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MUSIC WEEK

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Wright spells out BPI plan

By JIM EVANS

TO INVOLVE all the membership in future policy making; to have a fair, honest and accurate chart; to drastically improve the PR and profile of the record industry; to tighten up the code of conduct; to continue the fight against home-taping and piracy. These are the priority concerns of Chris Wright, who has become chairman elect of the BPI.

Taking over the industry hot seat last week, one of Chris Wright's first moves was to clear the air with regard to the alleged "whitewash" cover-up of the BPI report on the findings of the committee of enquiry into allegations of chart fraud.

Wright has written to all member companies of the BPI to tell them that the full report is available to all of them.

"I don't think the committee of enquiry's report will by itself achieve anything," Wright told *MW*. "The Granada programme, the adverse publicity and the whole range of bad publicity we've had out of it have been to the disadvantage of the industry."

"I am sure that there is a vested interest for everyone in the industry to make sure that we don't get a repetition. We must ensure that there isn't a story on chart hyping for World In Action to do next year. The only way we can do this is by making sure that there is no

'We must let people know that the music business is a serious industry not a Mickey Mouse set up'

manipulation of the charts.

"It does not benefit anyone if the chart is seen to be an inaccurate representation with adverse publicity over allegations of people using 'dubious' methods to influence it — above and beyond certain accepted reasonable marketing practices.

"There is room for improvement in the chart and BMRB and other parties are coming up with ideas. Whatever happens with the chart administration, next year's will definitely be an improved chart."

While the chart and associated bad publicity are of major concern to Wright, he feels that this is just a part of the overall problem facing the BPI and the industry as a whole. "There are a lot of changes that need to be made," he explains. "At present we have a very bad image — in the press, in business circles, in the world in general.

"The BPI council has had a bad image with a lot of the smaller companies. It has also had a bad PR image with the upper and middle management of some of the bigger companies who really don't know what's going on.

"It's always been the case that no one really knows what goes on within the BPI council. I think those on the council are very good people who usually make the right decisions. But they don't always come across correctly to the rest of the membership. That's because the way things have been done in the past haven't always been conducive to making people feel they're involved. The BPI council has appeared to be too secretive and it's



CHRIS WRIGHT

appeared to be more secretive than it really is. We have got to change that. The problem is one of attitude and PR. I have specific ideas to do this."

From the largest major to the smallest independent, Wright feels that everyone should be involved and everyone should pull together to pull the industry through the recession and to give it an improved, more mature image.

"Appointing me chairman reflects the attitude of those on the council who thought it would be a positive move to have someone not from a major company to be chairman of the BPI."

Wright's plan to involve all the membership starts with the make-up of the various sub-committees. "I plan to ensure that 50 per cent of members of any sub-committee are made up of non-council members. This way we get a movement of ideas. Instead of having an us and

them situation, people feel they can make an input."

Wright is probably most concerned with the overall image of the industry. "The record industry has a bad image. We must drastically improve this image. It has never been high but now it's at an all time low. I want to formulate ideas for improving the image of the business in the community as a whole.

"Certainly we could do with better press. We have got to work together with the music papers to ensure the press we get is good press.

"We're not going to achieve this — or any other changes — overnight, but we can start the ball rolling. I'd like to see members of the music business lecturing at colleges, universities, chambers of commerce, telling them where we're at and what we're doing. We must let people know that the music business is a serious industry, not a Mickey Mouse set up."

Wright feels that the improving of the industry's image will enable the business's relationship with government to improve and progress. "I like to think that in the next year or so we can lay the paths for the future."

On the topical subject of the BPI's code of conduct, Wright states: "We will be strengthening the code. It is always a little difficult. One has to dictate exactly where the grey becomes black and the white becomes grey in the area of aggressive marketing.

"If we make the code so tight that

TO PAGE 4

Charisma boss attacks majors' policy

IN AN unprecedented attack on the way the majors exert pressure on smaller associated labels, Charisma chairman Tony Stratton Smith has announced that negotiations between the company and PolyGram on a joint venture have foundered.

Stratton Smith told *Music Week*: "Although I'm not totally severing our relationship with the PolyGram group, our discussions on the group taking an equity in Charisma have been terminated.

"We will remain a totally independent force — as we always were — in a British record industry that needs more independents and I'm relieved I had this insight when I did."

Pressed as to whether Charisma's pressing and distribution deal for the UK would remain intact, he added: "For the time being that is the situation but we are reviewing our UK arrangement and several of our overseas licensing deals.

"I have come to believe what I've always thought emotionally, which is that big groupings are dangerous and a partnership with them is dangerous."

"You don't terminate an 11 year relationship lightly but after such a long time it is possible for group management to take you for granted and anyone who knows me knows that is a mistake.

"I decline to follow policies in which I don't believe. I decline to be bullied by unfair pressures."

US head for RCA UK

NEW YORK: The new managing director of RCA Records in the UK is to be Don Ellis, an American who was one-time head of A & R at CBS and Motown Records in the US.

Coincidentally, RCA is undergoing a top level shake-up with Art Martinez submitting his resignation as VP of the European region of the international division. Business affairs VP Mel Ilberman is to assume new responsibilities in the international area, and the duties of Giuseppe Ornato (in Europe) and Jorge Pino (in Latin America) are to be expanded.

Jack Craig, who has been caretaker MD of the UK company, is to return to the US to assume top level position with RCA in New York in the New Year.

Ellis, until recently an executive of Kendun Recorders, a West Coast studio operation, is expected to move to London within the next few weeks to take over the UK company before Christmas.

Polydor picks up deal as Bronze severs EMI ties

BRONZE RECORDS' nine-year association with EMI in the UK came to an end last Friday after months of negotiations finally broke down and at short notice Polydor has stepped in to pick up the label for distribution as of this week.

And Polydor pulled off another coup last week with the signing of the recording rights for the world (excluding North America) of Andrew Lloyd Webber's next musical venture, *Cats* (see page four).

Selected best-selling Bronze product will be available from this Friday (6) via Polydor and to make the changeover easier for dealers, the same catalogue numbers have been retained.

Product available includes recent singles by Motorhead, Manfred Mann's Earth Band, Hawkwind, Girlschool, Angel Witch and Richard Myhill; albums include Motorhead's *Ace Of Spades*, Hawkwind's *Levitation and Chance* by Manfred Mann's Earth Band. Remaining catalogue product will be available shortly afterwards, says Bronze.

Bronze managing director, Gerry Bron, comments: "We have been trying for some months to resolve an agreement whereby we could continue with EMI Records, but regrettably have been unable to do so. Our distribution deal with them ended on October 31 and although we would have liked to have renewed, we simply could not agree on terms."

The Bronze label was formed nine years ago and licensed initially to Island Records which at that time had a distribution arrangement with EMI.

The new deal with Polydor, negotiated by managing director A. J. Morris, will be for a term of three years.

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Leng + May launch Image Records with PRT deal

PRODUCTION AND songwriting team Barry Leng and Simon May have set up their own record company, Image Records, and have a pressing and distribution arrangement with PRT.

The partners, who produce Amii Stewart, launch the label with a debut single from The Ivy's — a black singing trio comprising three sons of Viola Wills. The single *Lonely Nights*, written and produced by Leng and May, is released on November 8. Publishing for the song is assigned to ATV Music.

Television coverage for the release is anticipated and May describes the reaction from radio stations as "very enthusiastic".

Lonely Nights will also be released in the Benelux countries on November 7 through Telstar and negotiations are taking place for a release in the US and Canada.

"We are looking to make deals for the company territory by territory and want to gauge the reaction at home and in Benelux before making other deals," says Leng.

"We set up the company because as a small label we feel we can give an artist the attention that a major can't, though we still have the back up of a major distributor.

"We are only interested in signing an act we really believe in and that's



why we are concentrating our attention initially on The Ivy's, though we do have another act lined up."

Leng and May have confirmed that Amii Stewart will not be joining the label.

Image Records can be contacted c/o 24 Bruton Street, London W1 (Tel: 01-409 2211).

BULLDOG RECORDS has renewed its distribution agreement with President Records, while the companies are due to collaborate in the launch of a new label. The first venture will be a medium priced classical album line entitled *Great Voices Of The Century*. Albums will retail at £2.25 and include names like Caruso, Melba and Callas.

Bulldog plans to release 20 albums over the next six months which will all retail at either £2.25 or £2.66. The company is bringing out an album by BBC comedian Jerry Stevens for Christmas.

BILLY FRAZIER'S single, *Billy Who*, has been picked up for Europe by Champagne Records. The record has up to now only been available in this country on import. The deal was finally concluded between Billy Frazier and Stephen James in New York last week. Catalogue numbers for the single here will be FIZZ 503 (7") and FIZY 5003 (12").

RED SHADOW Records has renegotiated its contract with PRT and has switched from a licensing deal to a pressing and distribution deal. First product to be released under the new agreement will be the Flatbackers' new single, *Buzz Going Round* (REDS 007) which is produced by Andy Arthurs and is released on November 7. Other acts on the label include *Real To Real* who will release a follow-up to their current single, *The Blue* (REDS 006) early in the New Year.



RAY DORSET, former leader of Mungo Jerry and writer of Kelly Marie's *Feels Like I'm In Love*, was on hand to receive the keys for a specially customised Volvo truck on loan for the *Battle Of The Bands* new group competition.

Theatre, London in February. Pictured above with Ray Dorset are Terry Wilson of *Volvo Trucks* and (left) Dave Fageance of *Stage One* and (right) PR for the *Battle Of The Bands*, Roger St Pierre. *Stage One* has just completed deals to distribute *Battle Of The Bands* Records and Ray Dorset's own label, *Satellite*.



MCA RECORDS' general assistant Roy Bocquillon (centre) presides over the signing ceremonies for new band *The Look* whose debut single, *I Am The Beat*, is released on the label this week. Pictured (l to r) are: Gus Goad (band), Mick Bass (band), Roy Featherstone (president MCA International Record Operations), Roy Bocquillon, Alan Shacklock (band manager), Trevor Walter, Johnny Whetstone (band members), Stuart Watson (general manager marketing MCA Records) and Laurie Hall (business affairs manager MCA Records).



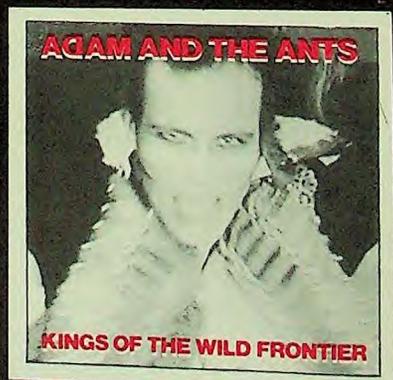
AS A result of a deal concluded in Los Angeles last week between Rockburgh Records MD Sandy Robertson and Al Coury, president of RSO Records Inc, Ian Matthews' future product will be released in North America by RSO Records. First release under the new arrangement will be Matthews' *Spot Of Interference* LP which ships November 4. Pictured at the signing are (l to r) Sandy Robertson, Tom Hulett of Management 3/Concerts West, RSO general manager Rich Fitzgerald, Ian Matthews and Al Coury.

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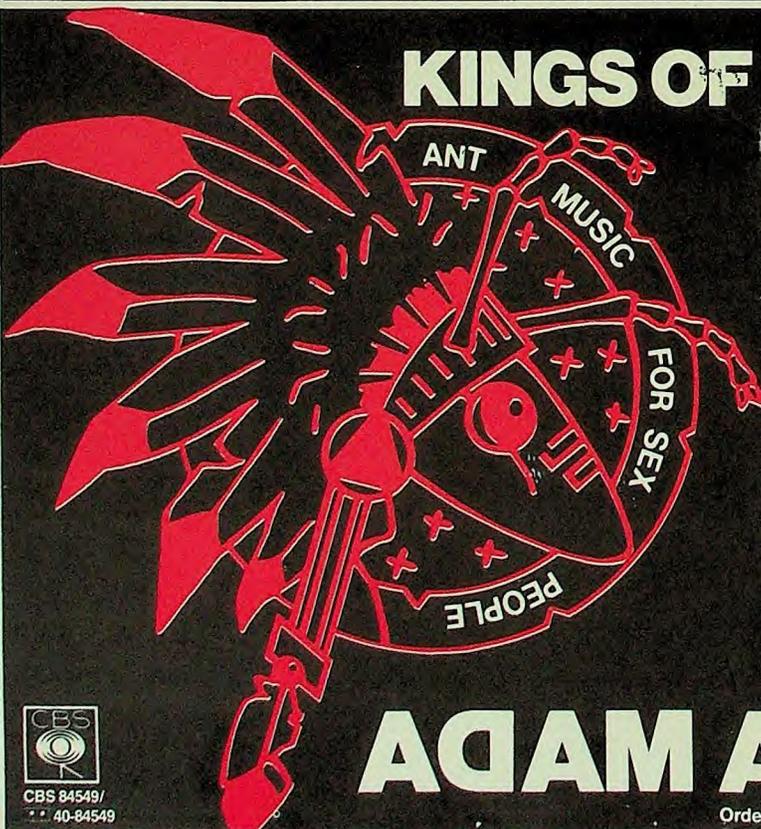
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'Top names' for new classical/MOR label

A NEW British record company aimed at the classical/MOR market has been set up with financial backing from the City and will be launched next February with a release of 45 titles.

The new company, Academy Sound and Vision Ltd, brings together former Argo label head Harley Ussil as managing director, former Decca MOR manager Kevin Daly as production director and

former CBS/RCA/Pye marketing man Jack Boyce as marketing director.

The first release will comprise mainly classical recordings "with top name artists", some digital recordings, the first batch of new recordings of great 78 RPM artists called Living Era, newly-recorded MOR, and another unnamed speciality label.

One of the first artists to be newly-recorded by Academy will be leading operatic tenor Robert Tear.

Further releases will be at the rate of five or six a month. Distribution has yet to be set but with David Gyle-Thompson of the Beauchamp Marketing mail order company as Academy's deputy chairman, it is expected that a major part of its business will be through mail order outlets. Chairman of the company is James Archibald.

Academy is based at 115 Fulham Road, London SW3. (Tel: 01 589 5293).

Virgin in book and album link

THE LATEST project from Virgin Books is a first literary effort from Serge Gainsbourg, and the launch of the book has been timed to coincide with record releases from other labels.

Gainsbourg's Yevgenii Sokolov is published by Virgin on November 13, to coincide with the release of the singer/songwriter/film director/photographer's reggae LP *Aux Armes* etc. . . on Island; the re-release of the chart-topping, much-banned single by his wife, Jane Birkin, *Je t'Aime Moi Non Plus*, by WEA; a special screening of the film of the same name at London's Scala cinema on November 14; and a signing of the book on November 12 at Virgin's shop in High Street, Kensington.

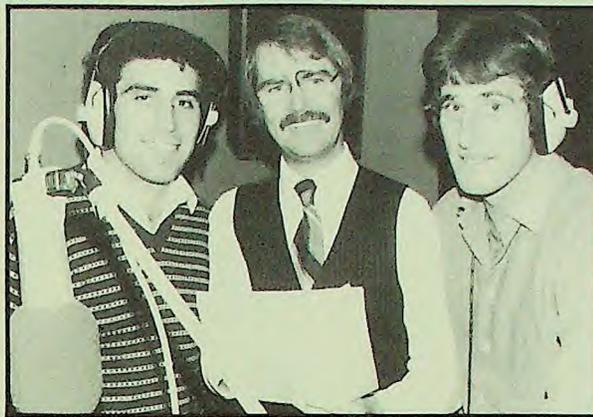
New company formed to boost British Music Fair

A NEW exhibition company is to be formed as a joint venture between the Association of Music Industries (AMI) and Westland Associates to organise

Rocket names Doyle as GM

JIM DOYLE has been appointed general manager of Rocket Publishing, with immediate effect. He was formerly with ATV Music, and has been with Rocket for three years as administrator. Doyle now assumes all responsibility for the running of the publishing company which incorporates Big Pig Music and Rocket Music. He is assisted by professional manager, Roland Rogers. This appointment follows the departure of Eric Hall from the company.

•ROBERT LEMON, Bronze general manager, has been appointed a director of the record company. He will take over all the day to day responsibilities for the running of the label, reporting directly to managing director Gerry Bron.



ROGER EASTERBY has resigned as head of press and public relations at Polydor Records, but will continue to work for the company as a consultant on MOR acts. Easterby plans to work on production as well as press and promotion and he is pictured above with the two England goalkeepers Peter Shilton and Ray Clemence whose single *Side By Side* he has just produced.

Stiff signs US indie deal

STIFF HAS revised its distribution arrangement in the US following what general manager Paul Conroy describes as "a reluctance on the part of the major companies to work on, spend money on and push new artists".

Explaining the new scheme, he adds: "Our CBS deal is still operational as far as the established artists are concerned but for other product we have set up deals with six independent distributors across the country.

"They are the same people that Motown and Arista have used and Chrysalis used to use, and this is just the start for us. We are swinging into operation as we have done from day one in the UK, trying hard to break new artists all the time."

First product to be made available through the indies will be albums from Any Trouble (*Where Are All The Nice Girls*), Desmond Dekker (*Black And Dekker*), Jona Lewie (*On The Other Hand There's A Fist*) and The Plasmatics, plus the last Stiff sampler album and *The Feelies* LP, both previously available only via mail order.

Bruce Kirkland continues to head Stiff's American operation and John Gillespie has joined as a production person from Sire Records.

PRS licence clampdown

THE PERFORMING Right Society obtained four more injunctions on October 29 against the unlicensed public use of copyright material.

The injunctions were granted against Abdul Quador of the Plaza Cafe, Lozells Road, Birmingham, for the unlicensed use of a juke-box, with copyright infringing on YMCA and *Some Girls Do And Some Girls Don't*; T. Raeburn of the Devonshire Arms, Moreton Street, London, S.W.1 for a tape player in the bar (*Make It With You, If You Could Read My Mind*, and *Spinning Wheel*); T. Stoneman of Record World, Southchurch Road, Southend for record or tape player in the shop (*Needles And Pins*), and A. Forbes of Beeves Boutique, Southchurch Road, Southend for radio in the shop (*More Than A Feeling*).

and promote the British Music Fair in future.

The decision was taken at a recent AMI general committee meeting, during which Peavey Electronics (UK) managing director Ken Achard was elected chairman of the exhibition sub-committee.

Approval was also given for a widening of the scope of the Fair by inviting certain related companies to exhibit which are outside the musical instrument business and other companies within the industry which are not AMI members. As in the past, AMI has extended an open invitation to related trade association members in the piano, organ, discotheque manufacturing and music publishing fields.

The joint company stems from the realisation that all areas of the industry cannot be represented by a single sponsor other than the AMI itself.

Next year the British Music Fair will be open to the public at Olympia on August 14 and 15, and to the trade only on August 16 to 18 inclusive.

News in brief...

THE MECHANICAL Copyright Protection Society has imposed bans on the imports of five more albums at the behest of the copyright holders of the works contained on the LPs.

The records are Sky by Sky — US catalogue number Arista A22 8302, (ban requested by Martin Coulter Music); *Carnaval* by Spyro Gya — US and Canadian No. MCA 5149 (Leeds Music); *Sequel* by Harry Chapin — US and Canadian No. Bellaphon FW 36872 (Heath Levy Music); *Foolish Behaviour* by Rod Stewart — UK catalogue number Riva RVL11, international prefix WEA HS 3485 (Riva Music), and *Candles by Heatwave* — UK number GTO GTLPO 47, US number JE 36875 (Heath Levy Music).

HANDSHAKE RECORDS, a partnership between Ron Alexenburg, Peter and Trudy Meisel and the Ariola International Group, officially announced earlier this year, has released its first product in this country through Ariola, a single from New York gospel group Revelation, entitled *When I Fall In Love* (HANDS 1).

ROBERT STIGWOOD has filed in the New York State Supreme Court a counter claim for \$310 million in answer to the Bee Gees' recent action. Stigwood is suing the group for libel, extortion, corporate defamation and breach of contract.

JOHN OTWAY — his deal with Polydor having lapsed — has a single released on Stiff for the UK, the company he is signed to for the US. The single is *Green, Green Grass Of Home*.

ROUGH TRADE moves into new offices this week, which will also hold the company's distribution set-up. The shop and mail order department will stay at the same location in Kensington Park Road.

The new premises are at 137 Blenheim Crescent, London W11 — with the following phone numbers: wholesale/distribution, 01 221 1100; promotions and press, 01 229 2146/727 6085; publishing, 01 229 5736 and booking, 01 221 2761.

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NEWS

WEA joins home video market

NESUHI ERTEGUN, president WEA International, last week announced WEA's formal launch into the home video market.

"We are entering this new market," stated Ertegun, "in the belief that it is the natural progression for WEA on an international scale. The expertise with which this company has marketed and distributed records in the past ensures that we will become front runners of the future."

Overseeing the operation is WEA vice president Lee Kendall who added: "The long-term will see this company catering for the ever growing requirements of the video consumer. Spearheaded by feature films, we must also cover the wide variety of educational, instructional

and entertainment programmes."

WEA will initially launch its video product in the UK, France, Holland, Belgium, Germany, Denmark, Canada, Sweden and Austria. Each area will be responsible for the marketing and distribution of video product into outlets which not only sell music or video, but also into the photo, hardware and specialist shops, many of whom are already stocking video hardware.

Among the movies immediately available are All The President's Men, Blazing Saddles, East Of Eden, Dirty Harry and Deliverance.

Ertegun concluded: "The company feels that the key to the development of the operation is the acquisition of locally created home video product."

Christmas hit race hots up

THE HEAVYWEIGHT favourites are beginning to declare themselves in the seasonal single stakes, with Elton John, The Barron Knights and Dingles Records — the small folk label which won the race with last year's Christmas hit Day Trip To Bangor — entering the running.

