video distributors for America and the rest of the world.

Other titles that look likely to be released are Bob Marley & The Wailers Live, produced by promo man Scott Millaney; Grace Jones at Roseland; Traffic Live at Santa Monica; Toots & The Maytals — Black Uhuru in Concert and Third World's Prisoner In The Street as well as Rockers and The Harder They Come.



ERIC HALL has resigned as managing director of Rocket Music. His successor has not yet been named... Ralph Simon and Ron Schiff appointed directors of Maytop Ltd, the operating company of Battery Studios, part of the Zomba group of companies... Jacky Moini formerly with *Radio & Record News* to DJM as creative services manager, responsible for the co-ordination of marketing and sales, and for "the overall visual direction of all company product"... Ginny O'Sullivan rejoins DJM — after a spell at TRL — as production/international manager... Maurice Schneider to Sire Records as promotions director. He has previously worked in promotions for WEA, Charisma and EMI... Jerry Boardman to financial controller PRT based at Mitcham... Ros Gruegon, formerly press officer at Jet Records is to work on an independent basis in association with Keith Altham Publicity. Acts represented by Ms Gruegon include ELO and Ozzie Osbourne and Gary Moore... Ray Cooper moves from Jet to Island as sales manager, replacing John Knowles.

NATIONAL RADIO AND PRESS CAMPAIGN

S P I C T U R E B A G



AK band

NEW SINGLE

ON TOUR WITH

Battle of the Bands

NOVEMBER

SUN. NOV 2nd	BIRMINGHAM THE ODEON	THURS. NOV 20th	SOUTHAMPTON GAUMONT THEATRE
WED. NOV 5th	MIDDLESBROUGH TOWN HALL	SAT. NOV 22nd	OXFORD NEW THEATRE
FRI. NOV 7th	MANCHESTER APOLLO THEATRE	FRI. NOV 28th	BELFAST ULSTER HALL
SAT. NOV 8th	BRADFORD ST GEORGES HALL	SUN. NOV 30th	RAINBOW THEATRE LONDON
TUES. NOV 11th	IPSWICH GAUMONT THEATRE		
THURS. NOV 13th	SWANSEA BRANGWYN HALL		
SAT. NOV 15th	GLASGOW APOLLO THEATRE		
TUES. NOV 18th	LIVERPOOL EMPIRE THEATRE		

ORDER NOW FROM: STAGE 1 DISTRIBUTION
0428 53953 (5 LINES) TELESales HOTLINE 0428 53640



NEWS

Leahy revamps GTO and Mike Smith quits

GTO BECOMES the latest company to streamline its operation and in a revised deal with CBS, it will rely heavily on the major for marketing and promotion.

Director and general manager Mike Smith has resigned as a result of the changes and redundancy affects promotion manager Paul Clark, and his assistant, administration manager Ken Healey, and an office junior. Dick Leahy continues to head the company as managing director and his reduced staff includes Mike Peyton, responsible for marketing, promotion and international, A&R manager Paul Kinder and Jan Leary, head of press and creative services.

"I decided to look afresh at what we're doing now that we are a CBS owned company and a joint venture with a major seemed to be the logical answer," says Leahy.

"It reflects the nature of business in the Eighties for a small company like us that we needed to be a large company some of the time and yet did not have enough releases to keep the staff busy all the time."

Leahy rejects the suggestion that GTO has become merely a talent/production source, saying: "We are more like a hybrid, managing the recording careers of several artists and we will be very involved in the promotion of their records."

"Our artists will have the benefit of working with a small company, then when at the release stage, they will have the strength of a major behind them."

The artist roster continues to include Dana, The Dooleys, Heatwave, Billy Ocean, New Musik

and Tot Taylor.

It seems unlikely that GTO will be adding to the roster in the near future and Leahy comments: "The changes will give us time to work with our current artists and the next time we sign someone, it will be because we feel we have to."

Leahy also scotched rumours linking him with more than one top job elsewhere in the industry.

"In the reasonable term, not just the short term, I don't see it. I wouldn't have made these changes if I wasn't prepared to carry out the philosophy. I still think there's a great future for small companies but organised properly."

Smith's own plans include a musical being written with John Lodge, of the Moody Blues, with whom he wrote two songs for the group's latest album.

Describing his reasons for leaving GTO, Smith says: "A situation has arisen where there were basic areas of disagreement as to how Dick Leahy and myself saw GTO functioning as a company in the future. There were policy decisions about to be made which would affect my long term involvement with the company."

"My future long term plans have yet to be formalised, but I will be expanding my former management and publishing interests along with a return to active involvement in the film world."

Smith claims the publishing rights to two major forthcoming albums for his Yellow Balloon Productions and intends to expand the acquisition of rights in the video field. For GTO he will be travelling with The Dooleys to Japan in February and will follow through deals made in the Far East.



AT A launch party for his new Warwick album, *Stepping Stones*, (WW5091), Adrian Brett was presented with a gold disc for his first album with the label, *Echoes Of Gold*. Pictured (l to r) are: Ian Miles (group managing director MSD), Adrian Brett, Anne Miles (joint managing director MSD), Jed Kearse (A & R manager), Ben Godbolt (director sales and marketing).

EMI studio auction

THE MOST expensive roll of loo paper in the world left a unique auction of studio memorabilia at EMI's Abbey Road Studios last Friday in the possession of a studio manager from Coventry. Barry Thomas, of Horizon Studio, bought the last remaining roll of shiny loo paper (with EMI printed on every sheet) for £85. Apparently, the studio had changed to soft tissue at the request of the Beatles when they were recording there.

Total receipts from the sale, at which the less glamorous lots were a wide range of studio equipment from multitrack consoles to old valve microphones, amounted £100,000. Abbey Road studio manager, Ken Townsend commented: "It really was a great success and the only disappointment to me was some of the bids for the equipment used by star names. It goes to show that while autographs and souvenirs have great value the equipment used by stars doesn't really increase in value at all."

Eurovision contest rules changed

TWO SIGNIFICANT alterations in the rules for next year's Eurovision Song Contest are a limit of two song submissions per company and one song per writer.

The closing date for entries for the eliminating A Song For Europe 1981 contest is November 14, on which date all submissions must be delivered to the Music Publishers Association office by 5 p.m.

Each song must be submitted on a separate cassette, recorded at the beginning of the tape, and eight typewritten copies of the lyrics must accompany each entry. Only the song title may appear on the cassette and lyric sheet; no other identification is permitted. In the case of music publishers with subsidiary companies, each subsidiary may enter a maximum of two songs and each song submitted must not exceed three minutes in duration.

Submissions will be auditioned by the MPA selection committees,

which will choose 24 songs to be forwarded to the BBC. Up to eight songs will then be selected by a committee of two members nominated by the British Academy of Songwriters, Composers & Authors (BASCA), two nominated by the MPA, and four nominated by the BBC.

The decision of this committee will be announced at the MPA Christmas luncheon on December 16, and the finalists will perform their entries live on the Song For Europe transmission by the BBC between March 9 and 13, 1981. The winner will represent the UK in the Eurovision Song Contest in Dublin on April 4 next year.

Entry forms and copies of the contest rules and conditions of entry have been circulated to MPA members, and additional entry forms may be photo-copied or obtained from Louise Barber at the MPA office.

News in brief...

WISHBONE ASH release a new live album on October 24 entitled *Live Dates 2* — following their first live album released in 1975. Featuring dates from the 1976 New England Tour through 1980 *Blowin'* Free dates, the first 25,000 copies will contain a free album containing a further seven live tracks. The band are currently in the studio rehearsing for a new album to be produced by Police producer Nigel Gray.

UB 40 release their third double-A sided single this week, entitled *The Earth Dies Screaming/Dream A Lie* on the independent label Graduate. It is produced by the band and is available on both 12 and seven inch formats.

TO COINCIDE with the release of Stanley Kubrick's film *The Shining*, Gem Records is releasing a single of

the same name by I Shinko (formerly known as Zodia Bells). It is written by Kenny Young from Fox and Yellow Dog.

THE UK Subs release a new single this week entitled *Party In Paris* on Gem Records. It is on yellow vinyl and produced by Mike Leander. The band embarks on a UK tour to back up the release.

FOLK LABEL Topic Records releases an hour-long compilation this week, featuring Martin Carthy, June Tabor and Five Hand Reel, among others — while the album also retails at £2.99.

Entitled *The Good Old Way*, the album contains 18 tracks. The release coincides with the company moving to larger premises in North London as it celebrates its 40-year career.

PRS granted three injunctions

THE PERFORMING Right Society was granted three injunctions on October 15 for infringement of PRS-protected music.

The injunctions are against A.W. Blows Ltd. of Dagenham, Essex, for the unlicensed use of a radio in a shop selling radios, records, etc., and the works cited are *Angel Eyes* and *I Can't Stand Losing You*; A. Bartlett of the Inn On The Mere motel and restaurant, Ormskirk, Lancs., for the unlicensed use of a juke-box (*Cars*, *Bang Bang*, *Duchess* and *Message In A Bottle*), and Tony Hollingsworth Public Houses Ltd. at the Tidal Basin Tavern, London E.16, for the unlicensed use of a record player accompanying topless go-go dancers.

Now Hitches leaves WEA

WEA IS now without three board members holding what any record company would consider to be key executive positions. Since the departure of John Fruin, David Clipsham and — at the end of last week — Mike Hitches, the company is working without a managing director, a marketing director, and a director of operations at the distribution depot in Alpertown.

On Monday last week Hitches resigned from his position "for personal reasons". He joined WEA in 1977 as director of sales, and was later given overall responsibility for the Alpertown operation.

Costello 'ban'

ANOTHER MCPS ban has been imposed on imported copies of an album from America. This time it is *Taking Liberties* by Elvis Costello, manufactured in the USA by Columbia Records Inc. (American catalogue number: Columbia JC 36839). The ban has been made at the request of Plangent Visions Music Ltd., exclusive licensees of the musical copyright works contained in the LP.

EMG newsletter re-launched

LADY BEECHAM, widow of Sir Thomas, is to re-launch the subscription magazine *The EMG Newsletter* which collapsed with the fall of its parent shop, EMG Gramophones, Soho Square, London, in July.

The *Newsletter*, which was celebrating its 50th anniversary this year, was placed in the hands of liquidators along with the shop. The trademark *EMG Gramophones* went to the mail order firm Sounds Ahead, and in response to overtures from musical friends, Lady Beecham stepped in to revive the *Newsletter*.

"We have been inundated with letters of support and subscriptions," Lady Beecham said. "The *Newsletter* provided a valuable service and will continue to do so."

FAMOUS NAMES

Holiday Romance

c/w Talk It Out
TR001

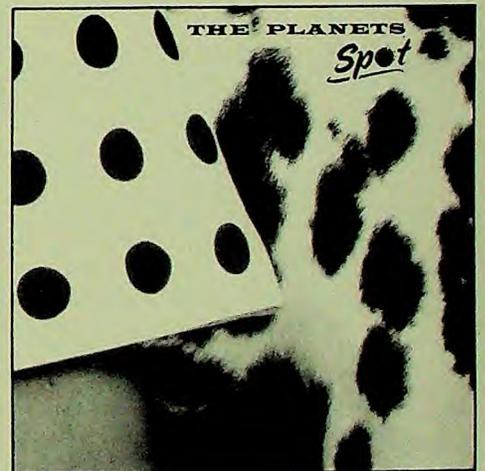
Distributed by: Stage One (Records) Ltd.
2 Kings Road, Haslemere. Tel. 0428 53953.

TAPESTRY
STUDIO
24 track
£30 ph
01-878 3353

THE PLANETS

Spot

THE PLANETS "SPOT"
A RIALTO RECORD
AVAILABLE NOW
ALBUM ALTO 102
CASSETTE ZCALT 102



THE PLANETS 2ND ALBUM
INCLUDES THE SINGLE
"DON'T LOOK DOWN"

CAMPAIGN INCLUDES

- SUBSTANTIAL ADVERTISING IN NME
SOUNDS & RECORD MIRROR
- POINT OF SALE MATERIAL
- THE PLANETS ON TOUR

Orders to PRT PYE Records Ltd.
132 Western Rd. Mitcham Surrey CR4 3UT
Telephone: 01-640 3344
Marketed and Distributed by PRT Records Ltd.

Rialto

African sound comes to London

LAGOS HAS come to London and intends to press home this fact among record retailers by running a dealer competition to coincide with a concert tour by the label's first UK signing, Hammatan.

Lagos International Records is the first wholly-owned major Nigerian record company to be formed outside Africa. The parent company is the Punch Organisation of Nigeria — which has interests as diverse as newspaper publishing and food manufacture. The corporation also owns Skylark Records, which offers the new UK-based Lagos label a stable of live and recorded talent. As well as working on its main aim of making contemporary and traditional Nigerian music widely available in the UK, Lagos will be able to arrange tours and festivals in Nigeria and other African countries for European artists.

Lagos label manager Keni St. George explained: "We want to expose African based material here; what reggae did here 10 years ago we could do with this music in time. We are not releasing ethnic albums of native songs, because we are a different society, but, after all, disco music is based on those monotonous African beats. We want to introduce the popular music of Africa in its raw state. And we will be taking what we create here back to Nigeria, where people are becoming very aware of pop to the extent that native music is suffering.

"There is some incredible talent in Lagos, but you need to be adventurous to bring the music here



THE LAGOS team are (left to right) Ricky Hopper sales and marketing director; Olu Aboderin, chairman of Punch; Gloria Dale, head of publicity and promotions; and Keni St. George, label manager and head of A&R.

— which companies which had or have Nigerian operations, such as Decca, Philips and EMI, were not."

One Nigerian artist whose product will be getting UK release for the first time soon is Christy Essien. In her own country she is undoubtedly a star, each of her albums selling around 100,000 copies. Lagos will most probably decide on an introductory compilation taken from product and catalogue she already has with Skylark. St. George and his colleague Ricky Hopper, director of sales and marketing for Lagos, are well aware of how carefully releases must be planned when attempting to break into an established market with a new idea and with music which is not going to be easily slotted into the accepted pop or rock categories.

That is why a compilation will probably introduce Essien to the UK public and will later be followed by a

new LP specially made for the label.

St. George describes the music business in Nigeria (which is moving rapidly towards being able to offer as good recording facilities as anywhere in Europe or the US and which has a very big record market of its own) as being "full of potential, but not very sophisticated".

A great deal of money can be made there but the military Government will make it difficult for anyone, particularly companies based abroad, to get any profits out. This is why the other side of Lagos' operation exists — to help those entrepreneurs here who want to export live or recorded music to Nigeria, and other African countries.

The small Lagos staff, (and the man who heads the company which is financing the new label, Chief Olu Aboderin, chairman of the Punch

Organisation) are enthusiastic, but realistic. As St. George remarked, the basic rhythms and many of the instruments used in African music have some familiarity for the Western ear, but the sound of modern African pop music may come as something of a surprise.

"We are starting in a limited way; opening the door slowly. It took reggae 10 years to become artistically credible and financially viable."

Lagos will approach the market in three main ways: issuing compilations by artist; issuing compilations by area, since the type of music varies a great deal from one area to another; and making 12-inch singles to act as samplers. A disco hit of a song in the Yoruba language is not, Hopper asserted, out of the question.

The label is also hoping to establish itself quickly as one which can offer home-grown as well as imported talent. Hammatan is proving itself as a first signing, with the discs and a number of local radio stations showing interest in the single, Nite Of Bliss.

It is to back up the launch of this band that Lagos has arranged a dealer promotion to run through next month. The label's distributors, Spartan, will include a draw coupon in deliveries of the upcoming Hammatan album, titled Chameleon. The draw takes place at the end of next month and the winner will receive about £1,500 worth of Pioneer hi-fi equipment. There will also be consumer pop press advertising and a disco competition involving a national daily is also being arranged.

Licence query

RECORD RETAILERS are by now probably all well aware that a Performing Right Society licence is required if records or tapes are being played to customers in the shop.

However, the need for a licence to play a radio is less likely to be generally understood. Norman Stone, of the Record Parlour, Kingsbury, is one dealer who asked for clarification of the rules here; particularly why, apparently, the PRS wanted a second fee from radio users when it had already received a performing right fee from the radio station which was broadcasting the music.

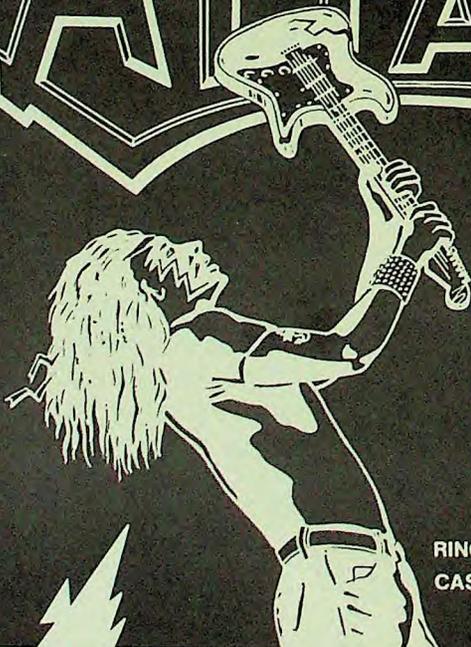
Michael Hudson, PRS head of licensing for performance, pointed out that the broadcasting and performing of music were dealt with as separate acts. The radio stations are licensed to "broadcast music to individuals in a domestic situation". If the setting is "more than domestic" (even if it is an office party held in your own home) a licence fee must be paid — the tariff being set out according to place (shop, factory, office etc) and number of people who can hear the broadcast.

For a record shop to play music on the radio to customers constitutes, by law, a separate public performance to the broadcaster's transmitting it to that receiver in the first place, so a separate fee is payable. Hudson points out that "this is a very long-standing provision in our law," decided in a test case in 1935.

THIS IS BIG AND HEAVY

....AND AVAILABLE NOW

AXE ATTACK



A SOLID COLLECTION OF THE BEST HEAVY METAL

RAINBOW • IAN GILLAN • JUDAS PRIEST
AC/DC • WHITESNAKE • IRON MAIDEN
BLACK SABBATH • MOTORHEAD



RING 01-992 8000 TO PLACE YOUR ORDER OR CONTACT YOUR LOCAL DISTRIBUTOR
CASSETTE No. CE 2100 ALBUM No. NE1100

Ronco presents

THE ULTIMATE COUNTRY COLLECTION

COUNTRY LEGENDS

**24 COUNTRY SUPERSTARS
TOGETHER FOR THE FIRST TIME ON ONE ALBUM**

TREMENDOUS
VALUE
£4.99
TAPE: £5.49

THE ARTISTS

DOLLY PARTON
DON WILLIAMS
CRYSTAL GAYLE
BILLY JO SPEARS
CHET ATKINS
EDDY RABBITT
WILLY NELSON
LORNE GIBSON

MARTY ROBBINS
BOBBY BARE
MERLE HAGGARD
HOYT AXTON
JIM REEVES
JOHNNY CASH
KENNY ROGERS
CHARLIE DANIELS

TAMMY WYNETTE
BELLAMY BROTHERS
GEORGE JONES
EARL POWERS
SLIM WHITMAN
CONWAY TWITTY
BOXCAR WILLIE
CHARLIE RICH

**NATIONAL T.V. CAMPAIGN
STARTS NOW!
ORDER NOW: 01-876 8682**
or from your wholesaler

INTERNATIONAL

London's label closes down after 33 years

From RICHARD FLOHIL
TORONTO: London Records, one of Canada's oldest companies in the music industry, is going out of business.

But officials at the Montreal-based company, including president Fraser Jamieson, are saying nothing, referring all questions to Racial Industries in Britain.

London was formed 33 years ago to distribute the UK Decca lines in Canada. The company grew strongly over the years, adding the distribution of a number of American and Canadian lines, building three strategically located warehouses, and owning and operating a pressing plant.

With the sale of Decca's repertoire to PolyGram, London in Canada simply became an untenable proposition. Industry word has it that the pressing plant needed additional investment for new equipment and none of the lines distributed by the company were strong enough to ensure continued operation, once the Decca product was removed.

Labels distributed by London were notified by letter that the company intended to "wind down" operations. Some 200 employees are being let go and operations will terminate at the end of the year.

Ken Verdoni, vice-president of the company, also refused comment, except to say that the pressing plant had been sold.

"It's a shame. London was one of the strongest companies in Canada in its day and it's sad to see it go," he said.

No buyer for the pressing plant has been identified, but a price tag of \$1 million (£358,423) is rumoured.

THOR EATON, multi-millionaire member of the family which owns Canada's largest chain of department stores, the T. Eaton Company, has gone into the record business.

In partnership with Kenneth Walker, one-time rock festival promoter, he has formed Grand Entertainment Corporation. The company announced future plans for video product, but opens with a record division called Grand Records.

The label was launched with the release of Come With Me, a new single and album from Nana Mouskouri. Capitol-EMI of Canada will distribute the line, which will specialise in what Walker describes as "adult contemporary music".



A number of Canadian record industry veterans are involved with the new label, including John Williams, for 17 years with CBS Canada and mostly in A&R capacities in Quebec and Ontario. He has latterly been with Gary Salter's ill-fated Direction Records, and with TeeVee/Cachet, a TV-promoted label owned by the Global TV network, and recently closed after mounting losses.

Also involved with Grand Records are Frank Daller, who has been appointed national promotion

manager (a function he fulfilled with Quality Records until recently), and John Murphy, long-time RCA Canada promotion man, who has been named national marketing manager after a spell heading his own company, J. Murphy Music Marketing Services.

RPM MAGAZINE, which has been the news weekly for the industry in Canada for 16 years, has cut back publication to once every two weeks. Publisher and editor Walt Grealis said the move was forced by lack of advertising revenue.

In an editorial, Grealis pointed out that the Canadian record industry has been seriously affected by sales declines and had instituted economies in both staff and advertising budgets.

"Hopefully, this slump is temporary," Grealis told his readers. "We will return to weekly publication when it ends and when our industry is better organised."

ROUGH TRADE, Canada's "senior" new wave band (around since the mid-Seventies) has signed with True North Records.

The label, owned by Bernie

Finkelstein and Burnie Fidler, is distributed by CBS, and its artists include Bruce Cockburn and Murray McLachlan, both solo artists managed by the owning duo.

In another recording development, the Good Brothers, who have won many awards as Canada's leading country band, have left RCA after five albums.

The group will now record for Solid Gold Records, an A&M-distributed label owned by Neil Dixon and Steve Propas, the band's managers.

First product from the label, a self-titled album by the group Toronto, went gold in Canada. Dixon and Propas expect similar results for the Good Brothers' first album for Solid Gold, a double live set due in the late autumn.

DISCO IS not dead, but merely twitching vigorously. Funkytown, a single by Lipps Inc., has now sold 200,000 copies in Canada, the first double platinum single this year.

The album from which the single was taken, Mouth To Mouth, is approaching 100,000 sales, and the rumbling noise is the sound of PolyGram staffers cheering!

Nolans break Japan's top 10 monopoly

From BERT TANIMOTO
TOKYO: The Irish singing sisters, The Nolans, are here until October 31 on a promotional tour organised by their Japanese record outlet, Epic/Sony.

The five girls, who has a No. 2 hit in the UK with I'm In The Mood For Dancing, will be appearing as guests on all the major radio and TV variety shows and will be extensively covered in the music press.

I'm In The Mood For Dancing was released here in late July and is currently in the top 10 with over 300,000 copies sold. Epic's six-song Nu Disc, which features the song, is also doing well at over 70,000 sales, making it a genuine hit of mass appeal to both foreign and domestic music markets, according to an Epic spokesman.

"It is very rare for a foreign act to break the top 10 here and sell this many records," he commented. "We feel the Nolans have proved their mass appeal and we want to market them to the general audience, even to the people who do not normally buy records on a regular basis."

"For this reason, we haven't restricted this promotional tour to just music-orientated programmes as is usually the case when foreign artists visit Japan."



HARRY ALEX (left) welcomes Helga Moslener as the first female chief executive at PolyGram Record Operations with PRO vice-president Henk Th. Hoksbergen also present for the occasion.

Promotion for Moslener

CARACAS: Helga Moslener has been appointed general manager of PolyGram Discos S.A. Caracas in succession to managing director Harry Alex, who at 60 will be retiring shortly after an 18-year music career in Venezuela.

Moslener, 35, has been pop label manager at Polydor S.A. Venezuela (recently renamed PolyGram Discos) for the past eight years.

Born in Hamburg, she had earlier spent two years studying Spanish in Venezuela and, prior to her

assignment in Caracas, she was a member of the public relations and pop artist promotion departments at Polydor International, Hamburg.

Alex is returning to his native Germany, where he began his career with Siemens as a trainee in 1950. He joined Deutsche Grammophon Gesellschaft in 1958 as a sales promoter and organisational specialist, and his Venezuelan career started in 1963 as head of DGG's record activities within Siemens Venezolana S.A.

Dealers cut back after WEA price rises

From TAN BOON PENG
KUALA LUMPUR: Dealers throughout the country greeted WEA records Malaysia's latest round of price increases and lower dealer margins by trimming orders by between 10 and 15 per cent since August.

WEA's revision of prices on all its LPs and pre-recorded cassettes — its first since commencing operations here in mid-1978 — was badly received by the retail trade, which was required to replace its 29.9 to 35 per cent profit margin with a lower one of 22.51 to 31.82 per cent on the same stock.

The increase, while making substantial reductions in dealer margins for nearly all categories, did have a smaller rise in the RRP on pre-recorded cassettes in the hope of attracting more sales for this configuration. And in the international repertoire category, the prices by pre-recorded cassettes have actually been lowered.

WEA has also created a new category by introducing back catalogue and re-issues of international repertoire records and tapes under a budget pricing scheme. The wholesale price of a locally pressed LP in this category is \$8.50 (£1.66), with an RRP of \$11.50 (£2.25), and \$7.50 (£1.47) for a cassette (RRP \$9.95 or £1.95).

"Admittedly, we have incurred a loss in our sales as our prices are now much higher and thus the dealers are showing their dismay by taking less," commented WEA sales manager Eddie Goh, who attributed the general increases to the spiralling

price of oil-based raw materials and higher transport charges.

"The trend now is for cassettes, and we know we can generate a bigger demand by keeping our price increases for this configuration to a minimum or by even reducing the price. Eventually the dealers will realise that their lost profits can be recouped with a higher sales figure in this area."

In the locally pressed international repertoire category, the wholesale price of an LP has gone up from \$11.60 (£2.27) to \$11.90 (£2.33) with the RRP being retained at \$15.50 (£3.04), thus reducing dealer margin by 3.37 per cent. The wholesale price of a cassette in this category was revised from \$10 (£1.96) to \$8.60 (£1.69), with the RRP being brought down from \$13.50 (£2.65) to \$10.95 (£2.15). Dealer margin, however, has been revised from 35 per cent to 27.33 per cent.

An imported LP, which used to wholesale at \$12.70 (£2.49), has been upped to \$13.70 (£2.69) with an RRP of \$17.25 (£3.38), an increase of 75 cents. Dealer margin in this category is down by 4.01 per cent, but cassette prices remain unchanged.

Meanwhile, 30-day credit discount terms now start from \$501 (£98.23) at five per cent from the previous level of \$100 (£19.61) at two per cent. The ceiling for discounts under these terms has been raised from six to nine per cent.

Cash discounts for payment made within 15 days of delivery range between two and 10 per cent from the previous four to 11 per cent.

