

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

# MUSIC WEEK

21<sup>ST</sup>  
ANNIVERSARY  
FOUNDED  
1959

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

## Year ahead— industry's predictions

THE FIRST week of a new year is a time for assessing the future, and as well as Chris Wright's thoughts on the record industry as chairman-elect of the BPI on this page, *Music Week's* inside pages contain other predictions for 1981.

### RETAILING

"From now on the only way for the record industry to go is up. Pessimism has been rife in the industry — from retail through to manufacturing. In 1981 we'll have an end to all that." — *Harry Tipple, chairman, GRRD.* (See page 6).

### PUBLISHING

"I think there will be a little improvement on the past year, but not a lot. I'm not depressed, but I'm certainly cautious in my outlook." — *Ron White, president, MPA.* (See page 16).

### BROADCASTING

"We have got to go on getting better. ILR is already successful and is 10 points ahead of its nearest rival Radio One, according to the latest JICRAR results." — *Tony Stoller, outgoing director of the AIRC.* (See page 16).

### VIDEO

"We stand on the brink of an exciting market which has all the characteristics of the music business, and if that is not challenging I don't know what is." — *Donald MacLean, chairman, British Videogram Association.* (See page 2).

### UNITED STATES

"The phrase 'new wave' will disappear from the lexicon, and bands with leanings that way had better be able to rock out as well." — *Ira Mayer, American Commentary.* (See page 26).

## Only 10 seats left for Midem

ANYONE WANTING to travel to Midem later this month will have great difficulty booking a direct scheduled flight, but 10 lucky people can join the *Music Week* charter if they act fast and book now.

The price is £130 and the last 10 seats will be allocated on a first-come-first-served basis. Call Avril Barrow on 01-836 1522 for details.

# Wright optimistic for '81

By JIMEVANS

WHAT DOES 1981 hold for the music industry? BPI chairman-elect Chris Wright, for one, is taking an optimistic view: "Deep down inside I'm convinced that things are going to improve," he told *Music Week* in an exclusive interview last week as one of the industry's most troubled years came to a close.

But Wright believes that the industry must help itself and his recipe for success in the coming year includes a drastic re-think on pre-recorded cassettes, more thoughtful and aggressive marketing, improved ties with the Government, a new drive to sell British talent in the US, tighter control of licensees and overseas companies to stem imports, and tough policing of the industry chart to stop fraud.

"We must take a more thoughtful approach to the actual marketing of recorded music," he said. "We must sell music to people in a form they really want to buy. 1981 must be the year when the industry re-adjusts to the new technology available — to match what the hardware manufacturers have put on the market."

To this end, Wright sees a cassette revolution. "Around 80 per cent of blank cassettes sold in this country are C90s. The market for cassettes is one that likes 45 minutes on each side — an album per side, two albums on one tape. But when you

buy a pre-recorded cassette, you only get 22 minutes per side, simply because a 12" record has two such sides.

"We should cater for this demand, producing compilations that satisfy the market. If the public want The Beatles on one side of a tape and the Rolling Stones on the other, we should make it available and market it.

"As record companies, we're still too busy thinking 12" records instead of thinking of other areas. People want cassettes to play in their cars, at home, on the beach and when walking around. They want to play them in a multitude of places and they want 45-minutes per side. Cassettes featuring two whole

"The only factor we can't determine is the economy. I used to think that blank taping was the major problem, and the recession the minor problem, yet in countries with booming economies, sales are enormous."

Wright believes that 1981 will see a lot of the newer British groups cracking the lucrative US market: "Many of our newer groups haven't got into the US market because of the traditional chauvinism there, and the ultra conservatism of the US music business.

"But I think it's got to crack eventually. American kids are going to start wanting heroes other than those of their parents, and idols who are younger than their parents.

Green Paper on home-taping at the end of January, and the infant video market, by being an extra pressure group, is going to be a major help to us.

"We have got to let the Government know that the record industry in the UK is more important than the film industry. The film industry here is finished — they've all gone to Hollywood. The record industry must become established as an important part of the UK commercial life. I hope the Government will see the benefits of this.

"We're building bridges to Whitehall in many ways. We are developing relationships with several MPs who are looking after our interests — and they're very keen to do so."

Two big problems that Wright sees continuing into 1981 are imports and American cut-outs flooding onto the UK market. "One thing we must do is control our licensees and companies in other countries. What's the point in selling the albums cheap in Canada if the UK company is going to face big problems as a result? It must be controlled, both inter-company and with licensees."

On the question of the code of conduct and chart manipulation, Wright states determinedly: "I don't think we'll have a chart hyping sensation in 1981, or during my time as chairman of the BPI. I intend to make sure that the accuracy of the industry chart is policed. There will be major disincentives for people who hype the charts."

**"The record industry must become established as an important part of the UK commercial life"**

albums will benefit the industry as a whole.

"We must take a positive approach. People like to consume, spend money. They don't really need that new pair of jeans or the extra shirt they buy on a Saturday afternoon, same as they don't need to buy the new Blondie album. But they still go out and buy them.

"We must sell records and tapes — and anything else for that matter — to a market ready and willing, but perhaps not always able, to buy what we're selling.



THE FIRST news picture of 1981 is, appropriately, the first signing to a new label making its debut with its first release this month. The label is Kaleidoscope, recently formed by former Ariola MD Robin Blanchflower, and the band is Hot Cuisine, a Sheffield soul outfit whose single, *Dancin' Me To Ecstasy* (KRL 9461/KRL 13-9461), is released via CBS/Epic on January 16. Pictured above with the band are Blanchflower (right) and label manager, Sue Crockatt (fourth from left).

## Redwood reversionary rights case settled

REDWOOD MUSIC and British music publishers have negotiated a settlement in the protracted reversionary rights dispute in a move to avoid what Redwood describes as "further judicial battles" on the matter.

Details of the settlement had not been revealed at presstime, but the Redwood statement expresses the hope of that company and other publishers involved "that all concerned will now focus their attention on solving the considerable administrative complexities which arise from the various judgements to the benefit of both publishers (including Redwood) and estates of deceased writers".

**JOE JACKSON BAND**

**BEAT CRAZY**

**NEW SINGLES**  
SOME PEOPLE DIDN'T SWITCH OFF AT CHRISTMAS

**SPLIT ENZ**

**POOR BOY**

**SPLIT ENZ**

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## ZigZag opens Japanese office

AWARE THAT articles from its pages were regularly being translated into Japanese and reprinted in magazines circulating there, ZigZag magazine has decided to bring out its own Japanese edition.

The response from Oriental record buyers to translated pieces on artists such as Athletico Spizz 80, Psychedelic Furs and The Selector has led to the setting up of a Tokyo office for ZigZag East at 2-23-6 Gotokuji, Setagayaku, 154 Tokyo. The Japanese edition will carry translations of all the UK articles as well as pieces on Japanese artists, and it can be contacted for advertising or editorial through the London or Tokyo offices.

# MU embargo—enough is enough says APRS' Harris

AS THE American Federation of Musicians' strike goes into its 22nd week with no sign of settlement, the war of words between the Musicians Union and the APRS in the UK continues.

Peter Harris, APRS chairman, in an open letter to John Morton, general secretary of the Musicians Union, asks: "Are you being over-optimistic in believing that if the AFM get the deal that they are striking for, then your negotiations here will automatically succeed? Or could we, in reality, have a strike of UK musicians, called by the MU — and could you, in those circumstances, be certain of equal reciprocal support from the AFM?"

"Enough is enough," continues Harris, "Is it not now time to recognise that it is a competitive world that we exist in? APRS and individual studios have done a great deal to attract sessions to the UK from overseas — it is heartbreaking to see your union turning them away."

"Let us preserve the excellent combination of musicians and studios that attracts quality recording work from all around the world. Let us all maximise the input of work into the UK. Let us ensure that the UK music recording industry does survive and thrive over the coming years."