Rocket is releasing a new Elton John package (ELTON 1) on November 14, specifically aimed at the Christmas market, comprising a two single set with Dear God as the main track and including three other previously unreleased tracks. Dear God comes from the current album, 21 at 33, and the package comes in a full colour sleeve with a seasonal flavour.

The Barron Knights weigh in with Never Mind The Presents on Epic (EPC 9070), also released on November 14, which contains the usual mickey taking of other stars' hits.

Dingles Records is trying again this year with Jogging Along With Me Reindeer (SID 226) by ex-Steeleye Span member John Kirkpatrick, which is distributed by Spartan. Dingles' label boss Roger Holt is also tipping another new release—The Carmarthen Oak (SID 224) by Welsh folk group Ar Log —

as a possible Christmas seller.

Milking the Christmas spirit is London based Kingdom Records with Looks Like Rein-deer (KV 8011) by The Antlers, released on November 14. On perhaps a more artistic note, released on the same date, Miss Carter Wore Pink (Rampage, RAM 46) by Rod Taylor with The Besses o'th Barn Band is based on the paintings of Helen Bradley.

Predicting the birth of Rock-a-billabong Topic launches its new Ideal label with the first single by Roaring Jelly called Christmas In Australia (SPOT 4). While You Are My Miracle (DB 9089) is the A side to Roger Whittaker's new single, it is the B side which has attracted international attention and could help the record up the chart. I'm but A Small Voice was written by a 13-year-old girl from Manila, Philippines and Whittaker wrote the music to go with the lyrics after she won UNESCO's worldwide Children Helping Children songwriting competition.

● Any further news for an update of seasonal singles should be directed to David Dalton at Music Week.



POLYDOR HAS scored another coup in the musical/soundtrack business. Following its success with Don Black/Andrew Lloyd Webber's *Tell Me On A Sunday*, it has picked up the rights to *Cats*, the musical inspired by T. S. Eliot's poems on cats and featuring the music of Andrew Lloyd Webber.

Cats is due to be staged in London's West End early next year at a cost of £400,000. First product out on record via Polydor is to be the single, *Magical Mr Mistofelees* sung by Paul Nicholas and released on November 7.

Pictured cementing the deal are Andrew Lloyd Webber and Polydor's managing director A. J. Morris.

Tell Me On A Sunday featuring Marti Webb is to be made into a film next year.

Blanchflower launches label

RELEASED FROM his contract — two months after announcing his resignation to set up his own label — Ariola MD Robin Blanchflower left the company on Friday, and started work with Kaleidoscope the same day.

Licensed to Blanchflower's old company, CBS, for the world, Kaleidoscope will be based next door to its licensor, at Suite 8, Kings House, 16 Soho Square, London W.1. (tel: 01-434 1802).

Initially the label's entire staff will comprise Blanchflower himself and Sue Crockett, who moved from CBS to Ariola with her MD, and now leaves her position as A&R co-ordinator at Ariola to take over the label management of Kaleidoscope.

Although no signings to the label could be made while Blanchflower was still under contract to Ariola, the first deals are 'in the pipeline'.

Geffen issues Lennon album

JOHN LENNON and Yoko Ono's new album, *Double Fantasy*, will be in the shops from November 17. The Lennons signed with Geffen/Warner, David Geffen's new label, in September. They are presently discussing the possibilities of touring, although no final decision has been reached.

GLITTER'S COMEBACK
GARY GLITTER'S new single, *What Your Mama Don't See* (ERS 004) is released on the Eagle label on November 14 to coincide with *Glitter's* UK tour. The first 50,000 will be in full colour sleeves with the first 10,000 will retail at a price of 75p with full dealer margin. Extensive press advertising and a video will back the release.

Wright's BPI plan

FROM PAGE 1

people can't get their records into the shops, then it defeats the whole purpose. But we are coming up with ideas for an improved code. These will be circulated to the whole membership and their opinions, considered.

"Total involvement of membership is what we want. When it comes to something as important as the chart then everyone from the smallest independent upwards is interested.

"Hopefully, we will come up with a code of conduct that everyone feels they can live within. It will be a stronger and tighter code of conduct. It will take a little time, but it will be ready by the end of this year, by Christmas."

Criticism of the structure of the committee of enquiry into the charts has been noted by Wright. "People have felt that the committee was a bit too much music business involved — too much a case of the industry policing itself. Frankly, no-one's got anything to hide, but in future, to solve any problems, any committee of enquiry appointed by the BPI will come from a more diverse background."

On the subject of home-taping, Wright reports that discussions with the Department of Trade and Industry with regard to the blank tape levy are at an advanced stage. "We're expecting action quickly and

are pleased with the progress we've made so far."

On the counterfeiting front, Wright says: "We want to devise some ideas from a manufacturing standpoint where, as an industry, we come up with a mechanism to put on all cassettes and albums to make counterfeits easily recognisable. This is something where the industry must work together as one, where the BPI should be working to the advantage of the whole industry."

Finally, does Wright see a light at the end of the tunnel, is there a solid future for the record business in the UK?

"It's a bit tough right now. The economic situation isn't helping. Home-taping isn't helping. And maybe there are a few ways we should be putting our house in order and changing our attitudes. Whatever, I think the net result will be a better and stronger industry."

"People will always want to listen to music. It's up to the record industry to make sure they listen to music through buying records and tapes rather than just listening to the radio. It is the record industry's responsibility to ensure that this is the case."

● The council has also elected David Fine, chief executive of PolyGram Leisure as deputy chairman of the BPI council.

Two join HMV Shops board

TWO NEW board members for HMV Shops Ltd have been appointed from the ranks of the company's senior executives. The appointments follow on the announcement of a series of changes and expansions for the independent record retail chain.

Brian McLaughlin has been appointed operations director and Bernard Kelly is now finance director. Another senior appointment is that of Michael Donaghue, who leaves his current position as regional manager to become manager of central services — responsible to marketing director Ian Gray for the operation of the new HMV warehouse, and certain other projects which are still in the planning stage.

Big publicity for Digest Diamond LP

READERS DIGEST is claiming "one of the biggest mailshots ever to announce a new record release" for its three album box set of the Best Of Neil Diamond. It is mailing out details to some two million homes, around 10 per cent of the UK population.

The release (via mail order) follows an agreement between the Digest and MCA Records. "This marks the launch of a new association between the two companies," explained Ian Wright of the Readers Digest. "We hope to achieve major sales for a catalogue which our other companies in the world have used, but until now we have been unable to use. Really, this is the first big exploitation of MCA catalogue through mail order."

Further MCA/Readers Digest packages are planned for next year. The Diamond campaign coincides with Capitol's mammoth campaign for the Jazz Singer soundtrack featuring Neil Diamond.

Original campaign

PICTURES OF giant yellow ducks — and one dozen real live ducklings — will be prominently featured in Original Records' campaign for the new Hitch-Hiker's Guide to the Galaxy album. Entitled *The Restaurant at the End of the Universe* its cover features a toy duck in a bath, and this will be central to a window display in HMV, Oxford Street, for a week from November 11.

The duck motif will be featured in 100 other window displays, and on 300 British Rail poster sites. The campaign also includes ads in some national newspapers and in the top four consumer pop papers; 42 Radio Luxembourg spots during the first three weeks after release; posters, mobiles and streamers. A BBC TV series based on the Guide starts in mid-January.

"Capitol Records Incorporated announce that they have acquired the Trade Mark 'Tower' from its proprietor Josef Weinberger Limited for the United Kingdom, Canada, Australia, West Germany, Austria and Eire although the existing Mark and Device will continue to be used by Josef Weinberger Limited in respect of their recordings of religious music."

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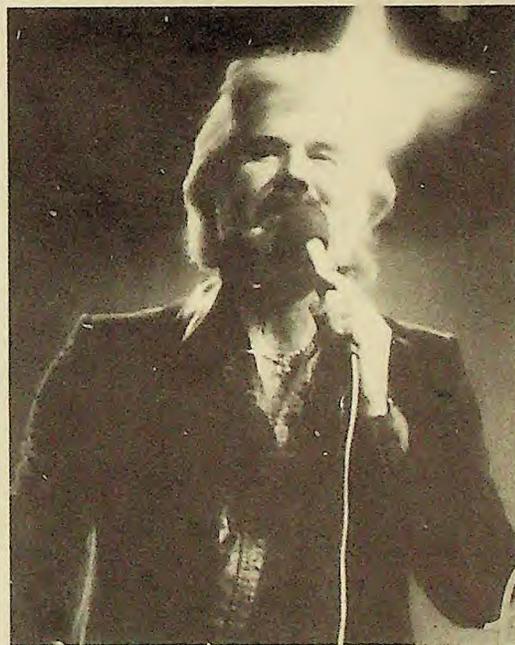
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Lady

The brand new single by

KENNY ROGERS

KENNY ROGERS



Lady

UP 635

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(courtesy of Commodores Entertainment Corporation)
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7" ENY45 - 12" ENY4512
(12" Limited Edition)



Order from Polygram 01-590 6044

On Thursday I was that
new kid in despatch.
On Friday I was that
bright young man on
the ground floor.



Meteoric rises to power are no bother at all to me, squire.

Thursday lunchtime, we're all sitting round in despatch. Suddenly JG appears (he's the Guv'nor) with steam coming out of his ears.

"Just had Crombies of Birmingham on the phone," he growls, "they say their urgent order's been left off our delivery van. Who's responsible?"

Our Ernie coughs, goes white and stares at his monkey boots.

Everybody stares at Ernie.

Up jumps yours truly. "Excuse me, Mr. Gardener," I say. "I think there's still time to rescue the situation."

JG looks surprised, but tells me to get on with it.

Quick as a flash I grab the delivery box, snatch a few quid out of the petty cash and vanish.

Whistle up a taxi, shoot round to Euston, and sprint into the Red Star office.

"When's the next train for Birmingham?"



"Three quarters of an hour."
"What time does it arrive there?"
"15.49"

"Bung this on it"

Quick phone call to Crombies.

"Mr. Crombie. Your urgent order will be waiting for you at Birmingham Red Star office at four twenty today. All right?"

Back to our place. "All taken care of, Mr. Gardener" says I.

Suddenly I'm the knight in shining armour.

"Nice to see a young man with initiative," says JG. "Only wish my own son were as quick off the mark"

And I'd swear his eyes were moist.

Later, Ernie looks puzzled. "How d'you swing that, clever clogs?"

"Easy" says yours truly. "Used me influence in the world of high-speed transport squire."

Today despatch. Tomorrow the world.



RETAILING

Edited by
TERRI ANDERSON

Collector's corner

RECORD COLLECTORS, as a breed, have not been given a great deal of press or record company attention since the 12-inch single and coloured/pic disc boom tailed off. However, the unsung ranks of genuine collectors are still there to be catered for by the record companies and the trade. To give dealers a handy roundup of product which would be of interest to this segment of the market, Retailing will regularly carry a Collectors Corner this first being contributed by news editor Jim Evans.

THIS HAS been good month with plenty of re-issues and fresh compilations of classic cuts from the archives.

Decca releases a further four maxi singles featuring Amen Corner (F 13897), Jet Harris & Tony Meehan (F 13893), Brian Poole & The Tremeloes (F 13893) and Marmalade (F 13898) with such tracks as Bend Me, Shape Me, Diamonds, Twist & Shout and Reflections On My Life. With these and their recent and planned mid-price album releases (Rolling Stones etc.) it seems that Decca is at last plundering its rich

archives as it should have done long ago.

While Motown concentrate their efforts on Stevie Wonder's latest release, they've slipped out two excellent new compilations of early material from two of their biggest acts. Marvin Gaye Early Years (STMR 9004) features early recordings made between 1961 and 1964 in their original mono form. At mid-price both the Gaye LP and Diana Ross & The Supremes 1961-1964 (STMR 9008) are sure to be in demand. The latter features the lineup of Mary Wilson, Florence Ballard and Diana Ross and includes Baby Love and I Want A Guy.

Artist replies

RECORD TIME is the best and corniest way to describe the speed with which a query in last week's Retailing page was answered. A Folkestone dealer had asked, among other things, where she could get a copy of Les McKeown's album The Face of Love.

The reply came from McKeown himself, who confirmed that he has made a solo LP of that title, but that it is at the moment only available on the Toshiba/EMI label in Japan. However, this LP (and his other Japan-only release, The Hundred Per Cent Live ...) might be obtained through a good import company.

From Charly comes a wealth of releases in their recently launched R & B series. Outstanding is the John Lee Hooker LP, This Is Hip (CRB 1004), not because its the best stuff the guy ever put down, but because it shows all his various styles and attributes — in fact an excellent primer for the uninitiated. All tracks have been licensed from Vee Jay. Also warmly recommended: Jerry Butler's Up On Love (CRB 1005) which shows how soul should be sung, Jimmy Reed's Upside Your Head (CRB 1003) and Gene Chandler's Just Be True (CRB 1007) featuring top line Chicago soul. Remember, Charly product is now distributed through Spartan, not PRT.



DON'T LAUGH — it could happen to your shop. Staff and customers in several West End record stores were forcibly entertained by Blueprint band The Fabulous Poodles last week — and lead vocalist Tony de Meur has threatened that unless their records (and the record company) get moving in what may be regarded as a meaningful manner "we'll be doing this everywhere!" The Poodles are pictured here at the start of their impromptu gig at the Our Price shop in London's Charing Cross Road (left to right, Bobby Valentino with violin, de Meur, Richie C. Robertson, and almost-hidden drummer Bryn Burrows). There was also a brief rendition of the latest single — Stompin' With The Cat — in the lift at the CBS offices, and to round off the Poodles did some busking in underground station subways.

Conifer takes on staff

LEADERS IN the specialist imports field, Conifer Records, have welcomed two former Decca salesmen to the ranks of their own small but experienced force (MD John Deacon points out that the number of years in the record business at his company work out to 13.9 per staff member).

Ken Drury is now rep for the Midlands (0533 673357); while the North and East of London and the whole of East Anglia are now being covered by Eddie Stubbings, (0621 782690).

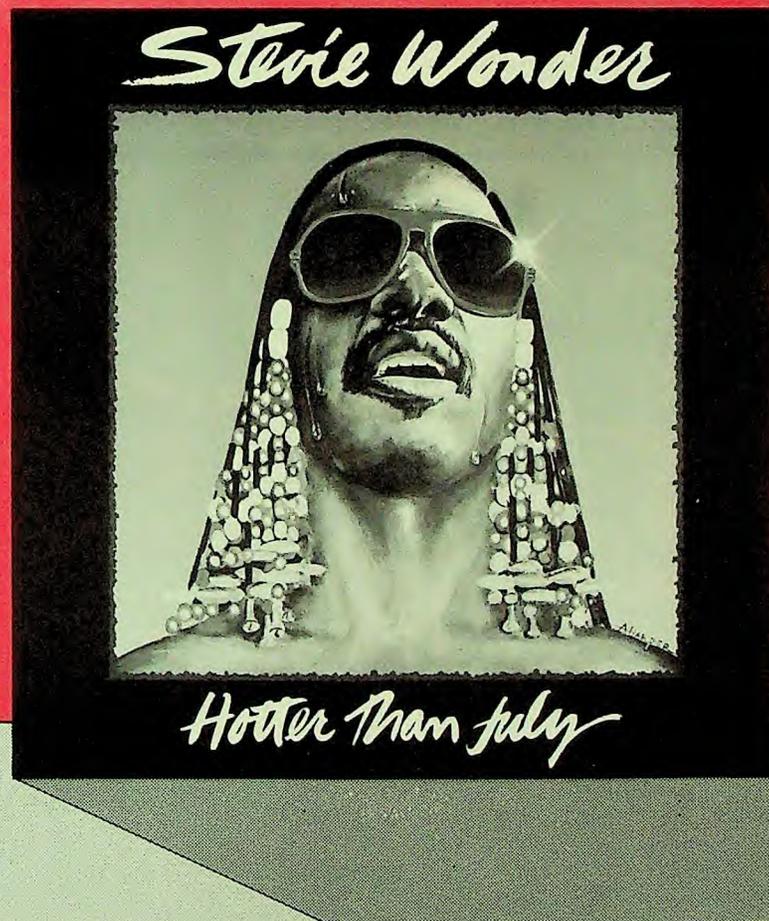
On the management side — chiefly looking after admin and finance and acting as deputy to Deacon — Mike Yarrow, formerly with Pye, has joined Conifer. He, with additional staff in the despatch

department of the 2,000 sq. ft. premises that the company recently moved into, bring the Conifer staff to 16. Two years ago to the month the company started operations with precisely two people — Deacon himself and Paul Shephard.

Deacon says: "Business is absolutely incredible and we could sell even more if we had yet more space. I attribute the company's success to our belief in music, in people and to our strength of repertoire, which is quality product with a shelf life of anything from six months to permanent."

He is keen to remind dealers that Conifer's imports include a very large number of pop titles now and that the trade is welcome to visit the new warehouse and select stock.

Stevie Wonder Makes Autumn "Hotter Than July"



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GRINS ALL round at the British Academy of Songwriters, Composers & Authors gold badge award luncheon as Les Reed receives his award from presenter Ned Sherrin. Others in the picture, from left, are bandleader Sydney Lipton, Melody Maker editor-in-chief Ray Coleman, BASCA secretary Marilyn Worsley, and Charlie Chester.

Cavan prepares for fourth song festival

CAVAN: The fourth Cavan International Song Contest will be staged here in the Sports Centre Ballroom from April 24 till 26 next year.

As before, there will be two sections for entries. Section A is open to any type of song, with a first prize of IRE2,000 sponsored by Providers Ltd. of Cavan; and a second and third prize of IRE1600 and IRE400 respectively sponsored by the Performing Right Society and the Mechanical Copyright Protection Society.

Section B is for songs about Cavan, with a first prize of IRE1600 sponsored by the Derragarrá Inn, Butlersbridge, Cavan; a second and third prize of IRE300 and IRE100

respectively sponsored by the Derragarrá Inn Folk Museum. In addition, there are 19 individual award cash prizes to be won.

The closing date for entries is February 16, 1981, and the songs must be original and not published or performed in public or recorded before April 3, 1981. Entries must be submitted on cassette only, with a separate cassette for each individual section, but any number of entries in any section may be submitted on one cassette.

Each entry must be accompanied by three typewritten copies of the lyrics and no material submitted will be returned under any circumstances. Non-qualifying entries will be destroyed under supervision.

The entry fee is £6 sterling for one entry, £4 for a second entry and £2 each for a third and each additional entry. Each songwriter submitting an entry to the Cavan 1981 contest will be eligible to apply to the organisers for participation in a music workshop to be held in the daytime during the contest. Participants will be limited to the first 75 applicants.

Full details and entry forms are available from the organisers, Lennon & Maloney, Drumelis, Cavan, Eire.



ODINA BATNAG, winner of the worldwide UNESCO song lyric writing competition, with Roger Whittaker.

Whittaker sings for UNESCO

TEMBO MUSIC, Roger Whittaker's music publishing company, is publishing I'm But A Small Voice, the B side of his new single, and the proceeds of the disc sales and the publishing royalties will be donated to the UNESCO Education for Handicapped Children Programme.

The lyrics for I'm But A Small Voice resulted from a worldwide UNESCO competition tagged Children Helping Children which drew many thousands of entries from children all over the world in the 57 participating countries.

The words were written and submitted by 13-year-old Odina E. Batnag, from the Philippines, whose lyrics were selected as best of the 20 finalists by an international jury, and Whittaker set them to music.

McDougall to Famous

LOS ANGELES: Allan McDougall has been appointed creative director at Famous Music Corporation, according to an announcement by Famous president and chief operating officer Marvin Cane.

McDougall will be based in the Famous offices here and will work with writers signed to the company in creating new material as well as exploiting the existing catalogue.

McDougall joins Famous after three years as the general and professional manager of Island/A&R Music. Prior to that, he held an A&R post with A&M Records, and before his move to the States from the UK, had worked as a publicist for the Kinks, the Who, Manfred Mann and Dusty Springfield.

Chantelle's Match

CHANTELLE MUSIC has the publishing rights of a new musical, Love Match, which opened at the Royal, Windsor, on October 28.

The show stars Trevor Bannister, Bonnie Langford, Elizabeth Counsell and Louis Ramsay, and its book and lyrics are by Robin Hawdon, with music composed by Nola York.

Neon's four band deal

NEON MUSIC, one year old recently, is continuing its talent search around the UK and has concluded four publishing pacts as a result.

They are: *The Public* from Newcastle, whose first single, *Sussex*, is released this month by

MCA; *The Megazones* from Dundee, who have just made their debut with *Never Been So Lonely* on *dB Records*; *The Significant Zeros* from Coventry, who have a single entitled *Gimme* on the indie *Zipp* label, and *Tyger Bay* from Cardiff, whose *Snake Hips* single is on the *Red Eye* label.

THOSE WHO SEEK US OUT KNOW WE ARE; THOSE WHO DO NOT, HAVE A NEED TO KNOW!