RESIDENTIAL STUDIO

NOW 24-TRACK

Secluded rural location 45 minutes from SW London.
Full/partial board for any size party.
New Lyrec Multitrack and Soundcraft desk.
1200 sq ft multi level playing area, 400 sq ft control room and overdub suite.
Tel: 0252 723518 or 715546.

Guys'n' Dolls go Dutch

From SUE BAKER
AMSTERDAM: Following its success in re-promoting Don McLean to a British audience via a direct contract here, EMI Holland is hoping to emulate the procedure with Guys 'n' Dolls, who were signed direct back in the spring.

Like McLean before his Crying hit, Guys 'n' Dolls have been quiet in terms of chart action for some time now, although their popularity continues undiminished in Holland.

Their first single under their Dutch deal did very well here and they have since had a second single and album out, produced and arranged by Gerard Stellaard and Rob de Nijs.

CAVALIS RECORDS

Produced by B Fagan & F Jones

GUARDIAN ANGEL Her new Hit release
Alive and Kicking 7"
Woman at the Wheel 12"

THE GOVERNMENT sensational new group
Bottle Stone & Stick 7" & 12"
I'm Mad 7" & 12"

Cavalis Ltd, 82 Rivington Street, London EC2. 01-739 1081 or from Pinnacle 0689 73146.



DR HOOK

**SHARING THE
NIGHT TOGETHER**

 CL 16171

THEIR NEW SINGLE OUT NOW!

UB40

THE EARTH DIES SCREAMING

+
DREAM A LIE

NEW 12" AND 7" SINGLE ON GRADUATE RECORDS
12GRAD 10 GRAD 10



© & P 1980 GRADUATE RECORDS.

1 UNION STREET, DUDLEY, WEST MIDLANDS.

ORDER NOW ON 01-903 8223/6 4753/6



PUBLISHING

Edited
by
NIGEL HUNTER

Change of heart likely over photo-copying

THE COUNCIL of the Music Publishers Association is considering its attitude towards the problem of the photo-copying of printed music with regard to the various developments which have occurred since the recommendations of the Whitford Committee on photo-copying.

The developments include the issue of Copying Music, the code of fair practice, in September 1979; the establishment of the Wolfenden Committee to examine the feasibility of licensing schemes; the referendum conducted by the MPA earlier this year, which resulted in music being excluded from the Scottish pilot blanket licensing scheme, and the successful High Court action brought against Wolverhampton District Council.

MPA secretary Peter Dadswell told *Music Week* that music publishers were moving away from

the concept of blanket licensing where photo-copying is concerned, as exemplified by their referendum decision not to participate in the Scottish scheme.

"They are expressing a preference for relying on the code of conduct," said Dadswell, "and taking action in specific cases like the Wolverhampton matter."

The High Court decision in favour of the MPA in that case brought a considerable amount of publicity in its wake, and prompted a flood of enquiries from local authorities and educational organisations anxious to conform with the legal rules on photo-copying as invoked in the Wolverhampton case.

Council member Jonson Dyer has prepared a memorandum entitled Blanket Licensing & Printed Music, which is available from the MPA office. The MPA hopes that all members will study the contents of Dyer's paper, which examines the Whitford proposals and endeavours to crystallise the views of the majority of publishers with substantial printed music catalogues.

Jeremy Jones gets Rondor Paris post

JEREMY JONES has been appointed to the newly created position of European publishing coordinator for Rondor Music International.

The appointment took effect on October 1, and his main responsibilities will be the co-

ordination of the work of Rondor's affiliates in continental Europe to maximise exposure and exploitation of their writers and songs. He will be based in the same Paris building as the A&M Records European office, 35 Avenue Franklin Roosevelt, 75008 Paris (Tel: 1 266 91 41).

Paper Music signs Sinfield

BILLY LAWRIE and Lawrence Ronson of Paper Music have signed lyricist/record producer Peter Sinfield to a worldwide exclusive contract.

Sinfield is best known for his work with King Crimson, Emerson, Lake & Palmer, Roxy Music, PFM, Angelo Branduardi, Greg Lake and Gary Brooker.

"It has taken me some time to find a company in which I can believe totally," commented Sinfield, "and one that also relates to my new material, much of which is far simpler and more accessible than in the past."

He added that he is always willing to work with high calibre melody writers as well as pursuing his solo projects.

Hazy closure

BARBARA HAYES is closing down her Hazy Music publishing company because of personal reasons occasioned by ill health in her family.

Hazy was formed in March 1969, and published all the copyrights by Lindisfarne and Prelude among others. Other directors were David Wood, Alan Hull and John Whitehead.

Hayes told *Music Week* that the closure is a voluntary one, and her other company, Scorpio Music, is continuing operations.

Jones has a degree in German and Russian language and literature from London University, and speaks French, German, Italian and Russian as well as his native English. He was executive assistant to the managing director of EMI Italiana for two years in Rome, and joins Rondor from the post of assistant to Derek Green, A&M Records senior vice-president in London.

Rondor Music International is the overseas division of A&M's music publishing companies in Hollywood, Almo Music Corporation and Irving Music, and the new appointment fulfils an early objective of Rondor Music International's recently appointed president, Bob Grace, "to present an aggressive posture in the world's market places".

A&M Records European financial director David Clapham is simultaneously increasing his responsibilities not only in the financial and legal aspects of European publishing, but also in the long-term development of Rondor Music International in Europe.

Aviation move

AVIATION MUSIC is moving down in the world — two floors, in fact, at its present address in 102 Gloucester Place, London, W.1.

It's not a sign of hard times — quite the contrary, in fact — and it will provide more space for Jet's music publishing subsidiary's activities.

Peter Felstead remains in charge, covering copyright and royalty matters as well as his MD duties.

THE NEW SINGLE
PASSION
AVAILABLE NOW



TAKEN FROM THE FORTHCOMING ALBUM

**FOOLISH
BEHAVIOUR**

AVAILABLE FROM WEA RECORDS

RIVA 26



BROADCASTING



AS AIR Supply's *All Out Of Love* continues up the single chart, Arista head of promotion Alison Short said thank you with champagne to Hadie Luxembourg which supported the record with two bullets, followed by a *Powerplay*. Alison Short is pictured with programme director Tony Prince and his assistant Richard Swainson.

ILR increases its audience research commitment

THE INDEPENDENT local radio network is to increase its commitment to audience research next year and in 1982 the survey contract will be up for grabs.

The Association of Independent Radio Contractors has confirmed its intention to commission three JICRAR radio research studies in 1981 which will be evenly spaced through the year to provide consistent and comprehensive

information for the advertising industry, together with some indication of seasonal trends.

In the past it has been thought in some commercial radio quarters that too much emphasis has been placed on JICRAR because it is such a major annual exercise.

The research will be undertaken by Research Surveys of Great Britain, but AIRC has made clear its intention of offering the radio contract for tender with effect from the beginning of 1982.

A statement from AIRC explains: "RSGB has worked closely with AIRC in developing JICRAR, but the companies feel that it would be appropriate that such a major research contract should go to tender once its pattern is firmly

established."

Commenting on the development, Tony Stoller, director of AIRC, adds: "ILR is proud that it is able to provide its advertisers and advertising agencies with such a high standard of research.

"The cost to the ILR companies of research is high and compared to radio revenue it is perhaps disproportionate to the costs borne by other media.

"We continue to fund JICRAR on our own without support from the advertisers or the advertising agencies. Despite this ILR is increasing its research commitment because we are confident that the advertising industry welcomes high quality radio research."

Small Suffolk franchise

BURY ST Edmunds, Suffolk, is the latest ILR franchise area to be advertised by the IBA and the likely closing date for applications is January 16, 1981.

As the franchise is essentially rural and one of the smallest on offer, the IBA is inviting applications from groups prepared to sustain a self-financing service, either separately for the specified Bury St Edmunds area, or working in association with Radio Orwell based in Ipswich.

In either case there is likely to be some overlap in transmission by the two stations — especially on medium wave during daylight hours.

Groups wishing to submit applications involving some form of association with Orwell are

advised, in advance of making an application to the authority, to discuss their plans with the Ipswich company.

The IBA also asks applicants who wish to put forward proposals for running Bury St Edmunds on a separate basis to do so:

- (a) by indicating their plans for an independent operation, and;
- (b) by outlining the extent to which they would be willing to co-ordinate their activities with Orwell.

The IBA says that it wishes to leave applicants the maximum freedom to present their proposals in either of the two ways outlined and a decision about the award of the contract will then be made in the light of the applications received.

Hallam still expanding

RADIO HALLAM is to continue with a programme of studio improvements following the introduction of the new Studio E, officially opened by Lord Thomson, deputy chairman of the IBA, last week.

The new £70,000 studio has been specially designed for news, talk production and programme interviews and is the station's first purpose built addition since its on air debut in 1974.

The opening of Studio E means that

attention can now be turned to re-equipping the old Studio B which has been in constant use.

More than £30,000 of new equipment has been ordered and delivery is expected next spring.

"It will make the studio much more versatile with a purpose built mixer which will mean we can do a number of different things to a very high standard," says Hallam's chief engineer Derrick Connolly.

News in brief...

RADIO LINCOLNSHIRE — the twenty second of the BBC's local radio stations — will start broadcasting on Tuesday, November 11. Programmes will start just before 7am and the studio premises in Newport, Lincoln, will be officially opened later in the day by the chairman of the BBC, George Howard. The station's first ambitious project comes three days later when coverage of the Queen's visit to Lincoln will include a stereo broadcast from Lincoln Cathedral.

THIS MONTH Piccadilly Radio's classical music department begins recording its new schedule of concerts and recitals with the Halle Orchestra, the Royal Northern College of Music and the Manchester Mid-Day Concerts Society. The recordings will all be broadcast in future Performance programmes on Sunday evenings.

THE MUSICAL The Wiz — a sell out at Sheffield's Crucible Theatre and sponsored by Radio Hallam — has been recorded by the station and will be broadcast later in the year.

OVER 15,000 new students from more than 100 British colleges are expected to attend the National Union of Students' first ever nationwide disco tour which gets underway this week with the help of eight ILR stations. The stations involved will be supplying the music, the DJs and the prizes for the eight city centre discos in Nottingham (Trent), Bradford (Pennine), Newcastle (Metro), Glasgow (Clyde), Sheffield (Hallam), Liverpool (City), Birmingham (BRMB), and London (Capital).

● STRANGE THING ||| AIRWAVES DREAM
 WAVES TOUR 1980
 HING OCT.29 SHEFFIELD CITY HALL
 30 BIRMINGHAM ODEON
 NOV.2 LONDON LYCEUM
 3 MANCHESTER APOLLO
 5 BLACKBURN KING GEORGE'S HALL
 6 GLASGOW APOLLO
 M ●
 IRWAN NEWERS SINGLE RANGE T
 NGE THING ||| AIRWAVES DREAM
 ||| AIRWAVES DREAM ● STRAN BP371 G
 EAM ● STRANGE THING ||| AIRWAVES DR
 VES DREAM ● STRANGE THING ||| AIRWA
 GE THING ||| AIRWAVES DREAM ● STRANG



De-Lite
RECORDS

TAKIN' COFFEE WITH KOOL & THE GANG.

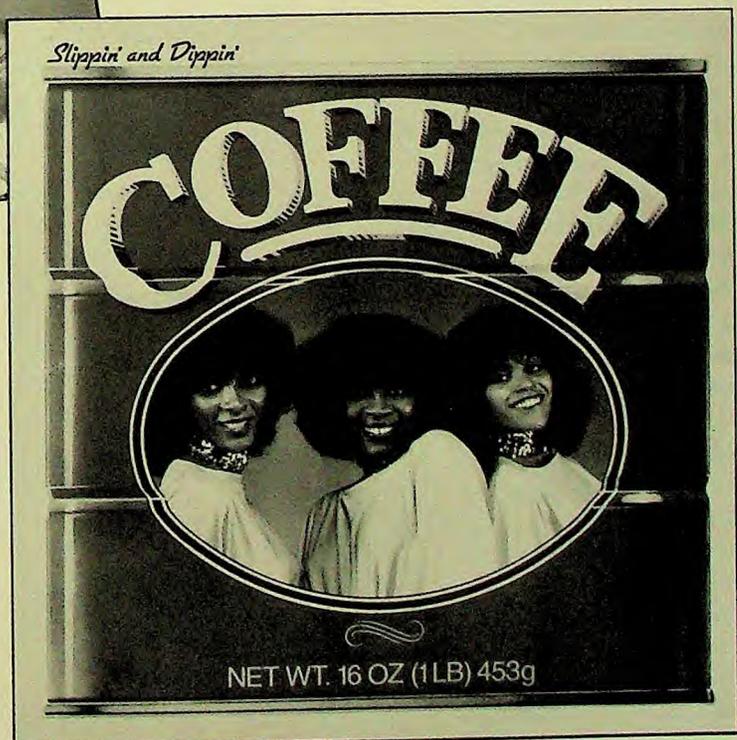


KOOL AND THE GANG. 'CELEBRATE'
Kool's new album includes their latest single 'CELEBRATION' (7"-KOOL10, 12"-KOOL1012). See them live on tour.

UK TOUR DATES

- NOV 3. Brighton Dome**
 - NOV 4. Leicester De Montfort Hall**
 - NOV 5. Cardiff Top Rank**
 - NOV 6. Manchester Apollo**
 - NOV 7. Edinburgh Playhouse**
 - NOV 8. London Rainbow**
 - NOV 9. London Rainbow**
- L.P. 6359 029 CASSETTE 7150 029

COFFEE. 'SLIPPIN' AND DIPPIN'
First smash-hit single 'CASANOVA'
Now the debut album 'Slippin'
and Dippin'
L.P. 6359 028



 marketed by
phonogram

Pick me ups



UK Subs

Single GEMS 42
Party In Paris

GEM

Album GEMLP 111/GEMK 111
Crash Course



Hall & Oates

Single RCA 15
Kiss On My List

RCA

Album PL 13646/
Voices PK 13646

from RCA



Sharon Campbell

Single RCA 6
**You Pick Me Up
(And Put Me Down)**

RCA

RCA

Order from RCA Ltd.,
Lyng Lane, West Bromwich
West Midlands B70 7ST.
Telephone: 021-525 3000.

MUSIC WEEK

ORDER FORM CHART

TOP 75 SINGLES

This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE / Artist (producer) / Publisher	Label number
£ 1	9	4	WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)	39	30	9	I LOVE YOU ONE Shalamar (L. Sylvers) Chappell/Rondor	Solar SO 11 (R)
2	2	7	D.I.S.C.O. Ottawan (D. Vangarde) Heath Levy	Carrere CAR 161 (W)	£ 40	57	2	DON'T SAY I TOLD YOU SO Tourists (T. Allom) Arnakata/Warner Brothers/Logosongs	RCA TOUR 2 (R)
3	1	5	DON'T STAND SO CLOSE TO ME Police (Nigel Gray/Police) Virgin	A&M AMS 7564 (C)	£ 41	58	2	LONDON TOWN Light Of The World (Aglia/Johnson (Doghouse)) Dizzy Heights	Ensign ENY 43 (F)
£ 4	5	3	WHAT YOU'RE PROPOSING Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 3 (F)	£ 42	45	3	WHOSE PROBLEM? Motels (Carter) Rondor	Capitol CL 16162 (E)
5	3	7	BAGGY TROUSERS Madness (Clinger/Winstanley) Warner Brothers	Stiff BUY 84 (C)	43 NEW			SUDDENLY Olivia Newton John/Cliff Richard (J. Farrar) J. Farrar Music	Jet 7002 (C)
▲ 6	10	5	WHEN YOU ASK ABOUT LOVE Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)	£ 44	59	2	SLADE ALIVE AT READING EP Slade (M. Robinson/Slade) Wild John	Cheapskate CHEAP 5 (R)
£ 7	7	7	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey (S. Linzer) Chappell	RCA 5 (R)	45	28	11	I GOT YOU Split Enz (D. Tickle) Modern/ATV	A&M AMS 7546 (C)
8	4	4	AND THE BIRDS WERE SINGING Sweet People (A. Stamy Prod.) Eaton	Polydor POSP 179 (F)	46	42	5	LA DI DA Sad Cafe (E. Stewart) St. Annes	RCA SAD 5 (R)
£ 9	14	7	GOTTA PULL MYSELF TOGETHER Nolans (Ban Findon) Black Sheep	Epic EPC 8878 (C)	£ 47	52	3	THE BREAKS Kurtis Blow (J.B. Moore/R. Ford Jnr.) April	Mercury BLOW 8 (F)
▲ 10	21	4	LOVE X LOVE George Benson (Quincy Jones) Rodsongs	Warner Brothers K 17699 (W)	£ 48	49	5	THE WANDERER Donna Summer (G. Moroder/P. Bellotte) Carlin/Copyright Control	Warner Brothers/Geffen K 79180 (W)
11	8	6	MY OLD PIANO Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)	49	31	9	IT'S ONLY LOVE Elvis Presley (—) Screen Gems EMI	RCA 4 (R)
£ 12	18	4	ENOLA GAY (M. Howlett/Orch Manoeuvres In The Dark) Orch Manoeuvres In The Dark	Dinsong Dindisc DIN 22 (C)	£ 50	62	2	IN MY STREET The Chords (M. Glossop) And Son	Polydor POSP 185 (F)
£ 13	13	5	CASANOVA Coffee (C. Johnson/R. Williams) Planetary Nom	De-Lite MER 38 (F)	51 NEW			PARTY IN PARIS UK Subs (M. Leander) Sparta Florida	Gem GEMS 42 (R)
14	6	7	MASTERBLASTER (JAMMIN') Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)	£ 52	73	2	GOODBYE CIVILIAN Skids (M. Glossop) Virgin/Arnakata	Virgin CS 373 (C)
▲ 15	25	5	SPECIAL BREW Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)	53 NEW			LOVELY ONE Jacksons (Jacksons) Carlin	Epic EPC 9302 (C)
16	11	6	AMIGO Black Slate (Black Slate) Wise Owl	Ensign ENY 42 (F)	54 NEW			I COULD BE SO GOOD FOR YOU Dennis Waterman (C. Neil) De/J Arlon/Chappell	EMI 5009 (E)
£ 17	15	6	YOU'RE LYING Linx (P. Martin/D. Grant/B. Salvary) Solid/Aves/Martin Coulter Music	Chrysalis CHS 2461 (F)	55	47	5	WHEN I DREAM Teardrop Explodes (M. Howlett) Zoo/Warner Brothers	Mercury TEAR 1 (F)
18	12	5	KILLER ON THE LOOSE Thin Lizzy (Thin Lizzy/Kit Woolven) Chappell/PUK	Vertigo LIZZY 7 (F)	56	38	12	MODERN GIRL Sheena Easton (C. Neil) Pendulum/Sea Shanty/Chappell	EMI 5042 (E)
▲ 19	37	3	DOG EAT DOG Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)	57	55	3	WITHOUT YOUR LOVE Roger Daltrey (J. Wayne) G.H. Music	Polydor POSP 181 (F)
£ 20	24	5	ALL OUT OF LOVE Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)	58	39	11	PARANOID Black Sabbath (Rodger Bain) Essex	Nems BSS 101 (SO)
21	16	8	SEARCHING Change (J. Patrus) Warner Brothers	WEA K 79156 (W)	£ 59	66	2	PASSING STRANGERS Ultravox (Ultravox/Conny Plank) Island/Copyright Control	Chrysalis CHS 2457 (F)
22	17	7	THREE LITTLE BIRDS Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)	60	43	3	1-2-3 Professionals (Cook/Jones) Warner Brothers	Virgin VS 376 (C)
23	22	6	STEREOTYPE/INTERNATIONAL JET SET Specials (David Jordan/Jerry Dammers) Plangent Visions	ZTone CHSTT 13 (F)	61 NEW			CAN'T TAKE THE FEELING Geraldine Hunt (Pabon/Austin) Memory Lane/Carlin	Champagne FIZZ 501 (C)
▲ 24	36	5	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)	£ 62	69	2	DANCING WITH MYSELF Gen X (K. Forsay) Chrysalis	Chrysalis CHS 2444 (F)
25	20	4	TROUBLE Gillan (AKR Prod.) Carlin	Virgin VS 377 (C)	63	51	4	HISTORY OF THE WORLD (PART 1) The Damned (Hanz Zimmer/Damned) Rock	Chiswick CHIS 135 (E)
26	26	4	ARMY DREAMERS Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5106 (E)	64	50	4	THE SIT SONG Barron Knights (P. Langford) Autumn/Warner Brothers	Epic EPC 8994 (C)
27	29	5	WHAT'S IN A KISS Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)	£ 65	60	2	GENTLEMEN TAKE POLAROID Japan (J. Punter) Chadwick/Nomis/Virgin	Virgin VS 379 (C)
£ 28	34	3	I NEED YOUR LOVIN' Teena Marie (Teena Marie) Jobete	Motown TMG 1203 (E)	66 NEW			THIGHS HIGH Tom Browne (T. Browne) Sekou/Dave Grusin Music	Arista ARIST 367 (F)
▲ 29	35	3	LET ME TALK Earth Wind & Fire (M. White) Rondor	CBS 8982 (C)	67	40	11	EIGHTH DAY Hazel O'Connor (T. Visconti) Albion	A&M AMS 7563 (C)
30	19	9	ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leads	Warner Brothers K 17680 (W)	68 NEW			DON'T LOOK NOW Planets (S. Lindsay) Warner Brothers	Rialto TREB 116 (A)
▲ 31	41	2	TOWERS OF LONDON XTC (S. Lillywhite) Virgin	Virgin VS 372 (C)	69 NEW			ROCK HARD Suzi Quatro (M. Chapman) Chinnichip/RAK	Dreamland DLSP 6 (E)
32	32	5	PARTY LIGHTS Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)	70 NEW			TAKING A CHANCE ON YOU Dollar (G. Walsh) Oscar/Arnakata/Warner Brothers	WEA K 18353 (W)
33	68	2	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills (J. Mturnel/R. Lucas) Frozen Butterfly/Brampton	20th Century TC 2460 (R)	71 NEW			GIVE ME AN INCH Hazel O'Connor (T. Visconti) Albion	A&M AMS 7569 (C)
34	27	13	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareem	Calibre 1 (A)	72	48	8	JOHNNY & MARY Robert Palmer (Palmer) Bungalow/Island	Island WIP 6638 (E)
35	33	4	SHE'S SO COLD Rolling Stones (Chris Kimsey) EMI	Rolling Stones RSR 106 (E)	73 NEW			WE ARE THE FIRM Cockney Rejects (M. Geggus) Singatone	Zonophone Z 10 (E)
36	23	8	ANOTHER ONE BITES THE DUST Queen (Queen/Mack) Queen Music/EMI	EMI 5102 (E)	74	54	9	GENERALS - MAJORS - DON'T LOSE YOUR TEMPER XTC (S. Lillywhite) Virgin	Virgin VS 365 (C)
£ 37	70	2	LOVING JUST FOR FUN Kelly Marie (P. Yellowstone) Kareem Music	Calibre PLUS 4 (A)	75	53	15	9 TO 5 Sheena Easton (Chris Neil) Pendulum/Chappell	EMI 5066 (E)
38	NEW		ONE MAN WOMAN Sheena Easton (C. Neil) Avocet/Chappell	EMI 5114 (E)					

A-Z (TOP WRITERS)

- All Out Of Love (Russell/Davis) ... 20
- All The Birds Were Singing (Morisod/D'Adario) ... 8
- Amigo (Black Slate) ... 16
- Another One Bites The Dust (J. Deacon) ... 36
- Army Dreamers (Bush) ... 26
- Baggy Trousers (G. McPherson/C. Foreman/M. Barson) ... 5
- Can't Take The Feeling (Hunt/Dyson) ... 61
- Casanova (Armstead/Middlebrook) ... 13
- Don't Say I Told You So (P. Coombes) ... 40
- Dancing With Myself (Idia/James) ... 62
- Don't Look Down (Lindsay) ... 68
- Don't Stand So Close To Me (P. Coombes) ... 3
- D.I.S.C.O. (D. Vangarde/J. Kluger) ... 2
- Dog Eat Dog (Adam & The Ants/Marco Pirroni) ... 19
- Eight Day (O'Connor) ... 67
- Enola Gay (McCluskey) ... 12
- Feels Like I'm In Love (R. Dorset) ... 34
- Generals - Majors - Don't Lose Your Temper (C. Moulding) ... 74
- Gentlemen Take Polaroids (J. Punter/D. Sylvian) ... 65
- Give Me An Inch (Hazel O'Connor) ... 71
- Goodbye Civilian (Skids) ... 52
- Gotta Pull Myself Together (Findon/Myers/Puzey) ... 9
- History Of The World (Part 2) (Damned) ... 40
- I Could Be So Good For You (Waterman/Kenny) ... 54
- If You're Looking For A Way Out (Linzner/Kotkov) ... 7
- I Got You (In Finn) ... 45
- I Need Your Lovin' (Teena Marie) ... 28
- International Set (Damers) ... 23
- In My Street (Chris Pope) ... 50
- It's Only Love (James/Tyrell) ... 49
- I Owe You One (Gallo/Sylvers) ... 39
- Johnny & Mary (Robert Palmer) ... 72
- Killer On The Loose (Lynott) ... 18
- La Di Da (Young/Stimpson) ... 46
- Le Me Talk (White/White/Dunn/McKay/Johnson/Bailey) ... 29
- London Town (Various) ... 21
- Lovely One (M&R Jackson) ... 53
- Love X Love (Temperton) ... 10
- Loving Just For Fun (R. Dorset) ... 37
- Masterblaster (Jammin') (Stevie Wonder) ... 14
- Modern Girl (Bugatti/Musker) ... 56
- My Old Piano (Edwards/Rodgers) ... 11
- 9 to 5 (F. Palmer) ... 75
- Never Knew Love Like This Before (M. Turnel/Lucas) ... 33
- One Day I'll Fly Away (Sample/Jennings) ... 30
- 1-2-3 (Cook/Jones) ... 60
- One Man Woman (Leeson/Vale) ... 38
- Paranoid (Jome/Ward/Butler/Osborne) ... 58
- Party In Paris (Harper) ... 51
- Party Lights (Wilson/Simons/Wilson/Taylor) ... 32
- Passing Strangers (B. Currie/C. Cross/W. Cann/M. Ural) ... 59
- Rock Hard (Chinn/Chapman) ... 69
- Searching (M. Malavasi/P. Slade) ... 21
- She's So Cold (Jagger/Richards) ... 35
- Slade Alive At Reading (Holder/Lee) ... 44
- Special Brew (Bad Manners) ... 15
- Suddenly (J. Farrar) ... 43
- Taking A Chance On You (T. Bazari/D. Van Day) ... 70
- The Breaks (Various) ... 47
- The Sit Song (P. Langford) ... 64
- The Wanderer (Moroder) ... 48
- Thighs High (T. Smith) ... 66
- Three Little Birds (Bob Marley) ... 22
- Towers Of London (A. Partridge) ... 31
- Trouble (Leiber/Stoller) ... 25
- We Are The Firm (Cockney Rejects) ... 73
- When You Ask About Love (Curtis/Allison) ... 6
- What's In A Kiss (O'Sullivan) ... 27
- What You're Proposing (Rossi/Frost) ... 4
- Whose Problem (M. Davis) ... 42
- Why Do Lovers Break Each Other's Hearts (Spector/Greenwich/Powers) ... 24
- When I Dream (Copal/Dwyer/Finkler) ... 55
- Without Your Love (B. Nicholls) ... 57
- Woman In Love (B. Gibbi/R. Gibb) ... 1
- You're Lying (Grant/Martin) ... 17

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.