In reply, via a letter to the editor of *Music Week*, John Morton states: "I do not think a difficult situation is assisted by vague generalisations and uninformed assertions... Mr Harris appears not yet to have understood that what is being turned away is not work that anyone could have a reasonable expectation of coming here, but simply runaway sessions from a major industrial dispute."

Having dismissed the APRS arguments as "erecting a number of Aunt Sallies", Morton concludes: "There is no need for Mr Harris to exhort either the union or me to do all that we can to improve the position of the music industry in this country. He might, with advantage, consult his colleagues in the record industry on this point and they will no doubt inform him of the work that this Union has done towards that end."

• As *Music Week* went to press, there was no sign of a settlement of the AFM strike. An AFM executive stated: "We're not ready to throw in the towel. The problems appear to be insurmountable but I'm optimistic. The wheels grind slowly."



CLUB RECORDS, the independent label founded last year by David Myers and Colin Gershman, has changed its name to Rascal Records to avoid confusion with the Glasgow-based Klub Records.

Gershman told *Music Week* that the accidental similarity in names probably occurred because Club was registered as a name in the London company register and Klub in the Scottish company register, and consequently the similarity was not detected during the checking processes.

Rascal has one single on the market, *All I Want by Lelo and The Levamis*, and the band's follow-up release, *In China (ABC 4)*, is being issued this month. Rascal is released through the Henry Hadaway Organisation with distribution through PRT.

# GILBERT O'SULLIVAN SPENT AN HOUR WITH MILLIONS OF VIEWERS THIS WEEK



## "Hello, It's Goodbye"

### THE NEW SINGLE

Gilbert had his own hour long TV Special at peak time on Monday, and he sang the new single, 'Hello It's Goodbye' and most of the other tracks from his latest album 'Off Centre'. So 'Hello It's Goodbye' will definitely be a good buy for everyone who saw him, and a good seller for you.



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## VIDEO NEWS

Edited  
by  
SIMON HILLS

# MacLean looks forward to a year of growth

FOR DONALD MacLean, chairman of the British Videogram Association, the key word for video in 1981 will be synthesis — the coming together of the different facets that make up the video business, including music, book publishing, television and the cinema.

"These people have to work together for the benefit of the consumers, which is where it all starts," he said. "That is what I look for in 1981."

"The record industry and the book business must come together as must the movie trade and broadcasting. It is going to be a time for quietly and efficiently putting this together."

"I don't use the word revolution, I use the word evolution; and I don't use the word boom, I use the word growth. I have always said that 1981/82 would be the year when significant business starts, and I think the video disc is going to take a central place in the whole theme of things — not in an explosive way, but a natural growth which in this day and age is going to be pretty fast."

MacLean is also confident of the growth and usefulness of the newly-formed BVA but believes it must soon prove that it is an active organisation.

"Perhaps the most important working group within the BVA is going to be the one where we've brought together the activities called Industrial Relations and Legal Rights, and which has brought together the music and film industries. I think that is a real achievement."

"We stand on the brink of an exciting market which has all the characteristics of the music business,

and if that is not challenging, I don't know what is."

Precision Video MD Walter Woyda's prediction for 1981 is that the year will see a "vast increase" in video cassette player ownership — "and therefore we are going to have a very much larger consumer market for software".

But, he adds, it will still be a limited market. "Even if it goes up to 800,000 machines, that is still a small ownership level. So when one talks about marketing, one has to see the market we are reaching in perspective."

"Here at Precision we have been very aggressive in our marketing and packaging ideas and will continue to be so. As far as product is concerned, we intend to get into more specialised repertoire."

"One would hope that the industry as a whole will get closer together to firstly make it a clean industry. And I think it is also important that the industry gets together to promote the whole concept of video. Now the BVA has been formed, clearly these things will be looked at."

## Rod Stewart video released on WHV

ROD STEWART becomes the latest star to have a video cassette released, as Warner Home Video — distributed from WEA Alperion — puts out an hour-long video next month.

It is an in-concert programme entitled *Live At The Forum LA*, and is hoped to retail at £29.95. The concert was recorded in 1978 and includes the hit single *Hot Legs*.

## Talks held on clubs problem

THE PROBLEM of exchange clubs buying up large quantities of pre-recorded video software and re-hiring them came to a head recently with lawyers from Precision Video and Cream's video mail order company, meeting to discuss the situation.

Precision Video MD Walter Woyda said that these rentals mean that none of the profits made from the product goes back to the copyright holders or artists concerned. He added that hiring or reselling without the consent of the copyright holders is an infringement of the terms stated on every video cassette.

# Survey shows ILR pulling ahead in audience ratings

IN THE face of the economic recession which has bitten into commercial radio's national advertising revenue, ILR stations have received a boost from the autumn JICRAR survey which indicates that the network has increased its share of all radio listening in the areas it covers from 32.6 per cent to 34 per cent.

The survey makes ILR the clear brand leader in radio, nearly 10 percentage points ahead of its nearest rival Radio One, which is given 25 per cent. BBC Radio Two is given a 22 per cent share of total radio listening, while Radio Four gets 10 per cent, BBC Local Radio six per cent, Radio Three two per cent and Luxembourg one per cent.

This is the first time that official audience research has been carried out by JICRAR in the autumn and the survey showed that average hours tuned to ILR has also increased since the spring survey from 13.5 to 13.8. Radio listening to other stations has fallen by an average of one

hour a week, giving ILR its highest share of the radio audience and the indications are that the network's reach has risen especially in the important 25 to 34 age group.

The figures cover the first 21 ILR stations during October, 1980, and show that the weekly audience has increased to 14,300,000 adults. It is estimated that the weekly audience, including children and the five further stations now on air, is probably now about 18,000,000 people.

One dampening statistic shown in the survey indicates that the weekly reach of ILR is down from 52 per cent to 51 per cent and this is part of a figure that shows that all radio listening is down.

Commenting on the figures, Tony Stoller, director of AIRC, says: "These findings once again confirm the mass appeal of ILR, its consistency and its continuing growth as a major medium."

"To go on breaking new records in audience share, despite fierce competition from the BBC, emphasises the strength of independent radio as an idea and in practice."



ROSETTA STONE are the first signing to Limo Records, a subsidiary of Chips Records, and the five-piece Irish band have a first release on January 9 with *Hiding From Love (LIMO 1)*. They are pictured above with Peter Waterman (Leeds Music), Les Cocks (Chips Records executive), Eric Hall (creative director Limo) and band manager Barry Evangili.

## Price forms Key Records

ALAN PRICE'S long and varied career has taken a new turn with the singer songwriter starting his own label after having been signed to many majors, the last being Jet.

Called Key Records, the label is headed by Price's brother John who has worked with him for the past eight years. First release is an album entitled *A Rock 'n' Roll Night At The Royal Court (KEY 1)* which includes appearances by many of the session men Price has worked with including Chris Spedding. On January 16 he releases a single from the musical Carmen Jones entitled *Beat Out That Rhythm On The Drum (KEY 2,000)*.

But John Price stressed that the label will also release product from other artists, while adding that he felt the time is right for the move to being an independent.

Distribution for all Key Records product is through Stage One, while the company is based at: 24 York Street, London W1. Tel: 01-487 4266.



MUSIC INTERNATIONAL Marketing Enterprises (MIME) is being launched by Paul Watts as a consultancy enterprise encompassing most aspects of the business on behalf of master owners and publishers on a domestic and international scale.

Watts left EMI Records earlier this year after 11 years with the company, the last three of which were spent as general manager of the international division.

He told *Music Week* that he can provide a territory by territory service in placing rights, and will match product with "the right markets and potential licensees."

Watts is also entering music publishing through his Venice Music company, and can be contacted on 01-229 3221 or 221 2225.