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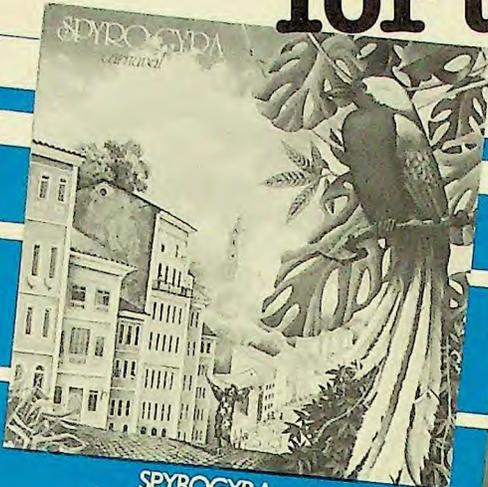
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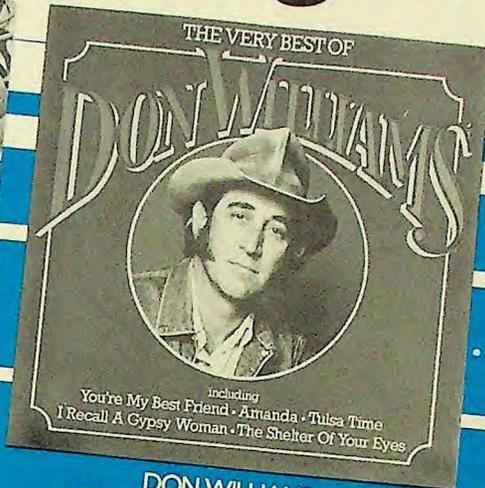
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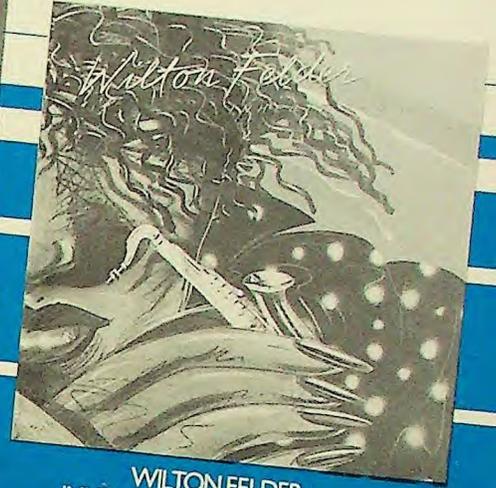
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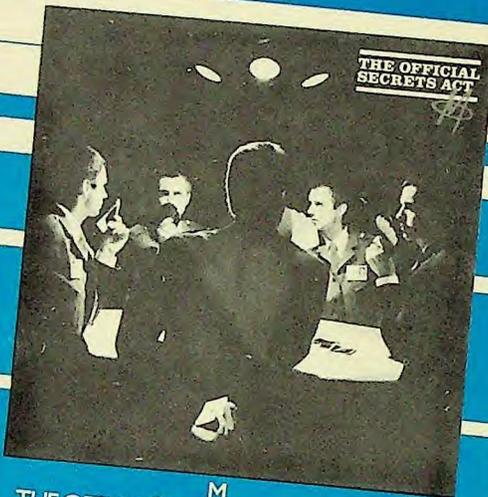
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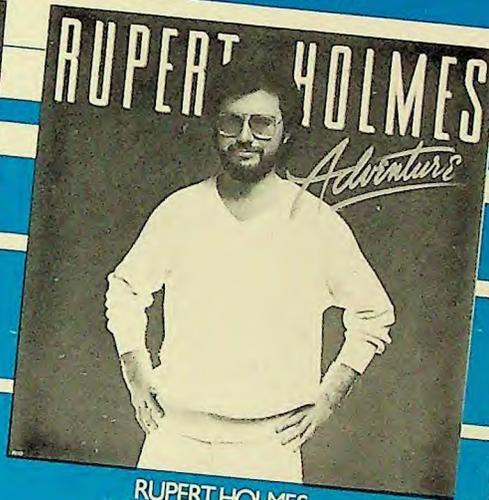
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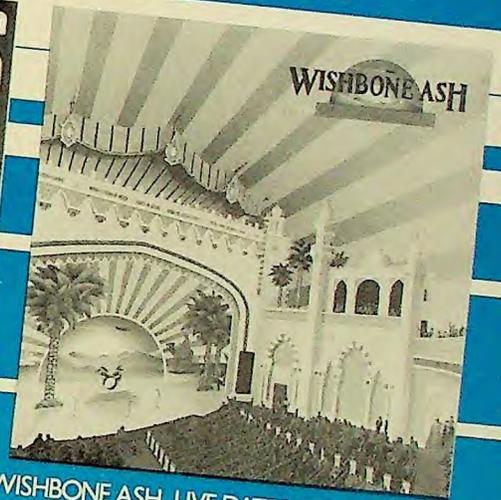
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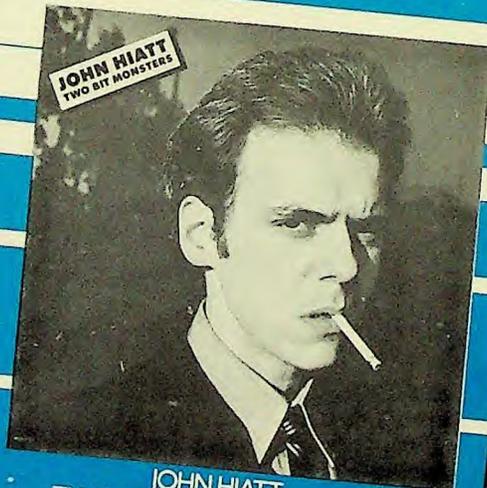
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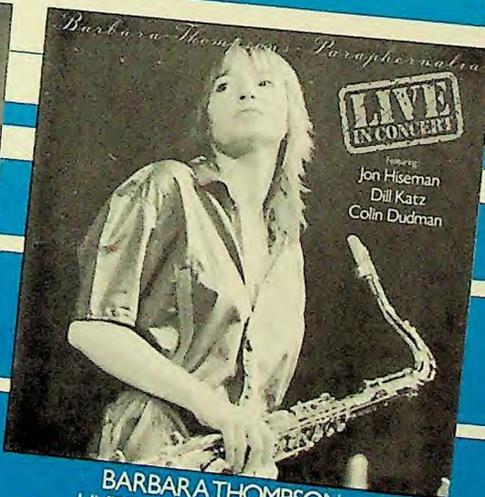
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TALENT



LIVERPOOL, BREEDING ground for many pop and rock bands in the last two decades, is also the home town of the Teardrop Explodes, a four piece band whose album, *Kilimanjaro*, (Mercury 6359 035), debuted in the chart two weeks ago. The band was formed in September 1978 and originally recorded for the Zoo Records label, a small independent. Their first single was released in December 1978 and the second, *Bouncin' Babies*, in April 1979, picked up a lot of airplay. Following a third single, *Treason*, which was produced by Clive Langer (responsible for Madness' successes), *Teardrop Explodes* began to attract interest from other record companies including Phonogram. *Teardrop* was formed by Julian Cope and after numerous personnel changes he was joined by Gary Dwyer and later David Balfe and Alan Gill. Their live debut was at Eric's, one of Liverpool's main rock venues.

Elena steps out of limited world of classical flute

THERE ARE two ways to look at the phenomenal success of James Galway insofar as other flautists are concerned: either he has paved the way for other up and coming figures; or he has completely saturated the market, writes **NICOLAS SOAMES**.

At the moment, no-one knows the right answer, but one young flautist about to find out is the vivacious Mexican Elena Duran.

Next week (November 10-18) Miss Duran sets out on a five-date tour of British with jazz violinist Stephane Grappelli and pianist Laurie Holloway, travelling from Reading, Eastbourne and London to Edinburgh and Huddersfield.

The tour comes at a time of extensive TV exposure for Miss Duran, who spent the last week in October playing on *Pebble Mill At One* every day. She returns to *Pebble Mill* on November 11 to play with Grappelli.

The reason for the tour is to promote a new EMI disc called *Brandenburg Boogie*, the latest in the numerous attempts since the original Swingle Singers, to jazz-up Bach and reach the charts.

The LP (FMD/TC 5536) contains fourteen tracks taken from Bach's most popular tunes arranged and re-titled by Laurie Holloway, including *Brandenburg Boogie*, *Groovy Gavotte I* and *Funky Flute*.

And these last two tracks have been released as a single in anticipation of interest shown by a much wider market than even Grappelli normally commands. Both, incidentally, are digital recordings.

If anyone can capitalise on the pioneering efforts of Galway, it should be Elena Duran. After all, for some years she was Galway's

assistant, and as a willing pupil she watched the master not only play but deal with the press, the public and the pressures which are important aspects in the making of any popular artist. What's more, Galway's shrewd, energetic and capable manager, Michael Emmerson, happens to be her husband.

Elena confesses that although she had a formal classical flute training (after spending some years persuading her non-classical music family to invest in a flute) she felt uneasy in the limited world of classical performance.

As America's youngest professor of the flute, she received her first university appointment at 20, and she did all the right things, including working with the prominent French composer Darius Milhaud.

"But my personality is more geared to entertaining and that is the direction I want to go now," said Miss Duran.

She has learned, sometimes painfully, how to break out of the narrow classical concert — giving ideas by paying careful attention to dress, to lines in between pieces, to good eye to eye contact with the audience — and to play a flute from cold without the benefit of playing them to tune half-a-dozen times.

Samson tour

SAMSON SUPPORT Uriah Heep on a UK tour during November — their first gigs since the release of the second album, *Head On*.

News in brief...

THE BATTLE of the bands talent search has attracted hundreds of entries and standards are "exceptionally high" say the organisers. The 72 acts chosen to play in 12 regional finals will be announced shortly. The grand final is at the Rainbow next February.

SCOTTISH GROUP, Battlefield Band, have an album out on the Midlothian Temple Records label and its title — *Home Is Where The Van Is* — will ring bells with anyone who has been on the road with a working band. Battlefield Band will be gigging consistently throughout November followed by dates in Germany and Holland tying in with the release of the album in those territories.

CHAS JANKEL, producer and director of Ian Dury and the Blockheads and co-writer of much of Dury's repertoire, has launched his solo career with a single, *Ai No Corrida*, and self-titled album on A & M. The single is inspired by the cult Japanese film of the same name and the album was recorded in Jankel's new recording studio in London, produced by himself and Pete Van-Hooke, Chris Warwick and Mark Isham.

BLACK SLATE follow the success of their single, *Amigo*, with an album, similarly titled, on the Ensign label, this week. The band will be touring soon, and the album will benefit from a marketing campaign comprising press advertising, window displays, posters T-shirts and badges.

SUPER Tempo

For Christmas!

The Dinosaur Record

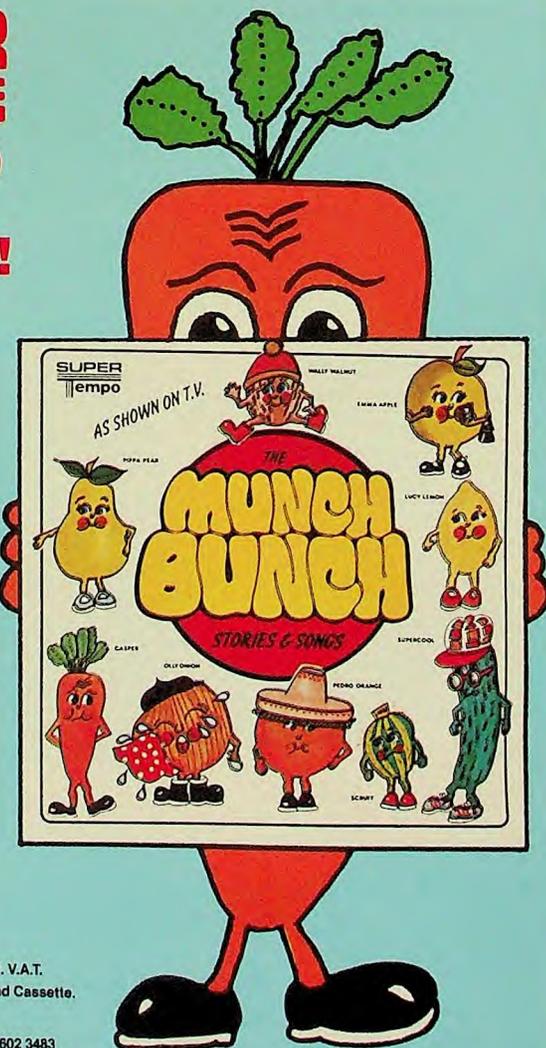
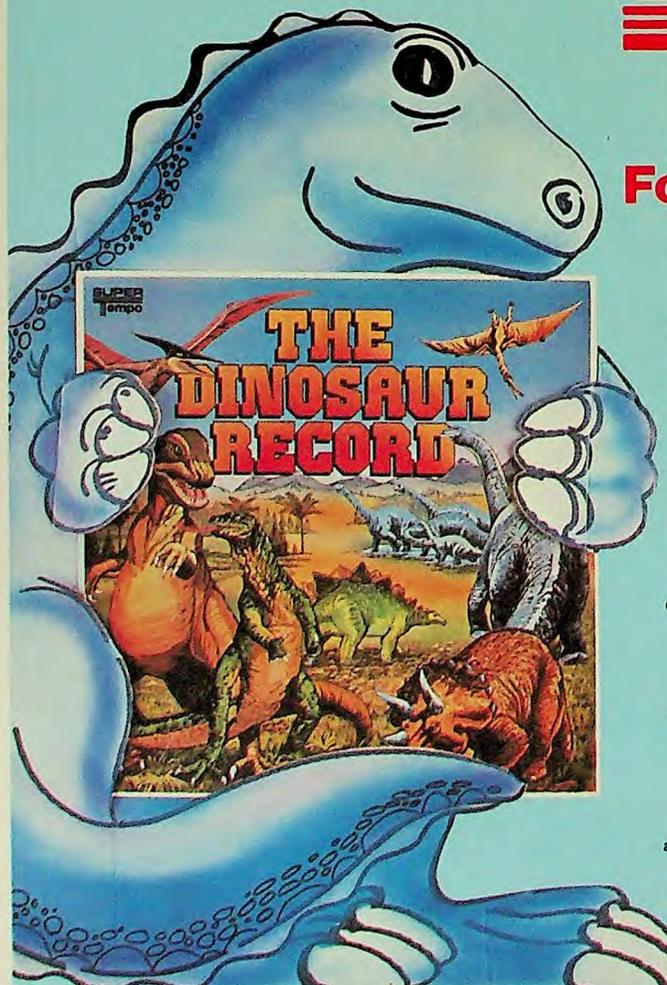
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Did Cavemen boogie to the "Triceratops Rock"? Did Neanderthal lovers hold hands on volcanic slopes to the strains of "Lonely Pteradactyl"? Perhaps not, but the dinosaur era is as popular as ever with children today and these are just two of the songs on Super-Tempo's "The Dinosaur Record". This album features ten original songs by Mike Croft and is being backed by a nationwide window display campaign as well as personal appearances around the radio stations by a Brontosaurus! The children's Christmas record market is far from extinct so get your stocks in now!

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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK

SUPER TROUPER — Abba

DAVID HAMILTON'S ALBUM OF THE WEEK

BEATLES BALLADS — Beatles Parlophone PCS 7214

CAPITAL: PEOPLE'S CHOICE

I'M COMING OUT — Diana Ross

CLYDE: CURRENT CHOICE

SUPER TROUPER — Abba

DOWNTOWN: MUSIC MOVER

THE TIDE IS HIGH — Blondie

FORTH: STATION PICK

ADVENTURE — Rupert Holmes

LUXEMBOURG: POWERPLAY

LADY — Kenny Rogers

BBC SCOTLAND: SINGLE OF THE WEEK

ONETRICK PONY — Paul Simon

PENNINE: PENNINE PICK

HUNGRY HEART — Bruce Springsteen

MANX ALBUM OF THE WEEK

ELTON JOHN'S GREATEST HITS — Elton John

AIRPLAY ACTION

Radio One listings are based on actual plays logged between 7 a.m. to 7 p.m. weekdays and 7 a.m. to 5p.m. Saturday and Sunday, on a Friday to Thursday cycle. Information supplied by Sham Tracking (01 460 7564).

*Listings exclude last week's Top 40

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC NORTH	BBC SOUTH	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HULLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	SOUND	SWANSEA	TRENT	VALLEY	VICTORY	
ABBA Super Trouper																								
ANDERSON, JON Some Are Born Atlantic K11619 (W)																								
ARMATRADING, JOAN Simon A&M AMS 7541 (C)																								
ANY TROUBLE Girls Are Always Right Stiff BUY 94 (C)																								
AXTON, HOYT Wild Bull Rider Young Blood YB 101 (F)																								
BARCLAY JAMES HARVEST Life . . . Polydor																								
BERRY, MIKE If I Could Only . . . Polydor POSP 202 (F)																								
BLONDIE The Tide Is High Chrysalis CHS 2465 (F)																								
BROOKS, ELKIE Dance Away A&M AMS 7567 (C)																								
BROWNE, TOM Five High Arista ARIST 367 (F)																								
BUGGLES Elstree Island WIP 6624 (E)																								
BLUES BROTHERS Everybody Needs . . . Atlantic K 11625 (W)																								
CAMPBELL, GLEN Hollywood Smiles Capitol CL 16167 (E)																								
CAMPBELL, SHARON You Pick Me Up RCA 6 (R)																								
CHEAP TRICK Stop This Game Epic EPC 9071 (C)																								
CHIC 26 Atlantic K 11617 (W)																								
COLE, NATALIE Someone . . . Capitol 16166 (E)																								
COODER, RY 634-5789 Warner Brothers K 17713 (W)																								
CROSS, CHRIS Sailing Warner Brothers K17695 (W)																								
CRAWFORD, RANDY Tender Falls The Rain Warner Brothers																								
DALTREY, ROGER Without Your Love Polydor POSP 181 (F)																								
DAVIS, MAC It's Hard To Be Humble Casablanca CAN 210 (A)																								
DE BURGH, CHRIS Traveller A&M AMS 7562 (C)																								
DETROIT SPINNERS I Just Want . . . Atlantic K 11624 (W)																								
DI MEOLA, AL Spanish Eyes CBS 8946 (C)																								
DOLLAR Takin' A Chance On You WEA K 18353 (W)																								
DOOBIE BROTHERS One Step Closer Warner Brothers K17707 (W)																								
DOOLEYS In A Riddle GTO GT 283 (C)																								
DR. HOOK Sharing The Night Together Capitol CL 16171 (E)																								
DIAMOND, NEIL Love On The Rocks Capitol CL 16173 (E)																								
EARTH WIND & FIRE Let Me Talk CBS 8982 (C)																								
ESSEX, DAVID On My Bike Mercury MER 47 (F)																								
EYE TO EYE Am I Normal Automatic K17688 (W)																								
FELDER, WILTON Inherit The Wind MCA 646 (C)																								
FRANKLIN, ARETHA Think Atlantic K 11614 (W)																								
FOXX, JOHN Miles Away Virgin VS 382 (C)																								
GAYLE, CRYSTAL If You Change Your Mind CBS 9058 (C)																								
GB BAND When Will I Be Loved Magnet MAG 183 (A)																								
GIBB, ROBIN Help Me RSO 65 (F)																								
GILLEY, MICKY Stand By Me Elektra/Asylum K 79181 (W)																								
GOOMBAY DANCE BAND Son Of Jamaica Epic EPC 9057 (C)																								
GOODY, KIM Waiting In Line Bellaphon																								
GRAHAM, LARRY One In A Million You W.B. K17685 (W)																								
HALL/OATES Kiss On My List RCA 15 (R)																								
HOLMES, RUPERT Adventure MCA 653 (C)																								
HUNT, GERALDINE Can't Fake The Feeling Champagne FIZZ 501																								
JACKSON, JOE Mad At You A&M AMS 7563 (C)																								
JANKEL, CHAS La No Corrida A&M AMS 7570 (C)																								

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STRAIGHT MUSIC PRESENTS

NOVEMBER

6th	SOUTHAMPTON	Gaumont
7th	BRISTOL	Colston Hall
8th	LIVERPOOL	Empire
9th	MANCHESTER	Apollo
10th	LEICESTER	De Montford Hall
11th	GLASGOW	Apollo
12th	NEWCASTLE	City Hall
13th	BIRMINGHAM	Odeon
15th	HAMMERSMITH	Odeon



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MUSIC WEEK

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ORDER FORM CHART

TOP 75 SINGLES

A-Z (TOP WRITERS)

Ace of Spades	21
All Out Of Love (Russell/Davis)	12
All The Birds Were Singing (Morisod/D'Adario)	27
Amigo (Black Slate)	32
Army Dreamers (Bush)	17
Baggy Trousers (G. McPherson, C. Farrar, M. Barsoni)	13
Bourgie Bourgie (Ashford/Simpson)	60
Can't Take The Feeling (Hunt/Dyson)	44
Casanova (Armstead/Middlebrook)	24
Cry For The Nations (Schenker/Barden)	72
Celebration	33
Don't Say I Told You So (P. Coombes)	50
Don't Stand So Close (Sting)	16
D.I.S.C.O. (D. Vangarde/K. Kluger)	10
Dog Eat Dog (Adam & The Ants/Marco Pirroni)	4
Elstree (Downes/Horn)	69
Earth Dies Screaming/Dream A Lie	25
Enola Gay (McCluskey)	9
Fashion	8
Falcon	47
Feels Like I'm In Love (R. Dorset)	58
Feels Like The Right Time (W. Sharpe)	71
Give Me An Inch (Hazel O'Connor)	41
Goodbye Civilian (Skids)	68
Gotta Pull Myself Together (Finlon/Myers/Puzey)	11
I Could Be So Good For You (Waterman/Kenny)	19
If You're Looking For A Way Out (Linzer/Kotkow)	7
Like What You're Doing To Me (Need Your Lovin')	39
(Teena Marie)	36
Inherit The Wind	43
International Set (Dammers)	63
In My Street (Chris Pope)	73
Killer On The Loose (Lynott)	49
Kill The Poor	59
Let Me Talk (White/White/Dunn/McKay/Johnson/Bailey)	56
London Town (Various)	54
Lonely Together (Barry Manilow)	67
Lovely One (M.R. Jackson)	31
Love X Love (Temperton)	20
Loving Just For Fun (Voice/Yellowstone)	22
Masterblaster (Jammin') (Stevie Wonder)	34
Miles Away (John Foxx)	51
Midnight Cowboy (J. Barry)	66
My Old Piano (Edwards/Rodgers)	42
Never Knew Love Like This Before (Mtnmel/Lucas)	18
One Day I'll Fly Away (Sample/Jennings)	62
One Man Woman (Lesson/Vale)	14
Party In Paris (Harper)	40
Party Lights (Wilson/Simon/Wilson/Taylor)	35
Passing Strangers (B. Currie/C. Cross/W. Cann/M. Urel)	64
Same Old Scene (Brian Ferry)	23
Passion (Various)	37
Searching (M. Malavezi/P. Slade)	46
Sharing The Night Together (Aldridge/Struzick)	74
She's So Cold (Jagger/Richards)	61
Slade Alive At Reading (Holder/Leal)	53
Smoke On The Water EP	48
Special Brew (Bad Manners)	3
Starting Over (John Lennon)	30
Suddenly (J. Farrar)	15
Taking A Chance On You (T. Bazar/D. Van Day)	70
The Tide Is High (J. Holt)	5
The Night The Wine & The Roses	38
Thighs High (T. Smith)	45
Three Little Birds (Bob Marley)	57
Towers Of London (A. Parridge)	65
Trouble (Leiber/Stoller)	75
We Are The Firm (Cockney Rejects)	65
When You Ask About Love (Curtis/Allison)	6
What's In A Kiss (O'Sullivan)	26
What You're Proposing (Rossi/Frost)	2
Why Do Lovers Break Each Others Hearts (Spector/Greenwich/Powers)	23
Woman In Love (B. Gibb/R. Gibb)	1
Women In Uniform (G. MacAlnah)	52
You're Lying (Grant/Martin)	28