SON OF STIFF TOUR BRINGS YOU

DIRTY LOOKS

THE SINGLE 'TAILIN' YOU' BUY 89 LP SEEZ 22

THE DOUBLE A SIDE SINGLE 'GIRLS ARE ALWAYS RIGHT' NO IDEA BUY 94 SPECIAL CASSETTE VERSION OF LP FEATURES TWO EXTRA TRACKS ZSEEZ 25 AVAILABLE NOW LIKE ALL STIFF CASSETTES £3.99 ONLY £3.99 ONLY

any TROUBLE

THE EQUATORS

THE SINGLE 'BABY COME BACK' BUY 95

TENPOLE TUDOR

THE SINGLE '3 BELLS IN A ROW' BUY 98

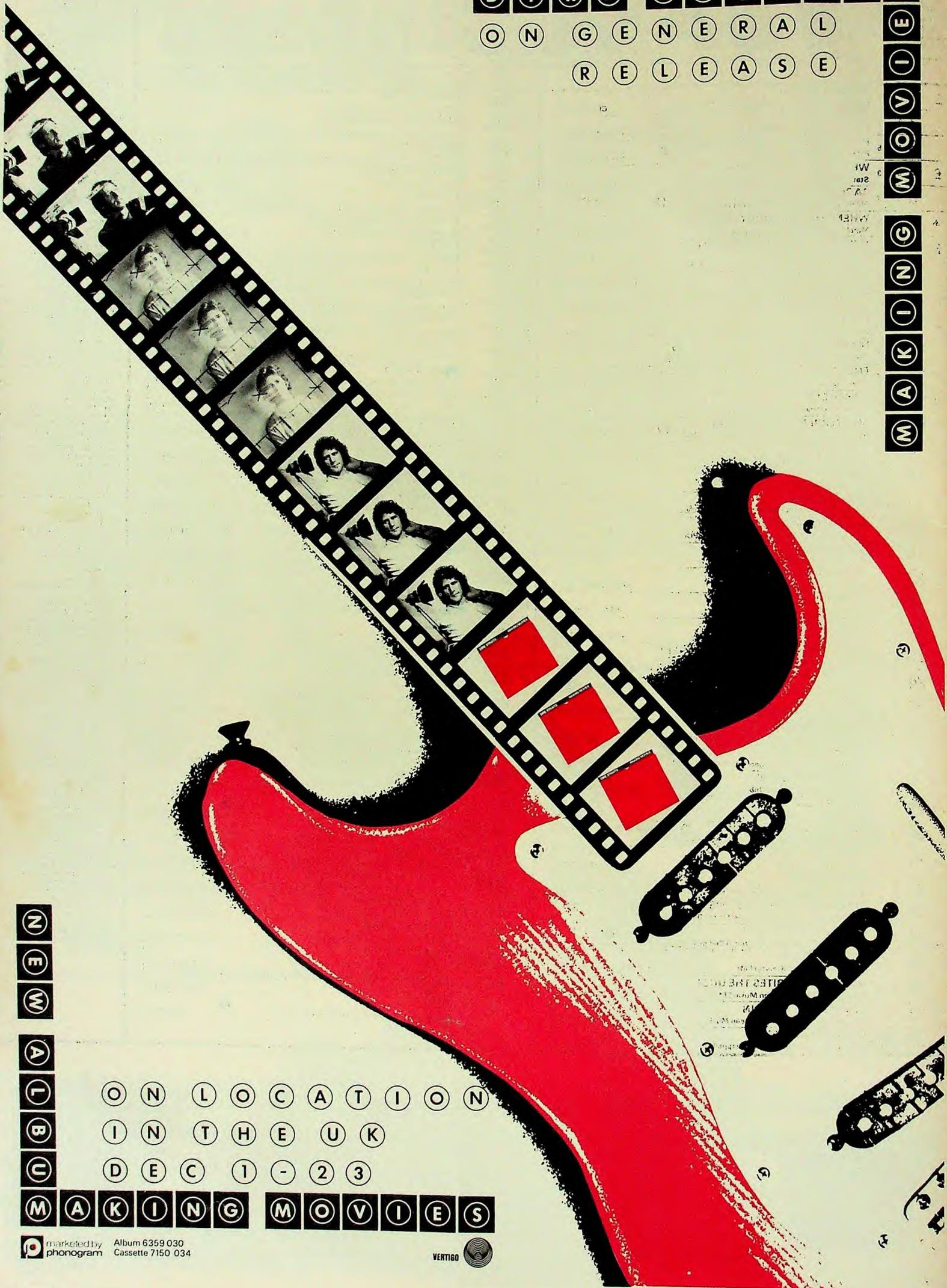
JOE KING CARRASCO

THE SINGLE 'BUENA' BUY 88 AND SPECIAL 78 RPM 10" VERSION CROWN 1 LP SEEZ 28

ALL SINGLES IN PIC BAGS ARE AVAILABLE FROM YOUR VIRGIN REP OR CBS TELEPHONE SALES (01) 960 2155

D I R E S T R A I T S
O N G E N E R A L
R E L E A S E

E
I
V
O
M
G
I
N
G
A
K
I
N
G
M



N
E
W

A
L
B
U
M

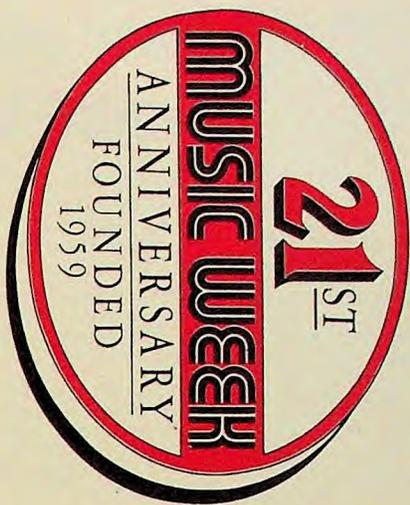
O N L O C A T I O N
I N T H E U K
D E C 1 - 2 3

M A K I N G M O V I E S

marketed by
phonogram Album 6359 030
Cassette 7150 034



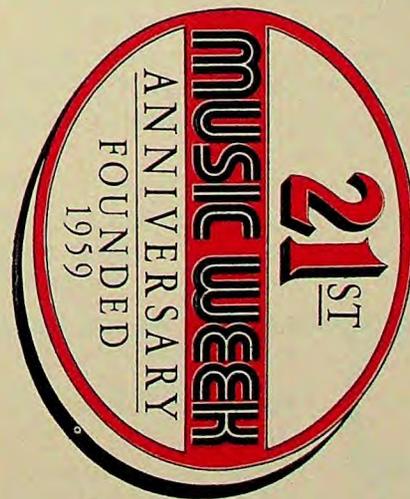
MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK MUSIC WEEK



CHAS JANKEL
is the album

a new reason to be cheerful

© 1980 A&M Records Ltd. All Rights Reserved



TOP 75 ALBUMS

Week-ending October 25, 1980

NEW = NEW ENTRY
PLATINUM LP (500,000 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

1	ZENYATTA MONDATTI	Police	A&M AMLH 64831
2	NEW THE RIVER	Bruce Springsteen	CBS 88510
3	GUILTY	Barbra Streisand	CBS 86122
4	NEW JUST SUPPOSIN'	Status Quo	Vertigo 6302 057
5	ABSOLUTELY	Madness	Siff SEEZ 29
6	THE LOVE ALBUM	Various	K-Tel NE 1092
7	NEVER FOREVER	Kate Bush	EMI EMA 794
8	CHINATOWN	Thin Lizzy	Vertigo 6359 030
9	MANILLOW MAGIC	Barry Manilow	Arista ARTV 2
10	SCARY MONSTERS & SUPER CREEPS	David Bowie	RCA BOWLP 2
11	PARIS	Supertramp	A&M AMLM 66702
12	I AM WOMAN	Various	Polystar WOMTV 1
13	MOUNTING EXCITEMENT	Various	K-Tel NE 1091
14	CONTRACTURAL OBLIGATION ALBUM	Monty Python	Charisma CAS 1152
15	THE VERY BEST OF DON McLEAN		
26	MIDNITE DYNAMOS	Matchbox	Magnet MAG 5036
27	NEW MAKIN' MOVIES	Dire Straits	Vertigo 6359 034
28	GRIN & BEAR IT	Ruts	Virgin V 2188
29	OUTLANDOS D'AMOUR	Police	A&M AMLH 66502
30	I'M NO HERO	Giff Richard	EMI EMA 796
31	NOW WE MAY BEGIN	Randy Crawford	Warner Brothers K 56791
32	FLESH AND BLOOD	Roxy Music	Polydor POLH 002
33	SKY 2	Sky	Ariola ADSKY 2
34	SECONDS OF PLEASURE	Rockpile	F-Beat XXLP 7
35	BORDER LINE	Ry Cooder	Warner Brothers K 56864
36	READY	Blues Band	Arista BB2
37	PAULINE MURRAY AND THE INVISIBLE GIRLS	Pauline Murray And The Invisible Girls	Eusive 2394 277
38	DIANA	Diana Ross	Motown STMA 8033
39	I JUST CAN'T STOP IT	The Beat	BEAT 001
40	OZZY OSBOURNE'S BLIZZARD OF OZZ		
51	THE GAME	Queen	EMA 795
52	BACK IN BLACK	AC/DC	Atlantic K 50735
53	EMOTIONAL RESCUE	Rolling Stones	Rolling Stones CUN 39111
54	DEEPEST PURPLE	Deep Purple	Harvest EMTV 25
55	VERY BEST OF ELTON JOHN	Elton John	K-Tel NE 1094
56	NEW MAKING WAVES	Molans	Epic EPC 10023
57	XANADU	Original Soundtrack	Jet JETLX 526
58	GLORY ROAD	Gillian	Virgin V 2171
59	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/WOW 100
60	THE ABSOLUTE GAME	Slits	Virgin V 2174
61	NEW FULL HOUSE	Doolers	GTO GTTV 050
62	WHEELS OF STEEL	Saxon	Carrere CAL 115
63	TWELVE GOLD BARS	Status Quo	Vertigo QUOTV 1
64	GREATEST HITS VOL. 2	Abba	Epic EPC 10017
65	DUKE		

VIDEO

Video Top ten tapes

- 1 ABBA MUSIC SHOW NO. 1, Abba, *Intervision*.
- 2 THE WILD GEESE, Richard Burton, Roger Moore, *Rank*.
- 3 EL CID, Charlton Heston, Sophia Loren, *Intervision*.
- 4 EAT TO THE BEAT, Blondie, *Brent Walker/Chrysalis*.
- 5 ELECTRIC BLUE 003, featuring Britt Ekland, *World Of Video 2,000*.
- 6 ELVIS IN HAWAII, Elvis Presley, *Mountain*.
- 7 THE KING AND I, Yul Brynner, *Magnetic Video*.
- 8 THE LADY VANISHES, Elliot Gould, *Rank*.
- 9 SOUND OF MUSIC, Julie Andrews and Christopher Plummer, *Magnetic Video*.
- 10 SOCCER — GAME OF THE CENTURY, *EMI*.

Video chart courtesy of HMV Shop, Oxford St, London.

Mansfield man Lewis forms GLO

FORMER MIKE Mansfield producer Gordon Lewis has left to form his own company, GLO, and has already several promotional films under his belt. Director is David Macmahon who has been working on ATV's Rock Stage. Lewis will be moving to new offices in Old Compton Street, W1, shortly. His temporary telephone number is 01 441 4051.

New companies offer budget promo boost to emerging bands

PROMOTIONAL FILMS for up and coming rock artists will be available at very low prices after two new companies were announced last week — on top of the service already offered by Harbor Video (*MW* Oct 4).

The companies, VIP (Video For Industry and Promotion) and Atlantic Video Services, have both been set up by former record industry people, Nathan Joseph, founder of Transatlantic Records and engineer John Mills respectively.

VIP will offer a record company a three-minute promo of one of its up and coming bands for around £1,000, shot on one camera to broadcast standard. Joseph added that record companies could well be interested in sales and marketing training films — which the company is already doing for firms like Schweppes, Kimberly Clarke

A MONTHLY guide to the promotional films being shot featuring the production company, artist, title and facilities house, where used.

GLO: Martha And The Muffins: Suburban Dream on location. Sad Cafe: La-Di-Da and other promotional films for a special at TVI. Suzi Quatro: Rock Hard at Trillion. Orchestral Manoeuvres In The Dark: Enola Gay at TVI. Piranhas: Tom Hart and I Don't Like My Body at St Johns Wood Studios and Transvideo. Scarlet Von Vollenman: Ventilation and Hypnotise on location.

KEEFCO: Motorhead: Ace Of Spades and The Chase Is Better Than The Catch at Ewart. Manfred Mann: Lies Through The 80s and For You at Ewart. Sally Oldfield:

On camera

Mandala at Ewart. Bonnie Tyler: Just A Woman and Goodbye To The Island on location. Kate Bush: Army Dreamer on location and Trillion. John Lodge: Street Cafe on location. After The Fire: Wild West Show on location.

LIMELIGHT VIDEO: Jeff Wayne: Jubilation at MPC.

MIKE MANSFIELD: Status Quo: What You're Proposing and Don't Drive My Car at Ewart. A TV special of Elton John featuring interviews and concerts.

and ICL — and videos of conferences. "In these times, when record companies have been told they've got to cut their budgets but still want to make videos of their artists who they think might break for £1,000 out of, says, a £40,000 budget obviously their quid's in."

Equipment includes a 700-square feet studio with a Hitachi ENG camera, a mixing console and duplicating facilities for all formats. Recording goes onto Sony Hi Band U-matic VCRs.

Atlantic Video Services is offering an even cheaper service — a £165 video for 1½ hours' attendance. And like VIP it offers a comprehensive service for sales conferences and meetings, exhibitions, plant and factories.

The emphasis is on helping bands promote their act to A&R offices and agents.

MGM: Roxy Music: Same Old Scene at Basing Street Studios. Buggles: Elstree on location.

MILLANEY GRANT: Ronco commercials. B.A. Robertson: Flight 19 on location. Iron Maiden: Women In Uniform at The Rainbow. Ronnie Jones: Video Games for Germany's Lollipop Records.

ROCK FLIX: Diana Ross: My Old Piano on location.

JON ROSEMAN: UK Subs: Party In Paris at Trillion. Fingerprintz: Houdini Love at Trillion. The Quick: Hip Shake, Jerk at Trillion. Skids: Goodbye Lady at Trillion. U2 at Trillion. Bauhaus: Telegram Sam on location. Dire Straits: Tunnel Of Love on location.

S Gold: new to video with bumper catalogue

RECORD DISTRIBUTOR S. Gold has formed a video department, which it claims will now hold one of the largest catalogues in the country — totalling over 750 titles.

Dealers will be offered the catalogue on a sale or exchange basis, which Gold's Nick Burgess says has encouraged record dealers to stock video. The company is dealing with all its record store clients, as well as two major London department stores.

"The stock is going directly from here and we have established a department in the division," said Burgess. "It will work in exactly the same way as records and dealers will be offered the separate companies' terms as with audio products."

"We started testing the market around three months ago, but it is only now that it has taken off with a bang. There is also a wide range on show in our shop, and the business has really started to pick up."

Companies handled by the division include Intervision, WEA, VCL, IPC Video, CIC Video, Ampex, Mountain Video, World Of Video 2,000, TCR and Hokushin. Free carriage is offered with a minimum order of three tapes.

HOW TO ENJOY RECORD PROFITS ONCE AGAIN



With the music business a bit slack at the moment, a new, fast-moving product line makes a lot of sense.

Pre-recorded video cassettes give you an average profit of £8.25 per sale.

There's a wide range of material to suit every taste — and they occupy very little shelf space.

Not only is video currently booming (and it's about the only area that is) but has a tremendous image which will do your shop no harm at all.

Carnaby Video have put together a special dealer's starter pack to help you get going.

It contains everything you'll need to make money out of video.

Ring us today, or post our coupon, and we'll fill you in on the details.

Now is the time to diversify.

CARNABY VIDEO.

26 Carnaby Street, London W1V 1PL Tel: 01-439 6765

To: Carnaby Video, 26 Carnaby Street, London W1V 1PL Tel: 01-439 6765

I'd like to make record profits out of video cassettes. Please tell me all about your new "Starter-kit". MW

Name _____

Company _____

Type of business (Record, Hi-fi etc) _____

Address _____

Town _____ Postcode _____

Tel Number _____



Intervision nets EMI deal

THORN EMI's video catalogue will be available through Intervision's dealer network for rental after an arrangement finalised by newly-appointed Thorn EMI Video Programme marketing director Philip Nugus and Intervision MD Mike Tenner.

All 55 titles will be ready to go to dealers in November at the usual Intervision price of £5.95 for one week or £4.95 for three days on VHS and Beta formats.

The catalogue includes Murder On The Orient Express, Don't Look Now, That'll Be The Day and Stardust. Also included are several Ealing comedies and various childrens' programmes including three Paddington Bear shows.

Good year for music title sales

AS BLONDIE and Abba stay put in the HMV video chart, while Sinatra, Boney M and Elvis Presley float in and out, there is a growing confidence among video software distributors that music videos may be more successful than was originally thought.

Already many distributors including Mike Tenner of Intervision and Mike Hobbs from the Scandinavian outfit Irish Lydband have said that the public seems to be keen to buy music product rather than go for rental as with feature films.

And two record distributors handling video — Wynd Up and S. Gold — have also said that record dealers are now starting to see the value of video, with an emphasis on music product.



BOB GELDOF of the Boomtown Rats.

"Video sales generally are increasing rapidly and there are more and more people thinking that now is the time to go into it," said Gold's MD Barry Gold. "There is so much publicity for it at the moment, and even a piracy story helps create awareness."

"We've done very well with music titles, especially with Abba, Black Sabbath and the Boomtown Rats. If only VCL could get their Thin Lizzy cassette out there would be a big market there, too. The record dealers are certainly doing better with music titles than other stores, with less emphasis on films."

From Wynd-Up, David Rigney confirmed his company is also having a good year, and he anticipated a huge increase in Christmas sales this year.

ateka

TAPE RACKS
for
Video Tapes,
Musicsassettes,
LPs

Mount ALL different VIDEO
cassettes on ONE frame. Wall,
Counter or Freestanding Racks.
Individually locking metal arms.

Tel: 0323 843191

Gelfand, Breslauer, Rennert & Feldman

Certified Public Accountants

**Takes pleasure
in announcing the
opening of our offices in
London, England**

**Business Management Services
for the Creative & Performing Arts.**

1880 Century Park East
Los Angeles, California 90067
(213) 553-1707

489 Fifth Avenue
New York, New York 10017
(212) 682-0234

500 Chesham House
150 Regent Street
London W1-R 5FA England
01-439-6288

44 Montgomery Street
San Francisco, California 94104
(415) 421-8650

7 Music Circle North
CMA Building
Nashville, Tennessee 37203
(615) 329-3333

431 Palm Canyon Drive
Palm Springs, California 92261
(714) 325-5095

16	MONSTERS OF ROCK	Various	Polydor 2488 810
17	TRIUMPH	Jacksons	Epic EPC 86112
18	GIVE ME THE NIGHT	George Benson	Warner Brothers K 56823
19	BREAKING GLASS	Hazel O'Connor	A&M AMLH 64820
20	GOLD	Three Degrees	K-Tel Aroha 302
21	REGGATTA DE BLANC	Police	A&M AMLH 64792
22	MORE SPECIALS	Specials	2-Tone CHRIT 5003
23	GREATEST HITS VOL. 2	Cockney Rejects	Zonophone ZONO 102
24	SIGNING OFF	UB 40	Graduate GRADLP 2
25	MY GENERATION	The Who	Virgin V 2179
41	KILLING JOKE	Killing Joke	Polydor EGMD 545
42	BEAT CRAZY	Joe Jackson	A&M AMLH 64837
43	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419
44	BLACK SEA	XTC	Virgin V 2173
45	KILLMANJARO	Teardrop Explodes	Mercury 6359 035
46	A TOUGH DE LOVE	Gladys Knight & The Pips	K-Tel NE 1090
47	TELEKON	Gary Numan	Beggars Banquet BEGA 19
48	SMOKIE'S HITS	Smokie	Rak SRAK 540
49	OFF THE WALL	Michael Jackson	Epic EPC 83468
50	STREET LEVEL	Various	Ronco RTL 2048
66	RUMOURS	Fleetwood Mac	Warner Brothers K 56344
67	AXE ATTACK	Various	K-Tel NE 1100
68	ORCHESTRAL MANOEUVRES IN THE DARK	Orchestral Manoeuvres In The Dark	Dindisc DID 2
69	SAD CAFE	Sad Cafe	RCA SADLP 4
70	CRASH COURSE	UK Subs	Gem GEMLP 111
71	COUNTRY ROUND-UP	Various	Polystar KOWTV 1
72	NEW HOPE FOR THE WRETCHED	Plasmatics	Stiff SEEZ 24
73	MICHAEL SCHENKER GROUP	Michael Schenker Group	Chrysalis CHR 1302
74	CLUES	Robert Palmer	Island ILPS 9595
75	McVICAR	Roger Daltrey	Polydor POLD 5034

© British Market Research Bureau Ltd. 1980 publication rights licensed exclusively to Music Week and broadcasting rights to the BBC. All rights reserved.

Top 75 compiled for Music Week and BBC based upon 260 from a panel of 460 conventional record outlets by the British Market Research Bureau Ltd.

RECORD MIRROR

**BRITAIN'S ONLY COLOUR
MUSIC WEEKLY
WITH THE LATEST CHARTS**

ON SALE THURSDAYS ONLY 25p.

RECORD MIRROR



Marketed by
Album 6359 030
phonogram MC7150 030

VERTIGO

GEFFEN RECORDS ARE PROUD TO PRESENT

JOHN LENNON

New Single

K 79186

"STARTING OVER"

BIW

"KISS KISS KISS"

By Yoko Ono

From the forthcoming LP

"DOUBLE FANTASY"

K 99131

Also available on cassette



**GEFFEN
RECORDS**

Marketed and distributed by WEA Records Ltd, P.O. Box 59, Alperton Lane, Wembley, Middx. HA0 1FJ. Phone 01-998 5929 or order from your WEA salesman.

CHART FOR
WEEK-ENDING
OCTOBER 25

ORDER FORM CHART

TOP 75 ALBUMS

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 Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	1	3	ZENYATTA MONDATT Police (Nigel Grey)	A&M AMLH 64831 C: CAM 64831 (C)	39	39	22	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001
2	2	1	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	40	32	6	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234
3	2	4	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	41	41	1	KILLING JOKE Killing Joke	Polydor EGM 545 (F) C: EGMDC 545
4	4	1	JUST SUPPOSIN' Status Quo	Vertigo 6302 057 (F) C: 7144 057	42	60	2	BEAT CRAZY Joe Jackson	A&M AMLH 64837 (C) CAM 64837
5	3	4	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	43	38	85	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40.82419
6	14	3	THE LOVE ALBUM Various	K-Tel NE 1092 (K) C: CE 2092	44	37	6	BLACK SEA XTC (Steve Lillywhite)	Virgin V 2173 (C) C: TCV 2173
7	5	6	NEVER FOREVER Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCEMA 794	45	35	2	KILIMANJARO Teardrop Explodes	Mercury 6359 035 (F) C: 7150 035
8	7	2	CHINATOWN Thin Lizzy	Vertigo 6359 030 (F) C: 7150 030	46	21	4	A TOUCH OF LOVE Gladys Knight & The Pips	K-Tel NE 1090 (K) C: CE 2090
9	10	24	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	47	27	7	TELEKON Gary Numan (Gary Numan)	Beggars Banquet BEGA 19 (W) C: BEGC 19
10	6	5	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	48	48	3	SMOKIE'S HITS Smokie	Rak SRAK 540 (E) C: TCSRAK 540
11	12	4	PARIS Supertramp (Peter Henderson/Russel Pope)	A&M AMLH 66702 (C) C: CLM 66702	49	45	50	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
12	15	9	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WOMMC 1	50	50	1	STREET LEVEL Various	Ronco RTL 2048 (B) C: 4C-RTL 2048
13	4	5	MOUNTING EXCITEMENT Various	K-Tel NE 1091 (K) C: ZE 2091	51	34	16	THE GAME Queen (Queen)	EMI EMA 795 C:TC EMA 795 (E)
14	40	2	CONTRACTURAL OBLIGATION ALBUM Monty Python	Charisma CAS 1152 (F) C: -	52	29	12	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 60735 (W) C: 450735
15	8	5	THE VERY BEST OF DON McLEAN Don McLean	United Artists UAG 30314 (E) C: TCK 30314	53	62	17	EMOTIONAL RESCUE Rolling Stones (Glimmer Twins)	Rolling Stones CUN 39111 (E) C: TC-CUN 39111
16	17	2	MONSTERS OF ROCK Various	Polydor 2488 810 (F) C: TC-3199 256	54	64	15	DEEPEST PURPLE Deep Purple (Martin Birch)	Harvest EMTV 25 C: TC-EMTC 25
17	13	3	TRIUMPH Jacksons	Epic EPC 86112 (C) C: 4086112	55	55	1	VERY BEST OF ELTON JOHN Elton John	K-Tel NE 1094 (K) C: CE 2094
18	20	14	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	56	56	1	MAKING WAVES Nolans	Epic EPC 10023 (C) C: 40-10023
19	11	12	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	57	51	15	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526
20	19	5	GOLD Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2	58	36	11	GLORY ROAD Gillan	Virgin V 2171 (C) C: TCV 2171
21	24	54	REGGATTA DE BLANC Police (Police/Nigel Grey)	A&M AMLH 64792 (C) C: CAM 64792	59	59	29	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
22	9	4	MORE SPECIALS Specials	2-Tone CHR 5003 (F) C: ZCHR 5003	60	33	5	THE ABSOLUTE GAME Skids (Mick Glossop)	Virgin V 2174 (C) C: TCV 2174
23	23	1	GREATEST HITS VOL. 2 Cockney Rejects	Zonophone ZONO 102 (E) C: -	61	61	1	FULL HOUSE Dooleys	GTO GTTV 050 (C) C: GTTC 050
24	16	8	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	62	49	29	WHEELS OF STEEL Saxon (Peter Hinton/Saxon)	Carrere CAL 115 (W) C: CAC 115
25	25	1	MY GENERATION The Who	Virgin V 2179 (C) C: -	63	75	32	TWELVE GOLD BARS Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
26	23	3	MIDNITE DYNAMOS Matchbox	Magnet MAG 5038 (A) C: ZCMAG 5036	64	-	1	GREATEST HITS VOL. 2 Abba	Epic EPC 10017 (C) C: 40-10017
27	27	1	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: -	65	56	30	DUKE Genesis (David Hentschel)	Charisma CBR 101 (F) C: CBRC 101
28	41	2	GRIN & BEAR IT Ruts	Virgin V 2188 (C) C: TC-V 2188	66	50	18	RUMOURS Fleetwood Mac (Caillat/Dashu/Fleetwood Mac)	Warner Brothers K 56344 (W) C: K4-56344
29	31	80	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	67	67	1	AXE ATTACK Various	K-Tel NE 1100 (B) C: CE 2100
30	28	7	I'M NO HERO Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796	68	-	1	ORCHESTRAL MANOEUVRES IN THE DARK Orchestral Manoeuvres In The Dark	Disindc DID 2 (C) C: DIDC 2
31	22	10	NOW WE MAY BEGIN Randy Crawford (Crusaders)	Warner Brothers K 56791 (W) C: K4 56791	69	69	1	SAD CAFE Sad Cafe	RCA SADLP 4 (F) C: SADLK 4
32	18	22	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	70	44	5	CRASH COURSE UK Subs	Gem GEMPL 111 (R) C: GEMK 111
33	30	26	SKY 2 Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2	71	65	3	COUNTRY ROUND-UP Various	Polystar KOWTV 1 (W) C: KOWMC 1
34	42	2	SECONDS OF PLEASURE Rockpile	F-Beat XXLP 7 (C) C: -	72	55	3	NEW HOPE FOR THE WRETCHED Plasmatics	Stiff SEEZ 24 (E)
35	61	2	BORDER LINE Ry Cooder	Warner Brothers K 56864 (W) C: K4-56864	73	58	8	MICHAEL SCHENKER GROUP Michael Schenker Group	Chrysalis CHR 1302 (F) C: ZCHR 1302
36	43	2	READY Blues Band	Arista BB 2 (C) C: MC BB 2	74	67	8	CLUES Robert Palmer	Island ILPS 9595 (E) C: ZCI 9595
37	25	3	PAULINE MURRAY AND THE INVISIBLE GIRLS Pauline Murray And The Invisible Girls	Elusive 2394 277 (F)	75	68	10	McVICAR Roger Daltrey (Jeff Wayne)	Polydor POLD 6034 (F) C: -
38	26	19	DIANA Diana Ross (Edwards/Rodgers/Bernard Nile)	Motown STMA 8033 (E) C: TC-STMA 8033					

ARTISTS

ABBA	64
AC/DC	52
AXE ATTACK	67
BEAT	39
BENSON, George	18
BLUES BAND	36
BOWIE, David	10
BUSH, Kate	7
COCKNEY REJECTS	23
COODER, Ry	35
COUNTRY ROUND-UP	71
CRAWFORD, Randy	31
DALTREY, Roger	75
DIRE STRAITS	27
DEEP PURPLE	54
DOOLEYS	61
FLEETWOOD MAC	66
GENESIS	56
GILLAN	58
I AM WOMAN	12
JACKSON, Joe	42
JACKSON, Michael	49
JACKSONS	17
JOHN, Elton	55
KILLING JOKE	41
KNIGHT, Gladys & The Pips	46
KNIGHT, Gladys & The Pips	46
MANILOW	9
MANILOW, Barry	5
MATCHBOX	26
MEAT LOAF	43
McLEAN, Don	15
MICHAEL SCHENKER GROUP	73
MONSTERS OF ROCK	16
MONTY PYTHON	14
MOUNTING EXCITEMENT	13
MURRAY, Pauline & The Invisible Girls	37
NOLANS	56
NUMAN, Gary	47
O'CONNOR, Hazel	19
ORCHESTRAL MANOEUVRES IN THE DARK	68
OZZY OSBOURNE'S BLIZZARD OF OZZ	40
PALMER, Robert	74
PLASMATICS	72
POLICE	1,21,29
QUEEN	51
RICHARD, Cliff	30
ROCKPILE	34
ROLLING STONES	53
ROSS, Diane	38
ROXY MUSIC	32
RUTS	28
SAD CAFE	69
SAXON	62
SKIDS	60
SKY	33
SMOKIE	48
SPECIALS	22
SPRINGSTEEN, Bruce	2
STATUS QUO	2,63
STREET LEVEL	50
STREISAND, Barbra	3
SUPERTRAMP	11
TEARDROP EXPLODES	45
THE LOVE ALBUM	6
THIN LIZZY	8
THREE DEGREES	20
UB40	24
UK SUBS	70
WAYNE, Jeff	59
WHO	25
XANADU	57
XTC	44

DISTRIBUTORS CODE: A - Pye, C - CBS, W - WEA, E - EMI, F - Polygram, R - RCA, S - Selecta, Z - Enterprise, K - K-Tel, L - Lugtons, D - Arcade, B - Ronco, M - Multiple Sound, Y - Relay, Q - Charmdale, SO - Stage One, SP - Spartan.