JO MIROWSKI to Motivation Techniques International as creative services director. Mirowski was senior art director at Polydor until July 1980... Keith S. Bales to vice president music publishing and records at Walt Disney Productions... John Briley to head of A & R Ariola Records reporting to managing director Andrew Pryor. Stella Clifford becomes Ariola A & R administration and personal assistant to Briley.

PHIL STRAIGHT has re-joined WEA Records as international manager, reporting to marketing director Peter Ikin. He will be responsible for promoting WEA's UK signed acts with the licensees abroad. Jo Bailey continues as international co-ordinator, reporting to Straight.

## Moves..

RAY STOCK'S Mustard Promotions has moved offices to 2/3 Golden Square, London W1P 4BS. Tel: 01-437 7544/5.

M.T.I (Motivation Techniques International) has moved to 70/71 New Bond Street, London W1Y 9DE. Telephone: 01-493 6757. Telex: 23529.

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## NEWS

## Dagenham pirates uncovered

A TIP-OFF from police to the BPI has led to the discovery of a pirate cassette operation in Dagenham. Information arising from the arrest of two men suspected of having stolen property and tapes resulted in BPI action against Fred Adams of Caverley Crescent, Dagenham for having a large mastertape library and recording equipment in his home.

Adams has delivered to the BPI several hundred masters worth over £2,000 — all copies of LPs which he had bought, including releases by Police, Wings, Sky, Blondie and Showaddywaddy. It was alleged he had been using the masters to make cassette copies for commercial sale at £2 or £3.

Damages to be paid to the BPI were set at £500, and Adams agreed to stop dealing in or manufacturing pirate tapes.

## Name wrangle goes to court

A DISPUTE over the use of the name Eagle Records has reached the High Court. Eagle Records (Nottingham) Ltd of Annesley Woodhouse, Nottingham, is applying for an order preventing Legion Music of Molton Street, London, trading under the Eagle Records name or label.

## First video opera 'ready by summer'

THE DEBUT of Covent Garden Video Productions Ltd marks a tripartite agreement between the new company, the Royal Opera House, Covent Garden, and the BBC for a guaranteed number of televised productions of opera and ballet from the Royal Opera House over the next five years.

Under the agreement, CGVP is financing the televising of at least three productions a year on renewable terms. The new company will handle all overseas sales to TV stations, distribution to pay cable and home video cassette and disc. The BBC is providing the technical facilities and will secure UK transmission rights, and the first two Covent Garden productions involved are *The Tales Of Hoffman*, transmitted live on BBC 2 last Friday evening, and *La Fille Mal Gardée* which was being recorded this week for future transmission.

Video cassettes of these two productions are expected to be available by the summer at about £40, and CGVP has first access to all productions at the Royal Opera House, but with no exclusivity.

The CGVP board comprises chairman Mark Bonham Carter, joint MDs Robin Scott and Julian Wills, Dr Reinart Moritz (who is handling European sales), Christopher Peers, Sir John Tooley of the Royal Opera House, and Sir Huw Weldon.

The *Tales Of Hoffman* production was estimated to cost over £200,000, excluding residual

payments to Equity and Musicians Union members. Scott stated that such costs will not be recovered from TV rights alone, but the company is hoping to go into profit on pay cable and home video takings.

CGVP is being bankrolled by "a group of people, with the balance coming from a bank", according to Scott.

## Kennedy campaign

DJM IS putting a big push behind Grace Kennedy for the New Year. A new album, *I'm Starting Again* is released February 6, following a single of the same name. The product will be featured on Kennedy's TV series which opens on BBC2 on January 26. A string of UK dates has been lined up for February to promote the album and single.

## New Year's honour for Scott

VETERAN JAZZMAN Ronnie Scott, host of the famous Soho jazz club bearing his name, received the Order of the British Empire in the New Year Honours list.

Scott was reported as reluctant to accept the award at first, and regards it as recognition of jazz and its exponents generally rather than merely personal recognition.

## News in brief...

BECAUSE OF the late arrival of stock in the new CBS super hi-fi Mastersound series, the release date for the first classical and pop titles has been put back to January 23.

DAVID CLIPSHAM, until recently marketing director at WEA Records, has been appointed marketing director of Kay Film & Video. Kay is one of Europe's largest motion picture film processing laboratories and specialises in tape to film transfers. It has offices in London, Los Angeles, Munich and Paris.

THE MECHANICAL Copyright Protection Society has banned imports of the *Moving Pictures* album by Rush, whose UK catalogue number is Phonogram 6337 160 (cassette 7141 160). The ban relates to US pressings (Mercury SRM-1-4013)

and Canadian pressings (Anthem ANR-1-1030; cassette 4NR-1-1030), and has been introduced at the request of Heath Levy Music, exclusive licensees of the musical copyright works.

JOHN COOPER, formerly with EMI, Motown and Arista, has formed a new production company, Waterloo Records, in conjunction with Michael Ashwell of Non Stop Records. Initial product launch is planned for February. The company is based at Waterloo House, 155 Upper Street, London N1. Tel: 01-354 2724.

FOR THE month of January, Stiff Records is making Ian Dury & The Blockheads *Laughter* album available at an RRP of £3.99 instead of the usual £4.99. A Stiff spokesperson described this announcement as "the sort of commercially daft generosity you'd expect on the first day back from the Christmas holiday. From February 1, *Laughter* will be much more expensive".

## Royalty deal clarified

THE MECHANICAL Rights Society has clarified the agreement between itself and the BPI over royalty payments in the absence of recommended prices (*MW* December 27).

"A provisional agreement has been reached between the negotiating committees of the two organisations, and their recommendations will be given to the councils of the MRS and BPI early in January," says a statement.

"It is believed that the vexed question of the price on which copyright royalties are to be paid has been temporarily overcome by an agreement on the percentage mark-up to be added to published dealer prices."

News of the agreement first came in an EMI statement before Christmas in which the company announced the abolition of its "ordinary list price".

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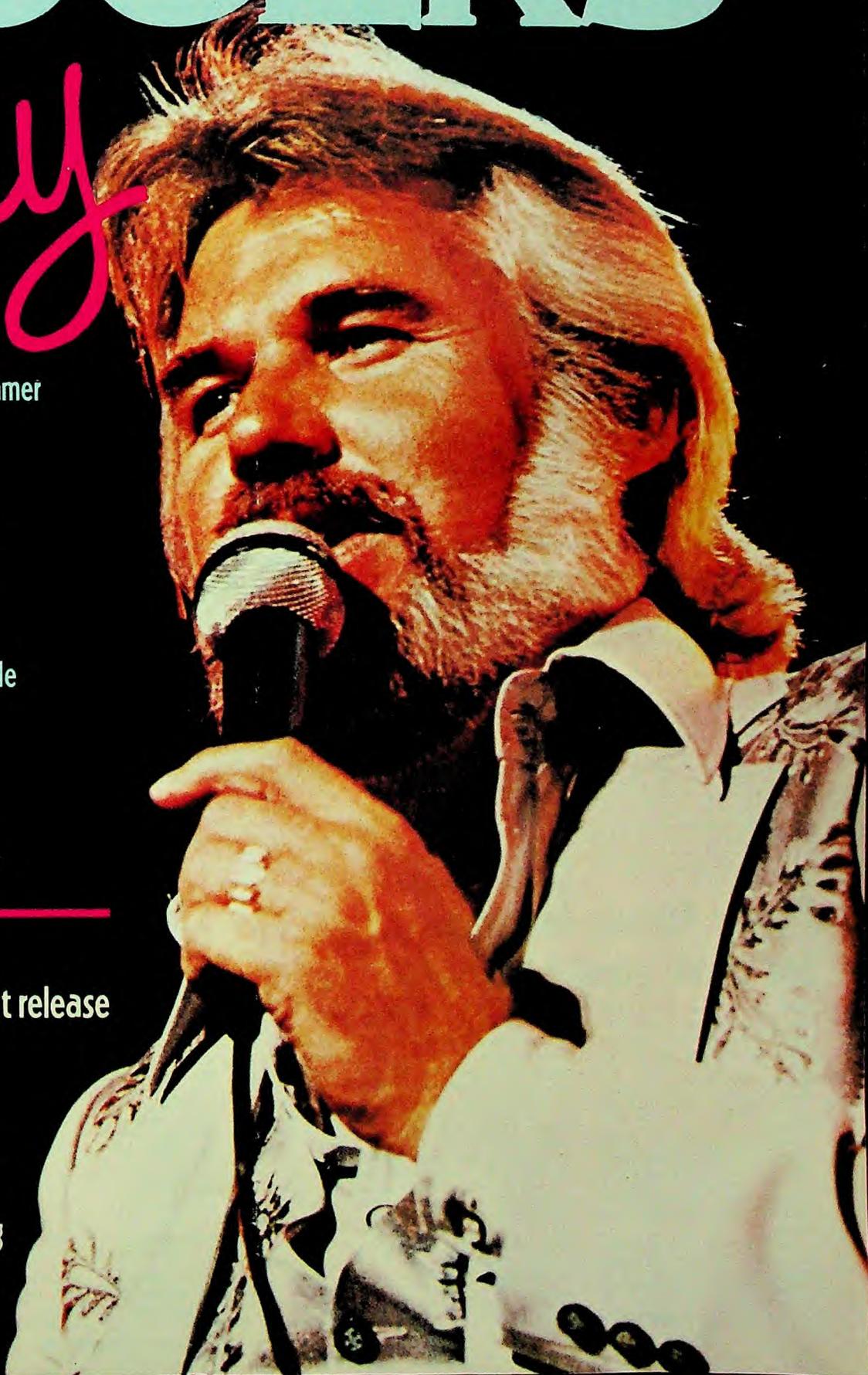
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## RETAILING