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 1	1	6	WOMAN IN LOVE Barbra Streisand (Barry Gibb/Galuten) RSO/Chappell	CBS 8966 (C)
£ 2	2	5	WHAT YOU'RE PROPOSING Status Quo (Status Quo/J. Eden) Dump/Eaton	Vertigo QUO 3 (F)
£ 3	5	7	SPECIAL BREW Bad Manners (Roger Lomas) Magnet	Magnet MAG 180 (A)
▲ 4	13	5	DOG EAT DOG Adam & The Ants (Chris Hughes) EMI	CBS 9039 (C)
5	NEW		THE TIDE IS HIGH Blondie (M. Chapman) Sparta Florida	Chrysalis CHS 2465 (F)
6	4	7	WHEN YOU ASK ABOUT LOVE Matchbox (Peter Collins) Acuff Rose	Magnet MAG 191 (A)
£ 7	6	9	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey (S. Linzer) Chappell	RCA 5 (R)
▲ 8	20	2	FASHION David Bowie (Tony Visconti)	RCA Bow 7 (R)
£ 9	8	6	ENOLA GAY (M. Howlett/Orch Manoeuvres In The Dark) Orch Manoeuvres In The Dark	Dinisc Dindisc DIN 22 (C)
10	3	9	D.I.S.C.O. Ottawan (D. Vangarde) Heath Levy	Carrere CAR 161 (W)
£ 11	9	9	GOTTA PULL MYSELF TOGETHER Notans (Ben Findon) Black Sheep	Epic EPC 8878 (C)
£ 12	11	7	ALL OUT OF LOVE Air Supply (R. Porter/C. Davis) Riva/BRM	Arista ARIST 362 (F)
13	7	9	BAGGY TROUSERS Madness (Clanger/Winstanley) Warner Brothers	Stiff BUY 84 (C)
▲ 14	17	3	ONE MAN WOMAN Shaena Easton (C. Neill) Avocet/Chappell	EMI 5114 (E)
▲ 15	25	3	SUDDENLY Olivia Newton John/Clyff Richard (J. Farrar) J. Farrar Music	Jet 7002 (C)
16	10	7	DON'T STAND SO CLOSE TO ME Police (Nigel Gray/Police) Virgin	A&M AMS 7564 (C)
£ 17	16	6	ARMY DREAMERS Kate Bush (Kate Bush/Jon Kelly) Kate Bush/EMI	EMI 5106 (E)
▲ 18	26	4	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills (J. Mtnmel/R. Lucas) Frozen Butterfly/Brampton	20th Century TC 2460 (R)
▲ 19	31	3	I COULD BE SO GOOD FOR YOU Dennis Waterman (C. Neill) De J. Arlon/Chappell	EMI 5009 (E)
20	12	6	LOVE X LOVE George Benson (Quincy Jones) Rodsongs	Warner Brothers K 17699 (W)
▲ 21	38	2	ACE OF SPADES Motorhead (Vic Maile)	Bronze BRO 106 (E)
▲ 22	21	4	LOVING JUST FOR FUN Kelly Marie (P. Yellowstone/S. Voice) Red Bus Music (INT)/Grade One	Calibre PLUS 4 (A)
▲ 23	22	7	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy (Showaddywaddy) Interworld	Arista ARIST 359 (F)
24	15	7	CASANOVA Coffae (C. Johnson/R. Williams) Planetary Nom	De-Lite MER 38 (F)
▲ 25	34	4	EARTH DIES SCREAMING/DREAM A LIE UB 40 New Claims/Graduate/ATV	Graduate GRAD 10 (SP)
26	19	7	WHAT'S IN A KISS Gilbert O'Sullivan (Gus Dudgeon) Copyright Control	CBS 8929 (C)
27	14	6	AND THE BIRDS WERE SINGING Sweet People (A. Stamy Prod.) The Company/Eaton	Polydor POSP 179 (F)
28	18	8	YOU'RE LYING Linx (P. Martin/D. Grant/B. Salvary) Solid/Aves/Martin Coulter Music	Chrysalis CHS 2461 (F)
29	NEW		SAME OLD SCENE Roxy Music (Roxy Music/Rhett Davies) E.G.	Polydor ROXY 1 (F)
30	NEW		STARTING OVER John Lennon/Yoko Ono (Lennon/Ono/Douglas) Lennon	WEA/Geffen K 79186 (W)
£ 31	29	3	LOVELY ONE Jacksons (Jacksons) Carlin	Epic EPC 9302 (C)
32	23	8	AMIGO Black Slate (Black Slate) Wise Owl/Hit and Run	Ensign ENY 42 (F)
£ 33	72	2	CELEBRATION Kool and The Gang	De-Lite KOOL 10 (F)
34	24	9	MASTERBLASTER (JAMMIN') Stevie Wonder (Stevie Wonder) Jobete/Black Bull	Motown TMG 1204 (E)
35	30	7	PARTY LIGHTS Gap Band (L. Simmons) Total Experience (Leosongs)	Mercury MER 37 (F)
36	32	5	I NEED YOUR LOVIN' Teena Marie (Teena Marie) Jobete	Motown TMG 1203 (E)
37	NEW		PASSION Rod Stewart (Harry The Hook) Riva/Warner Brothers	Riva 26 (W)
£ 38	61	2	THE NIGHT, THE WINE AND THE ROSES Liquid Gold (Baker/Seago) Cellar/ATV/Leeds	POLO 6 (C)

This Week	Last Week	Wks on Chart	TITLE/Artist (producer)/Publisher	Label number
£ 39	55	2	I LIKE WHAT YOU'RE DOING TO ME Young and Co.	Excalbur EXC 501 (A)
40	37	3	PARTY IN PARIS UK Subs (M. Leander) Sparta Florida	Gem GEMS 42 (R)
▲ 41	49	3	GIVE ME AN INCH Hazel O'Connor (T. Visconti) Albion	A&M AMS 7569 (C)
42	28	8	MY OLD PIANO Diana Ross (Bernard Edwards/Nile Rodgers) Warner Bros.	Motown TMG 1202 (E)
£ 43	65	2	INHERIT THE WIND Wilton Felder	MCA 646 (C)
£ 44	48	3	CAN'T FAKE THE FEELING Geraldine Hunt (Pabon/Austin) Memory Lane/Carlin	Champagne FIZZ 501 (C)
45	51	3	THIGHS HIGH Tom Browne (T. Browne) Sekou/Dave Grusin Music	Arista ARIST 367 (F)
46	36	10	SEARCHING Change (J. Petrus) Warner Brothers	WEA K 79156 (W)
£ 47	71	2	FALCON Rah Band	DJM DJS 10954 (C)
£ 48	67	2	SMOKE ON THE WATER (EP) Deep Purple (Martin Birch) B. Feldman/Hec	Harvest SHEP 101 (E)
49	52	3	KILL THE POOR Dead Kennedys	Cherry Red Cherry 16 (SP)
50	46	4	DON'T SAY I TOLD YOU SO Tourists (T. Allom) Arnakata/Warner Brothers/Logosongs	RCA TOUR 2 (R)
51	NEW		MILES AWAY John Foxx (John Foxx) Island	Virgin VS 382 (C)
52	NEW		WOMEN IN UNIFORM Iron Maiden (T. Platt) Zomba	EMI 5015 (E)
53	47	4	SLADE ALIVE AT READING EP Slade (M. Robinson/Slade) Wild John	Cheapskate CHEAP 5 (R)
54	43	4	LONDON TOWN Light Of The World (Atgie/Johnson (Doghouse) Dizzy Heights	Ensign ENY 43 (F)
55	39	9	THREE LITTLE BIRDS Bob Marley & The Wailers (Bob Marley) Rondor	Island WIP 6641 (E)
56	35	5	LET ME TALK Earth Wind & Fire (M. White) Rondor	CBS 8982 (C)
57	33	4	TOWERS OF LONDON XTC (S. Lillywhite) Virgin	Virgin VS 372 (C)
58	50	15	FEELS LIKE I'M IN LOVE Kelly Marie (P. Yellowstone/S. Voice) Red Bus/Grade One/Kareem	Calibre Plus 1 (A)
59	27	7	KILLER ON THE LOOSE Thin Lizzy (Thin Lizzy/Kit Woolven) Chappell/PUK	Vertigo LIZZY 7 (F)
60	NEW		BOURGIE BOURGIE Gladys Knight & The Pips (N. Ashford/V. Simpson) Warner Bros	CBS 9081 (C)
61	44	5	SHE'S SO COLD Rolling Stones (Chris Kimsey) EMI	Rolling Stones RSR 106 (E)
62	42	11	ONE DAY I'LL FLY AWAY Randy Crawford (Felder/Hooper/Sample) Rondor/Leeds	Warner Brothers K 17680 (W)
63	53	8	STEREOTYPE/INTERNATIONAL JET SET Specials (David Jordan/Jerry Dammers) Plangent Visions	2Tone CHSTT 13 (F)
64	57	4	PASSING STRANGERS Ultravox (Ultravox/Conny Plank) Island/Copyright Control	Chrysalis CHS 2457 (F)
65	54	3	WE ARE THE FIRM Cockney Rejects (M. Goggus) Singatone	Zonophone Z 10 (E)
66	NEW		MIDNIGHT COWBOY Soundtrack (J. Barry) United Artists	United Artists UP 634 (E)
67	NEW		LOVELY TOGETHER Barry Manilow (B. Manilow) ATV	Arista ARIST 373 (F)
68	59	4	GOODBYE CIVILIAN Skids (M. Glossop) Virgin/Arnakata	Virgin CS 373 (C)
69	NEW		ELSTREE Buggles (Downes/Horn) Island	Island WIP 6624 (E)
70	62	3	TAKING A CHANCE ON YOU Dollar (G. Walsh) Oscar/Arnakata/Warner Brothers	WEA K 18353 (W)
71	NEW		FEELS LIKE THE RIGHT TIME Shakatak (N. Wright/L. McCutcheon) Skratz	Polydor POSP 188 (F)
72	NEW		CRY FOR THE NATIONS Michael Schenker Group (R. Glover) Schenker	Chrysalis CHS 2471 (F)
73	56	4	IN MY STREET The Chords (M. Glossop) And Son	Polydor POSP 185 (F)
74	NEW		SHARING THE NIGHT TOGETHER Dr. Hook (R. Haffkine) Alan Cartee/Shoals/Leosongs	Capitol CL 16171 (E)
75	40	6	TROUBLE Gillan (AKR Prod.) Carlin	Virgin VS 377 (C)

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

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SINGLE: **'LIES' (THROUGH THE 80's)** BRO 103

ALBUM: **HAWKWIND-'LEVITATION'** BRON 530

SINGLE: **'WHO'S GONNA WIN THE WAR'** BRO 109

SINGLE: **ANGEL WITCH-'ANGEL WITCH'** BRO 108

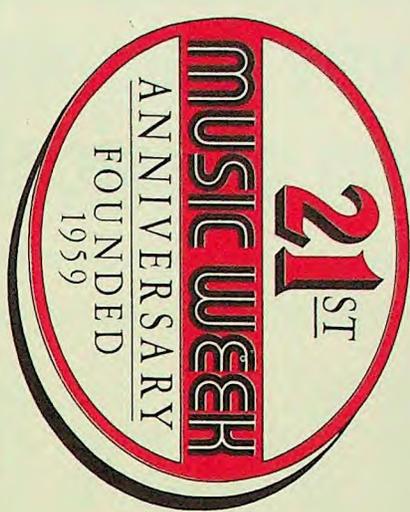
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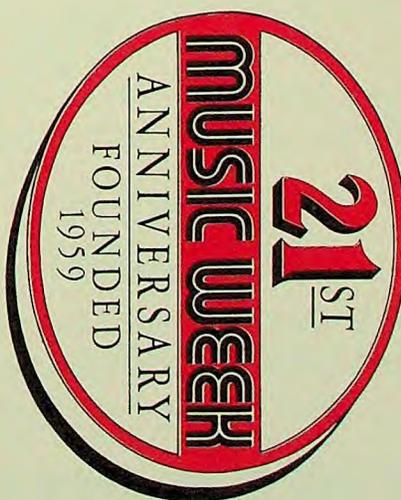
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TOP 75 ALBUMS

Week-ending November 8, 1980

NEW = NEW ENTRY
 * = PLATINUM LP (200,000 units as of Jan. 79)
 ** = GOLD LP (100,000 units as of Jan. 79)
 *** = SILVER LP (50,000 units as of Jan. 79)
 -1 = RE-ENTRY

1	GUILTY	Barbra Streisand	CBS 86122
2	HOTTER THAN JULY	Stevie Wonder	Motown STMA 8035
3	ZENYATTA MONDATTI	Police	A&M AMLH 64831
4	AGE OF SPADES	Motorthead	Bronze BRON 531
5	LIVE IN THE HEART OF THE CITY	Whitesnake	United Artists SNAKE 1
6	ORGANISATION	Orchestra! Manoeuvres In The Dark	Dindisc DID 6
7	JUST SUPPOSIN'	Status Quo	Vertigo 6302 057
8	THE RIVER	Bruce Springsteen	CBS 88510
9	GOLD	Three Degrees	K-Tel Aroia 3D2
10	NEVER FOREVER	Kate Bush	EML EMA 794
11	MANILOW MAGIC	Barry Manilow	Arista ARTV 2
12	ABSOLUTELY	Madness	Stiff SEEZ 29
13	THE LOVE ALBUM	Various	K-Tel NE 1092
14	SCARY MONSTERS & SUPER CREEPS	David Bowie	RCA BOWLP 2
15	MAKIN' MOVIES	Various	CBSA 024
26	MY GENERATION	The Who	Virgin V 2179
27	CHINATOWN	Thin Lizzy	Vertigo 6359 030
28	SIGNING OFF	UB 40	Graduate GRADLP 2
29	THE VERY BEST OF DON McLEAN	Don McLean	United Artists UAG 30314
30	REMAIN IN LIGHT	Talking Heads	Sire SRK 6095
31	TRIUMPH	Jacksons	Epic EPC 86112
32	AXE ATTACK	Various	K-Tel NE 1100
33	SMOKIE'S HITS	Smokie	Rak SRAK 540
34	I AM WOMAN	Various	Polystar WOMTV 1
35	PARIS	Supertramp	A&M AMLM 66702
36	STREET LEVEL	Various	Ronco RTL 2048
37	OUTLANDOS D'AMOUR	Police	A&M AMLH 68502
38	MIDNITE DYNAMOS	Marchbox	Magnet MAG 5036
39	MORE SPECIALS	Specials	2-Tone CHRIT 5003
40	MOUNTING EXCITEMENT	Various	K-Tel NE 1001
51	SKY 2	Sky	Ariola ADSKY 2
52	A TOUGH OF LOVE	Gladys Knight & The Pips	K-Tel NE 1090
53	TWELVE GOLD BARS	Status Quo	Vertigo QUOTV 1
54	GRACE AND DANGER	John Martyn	Island ILPS 9560
55	THE WANDERER	Donna Summer	Warner/Geffron K 99124
56	GRIN & BEAR IT	Ruts	Virgin V 2188
57	SKA 'N' B	Bad Manners	Magnet MAG 5033
58	WAR OF THE WORLDS	Jeff Wayne's Musical Version	CBS 96000/MOW 100
59	TELEKON	Gary Numan	Beggars Banquet BEGA 19
60	COUNTRY LEGENDS	Various	Ronco RTL 2050
61	SECONDS OF PLEASURE	Rockpile	F-Beat XXLP 7
62	BACK IN BLACK	AC/DC	Atlantic K 50735
63	GREATEST HITS VOL. 2	Cockney Rejects	Zonophone ZONO 102
64	SAD CAFE	Sad Cafe	RCA SADLP 4
65	XANADU	National Soundtrack	lat JETL X 526

Survey reveals size of young classical market

From SUE BAKER

AMSTERDAM: "There is no such thing as a classical music buyer," says Rob Edwards, marketing manager of Phonogram Holland.

The market research conducted last year by Phonogram which prompted his remark also contained a startling revelation on just which age group is most important in the classical field: sixty-five per cent of people between 19 and 26 years of age own and buy classical records.

The latest IFPI figures for Holland show classical music with an 8½ per cent share of the total market, which is the lowest ever. Edwards says: "1979 was a worse year for classical record sales than for pop, which is reflected by the 8½ per cent figure for the end of the year and the beginning of 1980. But I believe the situation is improving, and we are not below deliveries on last year. This is not the case with pop."

Edwards points out that the market research done last year on consumer behaviour contained some surprises. Of those below 19 years of age, 20 per cent owned a classical record. This figure increased dramatically to 65 per cent for the 19-26 age group.

"From this, we get a profile of young people who are too old for the Top 40, have left their parents' home and classical music collection, possibly live in couples with two

incomes and have no children. These are the people with disposable incomes."

He adds that another misconception dealt with by the survey is that people who buy classical music do so to the exclusion of all else. It showed that, out of those owning classical repertoire, 78 per cent also had ethnic music, 80 per cent owned religious music, and 71 per cent jazz. Also, 56 per cent of people buying soul music, 54 per cent rock and 49 per cent top 40 material have classical music at home too.

"From this, it can be seen that young people in particular don't think in categories of music," Edwards remarks. "They think in terms of artists and what type of music they like."

Of course, the results of a market survey are only valid if the correct conclusions are drawn and the necessary action instigated. Phonogram is impressed with the disclosures, but would welcome more enthusiasm from record dealers.

And he thinks that if the traditional classical dealers enlarged their selection to include artists such as Pink Floyd, then young people would begin to feel more at home in those shops.

From additional research done this year, it has become clear that many potential buyers of classical records do not possess the knowledge to ask the right questions

when they are in the shops. To avoid the embarrassment of sounding ill-informed, such people tend to visit record outlets during busy periods, which means that counter staff are unable to deal with them if they should seek help.

Another problem area is the media. Reviews of classical records tend to be too technical for many young people. With such a wealth of releases from which to choose, they need advice, and Phonogram has produced a special eight-page brochure with descriptions of 40 records written by a 21-year-old staff member covering composers from Monteverdi through Bach to Satie. Fifty thousand copies of the brochure will be supplied to record dealers, and in addition it has been incorporated in an edition of *Oor*, one of Holland's major rock publications.

US rep resigns

NEW YORK: Dick Broderick, US representative of *Music Week*, has resigned to devote more time to his commitment as professor of music business studies at New York University.

All enquiries regarding advertisements or subscriptions should be directed to our London office until further notice.

CBS: sleeping beauty awakes

In another of his interviews with leading executives in the German music industry, *Music Week's* German correspondent MICHAEL HENKELS talks to CBS Germany managing director (right) JORGEN LARSEN.



THERE HAS been a 41 per cent increase in turnover during your first year. Did you think this was possible when you started as head of CBS Germany?

Yes, I thought it would be quite possible to double the turnover CBS had in 1979 within a couple of years.

Was CBS a sleeping beauty to some extent in previous times?

To some extent, because if you look at the CBS market shares in the States and other European countries, we're now at a minimum of 12 per cent and a maximum of 24.

Do you consider the American and the German market as being comparable?

No. That's a mistake that is often made, and we've suffered from it here in the past and to a certain extent still do.

The German market is often misunderstood. It's not one market, but at least two. It's a market for Anglo-American rock/pop music, which is practically the only market there is in the UK and the US, and there is also almost as large a market for mainly German language or instrumental pop/easy listening kind of music. Does this mean you'll have to strengthen your homegrown product?

Yes, and we're in the process of doing it.

In terms of more songwriters or the old-time schlager music?

We have a number of so-called lieder-macher, as you know, who are successful, such as Bettina Wegener. She entered the LP chart, which doesn't happen very often in this repertoire category, and she has sold a total of 170,000 albums with two releases, the last one released just over a month ago.

How about the typical German repertoire exemplified by singers such as Peter Alexander and Heino?

We need that type of repertoire, but we need a younger generation of artists. I don't think we could get one of those you mentioned even if we wanted to, because they're probably very happy with the companies they're recording for. But there is a new generation emerging. We don't have Peter Maffay, but he's an example of the new crop of artists coming out.

You seem to be focusing on groups?

We have in terms of visibility certainly been the most successful with rock groups. Nina Hagen, and now the Spliff band, formerly with Nina Hagen, and a number of signings in recent months of a more new wave-ish kind of rock. Bands like

The Stripes and The Ramblers, and various others we have in the can. It's not new wave as such, but more rock bordering on pop with certain new wave influences.