NW ALBUM CHARTS ARE COMPILED BY BMRB ON RETURNS FROM 450 CONVENTIONAL RECORD OUTLETS. SALES THROUGH OTHER THAN REGULAR SHOPS AND DEPARTMENTS ARE NOT INDICATED. CHART COVERS LPs RETAILING AT £2.25 AND UPWARDS.

"An unashamed look at their weird lives... their wild loves...in a jazz-haunted, desire-tormented world!"

New Album, Did 8, includes single "Apocalypso" Din 26.
 Limited offer of free lithographic poster of album sleeve illustrations.
 U.K. Tour Commences October 27.
 Order through C.B.S. 01, 960, 2155

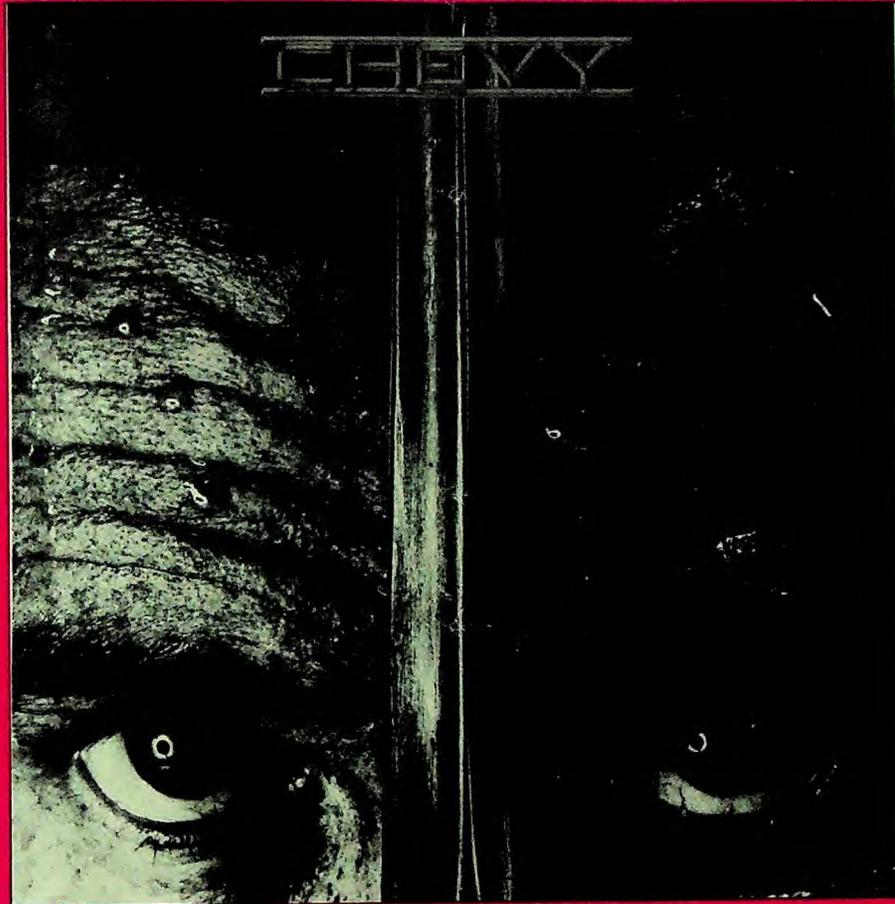
LOVE ZOMBIES

the monochrome set

Chevy is the special guest on tour with the Alvin Lee Band which is being supported by a massive campaign.

CHEVY

'THE TAKER'



Chevy's new album, 'The taker' released 10.10.80.

To launch this album a major campaign has been organised: Extensive consumer press and regional advertising to include

Melody Maker, N.M.E., Sounds, Brumbeat.

In-store poster campaign.

London fly-posting campaign.

Window and in-store displays.

Local radio advertising spots.

'—they're following natural rock 'n' roll instincts and if the end result sounds as if the band has spent the past 10 years recording multi-platinum albums, then that's a measure of Chevy's class.' — Malcolm Dome —RECORD MIRROR

'Mark my words, Chevy have got 'it' in profusion, and look well set for the stars- be there at the blast off.' — Paul Suter, SOUNDS.

CHEVY

ALBUM NUMBER: AALP5001 CASSETTE NUMBER: ZCAAA5001
DISTRIBUTED THROUGH P.R.T. PYE—SEE YOUR PYE SALESMAN NOW



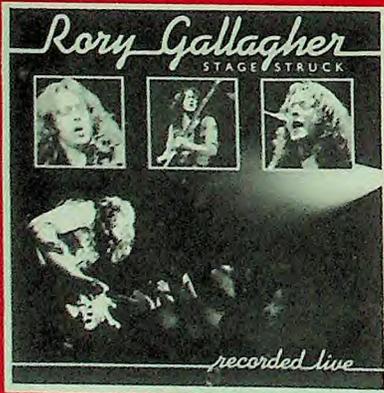
NEW SINGLES

Rory Gallagher

NEW ALBUM
STAGE STRUCK

FEATURING
SHIN KICKER
WAYWARD CHILD
BRUTE FORCE
AND IGNORANCE
MOON CHILD
FOLLOW ME
BOUGHT AND SOLD
THE LAST OF THE
INDEPENDENTS
SHADOW PLAY

recorded live



CHR 1280
ALSO AVAILABLE ON CASSETTE

INCLUDES A FREE SINGLE



Artist/A Side/B Side/Label	Cat. No.	Dist.
AFTER THE FIRE WILD WEST SHOW/Every Mothers Son (Epic)	EPC 9095	C
ABU, Sammy RISE UP/Dance Dance Dance (WEA)	K 18366	W
AK BAND PINK SLIPPERS/Skegway (Battle Of The Bands)	BOB 1	SO
ALAN PARSONS PROJECT THE TURN OF A FRIENDLY CARD/Maybe A Price To Pay (Arista)	ARIST 374	F
ANGELWITCH ANGELWITCH/Gorgon (Bronze)	BRO 108	E
ALVIN LEE BAND I DON'T WANNA STOP/Heartache (Avatar)	AAA 106	A
AUSTIN, Patii PEOPLE IN LOVE/Can't Stop (CTI)	CTS 15	F
BLUES BROTHERS EVERYBODY NEEDS SOMEBODY TO LOVE/Jailhouse Rock (Atlantic)	K 11625	W
BOND, Ronnie FLY ON THE WALL/Miracles (Applause)	CLAP 1	W
BOYS, THE WEEKEND /Cool (Safari)	SAFE 31	SP
BOWIE, David FASHIONS/Screaming Like A Baby (RCA)	BOW7/BOW7	R
BRADY, Paul CRAZY DREAMS/Something In The Atmosphere (Asylum)	K 18355	W
BROUGHTONS, THE ANCIENT HOMELAND /Do You Wanna Be Immortal (The Last Electioneer (Songwriters Workshop)	SW 13	SP
BUZZCOCKS STRANGE THING/Air Waves Dream (United Artists)	BP 371	E
BUNNY STRAWBERRY LETTER 23/Instr. (EMI)	EMI 5119	E
CARAVAN HEARTBRAKER/Never Too Late (Kingdon)	KV 9009	P
CARPIO, Teresa STREET ANGEL/It Will Be Alright (Warner Brothers)	K 73006	W
CLIFF, Jimmy ANOTHER SUMMER/Saturns Kingdom (Warner Brothers)	K 79182	W
DARK STAR LADY OF MARS/Rock 'N' Roll Romancin' (Avatar)	AAA 106	A
DETROIT SPINNERS I JUST WANT TO FALL IN LOVE/Love Trippin' (Atlantic)	K 11624	W
DIXO BANG BANG/Time Is Tight (Warner Brothers)	K 18314	W
DOONICAN, Val FRENCH WALTZ/Follow Me (RCA)	RCA 10	R
DRILL GOTTA GO /1984 (RCA)	RCA 5296	R
ELEANA/LAWRY HOLLOWAY FUNKY FLUTE/Groovy Gavotte (EMI)	EMI 5108	E
ELLIS, Joanne QUEEN OF THE WORLD/You Make Me Feel So Criss (Magnet)	MAG 182	A
ESSENTIAL LOGIC EUGENE/Tame The Neighbours (Rough Trade)	RT 050	RT
EXPOSE TWIN CITY RIDE/Lonely Nights (Dazzle)	DAZ 55	A
FELDER, Wilton INHERIT THE WIND/Edition (MCA)	(MCA 646)	C
FUKUMURA, Hiroshi HUNT UP WIND/Captain Caribe (Champagne)	FIZZ 502	C
FOX, John MILES AWAY/Long Time (Virgin)	VS 382	C
FRANKLIN, Aretha THINK/Respect/Satisfaction (Atlantic)	K 11614	W
GAYLE, Crystal IF YOU EVER CHANGE YOUR MIND/Just Can't Leave Your Love Alone (CBS)	CBS 9058	C
HALL/DATES KISS ON MY LIST/Africa (RCA)	RCA 15	R
HAWKWIND WHO'S GONNA WIN THE WAR/Nuclear Toy (Bronze)	BRO 109	E
HIATT, John BACK TO THE WALL/Pink Bedroom (MCA)	MCA 649	C
HUNT, Geraldine CAN'T FAKE THE FEELING/Look All Round (Champagne)	FIZZ 501	C
IRON MAIDEN WOMEN IN UNIFORM/Invasion (EMI)	(FIZY 5001)	C
INK SPOTS BEAUTIFUL EXPERIENCE/Love's Got A Hold On You (Pye)	SPLASH 18	A
INSTANT FUNK EVERYBODY/You Want My Love (Salsoul)	SAL 8 (SALT 8)	R
IRON MAIDEN WOMEN IN UNIFORM/Invasion (EMI)	EMI 5105	E
JAMES, Rick SUMMER LOVE/Gettin' It On (Motown)	TMG 1209	E
JONES, Tammi DON'T BREAK THE HEART THAT LOVES YOU/Make Love To Life (Monarch)	MON 19	A
KOOL AND THE GANG CELEBRATION/Morning Star (De-Lite)	KOOL 10	F
LAING, Shona WHISTLING WALTZES/No Fixed Abode (EMI)	EMI 5111	E
LISE, Inger EVERYTHING THAT'S PART OF YOU/Crazy Love (Sattril)	HH 151	A
LIVE WIRE NO FRIGHT/Break Of Day (A&M)	AMS 7573	C
LIQUID GOLD THE NIGHT, THE WINE AND THE ROSES/Instr. (Polo)	PDLO 126	C
MANILOW, Barry LONELY TOGETHER/London (Arista)	ARIST 373	F
MAYFIELD, Curtis IT'S ALRIGHT/Supertly (RSO)	RSO 68	F
MARVELS YOU MAKE ME HAPPY/I'm Ahurtin' Inside (United Artists)	BP 373	E
MARLEY, Bob REDEMPTION SONG/Redemption Song (Band) (United Artists)	BP 371	E
MITCHELL, Joni WHY DO FOOLS FALL IN LOVE/Black Crow (Asylum)	K 12478	W
MODERN MAN BODY MUSIC/Couldn't Stop (Mams)	MAMS 206	A
MCBRIDE, Frankie COULD I HAVE THIS DANCE/Gentle On Your Senses (Easy On Your Mind (Mim))	CHEW 41	L
MURRAY, Pauline MR. X/Two Shots (Elusive)	IVE 2	F
NICK STRAKER BAND LEAVING ON THE MIDNIGHT TRAIN/Play The Fool (CBS)	CBS 9088	C
NIGHTINGALE, Maxine WORK ON IT/All Night With Me (United Artists)	BP 375	E
NIELSON/PEARSON IF YOU SHOULD SAIL/Don't Forget (Capitol)	CL 16172	E
NO DICE HOW ABOUT YOU/No Conversation (Dynamic Cat)	DC 1000	SP
NORMAL HAWAIIANS THE BEAT GOES ON/Ventilation (Dining Out)	TUX 13	RT
OCEAN, Billy NIGHTS (FEEL LIKE GETTING DOWN)/Everlasting Love (IGTO)	GT 286	C
PIRANHAS I DON'T WANT MY BODY/I'M Gonna Get Well Away (Sire)	SIRE 4046	W
P 45 RIGHT DIRECTION/BINYC (Jet)	JET 190	C
PHILLIPS, Sian BOTHERED AND BEWILDERED/TBA (Chrysalis)	CHS 2470	F
PRESCOTT, Brenda I WANT TO BE WITH YOU/Orient Express (Arista)	ACT 8	R
PSYCHEDELIC FURS MR. JONES/Susan Strange (CBS)	GBS 9059	C
RAF CHANGE YOUR WAYS/Waiting For The Weekend (A&M)	AMS 7572	C
RECKLESS VICTIMS IN TIME/All Night Woman (EMI)	EMI 5113	E
ROBERTSON, B.A. FLIGHT 19/Airight On The Night (Asylum)	K 12482	W
SARSTEDT, Robin I WON'T DANCE/Prisoner Of Love (Pye)	7P 206	A
SAVALAS, Tally SOME BROKEN HEARTS NEVER MEND/Look What You've Done To Me (Sattril)	HH 152	A
SCHENKER, Michael CRY FOR THE NATION/Armed And Ready (Chrysalis)	CHS 2471	F
SHAKATAK FEELS LIKE THE RIGHT TIME/iba (Polydor)	(POSPX 188)	F
SINCEROS SOCIALLY/Beady Eyes (Epic)	EPC 9306	C
SKELLERN, Peter IT'S RAINING IN MY HEART/Cold Feet (Mercury)	MER 49	F
SLIDE SUPERMAN SHOES/Meet Your New Neighbour (Crash)	POW 4	A
SMITH, Hattie SITTING IN THE CAFE/Tell Me How (Rialto)	TREB 128	A
SPARGO YOU AND ME/Worry (Champagne)	FIZZ 101	C
SPEEDING, Chris THE CRYING GAME/Counterfeit (RAK)	(FIZY 1001)	C
STEVENS, Shelley SECRET LOVE/Love Me Like You Used To (Rialto)	RAK 323	E
STEWART, Rod PASSION/Better Off Dead (Rival)	TREB 125	A
SUPERCHARGE PEACHES 'N' CREAM/Foxy (Criminal)	RIVA 26	W
TEMPO, Nino HOOKED ON YOUNG STUFF/Ronan's Road (A&M)	SWAG 20	P
THE COLONEL TOO MANY COOKS IN THE KITCHEN/Need Protection (Virgin)	AMS 7568	C
TWILIGHT ZONERS BRIGHTON ROCK/Diversion (Dining Out)	VS 380	C
U-2 I WILL FOLLOW/Boy/Girl (Island)	ZIP 002	RT
VICTIMS OF PLEASURE WHEN YOU'RE YOUNG/I Was (Pam)	WIP 6656	E
WARNER, Florence HOLD ME ONCE/Hello Love (Mercury)	VOP 1	Self
WASHINGTON, Grover MR. MAGIC/Sausalito (Kudu)	MER 42	F
WHETTON, John TURN ON THE RADIO/Get What You Want (Polydor)	(KUDUX 100)	F
WHITE HEAT FINISHED WITH THE FASHIONS/Ordinary Joe (Valium)	POSP 191	F
ZAPP MORE BOUNCE TO THE OUNCE/Brand New Player (Warner Brothers)	VAL 02	SP
	K 17712	W

OCTOBER 24, 1980

INDEX

Ancient Homeland	B
Angelwitch	A
Back To The Wall	H
Bang Bang	D
Beautiful Experience	I
Bewitched, Bothered	P
And Bewildered	P
Body Music	M
Brighton Rock	T
Can't Fake The Feeling	H
Celebration	K
Change Your Ways	R
Cliff, Jimmy	A
Could I Have This	D
Dance	M
Crazy Dreams	B
Cry For The Nation	S
Don't Break The Heart	J
That Loves You	E
Eugene	J
Everybody	I
Everybody Needs	B
Somebody	B
Everything That's Part	L
Of You	L
Fashion	B
Feels Like The Right	S
Time	S
Finished With The	R
Fashions	R
Fight 19	A
Hooked On Young Stuff	B
Fly On The Wall	B
French Waltz	D
How About You	N
Hurt Upwind	F
I Don't Wanna Stop	A
I Don't Want My Body	P
I Just Want To Fall	D
In Love	P
I Want To Be With You	U
I Will Follow	U
I Won't Dance	S
If You Ever Change	G
Your Mind	G
If You Should Sail	N
Inherit The Wind	F
It's Raining In My	S
Heart	S
Kiss On My List	H
Lady Of Mars	D
Leaving On The Midnight	N
Train	N
Lonely Together	M
Mr. Jones	P
Mr. Magic	W
Mr. X	M
Miles Away	F
More Bounce To The	Z
Dance	D
Nights	D
No Fright	L
Passion	S
Peaches 'N' Cream	S
People In Love	A
Pink Slippers	A
Queen Of The World	E
Redemption Song	M
Right Direction	P
Rise Up	A
Secret Love	S
Sitting In The Cafe	S
Socially	S
Some Broken Hearts	S
Never Mend	S
Strawberry Letter	B
Strange Thing	B
Street Angel	C
Summer Love	J
Superman Shoes	M
The Beat Goes On	N
The Crying Game	S
The Night, The Wine	L
And The Roses	L
The Turn Of A Friendly	A
Card	F
Think	F
Too Many Cooks In The	I
Kitchen	I
Twin City Ride	E
Victims In Time	R
Weekend	B
When You're Young	V
Whistling Waltzes	L
Who's Gonna Win The	A
War	H
Women In Uniform	I
Work On It	N

Distributor Code

A - PRT/Pye
C - CBS
E - EMI
F - Polygram
FP - Faulty Products
G - Lightning
H - H. R. Taylor
I - Indies
L - Lugtons
P - Pinnacle
R - RCA
RT - Rough Trade
SO - Stage One
SP - Spartan
T - Trojan
W - WEA
X - Clyde Factors

12" singles listed in brackets

Total releases: 94

NEW ALBUMS

OCTOBER 25, 1980

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
AFTER THE FIRE	80-F	Epic	EPC 89545	3.04	C
ALAN PARSONS PROJECT	THE TURN OF A FRIENDLY CARD	Arista	DLART 1	3.34	F
ALVIN LEE BAND	FREE FALL	Avatar	AALP 5002	—	A
ANDERSON, John	SONG OF SEVEN	Atlantic	K 50756	3.04	W
ARNE STENLUND'S BIG BAND	SWINGING MEMORIES	White Dove	RALP 1	—	P
BABYS	ON THE EDGE	Chrysalis	CHR 1305	3.04	F
BASSEY, Shirley	20 GREATEST HITS	MFP	50494	1.99	E
BEACH BOYS	SUNFLOWER	Caribou	TC-MFP 50494	2.25	C
BRASS CONSTRUCTION	BRASS CONSTRUCTION VI	United Artists	CRB 31773	1.82	E
BRIDGEWATER, Dee Dee	DEE DEE BRIDGEWATER	Elektra	UAG 30315	3.07	W
BROTHER TYRONE DAVIS	CAN I CHANGE MY MIND	Manhattan	K 52263	3.00	Z
CAPTAIN & TENNILLE	20 GREATEST HITS	MFP	MAN 5034	—	E
CHARLES, Ray	EVERYTHING	Manhattan	MFP 50492	1.99	Z
CHEAP TRICK	ALL SHOOK UP	Epic	TC-MFP 50492	2.25	C
CHEVY	THE TAKER	Avatar	MAN 5029	—	A
CHRISTIE, Tony	TONY CHRISTIE	MFP	EPC 86124	—	E
			AALP 5001	1.99	A
			MFP 50489	—	E
			TC-MFP 50489	—	E
DIRE STRAITS	MAKING MOVIES	Vertigo	6359 034	—	F
DOORS	THE DOORS	Elektra/Asylum	7150 034	—	W
	GREATEST HITS		K 52254	3.04	E
DORSEY BROTHERS ORCHESTRA	THE YOUNG DORSEY BROTHERS 1928-30		SHB 67	5.24	E
			TC-SHB 67	—	E
EARTH WIND & FIRE	FACES	CBS	88498	—	C
FIVEPENNY PIECE	THIS IS FIVEPENNY PIECE	EMI	THIS 21	1.82	E
			TC-THIS 21	2.99	E
GALLAGHER, Rory	STAGE STRUCK	Chrysalis	CHR 1280	3.04	F
GREAT BRITISH DANCE BANDS	THE HITS OF THE 60's & 70's	World	SH 390	2.62	E
GROSSMAN, Stefan	THUNDER ON THE RUN	Kicking Mule	TC-SH 390	—	A
			SNKF 170	3.25½	A
HIT MEN	AIM FOR THE FEET	CBS	ZIP 84888	—	C
INNER CIRCLE	NEW AGE MUSIC	Island	ILPS 9608	3.07	E
			ZCI 9608	—	E
JACKSON, Wanda	GREATEST HITS	Gusto	GT 0057	1.75	—
JANKEL, Chas	CHAS JANKEL	A&M	AMLH 68518	3.04	C
JOHNNY & THE HURRICANES	JOHNNY & THE HURRICANES	White Dove	CAM 68518	—	P
			GL 1955	—	P
KANSAS	AUDIO VISION	Kirshner	KIR 84500	—	C
KNIGHT, Gladys	FUNKY	Manhattan	MAN 5003	—	Z
KYKE, Sydney & His Piccadilly Hotel Band	1931-1932	World	SH 387	2.62	E
LEFTENANT, Joyce	STORMY WEATHER	Manhattan	MAN 5042	—	Z
MacLEOD, Jim & His Band	SOUNDS SCOTTISH	Waverley	GLN 1022	2.49	E
MAMAS & PAPAS	20 GREATEST HITS	MFP	MFP 50493	1.99	E
MONRO, Matt	THIS IS MAT MONRO	EMI	TC-MFP 50493	2.25	E
MYOFIST	HOT SPIKES	A&M	THIS 24	1.82	C
			TC-THIS 24	3.04	C
			AMLH 64823	—	C
O'HARA, Mary	THE SCENT OF THE ROSES	Chrysalis	CHR 1308	3.04	F
ORCH. MANOEUVRES IN THE DARK	ORGANISATION	Dindisc	DID 6	3.20	C
OVALTINEYS	SING YOUR ALL TIME FAVOURITES	Ovaltineys	OVA 1	—	—
PASS, Joe	THE COMPLETE 'CATCH ME' SESSIONS	United Artists	LBR 1035	2.44	E
PILOT	THE BEST OF PILOT	EMI	NUT 29	2.00	E
RAF	RAF	A&M	AMLH	3.04	C
RICH, Charlie	ONCE A DRIFTER	Elektra	K 52264	3.04	W
ROACHES	NURDS	Warner	K 56855	3.04	W
RONSTADT, Linda	GREATEST HITS Vol. 2	Brothers Asylum	K 52255	3.04	W
			K 452255	—	W
SARONY, Leslie	ROY HUDD PRESENTS LESLIE SARONY	World	RTRS 101	2.97	E
SCAGGS, BOZ	BOZ SCAGGS & BAND	CBS	31848	1.82	C
SEAWIND	SEAWIND	A&M	AMLH 64824	3.04	C
SELLERS, Peter	SONGS FOR SWINGING SELLERS	EMI	NTS 212	2.49	E
SHIRLEY & LEE	HAPPY DAYS	Manhattan	MAN 5025	—	Z
SHIRLEY & LEE	RESPECTFULLY YOURS	Manhattan	MAN 5040	—	Z
SONNIER, Jo-el	CAJUN LIFE	Sonet	SNTF 839	3.04	A
SOUTHBROAD CONNECTION	POSITIVE ENERGY	United Artists	UAG 30316	3.07	E
SOVINE, Red	TEDDY BEAR	Gusto	GT 0071	1.75	—
SOVINE, Red	PHANTOM 309	Gusto	GT 0072	1.75	—
SOVINE, Red	GIDDY-UP-GO	Gusto	GT 0073	1.75	—
SPHERICAL OBJECTS	FURTHER ELLIPSES	Object	OBJ 012	—	SP/RT
SPLINTER	SPLINTER	Bellaphon	BBLP 002	—	A
SOUND, THE	THE SOUND	Karova	KODE 2	—	W

Minnie Riperton

I miss you because I cannot touch you... but then again, I guess that I can because you're touching me... so, Love lives forever. *Stevie Wonder*



A Unique Album

Love Lives Forever

Featuring special guest performances by

STEVIE WONDER
GEORGE BENSON
ROBERTA FLACK
MICHAEL JACKSON
and TOM SCOTT

Minnie Riperton 1947-1979

Includes the current single
ISLAND IN THE SUNAlbum
(TC)E-ST 12097Single
12" CL 16165
7" CL 16165

TALENT

Copeland — having fun making music and money

THE ACTIVITIES of music businessman, owner of Faulty Products, manager of The Police and Squeeze and punk entrepreneur Miles Copeland seem at first sight to be somewhat incongruous.