## Tipple: things can only get better

WHEN TAKING over the chairmanship of the GRD recently, HARRY TIPPLE said that he saw his function as one of encouraging the trade to pull together. He will complete his first full year in office in 1981, and looking ahead at those 12 months he again urges — as he did in his first statements as chairman — greater optimism and greater co-operation:

"From now on the only way for the record industry to go is up. Pessimism has been rife in the industry — from retail through to manufacturing; if you tell people things are bad they will be bad, so in 1981 we'll have an end to all that.

"Response to our request for fresh ideas (in a letter to MTA members in mid-December, see MW 27 December) and a new approach is extremely good, but we need plenty

more. An active dialogue is needed, and a better image, and above all 100 per cent co-operation in the industry.

"The one we should be attacking (instead of trade and industry attacking each other) is the customer. We need to take more than the two per cent of the free spending money that we take at the moment. We won't do it by moaning; we will only do it by working at it, and that work has to be profitable. Retail price will have to reflect the current climate and the rising costs — it is not the slightest use doubling our sales and halving our profits."

Tipple warns that when the figures for 1980 are published the music business will be appalled by the size of its share of the leisure market. But he believes that the bottom has been reached, and provided the trade and industry stop wasting energy in spreading gloom amongst themselves, and communicating their lack of confidence to the customer, the public's disposable income can be increasingly won away from other home entertainments.

## Conifer catalogue

THE FIRST catalogue from leading specialist importers Conifer Records is now ready and will be going free to the company's established dealers. It will also be available at a low price to those who want to buy extra copies (eg for distribution to customers).

This catalogue lists the now extensive range of classical, ethnic and pop titles which Conifer imports, including the 4,000 stock items. The cover states firmly that Conifer imports only with the agreement of the labels concerned; the operation is strictly non-parallel importing.

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



TO CATER for "a new generation of tape users", Chrysalis is experimenting with a new style of cassette packaging, hailed as better looking and giving customers more for their money. The six inch square box was conceived by Shorewood Packaging, allowing more room for artwork so that the effect can be that of a quarter-size album cover. Pictured left inspecting a display of the first packs (for Blondie cassettes) at the HMV Oxford St tape department are (left to right) that department's manager, Robin Wells; Shorewood president Paul Shore; and Chrysalis MD Doug D'Arcy.

## Memories of Jim Morrison

ROCK AND roll has many legends, but The Doors' lead singer Jim Morrison was one of the few who genuinely could have lined up to the cliché, a "legend in his own time".

Record retailers are now going to be at the receiving end of a marketing push for a new biography of Morrison, *No One Here Gets Out Alive*, published by Plexus Publishing. The book has already sold 250,000 copies in the US according to the company.

His impact in this country is less — he only ever played one gig in England at London's Round House, plus the Isle Of Wight Festival — but one that shouldn't be underestimated. Doors fans are loyal, and this book gives a terrific insight into the man who grew up out of the "beat generation".

Using interviews from friends rather than old press coverage, the authors Jerry Hopkins and Daniel Sugarman quite rightly give the biography a personal feel and certain traits of the man come over



caused so many deaths.

Unfortunately, the personal mood is often maintained at the expense of literary style and the chumminess sometimes seems contrived, especially with the use of some of the American hippy language which now seems so dated here.

Jim Morrison fans, though, will lap up everything in this book, and quite rightly so. Jerry Hopkins spent five years researching before embarking on the project, while Danny Sugarman was apparently a protege and confidant of the man. As an added bonus, sales of the Doors albums could go up as well.

Dealers who are interested in stocking the book should contact Plexus at 30 Craven Street, London WC2N 5NT (tel: 01-839 1315). A promo poster for in-store display is also available from the publishers.

● *No One Here Gets Out Alive (The Biography of Jim Morrison)*, by Jerry Hopkins and Daniel Sugarman. Publishers: Plexus Publishing. Retail price: £3.95.

very strongly — his boorishness, his self-confidence, his arrogance, his drunkenness and excessive drug-taking habits all tied up with his desire to "break out through to the other side" and the quest for new experiences that eventually killed him. Morrison rejected authority and seemed to have little respect for even his friends. But right from the start he loved words and images, and despite his often ruthless behaviour gained the respect of all who knew him. At the same time, the book gives an insight into the rock 'n' roll mentality which seems to have

## TIP SHEET

## German band seeks new leading lady

A FEMALE vocalist is being sought immediately to front Michael Hoffman's band in Germany.

Jonathan Rowlands who represents German super publisher/producer Ralph Siegel, explains: "Michael Hoffman is a writer who has a solo album released on Ralph's Jupiter Records. They now need a girl to front the band onstage with Hoffman providing the instrumental backing. It's a great chance for someone, who does not have a direction, to begin what could be a whole new career."

Hoffman is 6'2" so the lady should be at least 5'8" and obviously have a strong voice and good stage presence. Rowlands and Siegel are in a hurry so they would like the artist to rush bio, tapes and photo to them. The decision will be made in Germany by Hoffman and the pair will be flying to England in the new year to seal the deal with the lady and/or her manager.

Contact Jonathan Rowlands, Producers Workshop, 117c Fulham Road, London SW3 (01)589 6293.

## Paper Music looking for new young writers

TWO SONGS out of the eight finalists in a Song For Europe 1981 is not bad for a publishing company that is only one year old, and the partners at Paper Music tell TipSheet: "We're looking for new, young, progressive writers and are prepared to work to develop their talents."

Billy Lawrie and Laurence Ronson formed the company last December with Kevin Eade a recent addition to the team. Paper Music is free for sub-publishing worldwide except for the US where it signed with Irving Almo.

Eade, formerly a MD at Rocket, stresses: "We believe in being publishers in the old sense with no affiliations with a record company. We're prepared to prove there are places to get covers if publishers are

prepared to work at it. Everyone wants a hit song but few really take the time to develop writers. We have a responsibility to the business to encourage new talent or we'll all lose out. Sure, it's not easy here but there are places for songs with such artists as Cliff Richard, Leo Sayer, Rod Stewart, Dana, Kiki Dee, Elkie Brooks and MOR acts.