Pure new wave doesn't have the same social background here as in the UK, for instance?

That's been the difficulty with a lot of types of music we're selling. We don't have this youth cult phenomenon with a particular scale of values attached to it. Even in the old rock 'n' roll days, it didn't exist in Europe. There were no drive-in movies and no big cars because nobody could afford them. People got to know all that from the movies, which means from a distance.

Is that the only difference?

I think the market is a lot more fragmented here than in the States. Germany is not a media society like America is. If something really big happens in the States, it happens all over the nation, and becomes a fashion or fad among the young people. As a result of that, you can be selling 20 million albums if you're lucky. It's still very strange that, even if you accept that the German market is only one sixth in comparison, how rarely it happens that a record sells a million units here.

What's the most important medium in your estimation?

If you're talking about a sudden explosion, it's TV. If you're talking about what sustains our business throughout the year, it's probably the radio because it's a much more stable medium.

During the last CBS convention, you spoke about "planning a success". What did you mean by that?

It's a very simple philosophy. You can plan internal and external factors to some extent. You can certainly plan the internal ones in the sense that you organise your company in a way that your chance of success is maximised. If you look at the external factors, you have to look at the market in segments — rock, pop, disco, new wave, classical, folk music, TV-promoted records and so forth. We are gradually deciding which of these sub-markets we wish to operate in. We were in the unhappy situation some years ago that we did not have what I call our natural market share. We did not have the share of various market segments that we should have had. We're almost there now, and I think we're well over 20 per cent in terms of the Anglo-American rock segment.

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TOP 75 SINGLES

Week-ending November 8, 1980

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

1	1	WOMAN IN LOVE	Barbra Streisand	CBS 8966	
2	2	WHAT YOU'RE PROPOSING	Status Quo	Vertigo QUO 3	Virgin VS 382
3	5	SPECIAL BREW	Bad Manners	Magnet MAG 180	EMI 5105
4	13	DOG EAT DOG	Adam & The Ants	CBS 9039	Cheapskate CHEAP 5
5	NEW	THE TIDE IS HIGH	Blondie	Chrysalis CHS 2465	Ensign ENY 43
6	4	WHEN YOU ASK ABOUT LOVE	Matchbox	Magnet MAG 191	Island WIP 6641
7	6	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey	RCA 5	CBS 8982
8	20	FASHION	David Bowie	RCA Bow 7	Virgin VS 372
9	8	ENOLA GAY	Orchestral Manoeuvres In The Dark	Dindisc DIN 22	Callibre 1
10	3	D.I.S.C.O.	Ottawan	Carrere CAR 161	Vertigo LIZZY 7
11	9	GOTTA PULL MYSELF TOGETHER	Nolans	Epic EPC 8878	CBS 9081
12	11	ALL OUT OF LOVE	Air Supply	Arista ARIST 362	Rolling Stones RSR 106
13	7	BAGGY TROUSERS	Madness	Stiff BUY 84	Warner Brothers K 17680
14	17	ONE MAN WOMAN	Sheena Easton	EMI 5114	2Tone CHSTT 13
15	25	SUDDENLY	Divina Novati	Janet 7002	Chrysalis CHS 2457
26	19	WHAT'S IN A KISS	Gilbert O'Sullivan	CBS 8929	
27	14	AND THE BIRDS WERE SINGING	Sweet People	Polydor POSP 179	
28	18	YOU'RE LYING	Linx	Chrysalis CHS 2461	
29	NEW	SAME OLD SCENE	Roxy Music	Polydor ROXY 1	
30	NEW	STARTING OVER	John Lennon/Yoko Ono	WEA/Geffen K 79186	
31	29	LOVELY ONE	Jacksons	Epic EPC 9302	
32	23	AMIGO	Black Slate	Ensign ENY 42	
33	72	CELEBRATION	Kool and The Gang	De-Lite KOOL 10	
34	24	MASTERBLASTER (JAMMIN')	Stevie Wonder	Motown TMG 1204	
35	30	PARTY LIGHTS	Gap Band	Mercury MER 37	
36	32	I NEED YOUR LOVIN'	Teena Marie	Motown TMG 1203	
37	NEW	PASSION	Rod Stewart	Riva 26	
38	61	THE NIGHT, THE WINE AND THE ROSES	Liquid Gold	Creole POLO 6	
39	55	I LIKE WHAT YOU'RE DOING TO ME	Young and Co.	Excalibur EXC 501	
40	37	PARTY IN PARIS	UK Subs		
51	NEW	MILES AWAY	John Foxx	Virgin VS 382	
52	NEW	WOMEN IN UNIFORM	Iron Maiden	EMI 5105	
53	47	SLADE ALIVE AT READING EP	Slade	Cheapskate CHEAP 5	
54	43	LONDON TOWN	Light Of The World	Ensign ENY 43	
55	39	THREE LITTLE BIRDS	Bob Marley & The Wailers	Island WIP 6641	
56	35	LET ME TALK	Earth Wind & Fire	CBS 8982	
57	33	TOWERS OF LONDON	XTC	Virgin VS 372	
58	50	FEELS LIKE I'M IN LOVE	Kelly Marie	Callibre 1	
59	27	KILLER ON THE LOOSE	Thin Lizzy	Vertigo LIZZY 7	
60	NEW	BOURGIE BOURGIE	Gladys Knight & The Pips	CBS 9081	
61	44	SHE'S SO COLD	Rolling Stones	Rolling Stones RSR 106	
62	42	ONE DAY I'LL FLY AWAY	Randy Crawford	Warner Brothers K 17680	
63	53	STEREOTYPE/INTERNATIONAL JET SET	Specials	2Tone CHSTT 13	
64	57	PASSING STRANGERS	Ultravox	Chrysalis CHS 2457	
65	54	WE ARE THE FIRM			

15	25	SOURCE	Divina Newton John/Cliff Richard	Jet 7002
16	10	DON'T STAND SO CLOSE TO ME	Police	ABM AMS 7564
17	16	ARMY DREAMERS	Kate Bush	EMI 5106
18	26	NEVER KNEW LOVE LIKE THIS BEFORE	Stephanie Mills	20th Century TC 2460
19	31	I COULD BE SO GOOD FOR YOU	Dennis Waterman	EMI 5009
20	12	LOVE X LOVE	George Benson	Warner Brothers K 17699
21	38	ACE OF SPADES	Motorhead	Bronze BRD 106
22	21	LOVING JUST FOR FUN	Kelly Marie	Calibre PLUS 4
23	22	WHY DO LOVERS BREAK EACH OTHER'S HEARTS	Showaddywaddy	Arista ARIST 359
24	15	CASANOVA	Coffee	De-Lite MER 38
25	34	EARTH DIES SCREAMING/DREAM A LIE	UB40	Graduate GRAD 10

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40	37	UK Subs	
41	49	GIVE ME AN INCH	Hazel O'Connor
42	28	MY OLD PIANO	Diana Ross
43	65	INHERIT THE WIN	Wilton Felder
44	48	CAN'T FAKE THE	Geraldine Hunt
45	51	THIGHS HIGH	Tom Browne
46	36	SEARCHING	Change
47	71	FALCON	Rah Band
48	67	SMOKE ON THE W	Deep Purple
49	52	KILL THE POOR	Dead Kennedys
50	46	DON'T SAY I TOL	Tourists

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1	1	WOMAN IN LOVE	Barbra Streisand	CBS 8966	26	19	WHAT'S IN A KIS	Gilbert O'Sullivan
2	2	WHAT YOU'RE PROPOSING	Status Quo	Vertigo QUO 3	27	14	AND THE BIRDS	Sweet People
3	5	SPECIAL BREW	Bad Manners	Magnet MAG 180	28	18	YOU'RE LYING	Linx
4	13	DOG EAT DOG	Adam & The Ants	CBS 9039	29	NEW	SAME OLD SCENE	Roxy Music
5	NEW	THE TIDE IS HIGH	Blondie	Chrysalis CHS 2465	30	NEW	STARTING OVER	John Lennon/Yoko Ono
6	4	WHEN YOU ASK ABOUT LOVE	Matchbox	Magnet MAG 191	31	29	LOVELY ONE	Jacksons
7	6	IF YOU'RE LOOKIN' FOR A WAY OUT	Odyssey	RCA 5	32	23	AMIGO	Black Slate
8	20	FASHION	David Bowie	RCA Bow 7	33	72	CELEBRATION	Kool and The Gang
9	8	ENOOLA GAY	Orchestral Manoeuvres In The Dark	Dindisc DIM 22	34	24	MASTERBLASTER	Stevie Wonder
10	3	D.I.S.C.O.	Ottawan	Carrere CAR 161	35	30	PARTY LIGHTS	Gap Band
11	9	GOTTA PULL MYSELF TOGETHER	Nolans	Epic EPC 8878	36	32	I NEED YOUR LOVE	Teena Marie
12	11	ALL OUT OF LOVE	Air Supply	Arista ARIST 362	37	NEW	PASSION	Rod Stewart
13	7	BAGGY TROUSERS	Madness	Stiff BUY 84	38	61	THE NIGHT, THE V	Liquid Gold
14	17	ONE MAN WOMAN	Sheena Easton	EMI 51114	39	55	I LIKE WHAT YOU'	Young and Co.
15	25	SUDDENLY	John/Chris Richard	EMI 51114	40	37	PARTY IN PARIS	UK Subs



15	SUDDENLY Divia Newton John/Chiff Richard	Jet 7002
16	DON'T STAND SO CLOSE TO ME Police	A&M AMS 7564
17	ARMY DREAMERS Kate Bush	EMI 5106
18	NEVER KNEW LOVE LIKE THIS BEFORE Stephanie Mills	20th Century TC 2460
19	I COULD BE SO GOOD FOR YOU Dennis Waterman	EMI 5009
20	LOVE X LOVE George Benson	Warner Brothers K 17689
21	ACE OF SPADES Motorhead	Bronze BRO 106
22	LOVING JUST FOR FUN Kelly Marie	Calibre PLUS 4
23	WHY DO LOVERS BREAK EACH OTHER'S HEARTS Showaddywaddy	Arista ARIST 359
24	CASANOVA Coffee	De-Lite MER 38
25	EARTH DIES SCREAMING/DREAM A LIE UB40	Graduate GRAD 10

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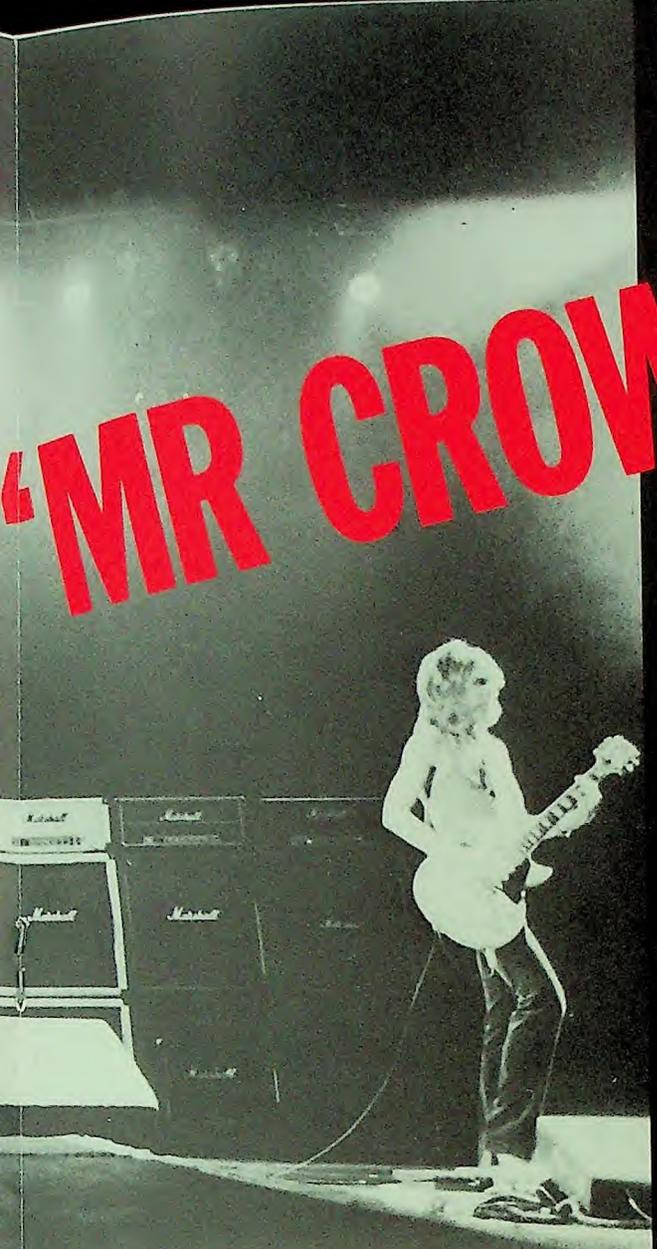


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2	WHAT YOU'RE PROPOSING Status Quo	Vertigo QUD 3	27	AND THE BIRD Sweet People
3	SPECIAL BREW Bad Manners	Magnet MAG 180	28	YOU'RE LYING Linx
4	DOG EAT DOG Adam & The Ants	CBS 9039	29	SAME OLD SCE Roxy Music
5	THE TIDE IS HIGH Blondie	Chrysalis CHS 2465	30	STARTING OVER John Lennon/Yoko Ono
6	WHEN YOU ASK ABOUT LOVE Matchbox	Magnet MAG 191	31	LOVELY ONE Jacksons
7	IF YOU'RE LOOKIN' FOR A WAY OUT Odyssey	RCA 5	32	AMIGO Black Slate
8	FASHION David Bowie	RCA Bow 7	33	CELEBRATION Kool and The Gang
9	ENOLA GAY Orchestral Manoeuvres In The Dark	Dindisc DIN 22	34	MASTERBLASTE Stevie Wonder
10	D.I.S.C.O. Ottawan	Carrere CAR 161	35	PARTY LIGHTS Gap Band
11	GOTTA PULL MYSELF TOGETHER Nolans	Epic EPC 8878	36	I NEED YOUR LOVE Teena Marie
12	ALL OUT OF LOVE Air Supply	Arista ARIST 362	37	PASSION Rod Stewart
13	BAGGY TROUSERS Madness	Stiff BUY 84	38	THE NIGHT, THE TIME Liquid Gold
14	ONE MAN WOMAN Sheena Easton	EMI 5114	39	I LIKE WHAT YOU Young and Co.
15	SUDDENLY Olivia Newton-John/Cliff Richard	Jet 7002	40	PARTY IN PARIS UK Party

15	SUDDENLY Diva Newton-John/Climt Richard	Jet 7002
16	DON'T STAND SO CLOSE TO ME Police	A&M AMS 7564
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TOP 75

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2	WHAT YOU'RE PROPOSING Status Quo	Vertigo QUO 3	27	AND THE BIRDS Sweet People
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13	BAGGY TROUSERS Madness	Stiff BUY 84	38	THE NIGHT, THE NIGHT Liquid Gold
14	ONE MAN WOMAN Sheena Easton	EMI 5114	39	I LIKE WHAT YOU DO Young and Co.
15	SUDDENLY Diana Newton	Jet 7002	40	PARTY IN PARIS UK Subs

15	SUDDENLY Dhiva Newton-John/Ciff Richard	Jet 7002
16	DON'T STAND SO CLOSE TO ME Police	A&M AMS 7564
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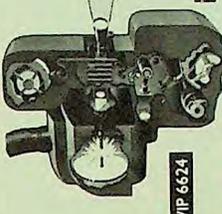
40	GIVE ME AN INCH Hazel O'Connor	A&M AMS 7569
41	MY OLD PIANO Diana Ross	Motown TMG 1202
42	INHERIT THE WIND Wilton Felder	MCA 646
43	CAN'T FAKE THE FEELING Geraldine Hunt	Champagne FIZZ 501
44	THIGHS HIGH Tom Browne	Arista ARIST 367
45	SEARCHING Change	WEA K 79156
46	FALCON Rah Band	DJM DJS 10954
47	SMOKE ON THE WATER (EP) Deep Purple	Harvest SHEP 101
48	KILL THE POOR Dead Kennedys	Cherry Red Cherry 16
49	DON'T SAY I TOLD YOU SO Tourists	RCA TOUR 2

66	MIDNIGHT COWBOY Soundtrack	United Artists UP 634
67	LONELY TOGETHER Barry Manilow	Arista ARIST 373
68	GOODBYE CIVILIAN Skids	Virgin VS 373
69	ELSTREE Buggles	Island WIP 6624
70	TAKING A CHANCE ON YOU Dollar	WEA K 18353
71	FEELS LIKE THE RIGHT TIME Shakatak	Polydor POSP 188
72	CRY FOR THE NATIONS Michael Schenker Group	Chrysalis CHS 2471
73	IN MY STREET The Chords	Polydor POSP 185
74	SHARING THE NIGHT TOGETHER Dr. Hook	Capitol CL 16171
75	TROUBLE Gillan	Virgin VS 377

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.

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CLASSICAL

Tennstedt: coming to terms with success

THE CONDUCTOR Klaus Tennstedt was deeply immersed in a row of cow-bells when I arrived at the Abbey Road Studios. The main bulk of Mahler's Symphony No 7 had been committed to numbers (it was being digitally recorded) and all that was needed was to overdrive the cowbells.

It was not as easy as it sounds, for Tennstedt, being a perfectionist, wanted a precise diminuendo as the bells rang three times, and after exhorting the percussionist to greater musical subtlety — surprisingly difficult with instruments designed for cows to play — he achieved what he wanted.

His nervousness was understandable. Recording Mahler is a tense business at the best of times and, Tennstedt acknowledged, these were good times.

The reviews of his performances of the symphony with the LPO have all been good, underlying the fact that Tennstedt is an important Mahlerian, and the reviews of the albums already out, Symphonies Nos 1, 5, 9, and the Adagio from No 10, have also, on the whole, been good. And all looks set for a successful conclusion of the cycle.

But what Tennstedt still cannot come to terms with, to a certain extent, is his own good fortune. Five years ago he was one of a number of East German musicians who was making a fair living after fleeing from the Iron Curtain. Now, here he

is conducting the great late romanticism which he has above all else admired.

"I have to love Mahler," he remarks in the intensely passionate manner that has driven the most hardened of orchestral players to give their best. "Love, honesty, the grotesque, anger and death were all in his character and all in his music."

He admits to having read every book, every letter and seen every film by or about Mahler. "When you know his life, you know his music, and when you know his music, you know his life. My wish, with this cycle, is to catch the atmosphere, the exaggerated dynamics the music calls for, and for this you need a dash of courage. Whatever else, the music must not be harmless."

Well received

Tennstedt is certainly helped in that by the digital recording process which he has used first of all with Mahler's Symphony No 3 issued by EMI this month (SLS/TC 5195 dealer price £6.06). Like the Symphony No 7, it was made within days of a Festival Hall concert which was very well received.

He remains adamant that he will not conduct Cooke's version of Mahler's 10th, which, in view of Rattle's performance, must be quite a relief to EMI. "I don't like it," he says candidly. "Mahler changed the



TENNSTEDT: perfectionist

instrumentation of his symphonies after each first performance, so it would not be right to play it."

He has just returned from Berlin where he recorded a disc of orchestral works from Wagner's Ring, with the Berlin Philharmonic Orchestra — the same orchestra with whom he recorded Symphonies Nos 4 by Schumann and Mendelssohn which is due out in February. It was, of course, digitally recorded.

Tennstedt has now played with all the major orchestras in the US and most of the significant orchestras in Europe and all have been captivated by the sheer charisma of the man. That means that he has, even in his own terms, been overworked.

"I had 14 days off this year and that was not enough. Next year, I shall have four weeks."

A man of immense energy, he is clearly torn between wanting to perform and record the late romantic repertoire with a Bruckner cycle in particular, and realising that even he needs to rest and recuperate occasionally.

New school champion

THE MANNHEIM School, which flourished from 1743 to 1778, was particularly important for the introduction of expression and the element of drama into the early Classical period, yet much of the attractive music that was written is now ignored.

Following the success of the championing of the Bohemian composer Zelenka, the Camerata Bern have now made a 3-LP box set of music from the Mannheim School, much of which has never been recorded before.

Aurele Nicolet, flute, Heinz Holliger, oboe, Manfred Sax, bassoon, and Christoph Schiller, alto, violin, are among the musicians who have joined the Camerata for this intriguing release, playing music not only by Stamitz and Richter, but by more unknown figures.

There is a Concerto for Cello and Orchestra by Anton Filtz, a Sinfonia Concertante by Ignaz Holzbauer, another by Christian Cannabich, and a Concerto for Oboe by Ludwig Lebrun.

The set (2723 06C) is one of a number of Archiv releases in November although the rest are devoted mainly to expanding the Archiv Privilege catalogue, with Renaissance Music played by Nikolaus Harnoncourt and the Concentus Musicus, Vienna, and Bach's Italian Concerto and other harpsichord pieces played by Ralph Kirkpatrick.

THIS IS the 85th birthday year of Wilhelm Kempff, and DG has marked the event with a series of issues during 1980. It now concludes with a re-release in box-set form of Beethoven's Piano Sonatas made, for the most part, during the Sixties (2740 228 10LPs). DG is also releasing a new LP of Kempff playing 12 Preludes and Fugues from Books 1 and 2 of Bach's The Well-Tempered Clavier (2531/3301 299).

IN RESPONSE to popular request excerpts of Elisabeth Schwarzkopf's original recordings of Strauss's Arabella and Capriccio have been re-introduced to HMV's catalogue on HMV Treasury (RLS 751 2LPs dealer price £4.84).

The release is an interesting one because it also contains the first recording Schwarzkopf made of Strauss' Four Last

News in brief...

Songs, in mono during the Fifties.