While he has been enormously successful with The Police and Squeeze he continues to sign up small bands and keep small labels going that don't even come near to the aforementioned groups' profitability. Copeland is aware of this, but the key lies in the fact that both bands were part of the "cult", as he puts it, with both being lodged initially in the new wave boom.

Copeland still has complete faith in the new wave movement and in British music and has decided to base himself here while it still continues through the independent labels. His faith is split between pure business sense — he will not lose on cult bands, he says — and a "political" campaign to promote new and exciting bands.

Yet he insists that he is doing all this on business terms that are viable.

"We do like to be adventurous with our music," he explains, "and we also like cult things because they are a safer investment. There tends to be a sure market for them. For example, if the recording costs are reasonable I know I will make money back on The Cramps because the cult is very loyal."

Fickle market

"The mass market is very fickle and commercial acts are a gamble because of that risk. Those sort of acts are better off with a major."

"If you start with one of the cult acts you certainly get your money back, and you may end up with a Police. So we tend to go for the more interesting acts that are safer and more fun as well."

And he still adheres to many of the ideas of 1976/77 when he started up in this country having grown tired of managing super-groups in his native America. The idea of putting on bands cheaply, recording on low budgets and producing alternatives remains firmly at the front of his mind.



MILES COPELAND

SIMON HILLS talks to MILES COPELAND, the man behind Police who have No 1 records on the singles and albums charts.

"At that time I was a little disappointed with the established scene with recording costs being so high; where Wishbone Ash (who he used to manage) would jump from the first album costing £5,000, to spending 30 or 40 grand for things that were selling less. It wasn't much fun any more with groups coming up and saying that they needed much more money for clothes and so on to be competitive."

"I was struggling and had to find my management company. The old bands had come up with neither music that the kids wanted nor anything on the business side. So I started looking for a band that was young, enthusiastic and interested in playing — and I found Squeeze."

"The record companies were started because we couldn't get major companies to pay any attention."

"Eventually The Police and Squeeze got signed to A&M which was a good move. But it took us a long time to crack through the company to put them on the road in America. I had done about 45 tours of America with bands like Ash, Al Stewart, Joan Armatrading and countless others."

"We say we need 30 grand to break an act in America and the record companies say no. So what we wanted to do was work out a system that was cheap and break

that Catch 22 where we could get the ball rolling and recoup those costs."

"The Police tour really started it. I had nothing happening for the group but my brother Ian had an agency out in Georgia that was willing to be a bit more adventurous with a band that wasn't in the chart. In fact the tour was even more unique as they didn't have a record out over there."

"I bought a van, bought a bass cabinet and flew them out with Laker with tour manager Ken Baker, and off went four people. Since the clubs had their own PA systems we were making money and we got a lot of record company people interested in the group. When the first album came out it was number one import over there. But it would never have happened if we had waited for A&M to give tour support."

This combination of hard business and a liberal paternalism directed towards new bands making it is typical of Copeland. It is linked not only to his financial rewards, but a faith in youth, of creating employment and having fun with new acts.

The recent Police concert at Milton Keynes was done as a concerted effort to open up a new venue with all the profits going to charity. His latest vision is to try and pay for clubs to install PAs so that bands can go on the road cheaply in an attempt to ensure new bands break through — although he admits that this will fail if clubs don't pay these groups more to make it viable as a result.

"I would like to see clubs have their own PA systems and we want to give them it. I would like to see a situation where groups could play for £100 or whatever, and play to make money. We have had offers from companies wanting us to sponsor their equipment and it is something we are looking at."

Copeland has been in the industry a long time. He has failed and hit the top both probably due to his extreme enthusiasm and desire to do things his way. At the same time he compromises with his bands and takes their opinions into account. Like his bands, Copeland is radical and fun — and like Police and Squeeze, sometimes makes a lot of money as well.

TIP SHEET

Edited by
SUE FRANCIS

Haayen: high hopes for new British acts

FREDDY HAAYEN, president of Polydor Records, tells *Tipsheet* that his company is probably signing more artists than most in the US after a massive cutback in May and he expects a whole new generation of artists to come from Britain.

"I have great respect for British producers and managers," he stresses and explains how he keeps on top of our market: "I speak almost every day to managers in Britain to hear what's happening. But the heavy metal boom in England is not an easy thing to break in America. The successful bands need to adapt, become a little more melodic. And sound techniques have always been more sophisticated in America. Living here changes one's ears. Now when I receive records from Britain, I hear what the difference is across the 4,000 miles of ocean."

One tip he passes on to companies trying to break artists is already

proving successful. "We now see a lot of record labels trying to establish a new artist with an old song. It's not possible or a good idea to do this all the time, but a great song is a great song! And if well covered, and getting airplay, soon the artist will be talked about not the age of the song."

Another word of advice is for artists and their lawyers. "The whole record company must be involved in an artist's signing. Lawyers have to demand openness rather than dollars for their artists. It is wrong to grab huge advances just to prove a company is behind you."

Haayen also feels strongly that with his international expertise, "there is no way a major record company should take on an act that is not a signing for the world".

Contact: Freddy Haayen at Polydor Records, 810 Seventh Avenue, New York, NY. 10024. (212)399 7288.



FREE FOR a worldwide signing is Lorna Luft, left gypsy-rock singer with producer Rick Derringer and his heavy rock band accompanying. Manager Jake Hooker says he is most probably looking to place Lorna with one of the new "boutique" labels that the US record giants are forming (ie Bogart's Boardwalk, Alexenburg's Handshake, Greenberg's Mirage and David Geffen's Geffen Records).

"If these men believe it's the right way to go, we want to get in on it," says Hooker. Backing up any signing will be an American tour for Lorna at the end of October with Derringer who has a new album out.

Lorna's voice is strong, rough and well-adapted to rock — and that's the kind of material she's looking for. "It's a continuous non-stop job looking for material and I'd like to hear from publishers who feel they have a song for her in this idiom," says Hooker. Contact: Jake Hooker, Hooker Enterprises, 444 East 75 Street, New York, NY 10021. Tel: (212) 744 3504.

Contact at Hansa

ANYONE SEEKING to place masters or songs with Hansa Productions in the US should make contact with Ms Vredy Lytsman, international co-ordinator in New York.

She acquires and places Hansa's masters in America and also acquires publishing material and product for Peter and Trudy Meisel's affiliates overseas.

"European product is often completely different from American," she says. "But there are exceptions and those artists who qualify, when properly exploited, can become international stars like our Bony M and Precious Wilson. When I receive records aimed at the dance market, which I feel have a chance here, I'll take it to the clubs to get a response." If it's there, she'll be off to make a release deal. Contact: Vredy Lytsman, Hansa Productions, 25 West 56 Street, 9th Floor, New York, N.Y. 10019. (212)245 3600.

Quick Tips

AN UNRECORDED Elton John/Tom Robinson song, Reach Out To Me, as featured in the BBC 1 documentary, The Best Of British, last Tuesday, is up for grabs. Any producers or artists who saw the programme and were attracted by the song should contact Rocket Music (01 258 3585).

THE BRILLIANT, eccentric and always under-appreciated Loudon Wainwright III has been in London again, delighting and provoking audiences at The Venue for five nights. He is staying on in London

for a few months to look for a deal with a UK record company, because he is without a label at present, and can be contacted through Paul Charles at Asgard (Tel: 01-734 3426).

COMPOSER AND lyricist Martin Kennedy is looking for an outlet for his work. He has written music for a couple of musicals including the revue Werewolves and says his style is very varied, "from Bach to the Sex Pistols". Contact Kennedy c/o The Geraldine Orchestra, 11 Radnor Mews, London W2. (Tel: 01 402 3167).

SUB-PUBLISHING is available worldwide for Melissa Manchester. Contact Michael Lippman, 333 No. Foothill, Beverly Hills, California 90210. (Tel: 213 858 0585).

Matchbox blazing across Europe

MATCHBOX START an extensive European tour this week continuing through to December 5, promoting their second Magnet LP, *Midnite Dynamos*. Their only London appearance will be as support to Bill Haley and the Comets at the Hammersmith Odeon on November 20.

THE FIRST Status Quo album for over a year, *Just Supposin'*, is released by Vertigo this week. It is produced by the band and John Eden, was recorded in Dublin and features nine new tracks including the recent single, *What You're Proposing*. The band will undertake a world tour early next year including extensive UK dates.

DIRE STRAITS make their biggest-ever tour of Britain in December playing a total of 25 dates through to January next year — their first gigs in this

News in brief...

country for a year. They will go on to a world tour running through to July, 1981 and will be joined on all dates by new members, Alan Clark (keyboards) and Hal Lindes (guitar). Prior to the tour Vertigo will release their new album, *Making Movies*, produced by Mark Knopfler and Jimmy Iovine who has worked with Bruce Springsteen, and Springsteen's keyboard player, Roy Brittan, is featured on the LP.

THE NEW Allan Clarke solo album, *The Only One*, already a chart hit in the US, is released here on Aura Records this month and Clarke will back it with a UK radio promotion tour during October and November. He will be joined by The Hollies for a short tour in November.

NEW MAGNET signing, the G B Band, have released Phil Everly's *When Will I Be Loved*, a hit for the Everly Brothers in the Fifties, as their debut single for the label, produced by Phil Coulter.

SAD CAFE have added five more dates to their UK tour, a second date at the Manchester Apollo November 24, then Cardiff, Bradford, Glasgow and Aberdeen.

CAPITOL ROCK artist Bob Seger will play one concert at Wembley Arena on November 20 at the start of a European tour taking in France, Germany and Holland. He last played the UK in 1977 and Capitol is expected to mount a marketing campaign around his catalogue and latest album, *Against The Wind*, to support the visit.

THE SMALL Irish label Mint Records, based in Ballyclare, Co. Antrim, has picked up a previously unreleased song from the John Travolta film, *Urban Cowboy*, for singer Frankie McBride. It is *Could I Have This Dance* (Chew 41).

ARETHA FRANKLIN



HEAR the contemporary Aretha Franklin
on her scintillating new album

ARETHA

Produced by Arif Mardin and Chuck Jackson,

and the new single, her stunning version of
"WHAT A FOOL BELIEVES!"

SEE Aretha Live at The Apollo, Victoria
London. Tues. Nov. 18th - Sun. Nov. 23rd.

Presented by Arthur Howes

ARISTA

Single - ARIST 377
Album - SPART 1147
Cassette - TCART 1147

Orders to: Polygram Record Services Ltd., Clyde Works, Grove Road, Romford, Essex O1-590 6044 or Tandem Sales Team.

HMV rushes Mahler's 10th by Rattle

HMV IS rush releasing the digital recording of Mahler's Symphony No 10 played by the Bournemouth Symphony Orchestra conducted by Simon Rattle in time for Christmas. The 2LP set is expected to be available in December.

Excerpts from the recording, made in just two days in The Guildhall, Southampton in June, were played at a preview last week and appeared very impressive indeed. HMV hopes that this will be the record which will make Deryck Cooke's revised performing version (Mahler left the Symphony incomplete at his death) finally accepted by the musical public.

The digital quality of the recording, and the clarity of the wide dynamic range achieved was particularly notable, to the extent that some commentators present were almost seriously considering that a warning should go on to the record sleeve about the power at the top of the dynamic range. HMV also hopes that the project, sponsored by Grundig and produced by John William will firmly establish Simon Rattle as a major figure in the recording world — something which he has already achieved in the concert hall.

Janacek goes digital

THE MOST prominent marketing aspect of Decca's new production of Janacek's opera *From The House Of The Dead* is undoubtedly the fact that it is a digital recording. Certainly, at a recent press conference to launch the disc, the excerpts played revealed a fantastic clarity and immediacy.

But, as Sir Charles Mackerras made very clear, the recording is even more important from a musical point of view for this is the first complete version that goes back to Janacek's original score.

Janacek died having composed the work but having left his revision — the composer's revisions were often substantial — incomplete, and the job was done by two of his pupils, Bakala and Chlubna.

While theirs was very much a labour of love — Janacek's handwriting was almost impenetrable — they did much the

Winckelmuller takes over

MME CATHERINE Winckelmuller has taken over the control of the Harmonia Mundi operation in this country following the return to France of Daniel Michel earlier this month.

Though she has spent the last few years in the retail books business, she has always maintained an interest in music, especially early music.

To her falls the task of



SIR CHARLES Mackerras and James Mallison.

same thing to their master's music as Rimsky-Korsakov did for Mussorgsky. With the best of intentions, they cleaned it up, re-writing 'clumsy' orchestration, filling in what appeared to be holes in textures.

But careful scholarship has shown that Janacek was aiming for a much grittier and spare sound canvas than anyone realised. This has been brought to life in this new recording (D224D and on cassette).

So, although this production features an Australian-born

conductor, the Vienna Philharmonic Orchestra, an English production team headed by James Mallinson and an English-born Janacek scholar Dr James Tyrell, it can claim to be a more authentic performance than the existing Supraphon set — or the new Supraphon set which was made just before Decca's.

There are some substantial differences: a different ending; a correction of vocal as well as orchestral parts — but Mackerras argued that they are all for the better.

'This is strictly Janacek's music with no re-touching,' he remarked.

He explained that Janacek's predilection for a sparer texture was borne out by the fact that in writing this work Janacek refused to work on music paper with printed staves, but drew his own staves — because otherwise he felt he would be tempted to "over-orchestrate."

All in all, this two-record set promises to outsell the two other operas in this Decca series, Katya Kabanova and *Vec Makropulos*, and should be in the catalogue for a very long time.

Amarel head new magazine

THE CLASSICAL music media suffered a real body blow this year with the demise of three magazines, leaving the field clear to the established figure of *The Gramophone* and the battling *Classical Music*.

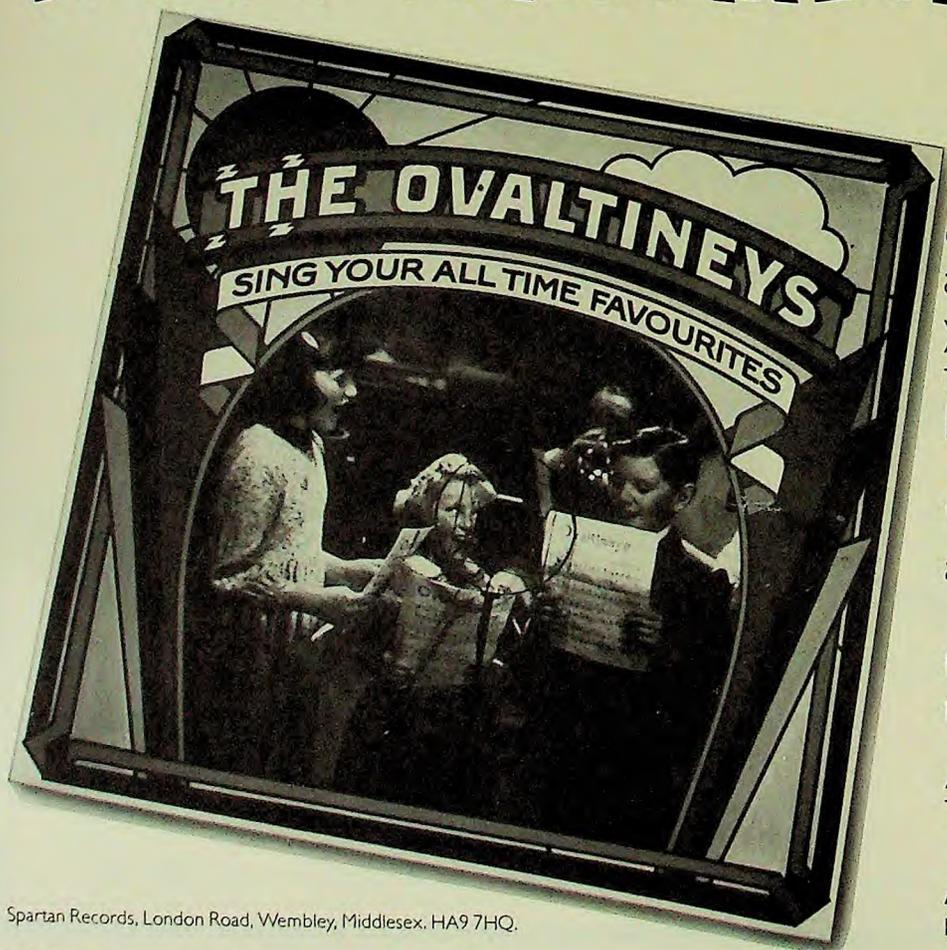
The death of *Hansom Books* and the disappearance of *Records and Recordings* and *Music and Musicians* was significant not so much in terms of loss of readership, but in terms of the competition they provided.

As the current season began it appeared as if the two survivors would carve up the market between themselves, *The Gramophone* looking after the recording public and *Classical Music* concentrating more on live music, though it, too, incorporates record reviews.

But suddenly things have changed with the imminent launch of a magazine, *Performance*, edited by former *Records and Recordings* editor Cis Amarel, with financial backing from Nimbus Records. *Performance* will be a quarterly looking at all aspects of music both live and recorded. It will contain interview articles, previews and reviews of concerts, as well as reviews of the main new LP releases each month.

Presented in A4 format it will have a first print run of 20,000 and so far all major record companies and most of the orchestras have come in with advertising to support this issue.

'HAPPY DAYS ARE HERE AGAIN'



If you seem unable to switch on the radio without hearing a track from the Ovaltiney album, you'll be pleased to hear that they have now released a single. It's straight from the smash hit LP.

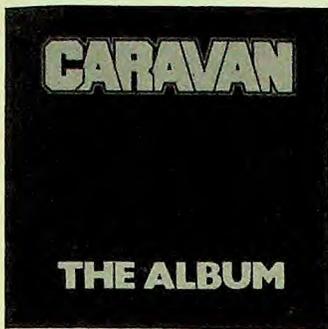
It's a double A side featuring 'Happy days are here again' and a medley of Ovaltiney hits.

They're both the sort of records that will have you remembering the great old days.

Available now from Spartan Records.
Telephone orders number: 01-903 8223

Album OVA 1 Single OVA S 100
Record Produced by CJMO Ltd., London.

More Quality Labels to Pinnacle



The Brand new **CARAVAN** Album is Exclusive to Pinnacle and is now in stock

"**THE ALBUM**" KVL 9003 (cassette KVLX 9003)

Dealer price exclusive VAT £2.89

Order 5 and we'll give you one free!

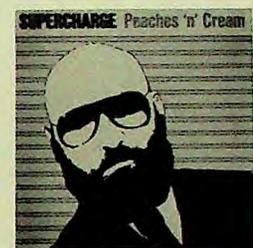


Also the single 'HEARTBREAKER' b/w 'NEVER TO LATE' - 10 minutes of music in limited edition bag KV 8009. Trade 67p. Again order 5 and you'll receive a free copy!

The Pinnacle Staff Welcome **CRIMINAL RECORDS**

Rush release - The New 45 From **SUPERCHARGE**

'Peaches n' Cream' SWAG 20



Advanced orders are taken for the NEW SUPERCHARGE ALBUM "NOW JUMP" STEAL 10 and a powerful new 45 from Susan Fassbender "TWILIGHT CAFE" SWAG 24

More boss new releases via Pinnacle

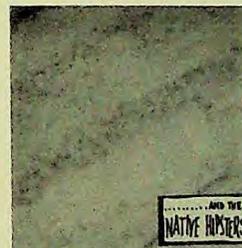
7" Singles



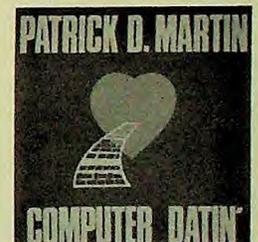
RCEP 101. The Crickets/
Sonny Fisher EP



ES1 'The Robot Dance'
Classix Nouveaux

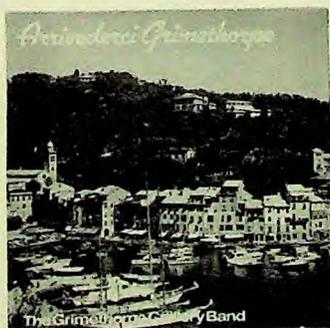


HVR 003 'There goes concordre
again' Native Hipsters

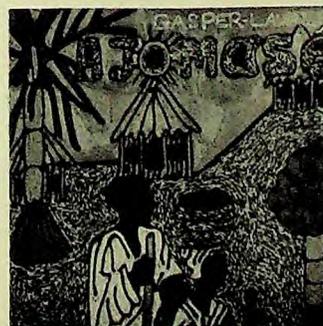


ILS 0023 'Computer Datin'
Patrick D. Martin

MORE NEW ALBUMS



LK/LP 6482 'Arrivederci' The
Grimthorpe Colliery Band



CAP 1 'Ajomase' - Gasper Lawal
(Highly recommended Jazz Funk LP)



LBEE 001 'Margarita'
Harvey Andrews

Good sounds keep coming... Phone sales hotline: 0689 73146



ROCK PRESS

A copy of any newspaper and magazine directory is as thick as a Henry Miller novel, and lists an awesome number of widely varying publications. Almost any of these could, even if only once in a lifetime and under the oddest of circumstances, serve the purpose of promoting a band or advertising a record.

As the features editor of one fast-growing pop magazine (which only recently secured a regular share of music business advertising) remarked: "I wish the ad managers at the record companies would bear in mind that there are many more papers which deal with music, one way or another, than those obvious trade and consumer music papers which

land on their desks automatically each week."

However, since an encyclopaedic approach to the subject would make such a supplement as this totally unwieldy, the line has been drawn some way outside the most obvious choices, but within the boundaries of what can, however loosely, be called regular music coverage.

When success comes as a happy accident

UNIQUE AMONG pop papers, and extremely rare in the level of success it has achieved, is *Smash Hits*. When Nick Logan vacated the editor's chair at *NME* he had a number of ideas he wanted to pursue, and was "hoping to bump into a publisher with whom I could get involved".

If that sounds a little vague, the truth about the birth of *Smash Hits* is that it was a happy accident. Logan talked to EMAP, a company he knew then only as the printers of *NME*. Of the half dozen ideas he gave them for new pop-oriented papers, a song words magazine was really only tossed in as a makeweight, but it was this project that EMAP chose to go with.

The correctness of their decision is proved by the mag's brief and increasingly bright career; starting as

a monthly in November 1978 with an initial print run of 175,000 (of which around 150,000 sold) it was strong enough to become fortnightly after only four issues.

Since then the circulation figures have been increasingly high, wide and handsome — 166,000 for the first half of 1979, 184,489 for the second half, and 235,659 for the first half of this year. The price has risen 10p from the original 25p.

Exploiting

Logan had been fairly optimistic about the project.

"No-one was really exploiting the photo angle in the new wave bands of the time — Boomtown Rats, Buzzcocks, Jam etc — which were emerging as having visual as well as musical appeal to the young teen audience. Also, I was struck by the appeal that learning the words to songs has for that young audience."

His optimism proved excessively

modest.

"I am, of course, delighted with the mag and with its success. I'm surprised and pleased at the way it has gone — it's got a hell of a lot better since it started, and it looks better.

"Advertising support developed slowly because it was a bit difficult for the record companies to compare it with anything else around. It tended to get slotted with the teen romance mags rather than where it belonged, with the music papers. But that idea was gradually overcome."

Logan, obviously a man who prefers to travel hopefully rather than arrive, recently left *Smash Hits* in the hands of the present editor Ian Cranna, and started another unusual pop magazine, *The Face*. This makes impressive and attractive use of some of the superb full-colour or b/w shots that the rock press photographers take — but which cannot be used in the pop papers because they will not reproduce

effectively in letterpress.

As idiosyncratic as ever, Logan deliberately keeps the advertising content down to a minimum which allows him do little more than break even ("I wear second hand clothes and eat very cheaply" he explains cheerfully). Always interested in, and much enjoying, the visual side of magazine editing, Logan has made picture quality and size and layout, of paramount importance in *The Face* — and he wants his pages free of ads to allow him to concentrate on these factors.

Category

Smash Hits (whose offices Logan's new mag shares) goes on from strength to strength — making a better job of teaching the world to sing than Coke does, it seems.

Another paper which does not — or at least for a long time did not — fit easily into a category is *Zig Zag*,

which was started in 1969 by Pete Frame and John Tobler. It built its reputation on giving high coverage to new talent. Among others Blondie, Siouxsie and the Banshees and the Clash all had their first UK coverage in this paper.

Also, the *Zig Zag* annual small labels catalogue (the next will list a staggering 800 or so labels) is a valued reference work in the business. Now there are plans to bring out a yearbook, which it is hoped will be equally respected.

Changes have taken place in the magazine however, bringing attention more round to established acts. A recent issue carried an interview with Kate Bush — the likelihood of which would not have been bet on by anyone a couple of years ago.

Zig Zag's current description of itself is "a writers' mag — a UK version of *Rolling Stone*, given a lot of editorial freedom because we are not part of a major publishing group".

"POP STAR Dead In Bed" proclaimed the front page headline in the *Daily Star* following the unfortunate demise of Led Zeppelin drummer John Bonham.

Rock stars are front page news fodder for the popular dailies whenever drugs, sex and booze (but rarely music) are involved.

Rod Stewart, Elton John, Mick Jagger, Paul McCartney and others of their ilk have become household names, more for their off-record activities than for their music.

Mick Jagger: "The summer is the worst time because they have so little to write about. It used to be the silly season. Now it's called the sick season, I think they really must have run out of news. They think you're fair game, but it's a

bit annoying."

But news and gossip columns apart, the national papers do give reasonable, if not in depth, coverage of the popular music scene.

The Sun, which boasts Britain's biggest daily sale, relies on Nina Myskow for their pop/rock coverage. A former editor of *Jackie* magazine, she is billed as the Queen Of Pop and a feature by Ms. Myskow is much sought after by record company press officers.

The Daily Mirror, which recently ran a feature series, *The Beatles Report*, also has a female rock correspondent, Pauline

The nationals front

McLeod.

The Daily Star, Lord Matthews' venture into the lower end of the newspaper market, gives extensive pop coverage with both regular pop pages and disco sections.