"Publishing is not about bluffing like PR can be," adds Lawrie who was MD at Island. "You've got to be able to deliver good songs which are in fact the bottom line and that is down to good writers. With writer/artists like Bill Wyman, Peter Sinfield, Andy Hill and Mark Griffiths we can't lose!"

Contact Paper Music at 31 Old Burlington Street, London W1. (01) 437 6216.



WRITER/RECORDING artist Scobie Ryder is looking for a new recording deal after having several singles released on EMI.

A prolific songwriter, Ryder has some 400 songs in his catalogue and has written a musical, produced the funk band Bullet Train and co-produced/co-written tracks on Leslie McKeown's (TipSheet Nov. 29) two successful Japanese albums. Signed to Martin-Coulter Music we're told that fellow Scotsman Bill Martin thinks Ryder is "the most prolific writer I've met in the last 10 years".

Scobie plays guitar and keyboards, has a three octave range and is determined to sign with a record company that "has 100% belief in me". His music is contemporary, poppy MOR, very listenable and he comes complete with *Sony Stowaway* and latest demos. "I also have plenty of masters available which were recorded in Frankfurt," he adds.

Ryder is also interested in more production work. For McKeown's gold LP, *The Face of Love*, they received a sound award from Ampex — only the third time this award has been presented outside the US.

Contact Scobie Ryder, Martin-Coulter Music, 11th Floor, Alembic House, 93 Albert Embankment, London SE1. (01)582 7622.

## Roomful of Blues want UK opening

ROOMFUL OF Blues, a Rhode Island based R&B band, are seeking a licensing deal for the UK.

Their English manager/publisher Bob Bell, who was in London last week touting this band that plays Forties and Fifties tunes, say: "Roomful of Blues work all the time in the Eastern part of the US. They have a nine piece line-up, predominantly horn rather than guitars, and are a creative working unit — definitely not a nostalgia type band.

"We are currently involved in preliminary talks in the US, but as yet nothing has been finalised and I am looking to place them territory by territory. As the current interest in R&B is gradually gaining momentum worldwide, we naturally want the 'right deals' which is not necessarily synonymous with 'large advances'. It is promoting and exploiting the band's potential that interests me now. The band has just laid down tracks for their third album at New York's Hit Factory."

Contact Bob Bell at 549 Hope Street, Providence, Rhode Island 02906, US. (401) 273 6988.

## Eastern Bloc rock group goes West for a deal

AN EASTERN Bloc rock 'n' roll band, The Puhdys, are recording in English in England for the first time and they hope to be able to secure distribution in the West through their management, Pool Records and Colin Richardson.

The Puhdys are the top East Germany band selling over 6½ million records in Iron Curtain countries, nearly half of which were sold in Russia. They have toured in 20 countries in their 10-year history including Holland, Finland (at the 1975 Turku Festival with Chuck Berry), Cuba, Austria and Switzerland. The album was

recorded in the East Berlin state studio, but was mixed at Ridge Farm.

Contact Colin Richardson, Pool Record's UK representative, at Ridge Farm, Capel, Nr. Dorking, Surrey. Tel. Dorking (0594) 530214.

## Neat deal

NORTH-EAST rock band Raven have just completed their debut album, *Rock Until You Drop*, for Neat Records and are looking for a worldwide licence deal. Interested companies are invited to call at Neat's Dave Wood on (0632) 624999.

Edited by  
TERRI ANDERSON

Edited by  
SUE FRANCIS

# SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK  
**IT'S MY TURN** — Diana Ross

DAVID HAMILTON'S ALBUM OF THE WEEK  
**GUINNESS HIT SINGLES** — Various CBS 10020

CAPITAL: PEOPLE'S CHOICE

CLYDE: CURRENT CHOICE

DOWNTOWN: MUSIC MOVER

FORTH: STATION PICK  
**FOR YOU** — Manfred Man's Earth Band  
**LUXEMBOURG: POWERPLAY**