SCHWARZKOPF ALSO features in a compilation aimed at the Christmas market, Great Sopranos Of Our Time — Caballe, Freni, Sutherland, Callas, Nilsson, Cotrubas, de los Angeles and Scotto. The material is all very popular, and the number is ASD 3915.

IN THE HMV vocal release, comes a recital of Liszt songs — many being recorded for the first time, sung by Janet Baker with Geoffrey Parsons accompanying (ASD 3906).

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69	60	BAT OUT OF HELL Meat Loaf	◊	Epic/Cleveland International EPC 82419
70	-	ONE STEP BEYOND Madness		Siff SEEZ 17
71	72	OFF THE WALL Michael Jackson	◊	Epic EPC 83468
72	43	NOW WE MAY BEGIN Randy Crawford	•	Warner Brothers K 56791
73	68	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz		Jet JET1 P 234
74	57	KILIMANJARO Teardrop Explodes		Mercury 6359 035
75	62	THE GAME Queen	•	EMA 795

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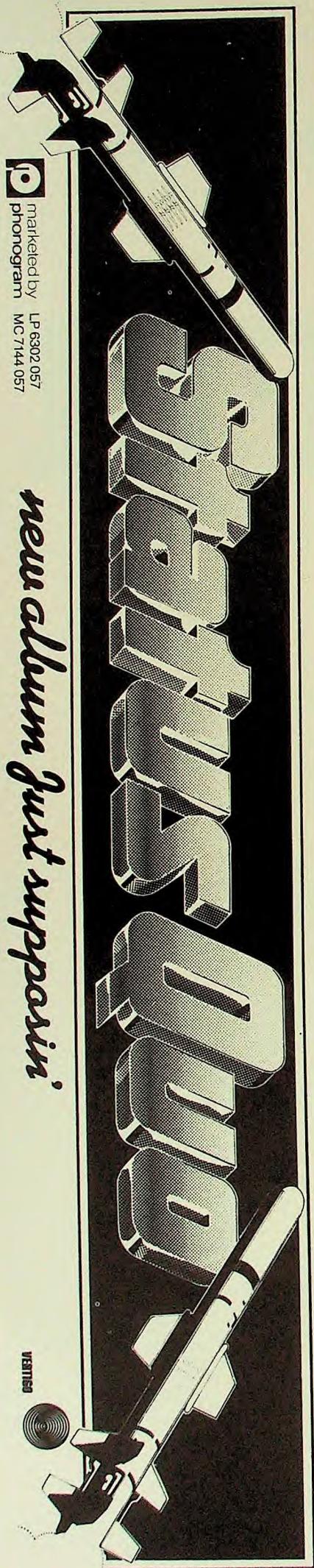
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 SILVER LP (60,000 units as of Jan '79)
 RE-ENTRY

This Week	Last Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Wks on Chart	TITLE/Artist (producer)	Label number
1	2	GUILTY Barbra Streisand	CBS 86122 (C) C: 40 86122	39	34	MORE SPECIALS Specials	2-Tone CHRTT 5003 (F) C: ZCHRTT 5003
2	1	HOTTER THAN JULY Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	40	35	MOUNTING EXCITEMENT Various	K Tel NE 1091 (K) C: ZE 2091
3	1	ZENYATTA MONDATT Police (Nigel Grey)	A&M AMLH 64831 C: CAM 64831 (C)	41	36	FLESH AND BLOOD Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002
4	1	ACE OF SPADES Motorhead	Bronze BRON 531 (F) C: TC-BRON 531	42	38	READY Blues Band	Arista BB2 (F) C: MC BB 2
5	1	LIVE IN THE HEART OF THE CITY Whitesnake	United Artists SNAKE 1 (E) C: TC-SNAKE 1	43	37	BORDER LINE Ry Cooder	Warner Brothers K 56864 (W) C: K4-56864
6	6	ORGANISATION Orchestral Manoeuvres In The Dark	DinDisc DID 6 (C)	44	1	QE 2 Mike Oldfield (David Hentshel)	Virgin V 2181 (C) C: TC V 2181
7	4	JUST SUPPIN' Status Quo	Vertigo 6302 057 (F) C: 7144 057	45	1	STAGE STRUCK Rory Gallagher	Chrysalis CHR 1280 (F) C: ZCHR 1280
8	3	THE RIVER Bruce Springsteen	CBS 88510 (C) C: 40-88510	46	48	CLASSICS FOR DREAMING James Last	Polydor POLTV 11 (F)
9	18	GOLD Three Degrees	K-Tel Ariola 3D2 (K) C: ZC3D2	47	25	MONSTERS OF ROCK Various	Polydor 2488 810 (F) C: TC-3199 256
10	9	NEVER FOREVER Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCEMA 794	48	40	LIVE DATES II Wishbone Ash	MCA (Int) MCG 4012 (C)
11	5	MANILOW MAGIC Barry Manilow Ron Dante/Barry Manilow	Arista ARTV 2 (F) C: ARTVC 2	49	39	KILLING JOKE Killing Joke	Malicious Damage EGMDC 545 (F) C: EGMDC 545
12	8	ABSOLUTELY Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	50	45	DIANA Diana Ross (Edwards/Rodgers/Bernard Nila)	Motown STMA 8033 (E) C: TC-STMA 8033
13	7	THE LOVE ALBUM Various	K-Tel NE 1092 (K) C: CE 2092	51	51	SKY 2 Sky (Sky/Clark/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2
14	12	SCARY MONSTERS & SUPER CREEPS David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	52	49	A TOUCH OF LOVE Gladys Knight & The Pips	K-Tel NE 1090 (K) C: CE 2090
15	11	MAKIN' MOVIES Dire Straits	Vertigo 6359 034 (F) C: -	53	58	TWELVE GOLD BARS Status Quo (Pip Williams/Roger Glover/Status Quo)	Vertigo QUOTV 1 (F) C: QUO MC 1
16	42	MAKING WAVES Nolans	Epic EPC 10023 (C) C: 40-10023	54	75	GRACE AND DANGER John Martyn	Island ILPS 9560 (E)
17	10	FACES Earth, Wind & Fire	CBS 88498 (C)	55	65	THE WANDERER Donna Summer	Warner/Geffen K 99124 (W)
18	21	BREAKING GLASS Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820	56	59	GRIN & BEAR IT Ruts	Virgin V 2188 (C) C: TC-V 2188
19	1	NOT THE 9 O'CLOCK NEWS Various	BBC REB 400 (A)	57	1	SKA 'N' B Bad Manners	Magnet MAG 5033 (A)
20	28	LITTLE MISS DYNAMITE/BRENDA LEE Brenda Lee	Warwick (MCA) WW 5083 (C)	58	67	WAR OF THE WORLDS Jeff Wayne's Musical Version	CBS 96000/WOW 100 (C) C: 40-96000
21	1	LEVITATION Hawkwind	Bronze BRON 530 (F) TC-BRON 530	59	53	TELEKON Gary Numan (Gary Numan)	Beggars Banquet BEGA 19 (W) C: BEGC 19
22	13	CONTRACTURAL OBLIGATION ALBUM Monty Python	Charisma CAS 1152 (F) C: -	60	1	COUNTRY LEGENDS Various	Ronco RTL 2050 (B) C: 4C-RTL 2050
23	17	REGGATTA DE BLANC Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	61	47	SECONDS OF PLEASURE Rockpile	F-Beat XXLP 7 (C) C: -
24	31	VERY BEST OF ELTON JOHN Elton John	K-Tel NE 1094 (K) C: CE 2094	62	95	BACK IN BLACK AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
25	14	GIVE ME THE NIGHT George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823	63	33	GREATEST HITS VOL. 2 Cockney Rejects	Zonophone ZONO 102 (E) C: -
26	20	MY GENERATION The Who	Virgin V 2179 (C) C: -	64	46	SAD CAFE Sad Cafe	RCA SADLP 4 (F) C: SADLK 4
27	24	CHINATOWN Thin Lizzy	Vertigo 6359 030 (F) C: 7150 030	65	66	XANADU Original Soundtrack	Jet JETLX 526 (C) C: JETCX 526
28	27	SIGNING OFF UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	66	50	I JUST CAN'T STOP IT The Beat (Bob Sargeant)	BEAT 001 (F) C: TC BT 001
29	19	THE VERY BEST OF DON McLEAN Don McLean	United Artists UAG 30314 (E) C: TCK 30314	67	1	IF YOU WANT BLOOD YOU'VE GOT IT AC/DC	Atlantic K 50532 (W) C: K4-50532
30	22	REMAIN IN LIGHT Talking Heads	Sire SRK 6095 (W)	68	44	I'M NO HERO Cliff Richard	EMI EMA 796 (E) C: TC-EMA 796
31	15	TRIUMPH Jacksons	Epic EPC 86112 (C) C: 4086112	69	60	BAT OUT OF HELL Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC 82419 (C) C: 40-82419
32	23	AXE ATTACK Various	K-Tel NE 1100 (B) C: CE 2100	70	1	ONE STEP BEYOND Madness	Stiff SEEZ 17 (C) C: ZSEEZ 17
33	41	SMOKIE'S HITS Smokie	Rak SRAK 540 (E) C: TCSRAK 540	71	72	OFF THE WALL Michael Jackson (Quincy Jones)	Epic EPC 83468 (C) C: 40-83468
34	16	I AM WOMAN Various	Polystar WOMTV 1 (F) C: WOMMC 1	72	43	NOW WE MAY BEGIN Randy Crawford (Crusaders)	Warner Brothers K 56791 (W) C: K4 56791
35	32	PARIS Supertramp (Peter Henderson/Russel Pope)	A&M AMLM 66702 (C) C: CLM 66702	73	68	OZZY OSBOURNE'S BLIZZARD OF OZZ Ozzy Osbourne's Blizzard Of Ozz	Jet JETLP 234 (C) C: JETCA 234
36	29	STREET LEVEL Various	Ronco RTL 2048 (B) C: 4C-RTL 2048	74	57	KILIMANJARO Teardrop Explodes	Mercury 6359 035 (F) C: 7150 035
37	30	OUTLANDOS D'AMOUR Police (Police)	A&M AMLH 68502 (C) C: CAM 68502	75	62	THE GAME Queen (Queen)	EMI EMA 795 C: TC-EMA 795 (E)
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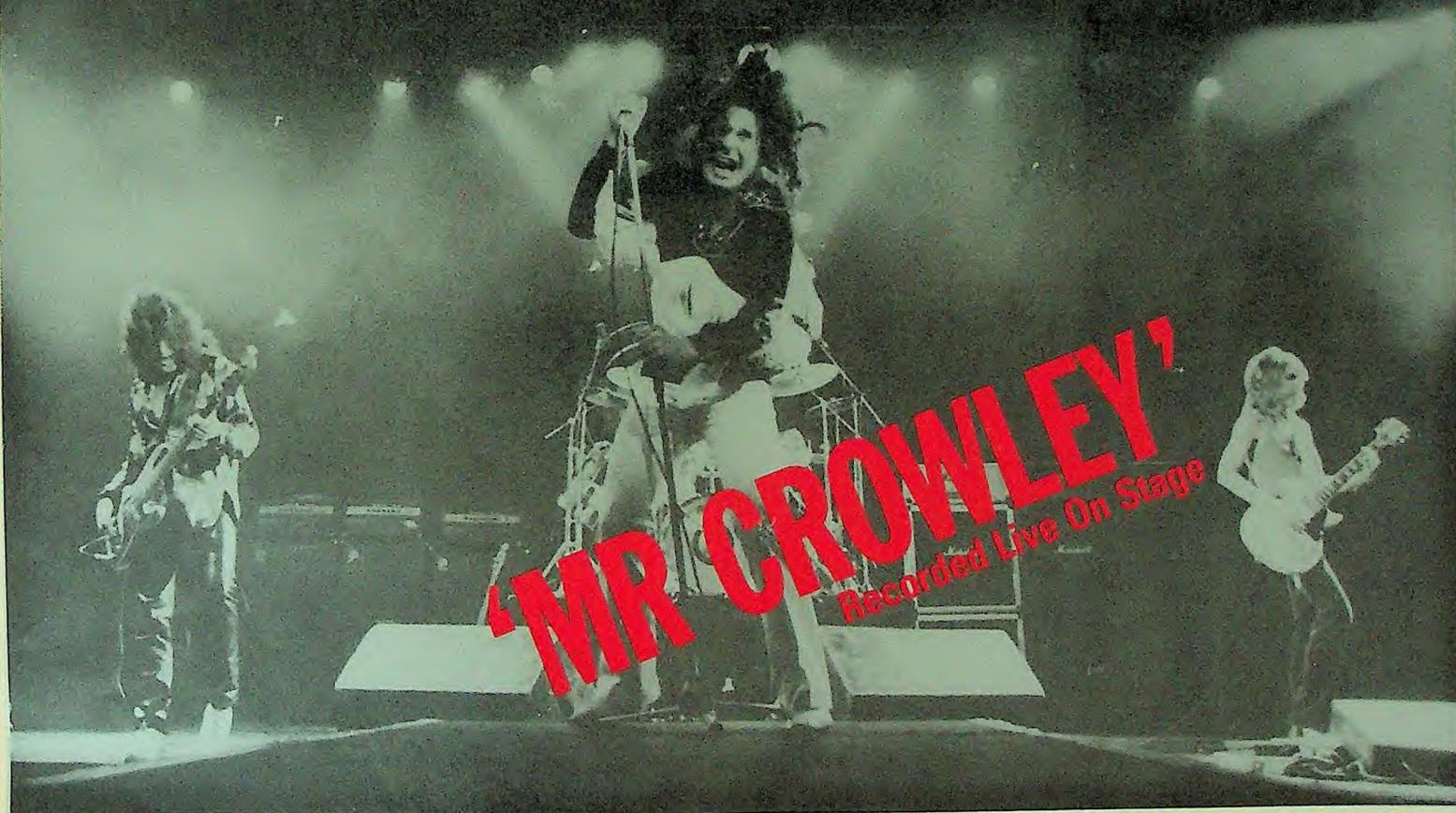
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HOLMES, Rupert ADVENTURE/The Mask (MCA)	MCA 653	C	
HOT CHOCOLATE LOVE ME TO SLEEP/The Girl Is A Fox (RAK)	RAK 324	E	
I SHINKO THE SHINING/Daze Of Pleasure (Gern)	GEMS 44	R	
INMATES STOP IT BABY/Sweet Rain (Radar)	ADA 61	W	
IVY'S, The LONELY NIGHTS/Lonely Nights Instr. (Image)	IMG 001	A	
JACKSON, Stonewall I CAN'T SING A LOVE SONG/My Favourite Sin (President)	PT 486	ZLH	
JUDGE DREAD WILL I WHAT/Last Tango In Snodland (Creole)	BIG 208	C/CR	
JUICY LUCY WHO DO YOU LOVE/Chicago North Western (Bronze)	BRO 72	SP	
JOHN KIRKPATRICK JOGGING ALONG WITH ME REINDEER/King Neptune's Lament (Dingles)	SID 226	E	
KING, Evelyn 'Champagne' LET'S GET FUNKY TONIGHT/Just A Little Bit Of Love (RCA)	PB 2075	R	
KING, Lisa CAN'T HELP FALLING IN LOVE/You've Got Magic (Trident)	TR 002	SO	
KRISTOFFERSON, Lee FIRE/Daytrip To Zimbabwe (Surrey Sound)	HMS 2		
MATUMBI NOTHING AT ALL/Breakdown (EMI)	EMI 5116	E	
NAUGHTIEST GIRL WAS A MONITOR, The ALL THE NAKED HEROES/Wax Museum/West Street (Aardvark)	STEEL 4	RT	
ONE BLOOD BE THANKFUL/Ebony Eyes (King And City)	KCD 001	RT	
OTTOWAN YOU'RE OK/Est OK (Carrere)	CAR 168	W	
PAGE, Ian DOGS IN THE YARD/Spanish Writer (Mercury)	MER 50	F	
POTENT HUMAN, The EPI Various LA Venture (CNS)	CNS 001	Self	
PRIME SUSPECT CATASTROPHE TODAY/Hiding (Satellite)	SUS 001	SO	
PUBLIC, The SUSSEX/Gardens Of Luxembourg (MCA)	MCA 654	C	
ROXY ROLLERS DISCO SKATING/Disco Skating Instr. (Youngblood)	YB 99	F	
SALFORD JETS CITY YOUTH/Keep Away From My Baby (Lunar)	SAL 1	SP	
SEAWIND WATCHA DDIN/I Need Your Love (A&M)	AMS 7575	C	
SEGER, Bob AGAINST THE WIND/Get Out Of Denver (Capitol)	CL 16174	E	
SHOCK ANGEL FACE/Herb (RCA)	RCA 14	R	
SMALL HOURS THE KID/Business In Town (Automatic)	K 17708 (10")	W	
SOFT TOUCH IT'S MY LIFE/The SUS Song (Nems)	BSS 103	SO	
SPLIT ENZ NOBODY TAKES ME SERIOUSLY/The Choral Sea (A&M)	AMS 7574	C	
STRAIGHT EIGHT TOMBSTONE/On The Rebound (Logol)	DEAL 2	R	
STRAYCATS RUNAWAY BOYS/My One Desire (Arista)	SCAT 1	F	
TRIUMPH I LIVE FOR THE WEEKEND/Lay It On The Line (RCA)	RCAT	13	
UB40 EARTH DIES SCREAMING/Dream A Lie (Graduate)	GRAD 10	SP	
URBANIAK, Michael NANAVA/Joy (Motown)	TMG 1208	E	
VARDIS TOO MANY PEOPLE/The Lions Share (Logol)	VAR 2	R	
VERNON AND THE G'S I WANNA BE A TED/Banjo Baby (Billygoat)	BILL 006	Tonal	
VIP'S SOMEBODY TO LOVE EP (Gern)	GEMS 43	R	
WATANABE, Sadao NO PROBLEM/All About Love (CBS)	CBS 9348	C	
WHITESNAKE AIN'T NO LOVE IN THE HEART OF THE CITY/Take Me With You (United Artists)	BP 381	E	
YAKKETY YAK PLEASE DON'T ASK/Back Together Again (Chick)	CHICK 001	Tonal	

Distributor Code	
A - PRT/Pye	
C - CBS	
E - EMI	
F - Polygram	
FP - Faulty Products	
G - Lightning	
H - H. R. Taylor	
I - Indies	
L - Lugtons	
MR - Midland Recording Co.	
MW - Making Waves	
P - Pinnacle	
R - RCA	
RT - Rough Trade	
SO - Stage One	
SP - Spartan	
T - Trojan	
W - WEA	
WU - Wynd Up	
X - Clyde Factors	
Z - Enterprise	
12" singles brackets	
Total releases: 68	

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c/w

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these tracks not taken from the album "IRON MAIDEN" EMC3310

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SATURDAY 22 - LEEDS UNIVERSITY
SUNDAY 23 - COATHAM BOWL, REDCAR
MONDAY 24 - CITY HALL, HULL
TUESDAY 25 - CITY HALL, NEWCASTLE
WEDNESDAY 26 - ODEON, BIRMINGHAM
THURSDAY 27 - ASSEMBLY ROOMS, DERBY
FRIDAY 28 - VICTORIA HALL, HANLEY
SATURDAY 29 - UNIVERSITY OF SHEFFIELD
SUNDAY 30 - APOLLO, MANCHESTER