All three — *Sun*, *Mirror* and *Star* — have little time or space for live reviews. Of the tabloids, the *Daily Mail* provides the most regular coverage in this area, though it would appear that for their cities, little short of perfection in performance is acceptable. A policy of deliberate knocking is apparent. The *Mail* also carries rock features which rarely look on the bright side. A

recent feature suggested that Dire Straits were one-hit wonders and that the time was right for Gary Glitter's comeback. The *Daily Express* keeps in touch with contributions from Judith Simons, David Wigg and Anne Nightingale's always topical pop column.

Of the heavy dailies, the *Guardian* provides far and away the most consistent and informative coverage, with most contributions coming from Robin Denselow and Mick Brown. The *Guardian's* arts pages are rarely without a pop/rock concert review. The *Daily Telegraph*

carries the occasional live review by John Coldstream, while *The Times* uses reviews from former *MM* editor Richard Williams on an occasional basis.

Of the Sunday papers, the *Sunday Times'* Derek Jewell and *The Observer's* Dave Gelly get as much into their limited allowed space as possible. The *News Of The World's* Pop Slot, usually written by Mike Cable, features current chart acts.

Mention should be made of the London evening papers. Both James Johnson (*Standard*) and John Blake (*News*) cover rock and pop news, events and gossip well. It is to be hoped that following the merger/takeover the coverage will continue.

WHAT'S SELLING ON THE BLACK MARKET?

Soul, Reggae, Jazz-Funk, Northern Soul — it's a growing record market for dealers. And YOU can find out what's selling from BLACK ECHOES' Reggae, Disco, Soul and Import charts — every week.

BLACK ECHOES is Britain's only weekly Black music paper. It will tell you exactly what your customers want. Every Thursday.

BLACK ECHOES... only 25p from your newsagent. Or take out a subscription — £20 per year (52 issues) post free from: Subscription Dept., BLACK ECHOES, 113 High Holborn, London WC1V 6JJ.

Black
ECHOES

Now in our sixth great year!

For competitive advertisement rates, phone Paul Phillips on 01-405 0461.

Pop press readership going up

OVER THE past ten years or so, the popular/consumer music press has seen various publications come and go. And it has seen some come and stay and compete with the established titles.

Sounds was launched ten years ago and is now established as the number two of the big four, outsold in the UK only by the *New Musical Express*. *Record Mirror* has doubled its circulation in the past four years, and *Melody Maker* is hoping to regain past glories with a new design/policy/approach. There is a circulation battle on, but one thing is clear: while record sales flounder in the recession, sales of music papers are on the up. A brief analysis of the big four's editorial coverage shows a variety of trends and editorial policies. What price a front cover? This is the prize target of record company PR officers. Availability of artists would appear to be a main ingredient. A recent week's issues saw Ritchie Blackmore in fishnet stockings gracing the front of *Sounds*, XTC's Andy Partridge on *Record Mirror*, *The Punk* and *The Godfather* (Paul Weller meets Pete

Townshend) on *Melody Maker* and one of the *Au Pairs* on *NME*.

News coverage in all four is extensive. Bog Seger's Wembley date, John Lydon's troubles in Ireland, John Fruin's departure figure alongside 'Drummer quits Travers (Melody Maker), After The Fire Goes Out (NME), Doll In Studio (Record Mirror) and Judge Gets Hard On Stiff (Sounds). The *NME* and *Sounds* emerge with the most in-depth facts, figures and details.

Main Features: *Sounds*: Ritchie Blackmore, Dead Kennedys, The Industrial Revolution — Are industrial records revolting, The Dark, Bowie discography — the Tracks Of My Years. *NME*: Comsat Angels, Au Pairs, Where Have All The Flower people gone or whatever happened to Richard Neville?, Kurtis Blow, Northern Ireland — the fantasy and the reality — an extensive account of rock amid the trouble. *Melody Maker*: Paul Weller meets Pete Townshend, XTC, Ramones, Jethro Tull, Waylon Jennings. *Record Mirror*: XTC, Teardrop Explodes, Orchestral Manoeuvres

In The Dark, Pauline Murray, Live Wire.

All four lead their album review sections with the new Springsteen effort and in their long-windedness bring to mind the suggestion that too much is read into rock music that was never there in the first place. Letters, singles reviews, live reviews and charts from various sources, along with gossip columns are weekly regulars.

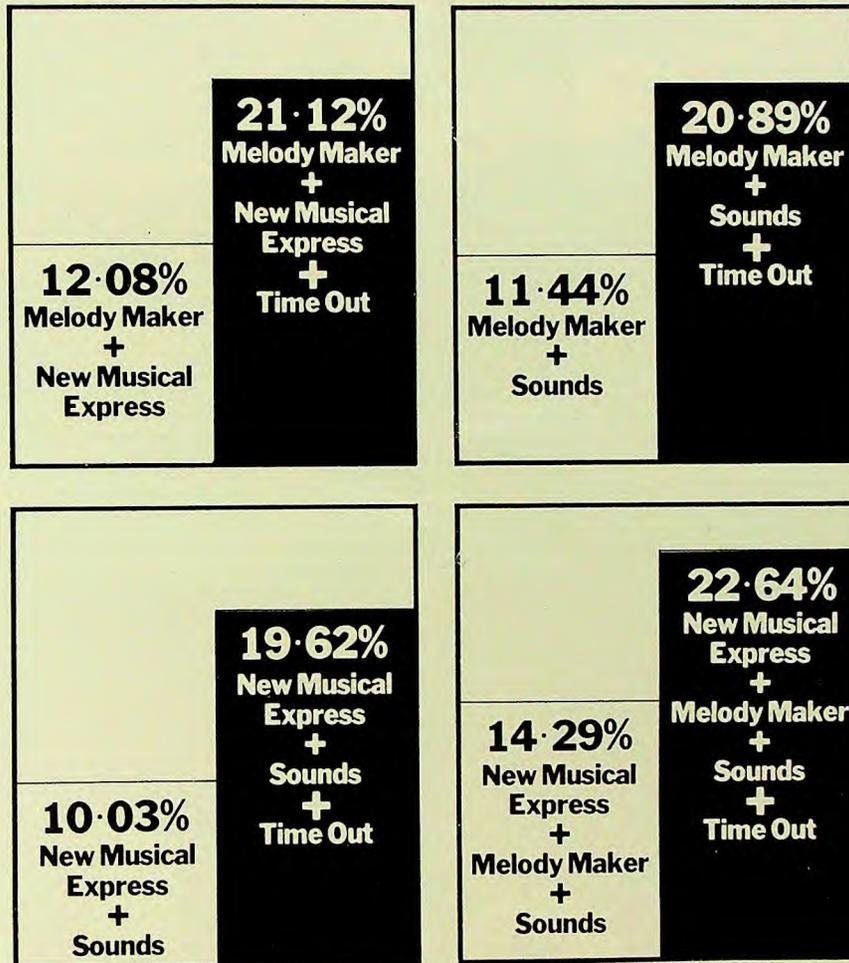
The Melody Maker — recently 're-launched' with a new look covers jazz and folk as well as mainstream rock and retains Jethro Tull's Ian Anderson as its favourite son. The *NME* rarely touches heavy metal, but carries frequent film reviews and cinema-orientated articles via its Silver Screen section.

CONTACTS: *News*: John Orme (Melody Maker), Derek Johnson (NME), Hugh Fielder (Sounds). EDITORS: Michael Oldfield (MM), Neil Spencer (NME), Alan Lewis (Sounds), Alf Martin (Record Mirror). FEATURES EDITORS: Colin Irwin (MM), Tony Stewart (NME), Garry Bushell (Sounds).

Compiled by Terri Anderson, David Dalton and Jim Evans.

Time Out

Music Charts



**15-34 year-old adults in Greater London.
National Readership Survey Oct. 1979-Mar. 1980.**

London is generally the key to success in the record industry.

Make it in London and you make it everywhere.

Time Out is one of the most potent and inexpensive ways of getting your message across to this crucially important market.

Together, Sounds, New Musical Express and Melody Maker give you just 14.29% of 15-34 year-olds in the Greater London Area. Add Time Out to your schedule and increase that figure by 58%.

Time Out readers are into music in a big way. They go to concerts and clubs. 75% buy an LP at least once a month!

Time Out readers also include DJs, journalists, media people – people who are based in London who help to set the trends not just in London but throughout the country!

If you want to make it in the big city, let Time Out help you. Phone Mike Hardwick on 836 4411 for more information.

Time Out

IT DELIVERS THE YOUNG LONDON MARKET EVERY WEEK

Time Out Ltd., Tower House, Southampton Street, W.C.2. Telephone: 01-836 4411.

ROCK PRESS

Directory

ANNABEL
D. C. Thomson & Co, Dundee.
Tel: 0382 23131. London: 185 Fleet Street, London EC4 2HS. Tel: 01-242 5086.
Monthly — second Saturday of preceding month.
Advertisement manager: D. S. Wilkie. London advertisement manager: Don Ritchie.
Up-market women's interest glossy which includes star interviews and album reviews.

ALBUM TRACKING
Grassglow Ltd, 17 Glengall Road, Bexleyheath, Kent. Tel: 01-304 6480.
Monthly — 1st Wednesday of preceding month.
Executive ad manager: John Shotton.

BLACK ECHOES
113 High Holborn, London WC1V 6JJ. Tel: 01-405 0461/0268.
Weekly — Wednesday (dated Saturday).
Editor: Chris Gill. Advertisement director: Paul Phillips.
Readership is about 50-50 white and black, 50-50 soul and reggae fans; no real age limits though soul fans tend to be older than reggae buyers. Some space also given to blues, jazz, disco-funk, African Music and Sixties or Northern Soul.

BLACK MUSIC AND JAZZ REVIEW
Napfield Ltd, 153 Praed Street, London W2. Tel: 01-402 5051/6869.
Monthly — First.
Editor: Chris May. Advertisement manager: John P. Hassinger.
Readership 90 per cent male in 15-55 age range, with an average age of 26. They buy six to seven singles per

month on average, five albums or tapes per month and go to a disco, club or concert six to seven times per month. The female readership is in the 14-30 age range, with an average age of 22. They buy on average three to four singles per month, four to five albums or tapes per month and go to a disco, club or concert six to seven times per month. Covers the up market end of disco, straight ahead jazz, reggae, soul, funk, plus some Afro music. Coverage is split about 30 per cent jazz funk, 40 per cent soul funk, plus general interest features or reggae.

BLUE JEANS
D. C. Thomson & Co, Dundee. Tel: 0382 23131. London: 185 Fleet Street, London EC4 2HS. Tel: 01-242 5086.
Weekly — Monday, dated following Saturday.
Advertisement manager: D. S. Wilkie. London advertisement manager: Don Ritchie.
Teen mag with pop gossip, features and colour poster.

BLUES & SOUL
Napfield Ltd, 153 Praed Street, London W2. Tel: 01-402 5051/6869.
Fortnightly — Tuesday.
Editor: Bob Killbourn.
Advertisement manager: John P. Hassinger.
Readership 75 per cent male in 11 to 42 age range with an average age of 21, while female readership in the age range, 12 to 45, with an average age of 20. Covers every aspect of black music except reggae. Male readers spend an average £25 to £30 per month on records, while female readers spend an average £13 to £18 per month.

CLASSICAL MUSIC
Rhinegold Publishing, 52A Floral Street, London WC2E 9DA.
Fortnightly — Saturday.

Editor: Robert Maycock.
Advertisement manager: Martin Huber.
Concentrates on live music, cataloguing the day-to-day stories that emerge from the classical music world. Long features, short news stories, a few concert reviews, record review section. Generally well-supported by advertising, mainly read by musicians — both performers and teachers.

COUNTRY MUSIC PEOPLE
Country Music Press, 128a Lowfield Street, Dartford, Kent. Tel: (32) 73591.
Monthly — 1st of the month.
Editor: Tony Byworth.
Advertisement manager: Reg Field.
Covers American country scene plus crossover music as well as the English scene.

COUNTRY MUSIC ROUND-UP
Country Music Round-Up Publishing Co, Suite 1, Belgrave House, 32 Shaftesbury Avenue, Forest Park, Lincoln LN6 0QN. Tel: (0522) 685507.
Monthly — 1st of the month.
Editor: Colin Kettle. Advertisement manager: Colin Kettle.
Concentrates on the English country music scene.

CRESCENDO INTERNATIONAL
Crescendo Publications, 122 Wardour Street, London W1. Tel: 734 8892.
Monthly — (dated 28th of preceding month).
Co-editors: Jack Carter and Les Tomkins. Advertisement manager: Dennis Matthews.
Aimed squarely at jazz musicians, instruments and whereabouts of bands on tour much featured.

DISCO INTERNATIONAL & CLUB NEWS
Mountain Lion Productions Ltd, 37

Foley Street, London W1P 7LB.
Tel: 01-637 8828/1163.
Monthly — mid-month preceding publication cover date.
Editorial director — Jerry Gilbert.
Advertisement director — Alan Donaldson.
Pre-eminent in specialist disco field with coverage not only of the music but also news and features on disco club scene around the country. Well read among DJs.

FOLK REVIEW
Bill Caddick, 19 Clarke Road, Wolverhampton WV3 9NP. Tel: 0902 24379.
Monthly — first week of month.
Executive editor: Bill Caddick.

GIRL ABOUT TOWN
47-49 Tothill Street, London SW1H 9LQ. Tel: 01-222 4373.
Weekly — Monday.
Editor: Alan Frame. Advertisement director: Gordon Collier.
Claims to be the biggest free publication for women in London. Coverage of new events in London, plus fashion, film reviews and general interest features.

GUITAR
Musical News Services Ltd, 20 Denmark Street, London WC2H 8NE. Tel: 01-836 2325.
Monthly — first week.
Editor: George Clinton.
Advertisement manager: Geoff Clinton.

HONEY
IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5260.
Monthly (dated second Thursday of preceding month).
Editor: Carol Sarler. Advertisement controller: Gordon Brown.
Recent changes in editorial profile have cut fashion coverage in favour of "more information on people and

personalities." New Communique centre section taking readers intellectually further up-market in their 20-30 age group. No record reviews but regular features on personalities in, and "behind the scenes information" on the music business.

INTERNATIONAL MUSICIAN AND RECORDING WORLD
Cover Publications Ltd, Grosvenor House, 141-143 Drury Lane, London WC2. Tel: 01-379 6917.
Monthly — 25th of preceding month.
Editor: Tom Stock. Advertising executive: Mark Epstein.

JACKIE
D. C. Thomson & Co, Dundee. Tel: 0382 23131. London: 185 Fleet Street, London EC4 2HS. Tel: 01-242 5086.
Weekly — Thursday, dated Saturday.
Advertisement manager: D. S. Wilkie. London advertisement manager: Don Ritchie.
Flagship of Thomson's so-called "teenage three" with regular pop news and features.

JAZZ JOURNAL INTERNATIONAL
Pitman Periodicals, 39 Park Street, London WC2B 5PB. Tel: 242 2042.
Monthly.
Editor: Neville Skrimshire.
Aimed at the jazz fan, and its record reviews are most popular with its readership.

LOVE AFFAIR
IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5478.
Weekly — Wednesday.
Editor: Sally Feldman.

CONTINUED ON PAGE 42

NO. 1 THERE'S ONLY ONE MAGAZINE

THE FASTEST GROWING MUSIC MAGAZINE

ZIGZAG

OVER 100,000 READERS EVERY MONTH

MARKETING MANAGERS!
FOR THE MOST EFFECTIVE
USE OF YOUR ADVERTISING
BUDGET UTILISE

ZIGZAG

IT PAYS — CONTACT

JULIUS JUST ON

01-221 7422

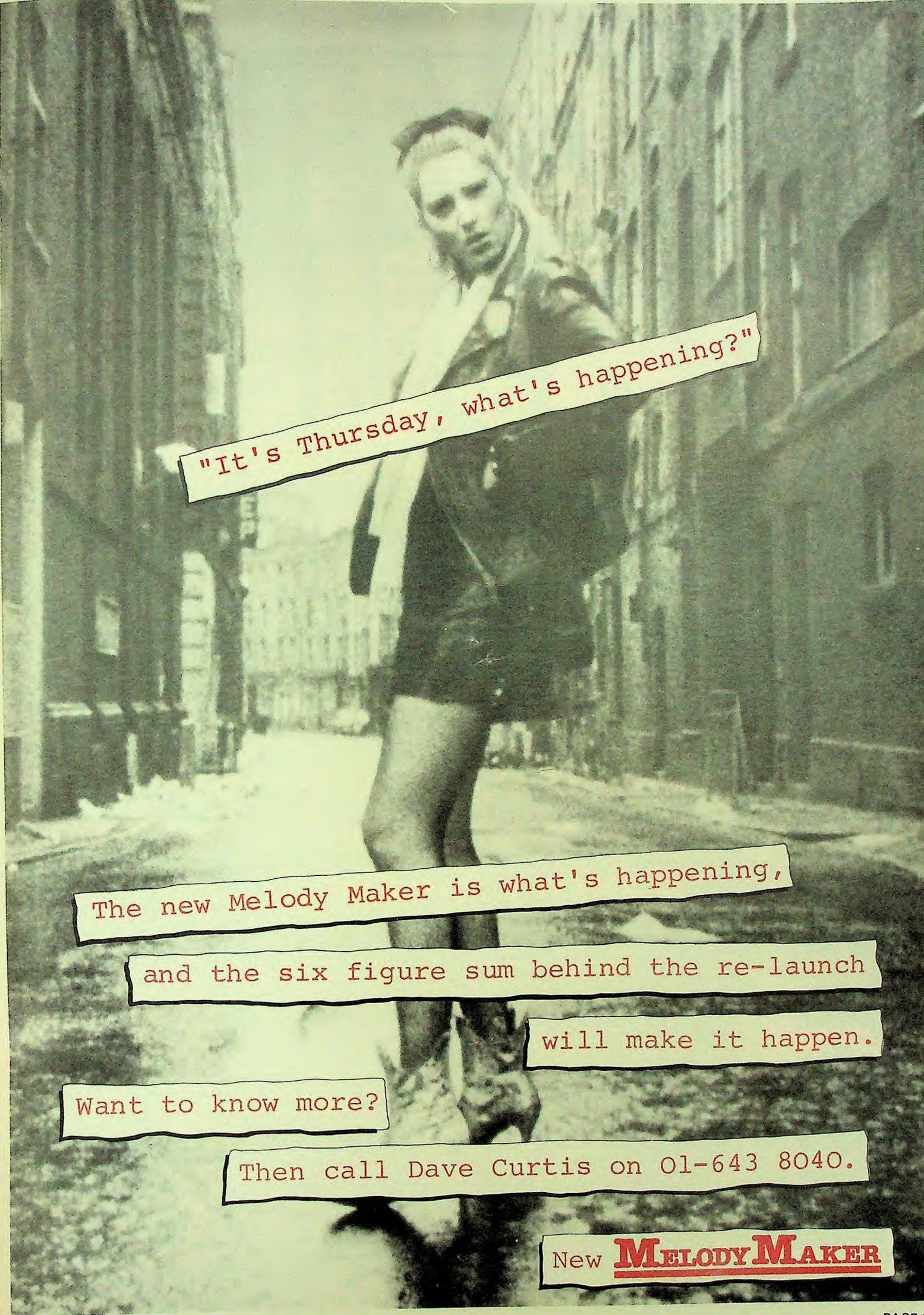
PAT CAMPBELL ON

01-221 1307

ZIGZAG MAGAZINE

118 TALBOT ROAD

LONDON W11 1JR.



"It's Thursday, what's happening?"

The new Melody Maker is what's happening,

and the six figure sum behind the re-launch

will make it happen.

Want to know more?

Then call Dave Curtis on 01-643 8040.

New **MELODY MAKER**

Copies sold
per issue
ABC
January/June
1980

AND NO
*235,659
BULLSHIT

HITS

Smoo

ROCK PRESS

Advertisement controller: Gordon Brown.

Real-life style magazine aimed at girls aged 15-19. "Emphasis is heavily on fiction — romance set against a background of modern living, plus fashion, beauty and showbiz features, record reviews and pin ups, but also in-depth interviews with pop artists, usually well-known ones but sometimes interesting unknowns."

LOVING

IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5478.

Weekly — Wednesday (dated following Saturday).

Editor: Pam Lyons. Advertisement controller: Gordon Brown.

Aimed at 14-18 age group but reaches many older girls. Two pages a week given to pop music (reviews and personality pieces) for a readership which research showed buys an average of four LPs a month each.

LOOK NOW

IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5260.

Monthly — Thursday of third week (dated following month).

Editor: Helen Gardner. Advertisement controller: Gordon Brown.

Shift in editorial policy means that since August issue target readership is older — 18 to 20 age group — than before, and Look Here music pages have changed accordingly. "Record reviews, very in-depth interviews (usually big names but new groups not ignored) aiming to bring out things not published by other papers before."

MATES

IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 01-261 5660.

Weekly — Friday (dated following Saturday).

Editor: Kim Sullivan. Advertisement controller: Luis Bartlett.

For girls aged 12-15 — readers letters, pop pin-ups, quizzes, fashion, teen advice etc. Much use of comic strip, accent on "romance". Music coverage minimal, simple and predictable.

MELODY MAKER

IPC Specialist & Professional Press Ltd, 24-34 Meymott Street, London SE1 9LU. Tel: 01-261 8000.

Advertisement address: Surrey House, Throwley Way, Sutton, Surrey. Tel: 01-643 8040.

Weekly — Thursday (dated following Saturday).

Editor-in-chief: Ray Coleman.

Editor: Michael Oldfield. Advertisement manager: David Curtis.

Recently re-launched with new layout/type-faces etc. In first issue of 'new look MM' Coleman stated: "Rejuvenated by a new editor, Michael Oldfield, and a strong new team of writers, the MM is poised to become the international music weekly of the Eighties. . . . No paper matches the MM for breadth of coverage. Rock, pop, jazz, reggae, country, folk and more: all have proper treatment in this paper. . . ." Re-launch backed with extensive ad campaign, including TV spots.

Ms LONDON

183 Fleet Street, London EC4A 2HD. Tel: 01-242 3983.

Weekly — Monday.

Editor: Alison Rice. Advertisement manager: Andy Moss.

As the name implies this free magazine is aimed at younger women (73 per cent under 35) working in London with heavy recruitment advertising. Editorial takes in regular TV and film columns, plus food, fashion and general features.

MUSICIANS ONLY

IPC Specialist and Business Press Ltd, Surrey House, 1 Throwley

Way, Sutton, Surrey SM1 4QQ. Tel: 01-643 8040.

Weekly — Wednesday.

Editor: David Blake. Advertisement manager: Tim Hartley. Editorial offices, 143 Charing Cross Road (second floor), London WC2. Tel: 01-734 2231.

As title suggests, emphasis of this recently established paper is on working bands, live music reviews and instrument news/reviews.

MY GUY

IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5326.

Weekly — Saturday (dated following Saturday).

Editor: John Harding. Advertisement controller: Luis Bartlett.

For girls aged 13-17. The mag to which *Mates* readers' older sisters subscribe to avoid being thought babyish, but editorial profile is almost exactly the same — photo strip stories, film reviews, romance quizzes, problem page, cosmetics, medical advice, photo pin ups.

NEW MUSICAL EXPRESS

IPC Magazines Ltd. Editorial: 3rd Floor, 5-7 Carnaby Street, London W1V 1PG. Tel: 01-439 8761.

Editor: Neil Spencer. Advertisement Department: Room 2529, Kings Reach Tower, Stamford Street, London SE1 9LS. Ad director: Percy Dickins (01-261 6080). Ad manager: Peter Rhodes (01-261 6251).

Biggest seller of the "big four" consumer music papers. Covers current music scene extensively via news, reviews and interviews. Coverage also includes films, social movements and matters of general interest other than music. Not afraid to stick its neck out on any subject. Strong news pages.

19

IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5260.

Monthly (dated fourth Thursday of preceding month).

Editor: Maggie Koumi. Advertisement controller: Gordon Brown.

Very little space given to music, mostly fashion and fairly wide ranging features for an age group of 17-27-year-old women. Record review column and some pop personality feature space.

OH BOY

IPC Magazines Ltd, Kings Reach Tower, Stamford Street, London SE1 9LS. Tel: 261 5326.

Weekly — Monday (dated following Saturday).

Editor: Lesley Robb. Advertisement controller: Luis Bartlett.

For girls aged 13-16. Evidence of commercial value of generating titles within same market — much the same as *My Guy*, with beauty, fashion, pin-ups, line and photo strip stories, problem page, etc.

OVER 21

MS Publishing Ltd, Wellington House, 6-9 Upper St Martins Lane, London WC2H 9EX. Tel: 836 0142.

Monthly — 18th of month preceding cover date.

Editor: Shirley Lowe. Advertisement manager: Roger Fodgen.

Aimed at working women aged 20-30 and editorial intention is to deal with the usual topics (fashion, beauty, entertainment etc) in a "witty, sophisticated, informative, out-of-the-ordinary way". LP review column, and features on "people in the business if they do anything very interesting" — not necessarily just well-known artists.

PATCHES

D. C. Thomson & Co, Dundee. Tel: 0382 23131. London: 185 Fleet Street, London EC4 2HS. Tel: 01-242 5086.

Weekly — Friday, dated Saturday.

Advertisement manager: D. S. Wilkie. London advertisement manager: Don Ritchie. Teen mag which includes regular pop news, features and reviews.

PRIVATE EYE

Pressdram Ltd, 34 Greek Street, London W1. 437 4017.

Fortnightly — Friday.

Editor: Richard Ingrams. Advertisement manager: A. P. Rushton.

Scurrilous, satirical and entertaining in the fine ancient tradition of the press as gadfly. No music coverage other than derogatory attacks on those in the musicbiz who are deemed to deserve such treatment. Place to look for the potentially libellous remarks and information absolutely no other paper in the music world will print.

RADIO TIMES

35 Marylebone High Street, London W1M 4AA. Tel: 01-580 5577.

Weekly — Thursday.

Editor: Brian Gearing. Head of advertisement department: Keith Hurst.

Claims to be the largest selling magazine in the country, with largest number of A B C 1 readers. Gives details with back-up features of the BBC's TV and radio output. There are 13 regional editions which show programme variations and list programmes of the local BBC radio station.

RECORD MIRROR

Spotlight Publications Ltd, 40 Long Acre, London WC2E 9JT. Tel: 01-836 1522.

Weekly — Wednesday/Thursday (dated following Saturday).

Editor: Alf Martin. Advertisement manager: Carole Read.

Britain's only colour music weekly. Extensive charts coverage includes Top 75 albums and Top 75 singles (BMRB) every week. RM has been on an upsurge recently almost doubling its circulation (source: ABC) in the past few years. Editor Alf Martin puts this down to "giving the kids what they want".

SMASH HITS

EMAP National Publications Ltd, Lisa House, 52-55 Carnaby Street, London W1V 1PF. Tel: 439 8801.

Fortnightly — Thursday.

Editor: Ian Cranna. Advertisement manager: Rod Sopp.

Aimed at the mid-teen pop fan (readership weighted with girls at 13-14 end and with boys at 16-17 end) whose pocket money has doubled or trebled while adult wages stagnate — the very keen singles buyer waiting to be nudged into LP buying.

Straight factual features, colour pictures, and lyrics to chart climbers; also competitions which draw huge response. Not Teenybop mag in Seventies sense, it covers bands with "credibility".

SOUNDS

Spotlight Publications Ltd, 40 Long Acre, London WC2E 9JT. Tel: 01-836 1522.