BBC SCOTLAND: SINGLE OF THE WEEK

PENNINE: PENNINE PICK  
**HANG TOGETHER** — Odyssey  
**MANX ALBUM OF THE WEEK**

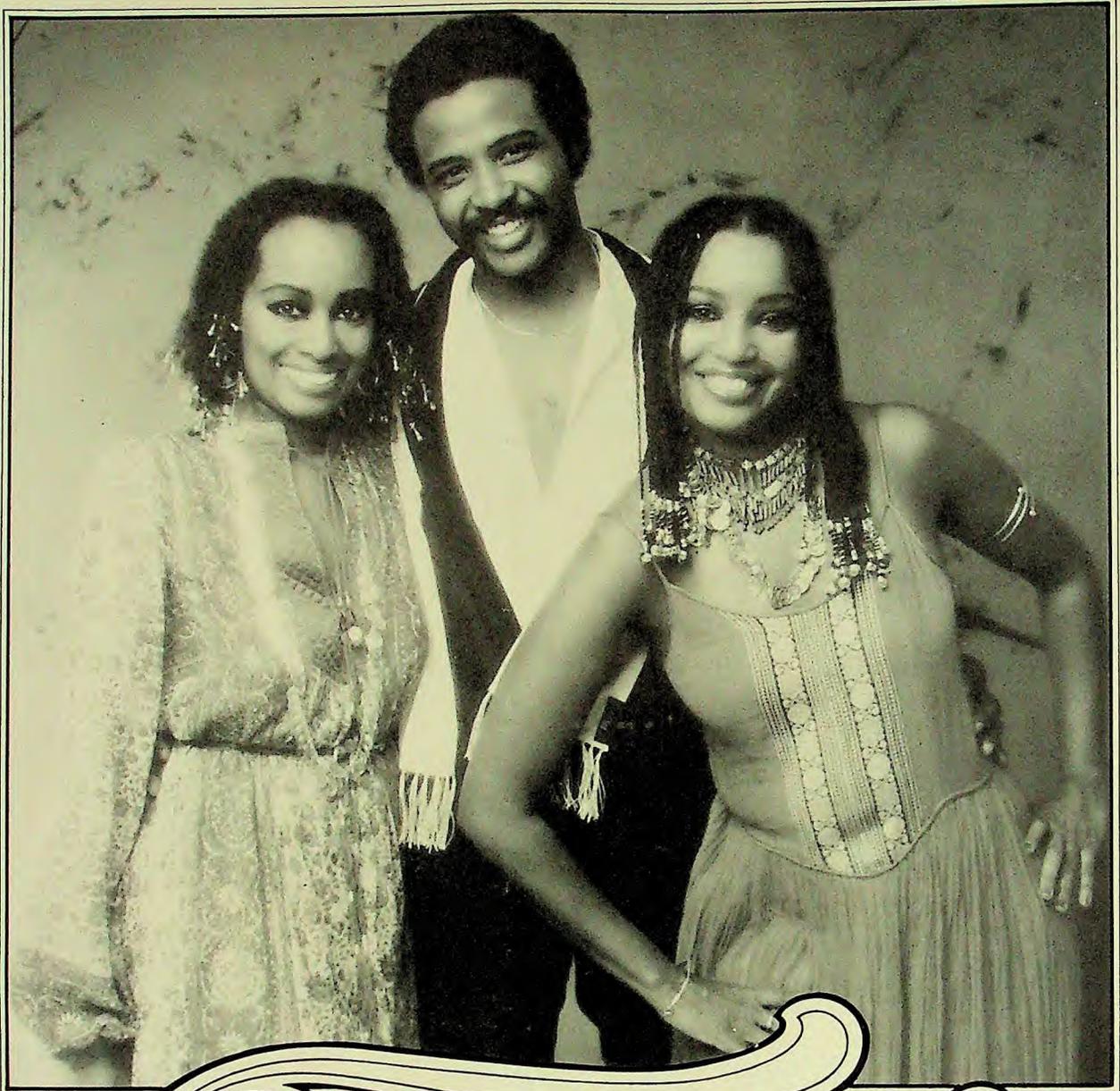
# AIRPLAY ACTION

Listings exclude last week's Top 40

- AIR SUPPLY** Every Woman In The World Arista ARIST 383 (F)
- ANDERSON, JON** Take Your Time Atlantic K116411(W)
- ANDREWS, HARVEY** Margarita Polydor POSP 178 (F)
- BLACK SLATE** Boom Boom Ensign ENY 47 (F)
- BRIDGEWATER, DEE DEE** When Love . . . Elektra K 12499 (W)
- CAPTAIN & TENNILE** Keepin' Our . . . Casablanca CAN 215 (A)
- CLIMAX BLUES BAND** Gotta Have More WB K 17733 (W)
- COMMODORES** Jesus Is Love Motown TMG 1218 (E)
- COSTELLO, ELVIS** Clubland FBeat XX 12 (C)
- EARTH WIND AND FIRE** Back On The Road CBS 9377 (C)
- ESSEX, DAVID** Heart On My Sleeve Mercury MER 55 (F)
- FASSBENDER, SUSAN** Twilight Cafe Criminal SWAG 24 (P)
- FRANKLIN, ARETHA** What A Fool Believes Arista ARIST 377
- FRICKE, JANIE** Enough Of Each Other CBS 9296 (C)
- GAP BAND** Burn Rubber On Me Mercury MER 52 (F)
- GARRETT, LEIF** You Had To Go . . . Scotti K 11639 (W)
- HEATWAVE** Gangster Of The Groove GTO GT 285 (C)
- HOT CHOCOLATE** Love Me To Sleep RAK 324 (E)
- HUMPERDINCK, ENGLEBERT** It's Not Easy . . . Epic 9353 (C)
- JACKSONS** Heartbreak Hotel Epic EPC 9391 (C)
- LIGHT OF THE WORLD** I Shot The Sheriff Ensign ENY 46 (F)
- LOOK, THE** I Am The Beat MCA 647 (C)
- MANFRED MANN'S EARTH BAND** For You Bronze BRO 113 (F)
- OTTOWAN** You're OK Carrere CAR 168 (W)
- PAIGE, ELAINE** If You Don't Want . . . Arista
- PEACHES & HERB** One Child Of Love Polydor POSP 198 (F)
- PRESTON/SYREETA** Please Stay Motown TMG 1211 (E)
- PARKER, RAY** It's Time To Party Arista ARIST 380 (F)
- ROCK-OLA** Touch Me Ovation OVS 1217 (A)
- SAILOR** Don't Send Flowers Epic
- SIMON, CARLY** Jesse Warner Brothers K 17689 (W)
- SPEARS, BILLIE JO** Your Good Girl . . . United Artists UP 636 (E)
- STEWART, ROD** My Girl Riva 28 (W)
- STREISAND/GIBB** Guilty CBS 8315 (C)
- SUMMER, DONNA** Cold Love Warner Bros./Geffen K79193 (W)
- SKELLERN, PETER** Too Much In Love
- VISAGE** Fade To Grey Polydor POSPX 194 (F)
- WINWOOD, STEVE** While You See A Chance Island WIP 6655 (E)
- WONDER, STEVIE** Ain't Gonna Stand For It Motown TMG 1215 (E)
- YARBOROUGH & PEOPLES** Don't Stop The . . . Mercury MER 53 (F)

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BECKWITH	BERM	BEACON	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANX	METRO	ORWELL	PENNINE	PICCADILLY	SPANGSEA	STANTON	TEES	TRENT	VALLEY	VICTORY	
<b>AIR SUPPLY</b>																										
<b>ANDERSON, JON</b>																										
<b>ANDREWS, HARVEY</b>																										
<b>BLACK SLATE</b>																										
<b>BRIDGEWATER, DEE DEE</b>																										
<b>CAPTAIN &amp; TENNILE</b>																										
<b>CLIMAX BLUES BAND</b>																										
<b>COMMODORES</b>																										
<b>COSTELLO, ELVIS</b>																										
<b>EARTH WIND AND FIRE</b>																										
<b>ESSEX, DAVID</b>																										
<b>FASSBENDER, SUSAN</b>																										
<b>FRANKLIN, ARETHA</b>																										
<b>FRICKE, JANIE</b>																										
<b>GAP BAND</b>																										
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<b>WINWOOD, STEVE</b>																										
<b>WONDER, STEVIE</b>																										
<b>YARBOROUGH &amp; PEOPLES</b>																										

# HANG TOGETHER

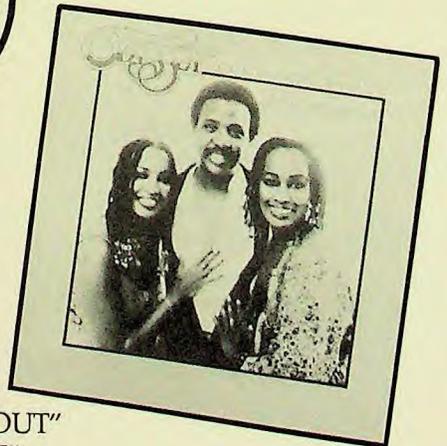


# ODYSSEY

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7INCH RCA 23. 12INCH RCAT 23.

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**HANG TOGETHER**

PL 13526. CASSETTE PK 13526  
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"IF YOUR LOOKING FOR A WAY OUT"



ORDER FROM: RCA LIMITED, LYNG LANE, WEST BROMWICH, WEST MIDLANDS B70 7ST. TELEPHONE: 021-525 3000





New single  
130W8



David Bowie is Scary Monsters (and Super Creeps)

order from: RCA limited, lyng lane, west bromwich, west midlands B70 7ST. telephone: 021-525 3000



# MUSIC WEEK MUSIC WEEK MUSIC WEEK

# Nothing they've done before is a patch on this.



**DR. HOOK'S LATEST HITS** New album 'Rising' ALBUM 6302 076  
New single 'Girls Can Get It' CASSETTE 7144 076

Marketed by  
phonogram

# TOP 75 ALBUMS

Week-ending January 10, 1981

**NEW** = NEW ENTRY  
= PLATINUM LP (One million sales)  
= GOLD LP (500,000 sales)  
= SILVER LP (250,000 sales)  
-1 = RE-ENTRY