Arranged by Cowbell



NEW ALBUMS

November 7, 1980

Artist	Title	Label	Cat. No. Cass. No.	Dealer Price	Dist. Code
ADAM & THE ANTS	KINGS OF THE WILD FRONTIER	CBS	84549	—	C
ANGEL CITY ASTON, John	DARK ROOM YOU TAKE THE BLAME FOR THE ROSES	Epic Happy Face	EPC 84502 MMLP 1017	— —	C P
BALL, Kenny & His All Star Band	SOAP	AMI	AMILP 101	2.43	P
BANHAMS	IN THE FLAT FIELD	4AD	CAD 13	2.44	RT
BELLAMY BROTHERS	SONS OF SUN	Warner Bros./ Curb	K 56872 K456872	3.04	W
BLACK SLATE	AMIGO	Ensign	ENVY 15 ENCAS 15	3.04 3.14	F
CHIPMUNKS CITY BOY	CHIPMUNK PUNK HEADS ARE ROLLING	Mercury Vertigo	6302 064 6359 024 7150 024	2.25 3.04 3.14	F F
CLIMAX BLUES BAND	FLYING THE FLAG	Warner Brothers	K 56871	3.04	W
CRISS, Peter CODE BLUE	OUT OF CONTROL CODE BLUE	Mercury Warner Brothers	6302 065 K 56868	3.04 3.04	F W
CRAYTON, Pee Wee	BLUES GUITAR GENIUS	Ace	10CH 23	2.00	P
DR HOOK	RISING	Mercury	6302 076 7144 076	3.44 3.53	F
GAP BAND	GAP BAND III	Mercury	6337 110 7141 110	3.04 3.14	F
GLITTER, Gary	THE LEADER	GTO	GTLP 046	2.43	C
GORDON, Rosco	BEST OF ROSCO GORDON VOL. 1	Ace	GTMC 046 CH 26	2.43 2.00	P
HOLMES, Rupert	ADVENTURE	MCA	MCF 3088 MCF 3088	3.04	C
IRON HORSE	EVERYTHING IS GREY	Atlantic	K 50730	3.04	W
LEWIS, G./B.C. Gilbert	3RD	4AD	CAD 16	2.44	RT
LIGHT OF THE WORLD	ROUND TRIP	Ensign	ENVY 14 ENCAS 14	3.04 3.14	F
LITTLEFIELD, Little Willie	LITTLE WILLIE LITTLEFIELD	Ace	10CH 24	2.00	P
M	OFFICIAL SECRETS	MCA	MCF 3085 MCFC 3085	3.04	C
McGLYNN, Arty MOTELLO, Elton MUNGO JERRY	McGLYNN'S FANCY POP ART SIX ASIDE	Mint Edge Satellite	JULEP 16 HOG 1 SAT 1001	2.31 — —	L/WU W SO
REED, Lou	LOU REED	Arista	DARTY 8	—	F
SECTOR 27	SECTOR 27	Fontana	6359 039 7150 039	3.04 3.14	F
SKELLERN, Peter	STILL MAGIC	Mercury	6359 036 7150 036	3.04 3.14	F
SPYRO GYRA	CARNAVAL	MCA	MCF 3087 MCFC 3087	3.04	C
STEWART, Louis	I THOUGHT ABOUT YOU	Lee Lambert	LAM 103	—	WU
STRAIGHT EIGHT	SHUFFLE & CUT	Logo	FLASH 1 K FLASH 1	4.99	R
SUNS OF ARQA	REVENGE OF THE MOZABITES	Rocksteady	MICKLO 1	2.35	Self
TEARDROP EXPLODES	KILIMANJARO	Mercury	6359 035 7150 035	3.04 3.14	F
THOMPSON, Barbara TOMPALL & The Glaser Brothers	PARAPHERNALIA LIVE MORE OF TOMPALL & THE GLASER BROTHERS	MCA Polydor	MCSP 309 2391 487	4.44 3.01	C F
TURNER, Ike & His Kings Of Rhythm	IKE TURNER & HIS KINGS OF RHYTHM VOL. 1	Ace	CH 22	—	P
VALLI, Frankie	HEAVEN ABOVE ME	MCA	MCF 3081 MCFC 3081	3.04	C
VAUGHAN, SARAH & Duke Ellington	SARAH VAUGHAN & DUKE ELLINGTON VOL. II	Pablo	2312 116	3.25	F
VON DEYEN, Adelbert VON ESCHERSHEIM, Christian	ATMOSPHERE CHRISTIAN VON ESCHERSHEIM	Sky Sky	041 045	— —	MW MW
VARIOUS	DINDISC 1980	Dindisc	DON 1	2.43	C
VARIOUS	GIANTS OF JAZZ VOL. 4	Manhattan	MAN 5015	—	Z
VARIOUS	LIVING LEGENDS — HEAVY METAL	Vertigo	6498 072 7133 072	1.98 1.98	F
VARIOUS	MACHINES	Virgin	V 2177	2.43	C
VARIOUS	MERRY CHRISTMAS	Philips	6498 073 7133 073	1.98	F
VARIOUS	MONSTERS OF ROCK LIVE FROM CASTLE DONNINGTON	Polydor	2488 810	2.40	F
VARIOUS	TEENAGE ROCK 'N' ROLL PARTY VOL 1	Ace	CH 25	—	P
VARIOUS	WARTS 'N' ALL — 101 CLUB	Polydor	2478 139	2.28	F
WASHINGTON JNR., Grover	WINELIGHT	Elektra	K 52262	3.04	W
WEBSTER, Max	UNIVERSAL JUVENILES	Mercury	6337 144 7141 144	3.04 3.14	W
WETTON, John	CAUGHT IN THE CROSS FIRE	Polydor/EG	EGLP 107 EGMC 107	3.25 3.38	F
WHITESNAKE	LIVE IN THE HEART OF THE CITY	Liberty	SNAKE 1 TC-SNAKE 1	3.65	E
WILLIAMS, Don	THE VERY BEST OF DON WILLIAMS	MCA	MCG 4014	3.04	C
WILSON, Ada/Ian WOLSTENHOLME, Woolly WUNDERLICH, Klaus	TATTOO HOSTS VISION ON MAESTOSO THE ENTERTAINER	Ambergris Polydor Decca	AGM 1 2374 165 DBC 13 KDBC2 13	2.89 3.01 3.77 3.96	RT/P F F
YOUNG, Neil	HAWKS & DOVES	Reprise	K 54109 K4 54109	3.04	W

Mary O'Hara

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Passion (Riva 26, WEA)
ROBERT PALMER
Looking For Clues (Island 12WIP 6651, WIP 6651, EMI)
DIANA ROSS
I'm Coming Out (Motown 12 TMG 1210, TMG 1210, EMI)
ROXY MUSIC
Same Old Scene (Polydor EH ROXY 1, PolyGram)
ROBIN GIBB & MARCIA LEVY
Help Me (RSO 65, PolyGram)
OZZY OSBOURNE
BLIZZARD OF OZ
Mr Crowley (Jet JET 7003, CBS)

OTHERS:
TRIUMPH
I Live For The Weekends (RCA 13, RCA). Three-piece Canadian HM outfit, currently on UK tour. Track off album Progressions Of Power (PL 135524), drum propelled, fiery, energy wreaking cut, chart chance.
BILLY OCEAN
Nights (Feel Like Getting Down) (GTO 286, CBS). Funky feel, disco appeal, rich atmosphere, taste in arrangement, mid-late back-ups strut on beat with swinger with effect. Artist had five hits in the Seventies but this not his late MOR soul style. Recent record failures, this could well correct things.
ISLA ST CLAIR
Songbird (Ariola AHA 566, PRT). One-time gorgeous folk singer, Decca among issuing companies, now of Generation Game fame. Familiar Fleetwood Mac cut (on Rumours LP, Christine McVie vocals). Slow atmosphere song, early echo on vocals, expected lush strings, not particularly tailored to TV show audience ethos. Pic bag.



ROD STEWART

GRACE KENNEDY
Slowly (DJM DJS 10959, CBS). Slow and romantic at first, gathers pace once girl back-ups enter; mid-way sax break. Song possesses good chorus with gospelly feel. Weak point before, around that mid-way break where momentum lost plus at that point rather tinny sound. Almost but not quite.
DISCOLATION DANCE
Four Track EP (New Hormones/Delicate Issues CRG 7/Issue 1, Spartan). Basically indie market, off-beat material, for general accessibility, cuts It's So Difficult, Familiar Vein. If given Talking Heads underlying beat-push the former could climb out of indie mould. Good EP. Wrap-around pic packaging.
DARYL HALL AND JOHN OATES
Kiss On My List (RCA 15, RCA). Duo favoured with programmers without corresponding hit success. In mould of recent Christopher Cross, Doobie Brothers cuts, US FM car mood, up-tempo, formula chorus, kind of catchy.

AFTER THE FIRE
Wild West Show (Epic EPC 9095, CBS). Second cut off new album (charted W/E November 1) 80-F. Band previously charted with One Rule For You (40, 1979), Laser Love (62, 1979). Jerky, frenetic, easily picked-up chorus but basic lines not clear cut. Current tour until early December.
MISSING SCIENTISTS
Big City Bright Lights (Rough Trade RT 057, Rough Trade). Has "corn" element but proves irresistible, powers along with throbbing underlying beat in reggae style, play as me four times running, you're caught whatever initial reservations. B/W bag.
TENPOLE TUDOR
3 Bells In A Row (Stiff BUY 98, EMI). Zappy dance beat, vocal chants on good riff, welcome monies for Stiff.
METHODISHCA TUNE
Leisure Time (Eustone T02, Rough Trade). Girl vocal play with male lead and subtle use of sax are two of a number of good things about this record, but it does need fresh piecing together to maximise potential.
MO-DETTES
Dark Park Creeping (Decca DET 2, PolyGram). Early Stones feel in backing, not so immediate as brief hit Paint It Black (also, of course Stones), somewhat messy but maybe for girls part of their overall sound intention, appeal. Colour bag.
HELICOPTERS FEATURING ROY WOOD
Rock City (Cheapskate CHEAP 6, RCA). Bright bouncy feel with Wood keeping sound thin rather than Spectorish embellishment.
THE AT'S
Leaving Lonely (Rialto TREB 125, PRT). Police-reggae feel accentuated by vocal shout "so lonely", but overall deserves notice, above average cut, well assembled.

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YEARS TO COME**

VIENNA
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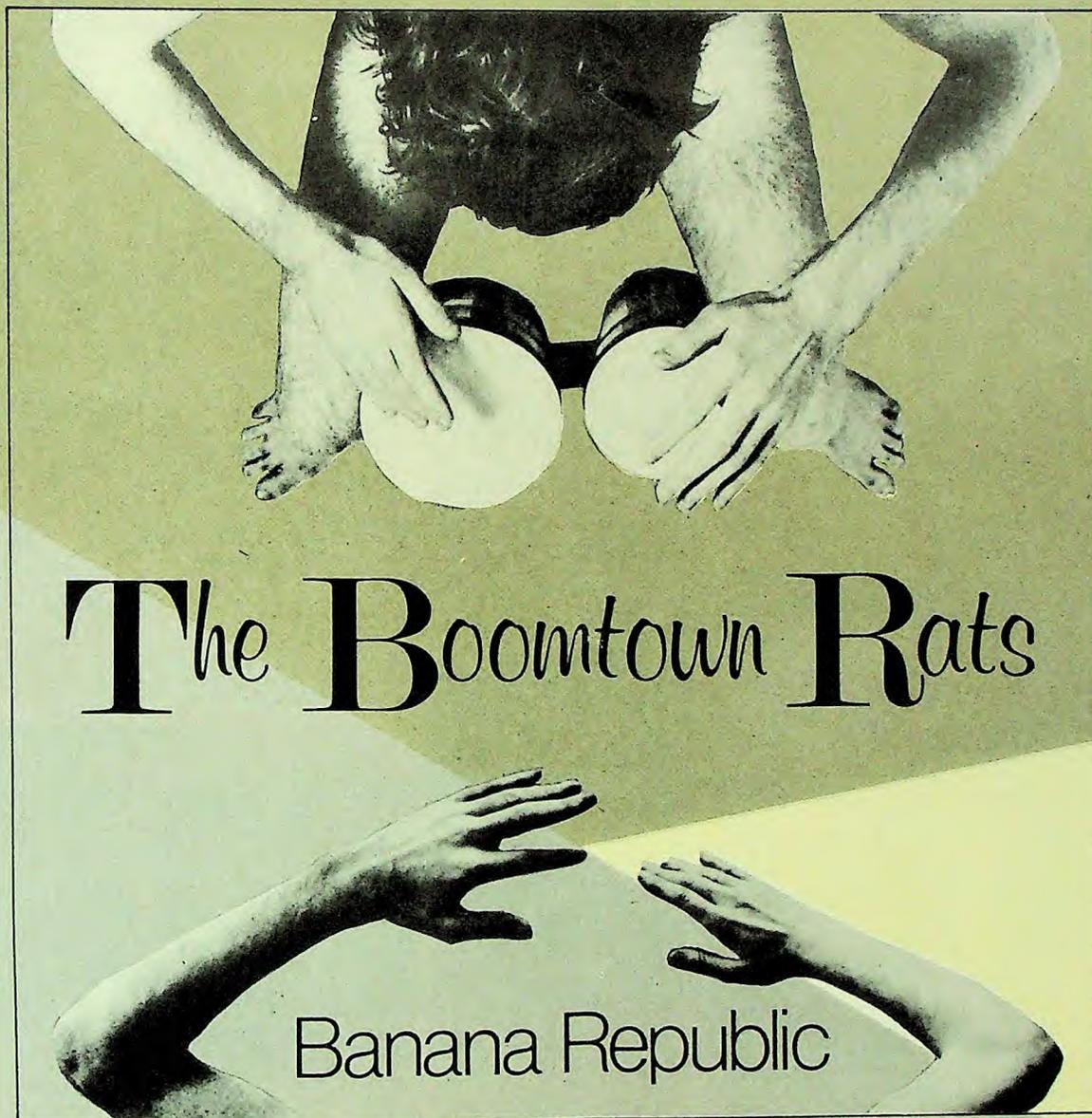
MILITARY
GOLD

LATIN
GOLD

BIG BAND
GOLD

COUNTRY
GOLD

JAZZ
GOLD



The Boomtown Rats

Banana Republic

A new single from their forthcoming album *Mondo Bongo*, produced by Tony Visconti. △ The first 100,000 copies come in picture bags. △ Order from Polygram Record Operations 01-590 6044, from Dot and Sylvie through Phonogram Telesales, or from the Phonogram Sales Force. △ Pre-released orders will be shipped November 10th.

To hear the single, before you order call 01-499 9441.

Arista man after US masters

BILLY MESHEL, who heads Arista's Music Publishing Group out of Los Angeles, is one of those street hustlers we heard of in the good old tin pan alley days and he's out there always looking to pick up masters, where the publishing is free, to "sell to record companies".

He explains: "If I believe in it, I don't care about points. I'll just publish and administer it in territories where the record is released.

"Our company is new and very selective. I'm talking about high quality stuff. The face of publishing, thank goodness, is changing with writers and artists moving into the administration side. There are people in the US running publishing companies who would not know a tomato if it hit them on the head," he quipped. Meshel says he'd know and has five records in the Top 10 to prove it.

With masters to place in America, contact Billy Meshel, VP and General Manager, Arista Music Publishing Group, 1888 Century Park East, Suite 1501, Los Angeles 90067. (213)553 1777.

Scotti number

THE TELEPHONE number of the London office of The Scotti Brothers was incorrectly printed in last week's TipSheet. The correct number is: 01 629 0912.

Management service sets up London office

MARSHALL GELFAND, Breslauer, Rennet & Feldman are certified public accountants who represent something like one-third of the major international US artists and have recently established a London management service company.

"The major things we do are financial planning, monitoring of monies, advising on investments, budgeting, seeing to the preservation of capital, taxes, collection of payments and making sure that our artists still have income in the future," explained Gelfand who started his company representing Peter, Paul and Mary 13 years ago.

Middle Of The Road request

THE GROUP Middle Of The Road are looking for songs to record in December.

They have a new singer, Linda Carroll and new single, Pieces of My Heart, out here on OK Records and have just signed to A&R Records in Holland. A&R's managing director/producer, Ed Ouwens, will take the group into the studio in the Netherlands at the end of the year. Material sought should be suitable to a boy/girl, Abba/Brotherhood of Man group. Contact Sylvia Meadows, The Point, 9 Eccleston Street, Victoria, London SW1. (01) 730 9777 or (01) 603 5324.

Now he has 21 partners and 144 employees in offices in New York, Nashville, San Francisco, Palm Springs and Los Angeles.

The conservative fashion in which they service their clients is what is stressed by Gelfand and Wayne Coleman, who is in charge of the expansion programme which will include offices in the coming three years in Sydney, Amsterdam, Hamburg and Japan and of royalty auditing for the company.

Tour budgeting and collecting are also part of the service. "In the past, for major tours of our artists, we have had to use partner companies in other countries. Now our own overseas offices will be there to cover," says Coleman.

"Due to the complexity of contracts and the age of computers, we felt it was important now to have an office in London," said Coleman. And to show their commitment, they have sent Martin Feldman, their partner who ran the NY office to oversee London.

"Some of the most creative artists in the industry have come out of England and today the more astute an artist is the more successful he becomes," commented Gelfand. "One needs advisers who are extremely reserved though. We would never capitalise on a client's reputation. Today it's a team concept when working with an artist. They are the creative part together with their personal manager and attorney or legal man." Contact Martin Feldman, 500 Chesham House, 150 Regent Street, London W1. (01) 439 6288.



PAUL KARAS has acquired the publishing rights for the UK of Bamses Venner's copyrights and his approximately 12 masters that are available says Karas, "for any reasonable and moderate recording release".

You may recognise Bamses Venner, pictured above with his group, from this year's Eurovision Song Contest where he represented Denmark. With rock music and melodic ballads, this 18 stone-Viking has been highly successful in Denmark selling over 4,000,000 albums and singles. He and the band are in the Dutch charts now with Sorry (If I Bother), and, according to Karas, outsell, every national artist in Scandinavia with the exception of Abba.

The Observer colour supplement recently ran a feature article on the group's success — their fun personalities and ability to entertain. It told how the US group Dr Hook was so impressed with the volume of Bamses's voice they invited him onstage in Copenhagen to sing his cover version of their hit, A Little Bit More. Now Bamses's looking to conquer Britain. Contact Paul Karas, That Music, 4 Yarcombe, Adelaide Road, Surbiton, Surrey. (01)399 9491 or (01)399 7043.

Quick Tips

Thieves seek manager

THIEVES LIKE US, signed to Larry Uttal's Earlobe Records are seeking a management deal. The new wave based band have been with the label for six months and have had one single released.

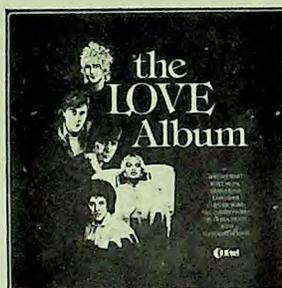
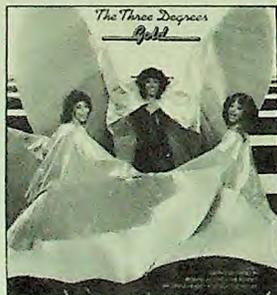
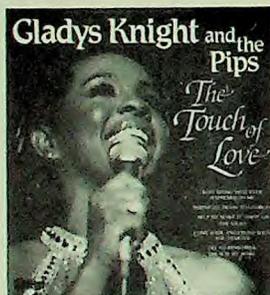
They have recorded a 45-minute TV special in Germany which will be broadcast there shortly, and is scheduled to be shown in four or five other countries. The single is now being released in Germany to coincide with the broadcast. Anyone interested should contact Chris Stonor on Brighton (0273) 509872.

BK MUSIC is planning a country and western LP and is seeking "the right male vocalist" for it. Anyone who can sing country and rates himself "first-class in this field" should contact Lorna Kirtland or John Bassett at BK Music, 7 Harley Street, London, W.1. (01-636 1285).

INDEPENDENT PRODUCER Mike Vicino continues his search to establish contact with a UK publisher, meet a lyricist who feels sympathetic to his music and to place his product in Britain.

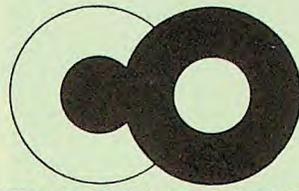
Vicino, who has had titles in the Italian charts, is determined to extend into the international market. He has heavy rock masters to place, produced and self-penned with artist Brian Pudding. Contact Mike Vicino, via Buffoli, N.2, 20123 Milan, Italy. (02)832 4617.

Contact
SUN FRANCIS
on 01-439 9756



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The Harrison Printing Group

ALBUM REVIEWS

WHITESNAKE

Live... In The Heart Of The City. Liberty-United. SNAKE 1. Double album of live material from the heavyweights of heavy rock. Jon Lord, Ian Paice, David Coverdale and Co make for a formidable team. And the guitar playing of Moody and Marsden is never less than competent and occasionally verges on the brilliant. A worthwhile set.

THE HOLLIES

Buddy Holly. Polydor POLTV 12. TV-advertised LP featuring the Hollies covering Buddy Holly tracks such as Peggy Sue, Maybe Baby and Everyday. Can't really fail.

DONNA SUMMER

The Wanderer. Geffen Records K99124. Producers: Giorgio Moroder, Pete Bellotte. Superstar mystique already surrounding the new US label can only help this latest album from the lady, not that any help is required because the material, the performance and the production are as strong, sophisticated and commercial as ever.

JOHN MARTYN

Grace And Danger. Island ILPS 9560. Producer: Martin Levan. This is definitely more mainstream than many of his previous offerings, although we've seen no product from him since One World three years ago. On this album you can hear the words, and arrangements are a little more obvious than before, although there is some fine use of feedback in various places. Ironically the one cover, Johnny Too Bad, is the strongest cut.



TALKING HEADS

Remain In Light. Sire SRK 6095. Producer: Brian Eno. In many ways, the group have got more pretentious than ever, both in the lyrics and the "intellectual affirmation" of African music, that has heavy overtones here. But while side one is dubious, the second has some excellent material that will make it a must for fans. Houses In Motion, Listening Wind and the opener Once In A Lifetime are all much more consolidated than the much longer three numbers on side one that tend to ramble aimlessly, hoping the rhythms will carry them through. Eno involvement gives the band an interesting new slant.

VARIOUS ARTISTS

Oi! The Album. Sounds compilation. EMI Zit 1. Compiled by Garry Bushell. Carrying on the spirit of 1977, there is some fine material on this album featuring bands that mostly have a hardcore skinhead following. But Terrible Twins and 4-Skins (geddit!) both look promising with their numbers Generation Of Scars and Wonderful World. The only worrying thing, possibly, is the exploitation of violence to build up a cult following where the music itself is good enough. Other than offerings from Cockney Rejects and Angelic Upstarts, all the numbers are

previously un-released which might push the album into the lower reaches of the charts along with Sounds promotion.

DENNIS WATERMAN

So Good For You. EMI EMC 3349. Producer: Christopher Neil. With the single, I Could Be So Good For You taken from Waterman's popular Minder series, in the charts, this album could pick up a lot of Christmas sales, particularly as a stocking filler for mum.

VARIOUS

Heavy Duty. Harvest. SHSP 4115. Impressive heavy metal compilation album featuring bands like

Whitesnake, The Scorpions, Deep Purple and Iron Maiden with a £3.99 RRP making especially attractive to younger punters.

BUDGIE

Power Supply. RCA. ACT LP 1. Producers: Dave Charles and Band. This heavy metal trio have been around for a few years and so far have missed out slightly on the genre's growing appeal. This album could well prove the impetus to bring them back in the limelight.

ORIGINAL SOUND TRACK

Blues Brothers. Atlantic K50715. Producer: Bob Tischler. Movie is considered one of this autumn's most important release by its US makers; UK critics have not been over enthusiastic but the public could well disagree. LP is very strong in its own right — driving and fairly raucous R&R and R&B, with best tracks including Gimme Some Lovin', Rawhide (hilariously dead-man version), Minnie The Moocher and Jailhouse Rock. Band has so far failed to break here, but if film goes well this LP could be big.