Editor: Alan Lewis. Advertisement manager: Steve Bush-Harris.

Weekly — Wednesday/Thursday — dated following Saturday.

Youngest of the big four, *Sounds* has overtaken *Melody Maker* and is second to NME in the circulation stakes. Extensive coverage of new music and has always stuck by heavy metal. Strong new pages. Also frequent instrument/equipment sections. Current promotion includes free album offer.

Editor: Tony Bacon. Executive Ad manager: Michael James.

Now incorporates *Beat Instrumental*. Covers instruments, studios, equipment etc. in depth.

Editor: Kris Needs. Advertisement manager: Julius Just.

Has improved its looks and greatly widened its coverage (from new talent/new wave to inclusion of big name pop acts) recently. Readership is the real modern music enthusiast.

SOUND INTERNATIONAL

Link House Magazines (Croydon) Ltd, Link House, Dingwall Avenue, Croydon CR9 2TA. Tel: 01-686 2599.

Monthly — 28th of preceding month.

Editor: Tony Bacon. Executive Ad manager: Michael James.

Now incorporates *Beat Instrumental*. Covers instruments, studios, equipment etc. in depth.

Editor: Kris Needs. Advertisement manager: Julius Just.

Has improved its looks and greatly widened its coverage (from new talent/new wave to inclusion of big name pop acts) recently. Readership is the real modern music enthusiast.

Editor: Kris Needs. Advertisement manager: Julius Just.

Has improved its looks and greatly widened its coverage (from new talent/new wave to inclusion of big name pop acts) recently. Readership is the real modern music enthusiast.

SPARE RIB

Spare Rib Ltd, 27 Clerkenwell Close, London EC1. Tel: 253 9792.

Monthly.

Run as a co-operative by women for women, with uncompromising feminist stance — both reviews and features on music and the entertainment business centre on female artists and executives. Readership now judged to be 15 years up, and circulation continues to grow monthly.

STUDIO SOUND AND BROADCAST ENGINEERING

Link House Magazines (Croydon) Ltd, Link House, Dingwall Avenue, Croydon CR9 2TA. Tel: 01-686 2599.

Monthly — 2nd Friday of preceding month.

Editor: Richard Elen, Ad manager: Philip Guy.

Very technical, extensive studio reviews, news, views.

THE FACE

Lisa House, 52-55 Carnaby Street, London W1V 1PF. Tel: 439 8801.

Monthly.

Editor and advertisement manager: Nick Logan.

Not connected with *Smash Hits*. Glossy, full colour printing, large format aimed at 15-plus fan. Heavy picture content "making the most of some really good rock photography which can't be used in newspaper mags".

Features and reviews included, but overall showcasing looks and style as much as facts.

THE GRAMOPHONE

General Gramophone Publications Ltd, 177-179 Kenton Road, Kenton, Harrow, Middx HA3 0HA. Tel: 907 3337.

Monthly — First Wednesday.

Editor: Anthony Pollard. Advertisement director: Barry Irving.

Established magazine for classical records. Emphasis on reviews submitted by leading critics whose views are regarded as influential and authoritative. Readership mainly middle-aged and middle class — good review will sell records.

TIME OUT

Time Out Ltd, Tower House, Southampton Street, London WC2. Tel: 836 4411.

Weekly — Thursday.

Editor: John Fordham. Advertisement director: Mike Hardwick.

Excellent, comprehensive (but inevitably not infallible) listings of London's entertainment in every possible area. Penetration in London is double that of pop weeklies and survey showed music section second in popularity to films among very wide readership. Seldom features, as such, on pop music, but reviews, pictures and captions are important.

TV TIMES

247 Tottenham Court Road, London W1P 0AU. Tel: 01-636 3666.

Weekly — Thursday.

Editor: Peter Jackson. Advertisement director: Mike McGrath.

Gives coverage of and programme details of commercial TV channels with regional editions to show programme variations in the different areas. Aims at whole family readership.

ZIG ZAG

118 Talbot Road, London W11. Tel: 221 7422 or 229 5115.

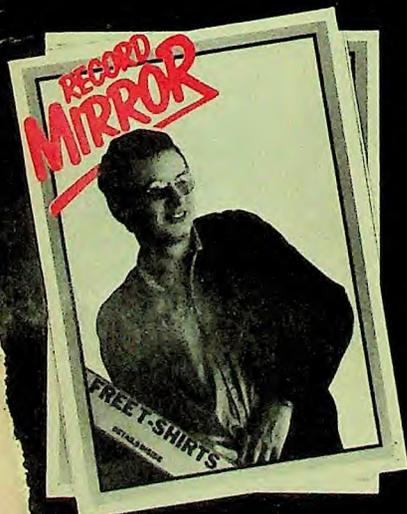
Monthly — appearing on and dated the first of the month.

Editor: Kris Needs. Advertisement manager: Julius Just.

Has improved its looks and greatly widened its coverage (from new talent/new wave to inclusion of big name pop acts) recently. Readership is the real modern music enthusiast.

No Bullshit!

More people are turning to
Sounds and **Record Mirror** every week.
And that's a fact.



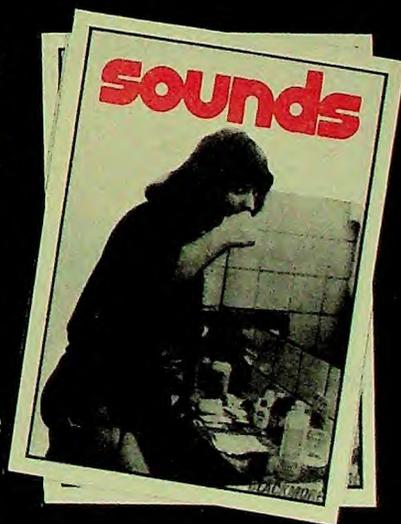
Carol Read Advertisement Manager
Record Mirror *latest ABC figure 136,054
Tel: 01-836 1522

It's time you heard some straight, no nonsense talk. Sounds and Record Mirror are growing faster than any other weekly. The latest annual figures* show Sounds' circulation up by 34.9% and Record Mirror's up by 26%. Which is a great deal more impressive than New Musical Express, up by only 14%, and poor Melody Maker down by as much as 15%.

Our rates are good news too, because thanks to our

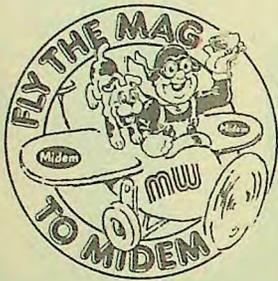
record growth, we can afford to keep them stable for six months. And our readership will increase even more after the current Autumn promotion campaign for both papers.

Our readers turn your records into hits. And that's another fact you can't ignore. So turn to the weeklies more young people are turning to. Spotlight Publications Ltd., 40 Long Acre, Covent Garden, LONDON WC2.



Steve Bush-Harris Advertisement Manager
Sounds *latest ABC figure 161,775
Tel: 01-836 1552

Fly the mag to Midem



Anyone planning to attend next year's Midem should be making travel and hotel arrangements now. In these cost-conscious times it makes sense to look for the best deal.

With this in mind Music Week, in association with Exhibitex Travel Ltd., has arranged a special flight to MIDEM and hotel accommodation at prices which offer savings compared with independent arrangements.

We'll get you to Nice and back for just £130

The Music Week chartered BAC1-11 will leave Gatwick on the morning of Thursday 22 January and return on Thursday 29 January. Now is the time to take full advantage of this exclusive offer—just £130 compared with the normal schedule economy class return fare currently priced at £244.

In addition we offer hotel accommodation at four hotels, the Gray D'Albion, Cannes Palace and Ruc in Cannes, and the Westminster Concord in Nice.

Allocations are strictly limited to first come first served so please make your booking right now.

Complete the booking form below and post immediately to Avril Barrow, Promotions Manager, Music Week, 40 Long Acre, London WC2.

Acknowledgement of your reservation, together with an invoice for half the amount will be sent to you directly from Exhibitex—Music Week's appointed travel agent for Midem. This invoice must be paid by you and the remittance received by Exhibitex NO LATER THAN 20 OCTOBER.

Prices per person include return air fare, London/Nice/London. Pre flight refreshment reception. In-flight champagne brunch, Music Week Midem survival kit, executive coach transfer from Nice airport to your hotel and return, hotel room, continental breakfast, hotel taxes and service charges.

Gray D'Albion (Cannes) Twin £390 (De Luxe Accommodation)
 Cannes Palace (Cannes) Single £360 or Twin £300
 Ruc (Cannes) Single £316 or Twin £270
 Westminster Concorde (Nice) Single £280 or Twin £240
 Return flight only £130

The cost includes:

1. Air travel London Gatwick/Nice/London Gatwick by Music Week private chartered aircraft.
2. Seven nights single or shared twin room accommodation at your selected hotel (as priced above) on room and continental breakfast basis.
3. Hotel taxes and service charges.
4. Return by coach transfers between Nice airport and your hotel on arrival and departure.
5. The services of Exhibitex staff on site.

Fly The Mag To Midem Music Week Booking Form

To Avril Barrow, Promotions Manager, Music Week, 40 Long Acre, London WC2E 9JT.

Name _____

Company _____

Address _____

Tel. No. _____

Signature _____

Hotel Package Yes No

Choice of Hotel _____

Twin or Single _____

Flight only at £130.00

Do you require insurance? Yes No

£6.20 per person will be added to your invoice. Details of cover will be forwarded with acknowledgement of reservation.

Please send your completed booking form to Avril Barrow, Promotions Manager, Music Week, 40 Long Acre, London WC2E 9JT. Cheques to be made payable to: Exhibitex Fairs & Travel Ltd.



All prices quoted are based on current air fares, hotel tariffs and rates of exchange. Exhibitex Travel will charge out increases covering fuel surcharges or increases resulting from adverse exchange rates etc.

In the event of unforeseen circumstances Music Week reserves the right to amend or cancel the flight and hotel arrangements.

MARKET PLACE

POSITIONS

One of London's Major Record Retailers

require

SHOP MANAGER

for a brand new superstore in W. London. Experience and references essential.

Top salary paid with plenty of overtime available.

APPLY TO BOX NO. MW 817

RECORD COMPANY STAFF

are you on our books? MEMO Emp. Agv 734 5774/5

Music Publishing, Asst. Sec for M.D.'s office in W1. S/h, fast & accurate typing, good telephone manner, office expnce, degree-standard knowledge classical to avant-garde music for occasional duties publishing side (detailed pling expnce helpful). Salary £4300. Novello, 01-734 8080 ext. 2610.

BUSINESS FOR SALE

CASH IN AT CHRISTMAS

Modern well equipped record shop for sale with prime high street location in prosperous South London suburb. Low rent; secure favourable lease. £15,000 + S.A.V.

BOX NO. MW 816

EQUIPMENT

FOR SALE

6 Record browsers 5 ft. long. Superb condition. £50 each or £200 the lot. Ring Tadley 6778.

RECORD SHOP COUNTER

Top 50 & L.P. storage under. Unused - space required. First offer over £100 secures. 01-852 3525.

EQUIPMENT

CLEAR P.V.C. RECORD COVERS

Made from 500 gauge seamless tubing, giving maximum strength. Buy direct from the manufacturer at keenest prices, by return delivery. Samples, prices and discounts on application.

CLEAR POLYTHENE RECORD COVERS IN HEAVY DUTY FILM

LP size: 1000 £38.00 including VAT and carriage.

Samples of all items available.

PLASTIC SALES (Leicester), LIMITED
 10/12 DARTFORD ROAD, LEICESTER, LE2 7PQ.
 Tel: 0533 833691

KEENPAC

Polythene Sleeves and high quality polythene record carriers LP and single size. Printed to your own design at competitive prices.

Why not let us quote NOW!

LEICESTER
 20084 / 537806

POLYTHENE RECORD CARRIERS

Printed to your design from 1,000 upward, at competitive prices (ie: 1,000 bags for less than 3p each).

Roland S. Ward (Louth) Ltd.,
 61 Mount Pleasant, Louth,
 Lincs, LN11 9DW.
 Tel: (0507) 605331

PVC ALBUM COVERS

Sizes 7", LP & Double-LP. Also 200 gauge Polythene LP Covers. For SERVICE, QUALITY & VALUE

Contact:
 M & G Packaging Ltd., 53 Pavilion Drive, Leigh-on-Sea, Essex. Tel: 0702 712381.

TO PLACE AN ADVERTISEMENT IN MARKET PLACE PHONE JANE BARTLETT ON 01-836 1522

Owner retiring due to ill health MUST DISPOSE OF:

SHOP FITTINGS in excellent condition. BROWSER BOXES with lockable display cabinets beneath. Other items - Disco equipment.

Phone Wrexham 266528

FOR SALE

Top quality second hand record furniture. 1/2 PRICE for quick sale. Phone Peter Champion on 01-390 2101 for appointment to view.

DISPLAY TITLES BROWSER DIVIDERS for CLASSIFICATION OF ARTISTS, COMPOSERS, etc. enquiries for samples HUNT - LEIGH (Showcard & Display) Co., Unit C 1A, Menin Works, Bond Road, Mitcham, Surrey CR4 3HG. Tel: 01-640 7407/8

SALESMEN

P.R.T. Are looking for 3 experienced, energetic and enthusiastic sales representatives for London, Bristol and Bedfordshire areas. Salary negotiable to age and experience. Car supplied and generous commission scheme as an incentive for success.

Apply to Mr. A. Welch, P.R.T. Ltd., 132 Western Road, Mitcham, Surrey. Tel. 01-648 7000.

MANAGER

to

Organise and head a new department to collate and monitor statistics and negotiate music copyright licences. Ex-Record company royalty person would be suitable and some knowledge of computer systems would be an asset. Applications in writing, stating experience and present or previous salary to:

Managing Director, Mecca Agency International Limited, 14 Oxford Street, London W1N 0HL.

A job with a difference !! SECRETARY/P.A.

Are you good on the phone, likeable, aggressive, sympathetic, creative, like to be involved with music & music business people? Reasonable but neat typing required. (You might even get paid!)

Please call (01) 636 6095/637 4623.

MARKET PLACE

MERCHANDISING

Top quality * Lowest prices

1" BUTTON BADGES

200 lines in stock * or your own design
quick service * no minimums
Crystal badges * s.m.l. patches
and Rock Prints
details * lists * contact * Cliff,

NAKED EYE

* 7 Fairview Drive Orpington Kent *
* 01-659-6488 *

ATTENTION!

For the finest in:

Crystal badges, Rock prints,
1" badges, Lapel badges,
Patches and many clearance
lines at competitive prices
contact:

DYNAMIC MARKETING,
105 Dunstable Street,
Amphill, Beds.

U.K. & Overseas enquiries welcomed
TELEPHONE (0525) 402703

1" BUTTON BADGES — LAPEL BADGES SEW ON PATCHES

FOR THE LARGEST RANGE AT THE
KEENEST PRICES SENT POST/CARRIAGE FREE!
Contact:

LINESIDE PRODUCTIONS,
14 Wootton Rise, Wootton Wawen,
Solihull, West Midlands B95 6BJ

Official Midlands Distributors for the only full colour 1"
Button/Metal Lapel Badges in the U.K.!!
Full lists of Products/Prices by return!

THIS MONTHS SPECIAL OFFER !!
250 x 1" BUTTON BADGES OF YOUR CHOICE
AT ONLY 8p EACH = £20.00 + VAT
100 x CRYSTALS AT ONLY 22p EACH
= £22.00 + VAT
POST FREE !!

MERCHANDISE MEANS MISTER TEE !!!

MISTER TEE MEANS BUSINESS !!!

Mister Tee Promotions carry a huge range of Button Badges,
Crystal Badges, Enamel Badges, Patches, Plastic Cut Out
Badges and many more profitable lines.

Dealing with Mister Tee makes sense and Money !!

Contact Mister Tee Today

Contact Terry Thomas at Mister Tee

Enquiries from agents &
distributors, U.K. and
Overseas always welcome.

66 Blackwell Street,
Kidderminster,
Worcestershire.
Tel: 0562-515291.

THE PRICE IS RIGHT

DISCS

RECORD & TAPE EXCHANGE LPs, Tapes, Singles, Rarities Wanted

We pay 1p — £2.50 each CASH or EXCHANGE VALUE for LPs, Cassettes,
Singles (especially RARITIES).
All accepted in ANY condition — absolutely NONE refused!

Bring ANY quantity to one of our shops at

38 NOTTING HILL GATE, LONDON W.11.
28 PEMBRIDGE ROAD, NOTTING HILL GATE, W.11.
90 GOLDHAWK ROAD, SHEPHERDS BUSH, W.12.

Send ANY Records/Cassettes by post with SAE for cash to Record & Tape
Exchange, 38 Notting Hill Gate, London W.11.
(Our price must be accepted — none returned once sent, SAE for estimate if
required) Large quantities collected in London area.

RARITIES are bought, sold and exchanged in our Deletions Dept.
UPSTAIRS at 38 Notting Hill Gate, W.11.

All shops are open daily 10am-8pm. There are 1,000's of used records & tapes,
many below £1.00, singles from 10p.

All enquiries: 01-727 3539



Warrens Records Limited

(Wholesalers & Distributors)

16-18 HOLLEN STREET · LONDON · W1V 3AD

THE COMPLETE ONE-STOP
OFFERING.....

- 100% fill on top 75 singles, albums, and cassettes
- Tuesday morning chart call out
- 24 hour delivery service, including Saturday mornings
- Orders taken up until 6 p.m. on Fridays for Saturday morning delivery.
- Special offers every week.

SPECIALISTS IN TOP SOUL IMPORT LPs and 12"

This week's offers include Stevie Wonder specials:

Stevie Wonder.....	Hotter Than July.....	£2.60
	(when released)	
Stevie Wonder.....	Fulfillingness.....	£1.75
Stevie Wonder.....	Inner Visions.....	£1.75
Stevie Wonder.....	Talking Book.....	£1.75
Stevie Wonder.....	Anthology (3 LP set).....	£1.25

DON'T FORGET — We have all the T.V. advertised albums in stock NOW.

Contact Malcolm Sharp or John Sugar
on 01-734-6822 Telex No. Lsgo 8953053

ONLY 16p EACH

These are some examples from our BARGAIN CLEARANCE SALE NO. 2.

2418 Chic, My Forbidden Lover; 535 Eagles, Life in the fast lane; 2927 G.O., Disco
nights; 1077 Barry Manilow, I write the songs; 1105 Johnny Mathis & Denise
Williams, Too much too little too late; 1332 Pratt & McLain, Happy days; 2391
Secret Affair, Time for action; 3151 Patti Smith, Frederick.

Over 150 different titles at 8p, 12p and 20p. Minimum order 1000 records.
Minimum quantity of any one title — 25. Mixed hits £7 per 100 (only 4 different
per 100) VAT extra. C.O.D. 5% Extra. Send S.A.E. for list. Oldies Unlimited,
Department Y, 6/12 Stafford Street, St. Georges, TELFORD, Shropshire. Tel:
Telford 612244/617625/616294.

MERCHANDISING

BADGES PLUS

ENAMEL, LAPEL,
CRYSTAL CUT-OUT,
SHAPED.

Belt-Up Promotions
(Revnam Ltd)
St. Edmunds Church,
Cornwall Rd.,
Surrey CR0 3RD.
Tel: 01-688 7269. Telex No.
896218.

SHAPED PIN BADGES

made to your design — minimum 250
Quick & competitive service —
Direct from major UK manufacturer.
Samples & prices sent on request.
PIN BADGE CO P.O. Box 22,
Banbury — Tel: 0295 57321.

UNIDISK

New range of posters. 20p each full
colour.
1) Elvis uniform, 2) Elvis King,
3) Elvis 4 pics, 4) Blondie, 5) Police,
6) L.R. Ewing.

Discounts for orders over 1,000. Also
Badges, Enamels, Crystals, Patches,
T-Shirts.

UNIDISK

48a Braeface Road, Cumbernauld,
Dunbartonshire. Tel: 02367 37362.

Showshirts

- *Top quality, custom designed
- *T-shirts and sweatshirts
- *Full range of promotional
items available
- *Write or phone for full
colour leaflet and price list
659 Fulham Road SW6
01-731 5056/4986.

REAL ENAMEL BADGES

ROCK and
MOTORCYCLE designs.
Any design made to order
in quantity. Also Patches,
Teeshirts and Metal Insert
Badges.

S.N.C. MIRRORS,
5 Cinderhills Road,
Holmfirth, Near
Huddersfield.

Tel: (048 489) 6892.

THE PRIME MANUFACTURERS AND
WHOLESALEERS OF MERCHANDISE
QUALITY AND
DESIGN
OUR
HALLMARK
GOOD SERVICE
BMC
UNEQUALLED RANGE
ESSENCE
A B C D E
C BERKSHIRE MERCHANDISE
H CENTRE
6 Station Approach, Reading
E RG8607/582023
SCREEN-PRINTED T-SHIRTS

VIDEO



S. GOLD & SONS (Records) LTD VIDEO DIVISION

Now Available

Intervision, IPC, Mountain, Derann, ITC, VCL, World of Video
2000, Video Blue, TCX, TCR, Inter-Ocean, Hokushin,
Electric Picture Palace, WEA, Paramount, VIPC, Vampix,
Universal etc.

DEALERS — Send for Comprehensive
Catalogue — Over 750 Titles
All tapes supplied on Sale or Exchange. Carriage paid on
minimum of 3 tapes.

S. GOLD & SONS (RECORDS) LTD.,

777/779 High Road, Leytonstone,
London E11 4QS.
Tel: 01-558 2121

24 Hr. Answering service: 01-556 2429

DISCS

OVERSTOCK BLUES?

Get rid of them in one stroke.

Retailers, wholesalers, manufacturers — Just
phone us now and we will clear all your unwanted
stocks of records/tapes for cash.

Contact: Harris and Goldring Ltd, Soundrax
House, rear 239 Edgware Road, Colindale,
London NW9 6LU.

Tel: 01-200 7383/01-951 0992
Telex No. 923574

BY-PASS RECORDS LTD. SELL COUNTRY MUSIC

We are importers and distributors for
all American Country Albums. If you
sell country music you need our
latest list.

Phone Ken/Mary 0563 36280
27/29 Portland Street,
Kilmarnock, Scotland.



NOW
AVAILABLE

A complete range of
paraphernalia
(patches, badges, posters, etc.)

For more details contact
Michael Katz on
01-951-3179.

Autumn sales lists of records
and tapes now ready.

Over 1 million records in stock.
Callers welcome;



25 Park Way,
Burnt Oak,
Edgware,
Middlesex.
Tel: 01-951-3177.
Telex: 266-393.

£1,000,000 CASH BUDGET
available for unwanted or
deleted stereo LP's, 8-tracks
and Cassettes. Highest prices
paid. No quantity is too large or
too small. Phone, telex, write
or visit us for a generous cash
offer. SCORPIO MUSIC, 2933
River Road, Croydon, PA
19020, USA. Phone: 215-785-
1541 or Telex 843366.
Recstapes CRDN.

STUDIO

HOLLYWOOD STUDIOS

4 super rehearsal studios with free
use of 1,000W p.a. in 2 larger
studios, 600W p.a. in medium and
400W p.a. in small studio. All studios
at ground level with own car park
and good access. Group rest room
with Hot & Cold drinks and snacks
machines, games machines, t.v. and
radio. Rates from £3.00 per hour.
Discounts for block bookings.
Backline hire extra. Tel: 01-806
1121/1122 and 01-806 1825, 38-40
Upper Clapton Road, London E.5.

**USA
CONCERT
MERCHANDISE
T. SHIRTS
&
BASEBALL JERSEYS**

- * Imported directly from the
USA.
- * Officially licensed tour
merchandise.
- * Quality silk screened up to
six colours.
- * Over 40 designs available,
including Led Zeppelin, Van
Halen, Black Sabbath,
AC/DC, Greatful Dead,
Lynyrd Skynyrd, + many
more.

Enquiries to:
Tel: 0442-46514
JET LAG,
1 Stornoway,
Hemel Hempstead,
Herts HP2 8TB

**WORN TO
BE WILD!!**

Individually packed
patches from only 25p!
Pre-packed arm-bands
from just 40p!
Individually bagged Tee
and Sweatshirts from
£1.50!

Plus a complete range of
punk and rock clothing.
Choose from over 80 up to
the minute designs ranging
from Led Zep to The Dead
Kennedys. All orders are
despatched from stock. No
minimum order. We are
No. 1 for quality; No. 1 for
store packaging; No. 1 for
keen prices!

Telephone (0604) 36888
now for prices and
details.

ACME Clothing Company,
26-40 St. Andrews St.,
Northampton.

American Commentary



Background to that Bee Gees lawsuit....Japanese Alfa bows in....AFM strike

NEW YORK: The air has yet to settle here over the multi-million dollar lawsuit the Bee Gees have served upon their manager, Robert Stigwood, alleging fraud, conflict of interest, improper payment of royalties and breach of contract. The actual and exact reasons for the rift between the supergroup and their manager have still not emerged.

Meanwhile, Stigwood's corporate chiefs have been far from reticent on the matter, with RSO president Freddie Gershon bluntly calling the affair "grotesque" and RSO Records head man Al Coury terming it "ridiculous".

Why so vocal a defence in the face of such big dollar litigation? Explains Jeanne Theis, RSO director of promotion and publicity: "When the allegations are as ridiculous as they are and as outrageous as they are, we have no problem responding to them publicly."

Publicity seems to be much of what this lawsuit is possibly about, leaving many members of the domestic press corps wondering if they have in some way played a role in a rock 'n' roll passion play, with the ultimate aim being a re-negotiation of the group's five-year or eight-LP RSO Records deal.

The possibility was alluded to by Gershon, who was quoted as saying: "This is some sort of a means to an end," and it was spelled out by Theis, who claims: "It is an obvious stunt."

If so, *Village Voice* reporter and veteran music writer Maureen Orth got the first taste. Working early in the week from the 42-page complaint filed on behalf of the Bee Gees, Orth wrote her story by her Tuesday night deadline, despite the fact that the document was not filed in the New York Supreme Court until Friday.

On Wednesday, the day the story hit the local newstands, reporters flocked to the downtown court building in search of details, only to return to their offices empty-handed. A 'phone call to the Manhattan offices of Bee Gee attorney John Eastman brought better results, with the complaint being despatched to news-rooms throughout the city.

Was the press being had? Maureen Orth thinks not.

"I wrote my story from a complaint by a group, the Bee Gees, that has no other publicity people or managers other than Stigwood himself. It is a fairly serious length to go to for a publicity stunt and it is an awful lot of time and trouble and money to go to in hiring the lawyers to do it."

Maybe so. But then again, RSO has paid the Bee Gees an estimated \$56 million (£23,236,514) over the past five years alone. They certainly could afford it.

By MARTIN PORTER

MEANWHILE, ACROSS town at Blackrock (CBS Inc.), nobody is crying the financial blues and some optimists are even claiming that happy days may soon be here again.

In the company financial report published recently, earnings for the third quarter of 1980 showed a substantial increase over those for the same period last year. Revenues for the record group outpaced the corporate average, with net income taking a six per cent climb compared to the five per cent rise experienced by the parent corporation.

However, as it now stands, the total financial picture for 1980 still lags behind the 1979 tally, which is accounted for by the significant beating the company took during the first two quarters of the year.

WITH CBS on the upswing but still ailing, what lies in store for Alfa Records?