1	<b>SUPER TROUPER</b> Abba	↻	Epic EPC 10022
2	<b>DOUBLE FANTASY</b> John Lennon		Geffen K99131
3	<b>GUILTY</b> Barbra Streisand	↻	CBS 86122
4	<b>DR. HOOK'S GREATEST HITS</b> Dr. Hook	↻	Capitol EST 26137
5	<b>MANILOW MAGIC</b> Barry Manilow	↻	Arista ARTV 2
6	<b>ZENYATTA MONDATTA</b> Police	↻	A&M AMLH 64831
7	<b>NOT THE 9 O'CLOCK NEWS</b> Various	↻	BBC RB 400
8	<b>20 GOLDEN GREATS OF KEN DODD</b> Ken Dodd	•	Warwick WW 5098
9	<b>KINGS OF THE WILD FRONTIER</b> Adam & The Ants	↻	CBS 84549
10	<b>BARRY</b> Barry Manilow	↻	Arista DLART 2
11	<b>ABSOLUTELY</b> Madness	↻	Siff SEZ 29
12	<b>FLASH GORDON</b> Queen		EMI EMC 3351
13	<b>THE VERY BEST OF DAVID BOWIE</b> David Bowie		K-Tel NE 1111
14	<b>AUTOAMERICAN</b> Blondie	↻	Chrysalis CDL 1290
26	<b>REGGATTA DE BLANC</b> Police	↻	A&M AMLH 64792
27	<b>SANDINISTA</b> Clash		CBS FSLN 1
28	<b>SCARY MONSTERS &amp; SUPER CREEPS</b> David Bowie	•	RCA BOWLP 2
29	<b>YESHOWS</b> Yes		Atlantic K 60142
30	<b>SLADE SMASHES</b> Slade	•	Polydor POLTV 13
31	<b>THE RIVER</b> Bruce Springsteen		CBS 88510
32	<b>COUNTRY LEGENDS</b> Various	•	Ronco RTL 2050
33	<b>BRIGHT LIGHTS</b> Shawaddywaddy		Arista SPART 1142
34	<b>MAKIN' MOVIES</b> Dire Straits	↻	Vertigo 6359 034
35	<b>JUST SUPPOSIN'</b> Status Quo	•	Vertigo 6302 057
36	<b>FLESH AND BLOOD</b> Roxy Music	↻	Polydor POLH 002
37	<b>AXE ATTACK</b> Various	•	K-Tel NE 1100
38	<b>SKY 2</b> Sky	↻	Arista ADSKY 2
39	<b>IMAGINE</b> John Lennon/Plastic Ono Band		Parlophone PAS 10004
51	<b>THE LOVE ALBUM</b> Various	•	K-Tel NE 1092
52	<b>PARIS</b> Supertramp	•	A&M AMLM 65702
53	<b>ORGANISATION</b> Orchestral Manoeuvres In The Dark	↻	DinDisc DID 6
54	<b>AGE OF SPADES</b> Motohead	↻	Bronze BRON 531
55	<b>LIVE</b> Eagles		Asylum K 62032
56	<b>THE HITMAKERS</b> Various	•	Polystar HOPPTV 1
57	<b>WAR OF THE WORLDS</b> Jeff Wayne	↻	CBS 96000/MOW 100
58	<b>THE BEATLES 1962-1966</b> Beatles	•	Parlophone PCSP 717
59	<b>GREATEST HITS VOL. 2</b> Abba	↻	Epic EPC 10017
60	<b>OE 2</b> Mike Oldfield		Virgin V 2181
61	<b>STRONG ARM OF THE LAW</b> Saxon		Carrae CAL 120
62	<b>MORE SPECIALS</b> Specials	•	2-Tone CHRIT 5003
63	<b>IN CONCERT</b> Deep Purple		Harvest SHDW 412
64	<b>GIVE ME THE NIGHT</b> George Benson	•	Warner Brothers K 58823

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SOUL SHACK

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DISCOLANDIA DUERI

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DISCOS RGE (GLOBO GROUP TV)  
FERMATA DO BRASIL  
SIGEM SISTEMA GLOBO DE EDICOES  
SIGLA - SOM LIVRE SOM INDUSTRIA &  
COMERCIO  
TAPECAR GRAVACOES SA

## BULGARIA/BULGARIE

HEMUS

## CANADA

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HOUSE  
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SUPRAPHON

## DENMARK/DANEMARK

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FONA RADIO A/S  
KLEINERTS MUSIK FORLAG 853  
METRONOME RECORDS A/S  
NCB (NORDISK COPYRIGHT BUREAU)  
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POLARVOX OY  
SCANDIA MUSIKKI  
VALINTATALO OY

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ANNUAIRE DU SPECTACLE  
ARABELLA SARL  
ARION DISQUES  
ARTISTES ET VARIETES  
ARTMEDIA  
ATOLL MUSIC  
AUVIDIS  
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DELPHINE PRODUCTIONS  
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DISCO FRANCE  
DISQUES DEESSE  
FRANCIS DREYFUS MUSIC  
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MUSIC DISC EUROPE SA  
EDITIONS PANACHE  
PAP PRODUCTIONS/UNDER DOG  
RECORDS  
PHONOGRAM  
PLATEFORME 2000  
PRODUCTIONS JACQUES CASTARENE  
PRODUCTIONS LEDOUX/LEDOUX  
RECORDS  
RADIO MUSIC FRANCE  
RECORDING VIDEO BROADCASTING  
REMIPA  
RIDEAU ROUGE  
ROBIN SONG MUSIC  
SABAN RECORDS  
SACEM/SDRM  
SCORPIO MUSIC (BLACK SCORPIO)  
S.E.M.I.  
SHOW MAGAZINE  
SOCIETE PHONOGRAPHIQUE  
INTERNATIONALE  
SONODISC  
STUDIO CAROLINE  
STUDIO SM  
TABATA MUSIC  
TREMA/ART MUSIC FRANCE  
VCI-VTF  
VIDEO-MUSIC ACTUALITES/  
PRESSINTER  
VIRGIN FRANCE/CLOUSEAU  
VOGUE P.I.P.  
WARNER BROS MUSIC FRANCE

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ARIOLA-RECORD GROUP  
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EL PALACIO DE LA MUSICA SA**YUGOSLAVIA/YOUGOSLAVIE**RECORD PRODUCTION OF RTB  
BELGRADE  
JUGOTON**MEET THEM AT MIDEM'81**

# MUSIC WEEK

## GRANDAD

### Olive Dunn

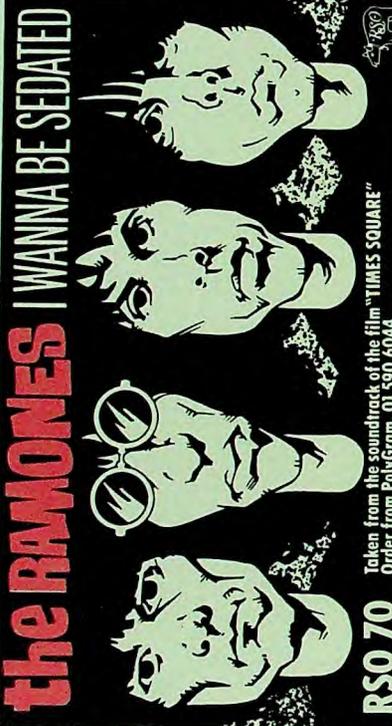
Remember, for every Grandma there is a Grandad

DB 8726

Columbia

# MUSIC WEEK

**the RAMONES** I WANNA BE SEDATED



RSO 70 Taken from the soundtrack of the film "TIMES SQUARE" Order from PolyGram: 01 590 9044.

# MUSIC WEEK

## B.T. EXPRESS

Picking up airplay & bulleting up the Disco Charts.

### "STRETCH"

7" SINGLE EXC 503



12" EXCP 503 (Limited Edition)



# TOP 75 SINGLES

1	9	IMAGINE	John Lennon	Parlophone RB009
2	4	HAPPY CHRISTMAS (WAR IS OVER)	John Lennon	Apple R 5970
3	3	STOP THE CAVALRY	Jona Lewie	Stiff BUY 104
4	7	ANTMUSIC	Adam & The Ants	CBS 9352
5	2	(JUST LIKE) STARTING OVER	John Lennon/Yoko Ono	Geffen K 79186
6	1	THERE'S NO ONE QUITE LIKE GRANDMA	St. Winifred's School Choir	MFP FP 900
7	6	DE DO DO DO DE DA DA DA	Police	A&M AMS 7578
8	5	SUPER TROUPER	Abba	Epic EPC 9089
9	8	EMBARRASSMENT	Madness	Stiff BUY 102
10	15	FLASH	Queen	EMI 5126
11	13	RABBIT	Chas & Dave	Rockney 9
12	10	RUNAWAY BOYS	Stray Cats	Arista SCAT 1
13	11	BANANA REPUBLIC	Boombtown Rats	Ensign BONGO 1
14	12	LIES/DON'T DRIVE MY CAR	Liatios Duo	Vertigo QUO 4