VARIOUS ARTISTS

The Good Old Way. Topic TPSS 412. A very strong addition to the folk catalogue, bringing together some of the best (and best-known) artists such as Martin Carthy, June Tabor, Nic Jones, Vin Garbutt, Five Hand Reel, Peter Bellamy, the Boys of the Lough, Bob Davenport and the Watsons. Sleeve notes say "we hope it gives an impression of the great range of ideas and approaches found among today's folk artists" — and it does. Worth pushing if you have any folk trade at all.

THE TEMPTATIONS

20 Golden Greats. Tamla Motown

STML 12140. One for the collection. Includes Just My Imagination, Law Of The Land, Papa Was A Rolling Stone, Get Ready and I Second That Emotion performed with Diana Ross and the Supremes.

PILOT

Best of. EMI NUT 29. Producers: Alan Parsons, Roy Thomas-Baker. Cuts taken from all three LPs this mid-Seventies band made, and, as the sleeve notes claim, it is a good opportunity for those with a taste for retrospection to "re-assess this power pop band". Not likely that vast numbers of people will want to, though.

**

THE HITMEN

Aim For The Feet. Urgent. ZIP 84888. Producer: Bill House. First album from a band who have been accumulating a steady following with their infectious brand of pop. Album includes former single, She's All Mine, recorded in a rehearsal studio housed in railway arch at Waterloo.

**

UTOPIA

Deface The Music. Bearsville. ISLP 9642. Producers: Todd Rundgren and band. Flower power isn't dead, it just blooms when Utopia releases an album. The album will not bring any new fans into the fold, but should sell steadily to faithful.

**

STEVE FORBERT

Little Stevie Orbit. Epic EPC 84501. Producer: Pete Solley. It will be hard for this act to make any impression with artists like Springsteen soaring into the public's mind. The addition of strings indicates that the producer's idea has been to tone down this album for a more adult listenership. In this country, it is doubtful that it will work.

**

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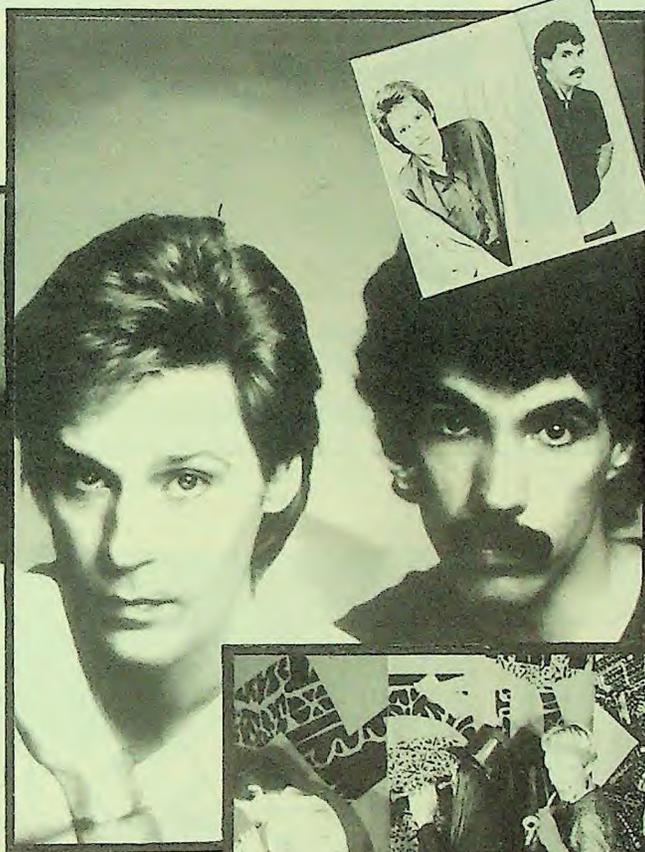
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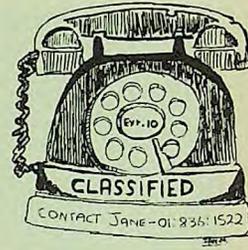
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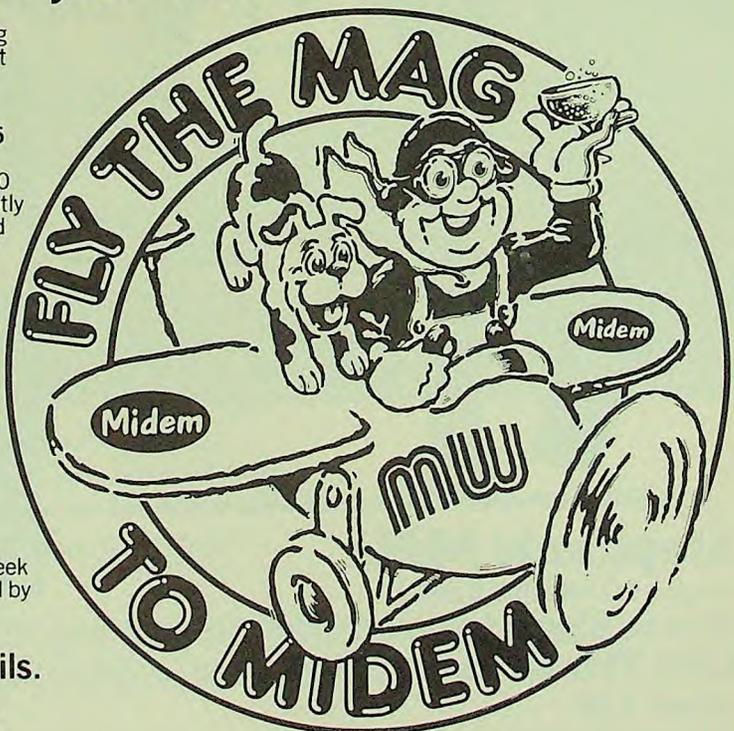
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American Commentary



CBS publishing post for Mike Stewart? . . . A&M backs YMO . . . Rolling Stone format change

NEW YORK: By the time that formal announcement of Mike Stewart's November 15 departure from Interworld Publishing hit the streets, speculation was already high that he was heading to CBS, where he would become responsible for pulling together the CBS international and the domestic April/Blackwood publishing operations. The new structure would apparently also be tied to the CBS film division.

By Thursday last, Stewart's appointment as president of April/Blackwood was made official, laying to rest additional rumours of a possible link with Jobete Music, the Motown publishing arm long believed to be for sale.

As the scenario shapes up, Stewart, who will be based in Los Angeles but also have a New York HQ, will assume a position in the CBS hierarchy alongside Walter Yetnikoff and M. Richard Asher. He will report to Asher.

Originally, talks between Stewart and CBS are said to have been based on the notion of Interworld administering the CBS international catalogue, but apparently those talks have yielded a situation that will have Stewart taking a far more active role from November 17.

As for the future of Interworld, which Stewart founded with backing from the Bertelsmann conglomerate, that appears to be in the hands of Arista Music chief Billy Meskel, who will reportedly take over upon Stewart's departure. As for Arista, also under the Bertelsmann banner — stay tuned.

IN OTHER travelling news, Mike Gill, who has headed up the Riva Records US operation, departed that company on the eve of John Cougar's recent Bottom Line appearance to return to London for "further discussions regarding the restructuring" of the US interests. At this time, his position is unclear.

In the wake of Gill leaving, Riva chairman Billy Gaff named Jimmy Horowitz and Dennis Collopy executive vice-presidents, Horowitz taking responsibility for the record company and Collopy overseeing the publishing arm. Also promoted was Russ Shaw to VP handling artist development and co-ordinating promotion with Riva's US distributor, Phonogram.

SHAMESCO, FOUNDED by one Sally Shames, in a new Los Angeles outfit formed to market cassette recordings of novels, non-fiction, plays and records through book and record stores.

The cassettes will be 50-90 minute abbreviations of current works, packaged to resemble paperback books and targeted on the automobile market. The two initial titles are a finance self-help book called *How To Survive The Crisis Of '82* and a Linus C. Pauling lecture on cancer and Vitamin C, and the advertising budget for the first year is \$25,000 (£10,246).

By IRA MAYER

A&M IS putting its all behind The Yellow Magic Orchestra. The first promotional effort is a live broadcast from Los Angeles to Japan of the group's show at A&M's Chaplin Stage, beamed simultaneously to New York for an invitation-only viewing at the recently opened Leber-Krebs venue, Privates.

The group will also tour five US cities — Los Angeles, San Francisco, New York, Boston and Philadelphia — playing specially priced (\$3 or £1.23) concerts.

ROLLING STONE will change to a magazine format in the New Year, with slick cover and slick stock for 30 per cent of its inside pages.

Rate base will remain pegged around a circulation of 700,000, but advertisement rates will rise 10 per cent for black-and-white pages to \$10,300 (£4,098) and five per cent for four-colour pages to \$14,425 (£5,912).

According to *Advertising Age's* monthly survey, *Rolling Stone's* ad pages for the month of September decreased from 96.3 last year to 63.5 this year, and went down from 793.7 to 654.6 for the last nine months.

SHORTS: RCA's college-focused campaign on behalf of Hall & Oates, Polyrock and Bruce Cockburn continues with the release to college radio stations and press of individual hour-long interviews with said artists, each interspersed with music from recent LPs. Artwork for the three discs is designed to resemble school notebooks . . . latest PR trend is the shrinking publicity photo, a cost-cutting measure, no doubt, as Atlantic, Polydor and UA now service shots measuring approximately 4 x 4 inches and less. Thus far the accompanying biographies are still larger than life . . . Kenny Gamble will receive the 13th annual humanitarian award from the AMC Cancer Research Centre on December 13 at a New York Hilton dinner in aid of the Centre . . . the Grammy Awards telecast is moving to New York and the newly formed National Academy of Concert & Cabaret Acts will present the first concert and cabaret performance awards on December 12 at NY Town Hall . . . the RIAA video division will meet in Los Angeles on November 20 for general membership and policy making sessions . . . the Metropolitan Opera has settled strike issues with its orchestra. A curtailed season is likely to be salvaged . . . the AFM is still negotiating with film producers over video rights issues . . . lawyer John Eastman insists that word of Paul McCartney's MPL Communications taking over the Acuff Rose catalogue is "just a rumour".

Laserock—2

LIGHT PATTERNS have been used to enhance rock music performance for a long time, but the way in which they are used in the London Planetarium's new Laserock show must surely impress and excite even the most jaded and self-satisfied of critics.

Since the space age *son et lumière*, now generally known as Laserium, was designed/invented/composed by Ivan Dryer in the US a few years ago, the sophistication of the digital electronics board used to produce the splendid variety of light patterns has greatly increased.

The premiere of the new series of shows (which will run on Thursday, Friday and Saturday evenings, with a different show called Starship on Sundays) was a chance for the Planetarium director to point out that there are only three laser operators in this country capable of combining electronic expertise and creativity to the extent that they can produce the dazzling and visually lyrical shows which accompany a largely pretty predictable set of rock tracks — from Pink Floyd's *Is There Anybody Out There*, through *Walking On The Moon* by Police, *Cars* by Gary Numan, *Planet Claire* by the B52s to 10cc's *I'm Not In Love*, *Sahara Of Snow* by Bill Bruford, *Duchess* by Genesis and *Sammy Hagar's Red*.

The possibilities offered by the use of five different coloured lasers — with back-up effects from the giant Zeiss projector used in the Planetarium's astronomy programmes are endless, and the laserists constantly prove this.

TERRI ANDERSON

Joe Jackson

JOE JACKSON seems to have lost some of the momentum which catapulted him into the "must be seen" category, and his latest A&M album has received a mixed reaction.

This Music Machine audience greeted the new cuts like *One To One* and *Biology* patiently and without much genuine enthusiasm, but Jackson retrieved the situation admirably with great old favourites *Like One More Time*, *Different For Girls* and a new arrangement of *Is She Really Going Out With Him*. Enjoying the usual banter with the audience, he tried hard to persuade them that his new LP is better than the previous two but I fear they left unconvinced.

Jackson's star is unlikely to wane just yet, though, for as well as being an excellent singer, he is an inspirational and original songwriter. He proved that by debuting a superb number called *Showing An American Around* which should be seriously considered as a single release.

DAVID DALTON

Kamahl

KAMAHL HAS the sort of untutored but homely voice that makes perfect cabaret for the *Talk Of The Town* and as this current four week season is his fourth visit, the Talk's management obviously agree.

He has a limited range, but set at an engaging pitch ideally suited for standards like *The Impossible Dream*, *My Way* and particularly *Old Man River*. Before the latter he showcased his current single on Philips, *First Love, Best Love*, and the title track of *She Believes In Me*, claimed by his publicists to be "the

PERFORMANCE

LP of the year" in Australia.

While he apparently has 113 gold records to his name and a 2,000,000 dollar contract with Polygram Australia, this engaging Sinhalese performer is unlikely to match such statistics in this country, though with more TV appearances he could be a steady album seller as well as an ideal cabaret artist.

DAVID DALTON

John Martyn

IS IT a bird? Is it a plane? No, it's Super Yobbo — on stage wearing an aggressively casual three-piece tweed suit and looking a lot like ace guitarist John Martyn. There the resemblance ended on this particular night.

Facing a packed Apollo Theatre — which like the artist was in no mood to be trifled with — Martyn started late but well with a jazz tinged version of his beautiful *May You Never*. When this slid into being *My Old Man's A Dustman* it was obvious, with hindsight, that the tone was being set for the evening.

While intermittently delivering the superb quality and feel which usually marks his playing, Martyn went on to spend the time alternately camping it up, bawling his equipment out, and taking his own word-and-note-slurring mannerisms way over the top in songs which became ever longer and more meandering.

The highly respected quartet of backing musicians appeared to be finding the star progressively more of a pain in the elbow to work with, too. Martyn's new LP, *Grace and Danger (Island)* deserves to climb the chart; but this concert deserves only swift interment, with the concession that everyone has an off day now and then.

TERRI ANDERSON

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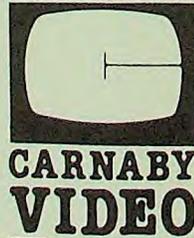
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OPINION

WRITE TO: OPINION, MUSIC WEEK, 40 LONG ACRE, LONDON WC2. The Editor reserves the right to shorten or edit letters.

Who were the paid agents?

I READ with total surprise and dismay your report (*MW* October 25) on the committee of enquiry probing allegations of chart fraud by record companies made primarily in the Granada TV World In Action programme.

Your opening paragraph quotes: "In some instances the action of certain paid independent agents transgressed the code of conduct." Record Sales is the industry's leading independent promotion company and as such were fully investigated by the World In Action team, and in a letter to our legal representatives they stated that they could find nothing newsworthy in the activities of Record Sales and that Record Sales would not be featured in any way, shape or form in the programme.

The content of the programme was totally that of record company employees, record company

memorandum and ex-record company employees. At no time were independent agents discussed.

Surely the record industry's image has taken a substantial battering and here was a classic opportunity for the BPI to bring to task certain record companies with all of the undercover investigative work being done for them by the World In Action team.

Record Sales, has been in business for over three years pursuing a policy for legitimate promotion, covering a panel of shops more than double that of the reported number of BMRB chart stores, and the company has never ever worked for WEA Records.

So who are the paid independent agents?

ALAN WADE, Record Sales, Newman Street, London W1.

Price anomaly unfair to dealers

IN HIS letter of October 18, E. D. Fearn puts the same question as in my letter of May 24 — how can Woolworths run economical record departments if they buy at the same prices as independent dealers?

The answer must be that they do NOT buy at our prices. The record companies hide behind their subsidiary consortium of Record Merchandisers, which will justify these reduced selling prices by quantity turnover to one account. In the same way, the Ames Group of Preston has made this even more evident by offering top-line albums at £2.99 against Woolworths £3.99, and my price of £4.99 — all for the same LP!

No wonder the public is mystified by varying prices. The manufacturers are selling us down the river, with no real consideration for our pioneering support over many years, and we are unable to retaliate against the increasing trade prices and overheads on the one hand, and combat the multiples' discounting on the other.

FRANK WALTON, *The Music House, Penrith, Cumbria.*

PA as an aid to profits

I WOULD like to take the comments made by Miles Copeland re the financing of permanent club PA systems (*MW* October 25) a step further.

The single most inhibiting factor for a new, young artist or group wishing to perform regularly is the vastly prohibitive cost of hire and transportation of large PA systems.

It is my belief that if clubs were installed with permanent PA equipment (the idea mooted by Miles Copeland), we would see a huge increase in the number of genuinely talented — and therefore long-term profit-creating-groups and artists able to present their music on stage, without incurring crippling expenses and debts.

The music industry would do well to acknowledge that the majority of

long-term successful artists over the past 15-20 years (from The Beatles to Police), have inevitably emerged after concentrated in-person performances — not record promotion!

Copeland implied, quite rightly in my view, that club owners are unlikely to make the first move, either through lack of finance or lack of initiative.

The industry could do itself a favour by investigating further the idea of companies financing the installation of equipment (wholly or in part) as a basis for mutually increased future profits.

The Eighties will not be a memorable decade for the short-sighted.

J. KIT STEPHENS, Kingsdown Avenue, London W13.

Producer disowns album

IN NOVEMBER 1978 I supervised the recording sessions for the Chandos album of Schumann lieder sung by Evelyn Lear accompanied by Roger Wignoles. My association with Chandos Records Ltd ceased in February 1980 and therefore I did not have the opportunity either to be present at the subsequent editing sessions, or to approve the finished recording, which has recently been released.

Since, however, the sleeve of the album credits me with being the producer, I must disassociate myself from, and disclaim all responsibility for, the fact that on this record the first four bars of the song *Mondnacht* from the Opus 39 Liederkreis cycle have been omitted.

ROBERT MATTHEW-WALKER, Exford Road, London SE12.

DOOLEY

THE BPI charts committee has asked Gallup to field-test its data collection machines in record shops to back up its bid for the industry chart and Gallup will be reporting at the end of November as to the machines' suitability for the job Journalists on *Music Week*, *Sounds* and *Record Mirror* (as well as other Morgan-Grampian publications) staged a one-day strike last week in support of a wage claim and an all-out strike may follow if settlement is not reached BBC has decided that, as potential Eurovision songwriters weren't informed of the new restriction on entries for the contest until October 8, it will postpone the ruling limiting each writer to one song until the Song For Europe qualifying contest in 1982 PolyGram Canada president Tim Harold in town this week amid rumours of a possible high post pending for him in Europe Midem delegates will be delighted to learn that Bernard Chevry has negotiated a special fixed price menu for music business folk attending the '81 event — and there are a few seats left on *Music Week's* own £130 charter flight to Midem.

EXPECT ANNOUNCEMENT soon of multi-million pound sponsorship in music by a company better known for backing major sporting events Rumours rife concerning the future of Sire Records following apparent wind-down of its operation in the US HMV Shops' "More Tapes Than Watergate" advertising slogan was to have used the word "Nixon" instead of Watergate, but Nixon, not surprisingly, refused permission Even though they have no product out till next January, Surrey Sound Studios label showed confidence in new signing Angie Rox with a lunchtime bash last week A son, Joseph, to Rak Records marketing manager David Crowe and wife Heather; and a baby boy to Maddy Prior and Rick Kemp, tying in with re-birth of Steeleye Span Louis Brown's Studio Circus Disco in Cannes has been awarded the coveted Disque D'Or (golden oscar) In the *Music Week*/Bronze squash ladder tournament *MW's* Jonothan Ward challenged EMI's Mike Edwards and lost "convincingly" for his pains — keep challenging and phone results to Robert Lemon on 267 4499.

PROMOTION MAN Bernie Cochrane, in a spin following a fire in his car on the motorway and the involuntary cremation of 500 records, borrowed partner Roger St Pierre's bicycle to make his deliveries Australian switch — WEA PR man Dave Jarrett leaves UK for a new life down under as Aussie Peter Ikin arrives to take over marketing position vacated by David Cliphsham The *Evening News's* John Blake one of the few to survive the merger with the *Evening Standard* and he takes his Ad Lib column with him to the "new" paper *MW's* chief sub Kevin Tea departed last week to take up new position on a menswear fashion paper and he is succeeded by Danny Van Emden Alan Price will play a rare London concert performance at the Royal Albert Hall on November 23 together with the Royal Philharmonic Orchestra and Labi Siffre at a gala charity concert in celebration of the Queen Mother's 80th birthday.

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Latest list of new participating companies as of this edition of Music Week.

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JAPAN Nippon Television Music Corp Yamaha Music Foundation	VENEZUELA Discos Top Hits — TH Records

For further information on participation at the most important music industry event of the year please contact:

JACK KESSLER
International Exhibition Organisation Ltd,
4th Floor, 9 Stafford Street, London W1.
Tel: 01-499 2317 Telex: 25230

UA sitting on Christmas hit

I BELIEVE that Liberty/United is sitting on this year's Christmas hit. I refer to the last track on side two of the latest Imperial Rockabillys Vol. 3 album, Chew Tobacco Rag No. 2 by Billy Briggs.

I came across the track quite by chance, but reaction by customers since has been quite amazing, particularly from the kids. If UA puts this one out as an A side, I can guarantee a queue outside at least one record shop.

TERRENCE O'NEILL, Playtime Records, Crwys Road, Cardiff.

Why did 'awful editing' stay on LP?

HOW ON earth did those two appalling tape edits in George Benson's Love X Love get through onto disc? The beat is cut in the wrong place, and I cringe every time I hear it on air.

Have we got to such an apathetic stage in this recession that nobody cares about even basics of tape production?
PETER BAKER, Head Of Music, Piccadilly Radio, Manchester.

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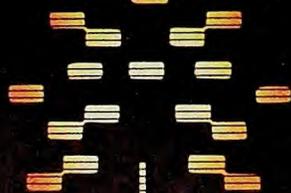
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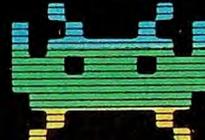
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