The Japanese-owned Alfa America is opening a base in Los Angeles, the first Japanese company to do so. Bob Fead, former vice-president of RCA Records and previously senior vice-president at A&M, will run the operation, and the parent corporation has committed \$1½ million (£622,407) to the venture, planning to release at least seven LPs during its first year in business.

COMPLAINING OF the very same thing — at least as far as royalties are concerned — are those members of the American Federation of Musicians (AFM) who continue to strike against motion picture and TV producers.

They are striking for payment on the re-use of their performances in subsequent productions such as video disc or cable broadcast. Although nine producers have so far signed an interim pact, the picket lines remain strong, with the musicians encircling seven leading film studios on October 6 in what was the most determined union display to date.

However, the wind may soon be deserting the AFM sails. The combined double punch that the Hollywood film and TV business experienced from the AFM and actors' strike has been softened by the recent settlement of the SAG and AFTRA walk-outs. Though many actors are still refusing to cross the musicians' picket lines, it is expected that their allegiance may fizzle on October 24 when they are scheduled to ratify their new contract.

SHORTS: The pioneer laser disc has finally hit hi-fi showrooms across the country and it will soon be available in 46 cities and 400 retail outlets, with an optical playback system that offers full stereo sound which made its debut recently at the New York Hi-Fi Stereo Music Show . . . RCA recording studio in New York seems to have found a solution for the studio booking blues by offering a "post-Labour Day, pre-Christmas sale" in terms of reduced studio time rates, a neat gimmick which does not conceal what any US studio owner will admit confidentially — business is slow.

● Ira Mayer is on vacation.

ALBUM REVIEWS

STATUS QUO

Just Supposin'. Vertigo 6302 057.
Producers: Artists and Mark Eden.
Just supposin' this is not a top five album, it would be something of a minor miracle in view of their consistent track record and the current success of the single, What You're Proposing. The basic musical style barely changes and the many faithful are bound to buy this in very large quantities while waiting for the band's tour early next year.

RY COODER

Borderline. Warner Brothers K56864. Producer: Ry Cooder. Why Cooder has remained only a cult figure in this country is a mystery, as yet again he has turned out an impeccable album. Although digitally recorded his clean sound never sounds stale or manufactured, while many of the songs are strictly tongue in cheek — The Girls From Texas and Crazy 'bout An Automobile (Every Woman I Know) both show almost sardonic wit. His guitar playing is as good as ever, and the title track is an instrumental that yet again shows him to be a fine craftsman of simple melodies with depth.

DIRE STRAITS

Making Movies. Vertigo 6359 034.
Producers: Jimmy Iovine and Mark Knopfler. Now without rhythm guitarist Dave Knopfler, Straits continue as a three-piece with Roy Bittan drafted in from Bruce Springsteen's E Street Band, although neither he or the magic Iovine have nurtured an album out of the band that has the strength of their debut. It contains only seven tracks, the best of which is probably Expresso Love, although the lyrics are mainly disappointing. Better than the awful Communicue, and backed up with a world tour.

MINNIE RIPERTON

Love Lives Forever. Capitol E-ST 12097. Producers: Richard Rudolph and Johnny Pate. More or less a memorial album for the late singer and consists of vocal tracks laid down just before she died augmented by contributions from friends and collaborators including Stevie Wonder, Roberta Flack, Michael Jackson, Tom Scott and George Benson. This LP shows that a talent was lost and should sell well, though chart success is likely to depend on a breakthrough with the three track 12 inch single also being released.

RON GOODWIN

Drake 400. Chandos ABRD 1014. Producer: Brian Couzens. The title refers to the orchestral suite which opens the album commissioned by the Plymouth City Council to commemorate the 400th anniversary of Sir Francis Drake's circumnavigation of the globe in 1580 and sponsored by Plymouth Sound radio. The work has all the nautical, invigorating ingredients one would expect, including a particularly infectious hornpipe movement called The Barbican. The record is available for an RRP of £4.99 until December 31, and thereafter will be £5.99, and is a worthy showcase for Goodwin as a world-class light orchestral composer and conductor.

FIST

Turn On The Hell. MCA, MCF 3082. Producer: Derek Lawrence. Newcastle heavy metal band who were formed in 1977, broke up in 1978 and reformed in 1979 with the growing interest in British HM bands. A growing following in the North East should guarantee reasonable sales there and club dates elsewhere will boost regional sales.

VARDIS

100 MPH. Logo, MOGO 4012.
Producer: Nicholas Ramonde.
Powerful three-piece band currently on a nationwide tour. This live album includes the new single, Let's Go, and the popular If I Were King and title track. Could be a biggy.

HARRY KAKOULLI

Even When I'm Not. Oval OVLP 505. Producer: Harry Kakoulli and Garrell Redfearn. The ex-Squeeze bassist has come up with a solid selection of quirky songs in the Ian Dury mould, but rather less obvious. His debut contains a fine selection of songs from the rocker I'm A Rocket to the sombre I Feel Sad, with heavy but unobtrusive synthesiser overtones. Deserves to do well, but not being a cult act will need some exposure.

VARIOUS

Another Feast Of Irish Folk. Polydor. EYE TV 1. It's been three years since The Feast Of Irish Folk which sold well in Europe and the USA. This compilation, featuring acts like The Dubliners, The Bothy Band, The Fury Bros and Davy Arthur, is being TV promoted and should notch up quite a few sales.

TONY TUFF

Tony Tuff. Grove/Island ILPS 9619. Producers: Artist, Vivian Jackson and King Sounds. Debut album includes Lovers Rocking And Skanking, released as a 12 inch disco mix earlier this year, and Now I Know, his first UK release last year. Not widely known here yet but should sell through the right outlets.

THE DOORS

Greatest Hits. Elektra ELK 52 254. Producer: Paul A Rothchild. Well-known material which has been remastered by Rothchild, and which is unlikely to garner any new fans for a band which deserved its fame but for many years has maintained roughly the same position as Latin does among languages. Tracks include, of course, Hello I Love You, Riders On The Storm, L.A. Woman, Touch Me. A good chance as a nostalgic compilation, however.

ALAN PARSONS PROJECT

The Turn Of a Friendly Card. Artista DLART 1. Producer: Alan Parsons. Project albums, inexplicably, sell in millions everywhere but in the UK, but Arista (and the artists themselves) are putting huge efforts into breaking through here — and they have the most commercial LP (title track could be a hit single without much trouble) yet to do it with. In-store play (on good hi-fi) would be highly effective sales pitch. Could well chart.

MISTY

In Roots. People Unite. PU 003. Live album recorded at the Counter Eurovision, Brussels in 1979 with lengthy versions of See Them Ah Come, How Long Jah and Judas Iscariot. Heavy reggae that will appeal only to the converted.

ROLLING STONES

Solid Rock. Decca. TAB 1. Budget compilation ranging from Carol, recorded in 1964 through to Honky Tonk Women from 1969. Virtually all the tracks have appeared on other compilation albums so the low pricing is its strongest selling point.

BENNY GOODMAN

Big City Swing. Decca, TAB 5. Budget album with the clarinetist joined by Lionel Hampton, Buddy Tate and Zoot Sims. Tracks include Blue Skies, How High The Moon, King Porter Stomp and Where or When.

VARIOUS ARTISTS

Junior Choice — Favourite Requests. BBC REH 396. Producers: Various. Captain Beaky and The Wombles join Abba and Showaddywaddy on a 14 track compilation of some of the most popular songs to have been featured on the Saturday morning children's programme on Radio One hosted by Tony Blackburn. The selection goes back as far as Terry Scott's My Brother from 1962 and comes right up to date with Toni Arthur's Jonathan's Zoo from this year. One for the Christmas stocking.

THE ANDY ROSS BAND AND SINGERS

Come Dancing. BBC REH 388. Producer: Derek Goom. The atmosphere of the TV programme — now in its thirtieth season — is neatly captured and for keen dancers wishing to trip the light fantastic in their own homes the twelve tracks move through Modern, Latin American and Old Time from disco to the military two-step. There are more ballroom dancing fans around than might be imagined and this is bound to get plugged on TV.

THE TREMBLERS

Twice Nightly. Epic EPC 84448. Producer: Peter Noone. If it seemed as if Tremblers' leader Peter Noone was always going to be saddled with the Herman's Hermit image, this could be the LP and group to change that. This is bouncy rock verging on to new wave at times. Noone's voice has hardened but to good effect. A single could arouse UK buyers. Nice one.

VARIOUS ARTISTS

Original Soundtrack to the film Cruising. Music isn't as controversial as the film has proved. Tracks from Willy De Ville, The Cripples, John Hiatt, Rough Trade Mutiny and Germs. Don't expect good sales among gay customers.

ATLANTA RHYTHM SECTION

The Boys From Doraville. Polydor 2391 467. Producer: Buddy Buie. It is doubtful that a number like Cocaine Charlie will appeal to the average British punter, especially from a band that has cut little ice over here. Little chance of making any headway.

GEORGE MELLY

Let's Do It! PRT N. 131. Producer: Terry Brown. Nothing new from Melly, but an album that will no doubt satisfy his audiences with numbers like Was I Drunk, The Lady Wants Some Jazz and what must be one of the shortest medleys ever with Monday On — Introducing My Monday Date.

ARTHUR LOWE

Mr Men Stories. BBC REC 386. An album of six stories read by Arthur Lowe of the successfully merchandised children's characters and based on the BBC TV series. Nice timing for Christmas.

THE MONOCHROME SET

Love Zombies. DinDisc DID 8. Producers: Alvin Clark and artists. The sort of ambitious yet relatively simple music — heavily reliant on the impact of the lyrics — that draws the comment "interesting". If a minor cult following can be widened, the sound could catch on.

VARIOUS

Classic TV Themes. Decca SPA 580. Producers: Various. The extracts from the classic works which have provided theme music for TV programmes such as Casanova, The Onedin Line, The Sky At Night and International Show Jumping. This will appeal to those who prefer to dip into the classics and provides a popular showcase for Decca's vast classical repertoire.

PERFORMANCE

Gillan

IT WOULD be easy to imagine that Ian Gillan's current recording and live activity is a sensible attempt to cash in on the current heavy metal boom, so it is pleasing to report that the ex-Deep Purple front man still has a lot to offer.

The head bangers complete with imaginary guitars were at the Hammersmith Odeon in force and were put in just the right rocking frame of mind by White Spirit and Quartz, MCA's latest foray into HM, but it was Gillan they really wanted to see.

A football chant-like chorus of devotion greeted Unchain Your Brain and the crowd did just that as the band stormed through much of its current chart album on Virgin, Glory Road. Lead guitarist Bernie Torme was on good form for a great version of the single No Easy Way, but it always seems to be the old favourites that concert audiences love most.

Pandering briefly to that feeling, Gillan gave new life to the Purple classic Smoke On The Water to finish off the set and the chants of "Gillan" rang out once more.

DAVID DALTON

ETC

IT SEEMS almost fashionable at the moment to knock Virgin's XTC — perhaps for the "sin" of developing from a cult group into a thoroughly commercial proposition with two singles, Generals And Majors and Towers Of London, plus an album, Black Sea, currently in the charts.

They showed at the Lyceum — and much to the approval of a packed house — that their brand of pop is still individualist and adventurous with songs like Outside World, Scissor Man and Real By Reel from their last LP, Drums And Wires, along with most of the current album.

The two single cuts were performed superbly, but the most fervent reaction was reserved for the old favourite Are You Receiving Me and Making Plans For Nigel, as the show drew to a close.

DAVID DALTON

Loudon

Wainwright III

THE SONGS are blackly humorous, or occasionally slightly maudlin, satirical, literate, or sometimes downright sick. The performer has been writing and singing them since the late Sixties, and as a kind of modern folk/blues/pop anti-hero he has built a following whose loyalty is huge in comparison to its size.

Currently without a label and intending to stay in the UK and work on some recordings while looking for one, Wainwright earned adorning ovations and several encores for his last night (of four) at The Venue.

But somehow, despite the quality of the material — from beloved oldies like Down Drinking In The Bar, There's A Baby In The House, Motel Blues, I'm The Way, The Swimming Song and Dead Skunk, to new heights of observant silliness like On The Plane, or extremes of macabre nastiness like Surfing Queen, Wainwright lacked his usual screwball energy and flair for theatricals. The world needs its creative lunatics and Wainwright needs cheering up, and signing up.

TERRI ANDERSON

Randy Crawford/ The Crusaders

THIS ALBERT Hall bill exuded class and the audience reacted warmly as the orchestra eased from the overture into Now We May Begin, the title track of Randy Crawford's current WEA album.

Her powerful voice sought out every elusive nook and cranny of the cavernous auditorium and her own composition, Tender Falls The Rain, showed that she is more than just an interpreter of other people's material.

After an obligatory rendering of One Day I'll Fly Away, her big recent solo hit here, the extravagantly talented Crusaders, began the second half of the show with a lively instrumental, followed by Stix Hooper's Hustler. Excellent numbers like Snowflake, Sweet Gentle Love and Rhapsody And Blues, the title track of their latest MCA album, were nicely broken up by some inimitable Joe Sample piano pieces taken from his own solo LPs.

A standing ovation was the response to Randy Crawford taking the stage again to join The Crusaders for Street Life.

JANET YEO

Bad Manners

WITH THE 2-Tone boom, there has been renewed interest in ska/reggae with some bands making the jaunt back in time very worthwhile and giving a new perspective and life to the music.

But Bad Manners don't really fit into that category. Although the musicianship, especially the brass section, is competent, it only serves to make the Cockney mannerisms sound affected. And although the huge singer Buster Bloodvessel may provide a strong focal point, his singing ability lets him down.

Even though the band has had hits on Magnet with Na Na Na Nu, and the excellent Lip Up Fatty — dispensed with early on at Dingwalls last week — there was little to show that there is more to follow in the pipeline. Covers of Woolly Bully and Double Barrel won't last forever.

SIMON HILLS

Nash The Slash

HE IS eccentric and eclectic, signed to Virgin Music and stands in front of a bank of synthesisers dressed in white suit, sunglasses and white top hat.

Wielding an electric violin or a mandolin he ran through a series of barely indistinguishable cover versions, thrust forward by a touch on a foot pedal giving a booming chord change. Included in the set were Deep Purple's classic Smoke On The Water and the Who's Baba O'Reilly.

It seems likely that this act will need a large stage and a hefty sound system to make any impact on the punters. But at Clapham's 101 Club he went down fairly well, and with the humorous ingredient could be worth a fair few sales.

SIMON HILLS

DOOLEY

THE CHART committee of enquiry's findings will not have satisfied the hawks among us who believe that only specific actions against person or persons found guilty of chart fraud will give a salutary example for others . . . the committee's report is probably fair, considering the limitations of its investigatory powers, but this will only back Dooley's belief that entirely independent professional investigators should have undertaken the enquiry . . . the BPI Council's rider that the chart research organisation should police its own panel simply smacks of hypocrisy — if record companies, their agents or individuals did not attempt to manipulate the chart fraudulently, there would be no need for a research company, which is simply concerned with statistical facts, to police its suppliers of those facts . . . the real solution to ending hyping (or chart fraud, as we prefer to call it) lies in your own hands, gentlemen.

THE INDUSTRY speculates in rife fashion about the successor to John Fruin at WEA, but there's no word yet from Nesuhi Ertegun, although at least one eminent executive at a rival major company hints heavily that he knows who, and it's a surprising choice . . . meanwhile, it's a safer bet that, if an appointment is announced this week to the WEA board, it will involve one of the other two vacant key positions . . . interesting link-up between the Musicians' Union and the Incorporated Society of Musicians to win better opportunities and pay for all musicians, with the 6,500-strong ISM being recognised as the representative body for concert, opera and ballet conductors, conductor-soloists, concert and recital soloists and certain types of accompanist, and thus hopefully ending the shout-up between the MU and Christopher Hogwood and other non-MU types who direct chamber orchestras from the keyboard.

INTERVISION VIDEO co-MD Richard Cooper has left the company to move to California to open a hotel at Big Bear Lake . . . congratulations to Topic Records, the folk voice of the people, on its 40th birthday and its move to larger offices in north London after 20 years at Nassington Road . . . Carole Bayer Sager signed to Neil Bogart's Boardwalk label, with an LP due early next year, including material co-written with Burt Bacharach . . . MW's unruly young sister, Sounds, celebrated its 10th anniversary (get some in!) with an extended party at Langan's . . . if Japan's Alfa Records recruits an amorous young male for the staff of its US operation, can he be termed an Alfa Romeo? . . . yet another quote on the Bee Gees v. Stigwood case: "They have opened a Pandora's box that's going to prove very hard to close" . . . and on that score, is attorney John Eastman likely to repeat the Allen Klein process of advising disgruntled superstars about litigation with their managers?

CHARISMA RECORDS chairman Tony Stratton Smith broke off business negotiations in Los Angeles and flew back to London at 11.30am on Saturday, just in time to present the Charisma Records Gold Cup at the company's annual race day at Kempton Park . . . Birmingham wholesaler H.R. Taylor celebrating its 21st anniversary with the publication of its first comprehensive catalogue, offered to customers at £5 and including a competition to win a bottle of whisky.

RESPONSE TO the music industry squash ladder has been overwhelming and now print the names of those participating.

Please follow these instructions carefully:

You may challenge up to four places above you. Arrange your game privately and phone the result to Robert Lemon at 267 4499. If, for instance, 36 challenges 33 and wins, 36 will become 33 and 33 will drop to 34. You may arrange as many challenges as you will but in order to be included in the next publishing ladder please arrange at least one fixture before November 31. A new ladder will be published early December. All matches to be played to S.R.A. rules (best of five games).

NAME	COMPANY	TEL NO	POSITION	NAME	COMPANY	TEL NO	POSITION
Graham Pounceford	CRD Records	958 7695	35	Harry Hodgetts	MCPS	769 3181	36
Oliver Smallman	O. S. Promotions	493 9701	1	John Shearlaw	Record Mirror	836 1522	37
Robert Lemon	Bronze	267 4499	2	Paul Davies	DJM	242 6886	38
Peter McKenzie	Doug McKenzie	699 6464	3	Dick Miller	MCA	439 9951	39
Richard Botwood	Marsteller Ad.	584 7050	4	Jeff Todd	Record Mirror	836 1522	40
David Willis	Campbell Hooper	734 7431	5	Steve Nash	Record Mirror	836 1522	41
Collin Haines	City Electronics	959 2432	6	Stephen James	DJM	242 6886	42
Alan Wright	Leapfrog Prom.	727 7722	7	David Symondson	Cream	221 5155	43
Martin Sunley	CBS	734 8181	8	John Hall	Rocket	258 3585	44
Mike Edwards	EMI	486 4488	9	Brian Schofield	MCA	439 9951	45
Jonathan Ward	Music Week	836 1522	10	Mike Peyton	GTO	439 8971	46
Mark Woon	Phonogram	491 4600	11	Vernon Dias	CBS	499 8666	47
Bill Hurley	B. H. Mgmt	486 9431	12	John Crane	Polydor	451 3322	48
James Flemming	BBC Records	580 4468	13	Ralph Simon	Zomba	439 8971	49
Pete Smith	Koak Studios	340 4757	14	Dick Leahy	GTO	439 8971	50
Ian Groves	CBS	734 8181	15	Paul Northcott	Rocket	258 3585	51
Mark Harrison	Harrison Prom	258 9270	16	Paul Kinder	GTO	439 8971	52
Nick Fleming	Arista	491 3870	17	Bob Child	Cream	221 5155	53
Reg Chamberlain	MJM Records	649 1076	18	Geoff Goy	Chrysalis	408 2355	54
Charles Levison	Arista	491 3870	19	Mike Sheady	EMI	286 1161	55
Kelth Yershon	Lightning	969 7155	20	Max Hull	Criminal	960 0955	56
Chris Cook	AWB	0344 3363	21	Mark Rye	Bob The Dog Music	586 2012	57
Andy Trolter	EMI	486 4488	22	Dave Most	RAK	283 4095	58
Paul Pike	Paul Pike	381 4777	23	Mel Franks	Panbourne Records	486 9695	59
Simon Draper	Concessions	727 8070	24	Allan James	Rime Ents.	743 9111	60
Paul Henry	Virgin	741 1511	25	John Preston	Decca	439 1845	61
Nigel Dick	Island	289 6221	26	Patrick Campbell-	April	486 4488	62
Stuart Taylor	Stiff	439 7855	27	Wally Slaughter	Capitol	969 3277	63
Jonathan Morrish	Heathwave Music	734 8181	28	John Arch Deacon	CBS	769 3181	64
Andrew Heath	CBS	439 7855	29	Martin Couche	MCPS	437 2468	65
David Pick	Heathwave Music	267 4499	30	Grant Goodchild	Sunbury	960 0955	66
Richard Walters	Bronze	636 9033	31	Jeremy Thomas	Criminal	409 2211	67
Roger Kent	Music Sales	836 9311	32	J Vincent Edwards	ATV	602 2468	68
Rod Duncombe	Record Business	267 4499	33	Barry Murray	Shadow Records		69
Simon Ludgate	Bron Organisation	267 4499	34				

ON UNITED ARTISTS
BP 367

the VAPORS

SVE WHEELS REGUL
CITY (FACTORIES A
SPECIAL REGULATIONS
1908 & 1944

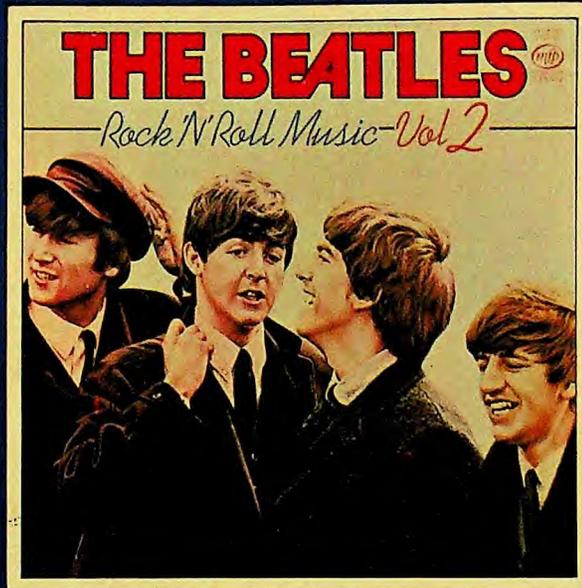
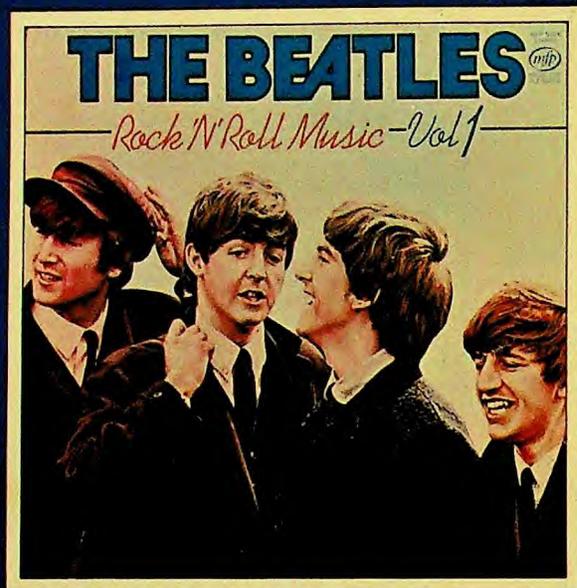
WAITING FOR THE WEEKEND

WHY WAIT?

EMI MUSIC PUBLISHING LIMITED
138-140 Charing Cross Road, London WC2. Tel: 836 6699

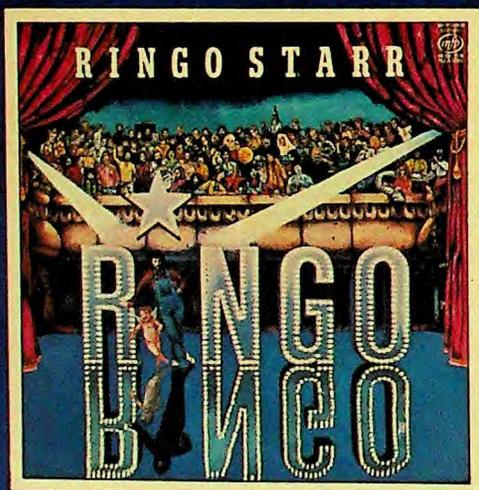


THE BEATLES

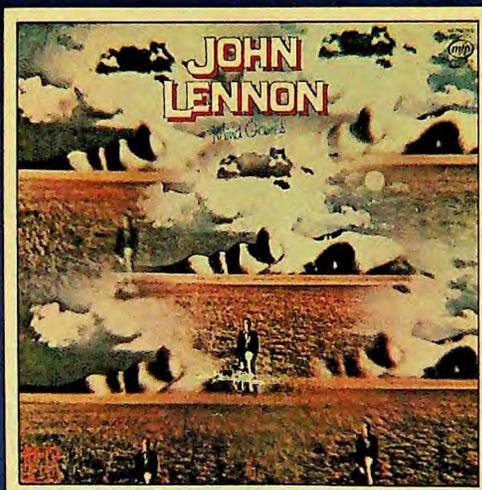


MFP 50506
THE BEATLES – ROCK 'N' ROLL MUSIC VOL 1
14 FAB TRACKS INCLUDING TWIST AND SHOUT, I SAW HER STANDING THERE, LONG TALL SALLY, ROLL OVER BEETHOVEN, MONEY.

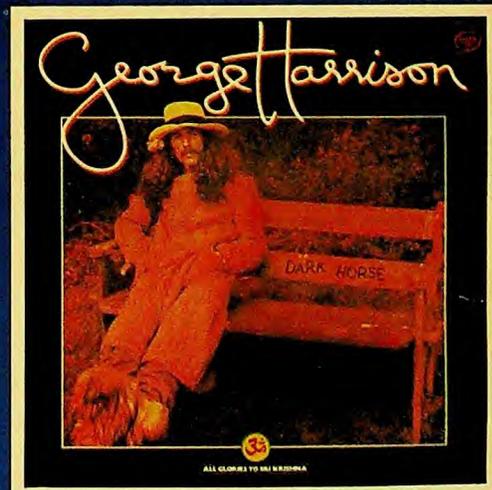
MFP 50507
THE BEATLES – ROCK 'N' ROLL MUSIC VOL 2
14 CLASSIC TRACKS INCLUDING GET BACK, GOT TO GET YOU INTO MY LIFE, BACK IN THE U.S.S.R., TAXMAN, DIZZY MISS LIZZY.



MFP 50508
RINGO STARR – RINGO
A STARR-STUDED ALBUM INCLUDING PHOTOGRAPH, I'M THE GREATEST, YOU'RE SIXTEEN, OH MY MY.



MFP 50509
JOHN LENNON – MIND GAMES
12 OF THE BEST INCLUDING TIGHT A\$, BRING ON THE LUCIE (FRED & PEEPLE), MEAT CITY, AND OF COURSE, MIND GAMES.



MFP 50510
GEORGE HARRISON – DARK HORSE
FEATURES A GALAXY OF GUEST MUSICIANS. TRACKS INCLUDE DING DONG, DING DONG, HARI'S ON TOUR, AND DARK HORSE.

ALBUMS £1.99 ALBUMS

CASSETTES £2.25

MUSIC FOR PLEASURE, 80 BLYTH ROAD, HAYES, MIDDLESEX UB3 1AY. TELEPHONE: 01-561 3125
EMI TELEPHONE SALES: 1-3 UXBRIDGE ROAD, HAYES, MIDDLESEX UB4 0SY