26	25	CELEBRATION	Kool and The Gang	De-Lite KOOL 10
27	28	THIS WRECKAGE	Gary Numan	Beggars Banquet BEG 50
28	20	THE TIDE IS HIGH	Blondie	Chrysalis CHS 2465
29	40	RUNAROUND SUE	Racey	RAK 325
30	43	I AM THE BEAT	The Look	MCA 647
31	55	I AIN'T GONNA STAND FOR IT	Stevie Wonder	Motown TMG 1215
32	34	BLUE MOON	Showaddywaddy	Arista ARIST 379
33	36	LORRAINE	Bad Manners	Magnet MAG 181
34	29	IT'S HARD TO BE HUMBLE	Mac Davies	Casablanca CAN 210
35	50	DON'T STOP THE MUSIC	Yarborough & Peoples	Mercury MER 53
36	32	DECEMBER WILL BE MAGIC	Kate Bush	EMI 5121
37	41	MY GIRL	Rod Stewart	Riva 28
38	37	IF I COULD ONLY MAKE YOU CARE	Mike Berry	Polydor POSP 202
39	75	YOUNG PARISIANS	Adam And The Ants	Decca F 13803

51	42	ACE OF SPADES	Motorhead	Bronze BRO 106
52	44	I LIKE WHAT YOU'RE DOING TO ME	Young and Co.	Excaliber EXC 501
53	67	BAGGY TROUSERS	Madness	Stiff BUY 84
54	48	WOMAN IN LOVE	Barbra Streisand	CBS 8966
55	54	DIE YOUNG	Black Sabbath	Vertigo SAB 4
56	56	FASHION	David Bowie	RCA Bow 7
57	62	YOU'RE OK	Ottawan	Carrere CAR 168
58	60	WHAT A FOOL BELIEVES	Aretha Franklin	Arista ARIST 377
59	66	I'M IN LOVE AGAIN	Sad Cafe	RCA SAD 6
60	58	ISRAEL	Siouxsie & The Banshees	Polydor POSP 205
61	45	PASSION	Rod Stewart	Riva 26
62	52	TOO RISKY	Jim Davidson	Scratch SCR 001
63	65	ENOLA GAY	Orchestral Manoeuvres In The Dark	Dimdisc DIN 22
64	63	BACK ON THE ROAD	Earth Wind & Fire	CBS 9377

Week-ending January 10, 1981

● MILLION (PLATINUM)

● 1/2 MILLION (GOLD)

● 1/4 MILLION (SILVER)

DO NOTHING/MAGGIES FARM

LOOKING FOR CLUES

SANTA CLAUS IS BACK IN TOWN

<b>15</b>	<b>DO NOTHING/MAGGIES FARM</b> Specials	2Tone CHSTT 16	<b>40</b>	<b>LOOKING FOR CLUES</b> Robert Palmer	Island WIP 6651	<b>65</b>	<b>SANTA CLAUS IS BACK IN TOWN</b> Elvis Presley	RCA 16
<b>16</b>	<b>TO CUT A LONG STORY SHORT</b> Spandau Ballet	Reformation/Chrysalis CHS 2473	<b>41</b>	<b>GUILTY</b> Barbra Streisand/Barry Gibb	CBS 9315	<b>66</b>	<b>DOG EAT DOG</b> Adam & The Ants	CBS 9039
<b>17</b>	<b>LOVE ON THE ROCKS</b> Neil Diamond	Capitol CL 16173	<b>42</b>	<b>BURN RUBBER ON ME</b> Gap Band	Mercury MER 52	<b>67</b>	<b>LOVE ME TO SLEEP</b> Hot Chocolate	RAK 324
<b>18</b>	<b>OVER THE RAINBOW/YOU BELONG TO ME</b> Matchbox	Magnet MAG 192	<b>43</b>	<b>ROCK 'N' ROLL AIN'T NOISE POLLUTION</b> AC/DC	Atlantic K 11630	<b>68</b>	<b>BOOM BOOM</b> Black Slate	Ensign ENY 47
<b>19</b>	<b>LADY</b> Kenny Rogers	United Artists UP 635	<b>44</b>	<b>EARTH DIES SCREAMING/DREAM A LIE</b> UB40	Graduate GRAD 10	<b>69</b>	<b>THE CALL UP</b> Clash	CBS 9339
<b>20</b>	<b>TOO NICE TO TALK TO</b> The Beat	Go Feet FEET 4	<b>45</b>	<b>I'M COMING OUT</b> Diana Ross	Motown TMG 1210	<b>70</b>	<b>DAYS ARE OK</b> Motel	Capitol CL 16149
<b>21</b>	<b>LONELY TOGETHER</b> Barry Manilow	Arista ARIST 373	<b>46</b>	<b>NEVER KNEW LOVE LIKE THIS BEFORE</b> Stephanie Mills	20th Century TC 2460	<b>71</b>	<b>8 SONG CASSETTE</b> Bow Wow Wow	EMI WOW 1
<b>22</b>	<b>NEVER MIND THE PRESENTS</b> Barron Knights	Epic EPC 9070	<b>47</b>	<b>FADE TO GREY</b> Visage	Polydor POSP 194	<b>72</b>	<b>D.I.S.C.O.</b> Ortawan	Carrere CAR 161
<b>23</b>	<b>DO YOU FEEL MY LOVE</b> Eddy Grant	Ensign/ICE ENY 45	<b>48</b>	<b>I COULD BE SO GOOD FOR YOU</b> Dennis Waterman	EMI 5009	<b>73</b>	<b>SH-BOOM/WHITE CHRISTMAS</b> Darts	Magnet MAG 184
<b>24</b>	<b>WHO'S GONNA ROCK YOU</b> Nolans	Epic EPC 9325	<b>49</b>	<b>SCARY MONSTERS</b> David Bowie	RCA BOW 8	<b>74</b>	<b>CLUBLAND</b> Elvis Costello	F. Beat XX 12
<b>25</b>	<b>DON'T WALK AWAY</b> Electric Light Orchestra	Jet 7004	<b>50</b>	<b>HEARTBREAK HOTEL</b> Jacksons	Epic EPC 9391	<b>75</b>	<b>RAPP PLAYBACK</b> James Brown	RCA 28

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.

**EVERYBODY GET UP**  
The Hit Single From  
*UK Players*



12" Extended Version - AMSX 7450  
7" - AMS 7450  
A&M RECORDS



**ROD STEWART**  
The new single **MY GIRL**

EMI WOV 1

RCA 28

*The Nolans*  
HIT SINGLE  
**'WHO'S GONNA ROCK YOU'**



EPC 9325

*The Jacksons*  
HIT SINGLE  
**HEARTBREAK HOTEL**



EPC 9391

## PUBLISHING

White predicts  
a small upturn

MUSIC PUBLISHERS Association president Ron White is viewing the prospects for 1981 with just one rose-coloured lens in his glasses.

"I think there will be a little improvement on this past year, but not a lot," he said. "I'm not depressed, but I'm certainly cautious in my outlook."

He remains convinced that "the right song at the right time can still sell a lot of records", and is happy to cite his own EMI Music Publishing's million-selling Christmas success, *There's No One Like Grandma by the St. Winifred's School Choir*.

"The market's still there," White declared. "It's just much tougher to get at it."

He reiterated the fact that music publishers are always some months (and sometimes some years) behind

in receiving royalties, and the cheques in coming months will reflect the meagre market of recent times, particularly in mechanical royalty terms.

"I think the record scene has bottomed out now, but I'm quite certain it's going to be a hard job to get it going again."

White expressed concern again about the situation caused by the abolition of recommended retail prices, although since he talked to *Music Week*, the news has come through that the Mechanical Rights Society and the British Phonographic Industry had reached an interim compromise pending a final agreement.

"Until we reach agreement on this, there is no sure base for calculating royalties, and writers will suffer as much as publishers until it's resolved satisfactorily."

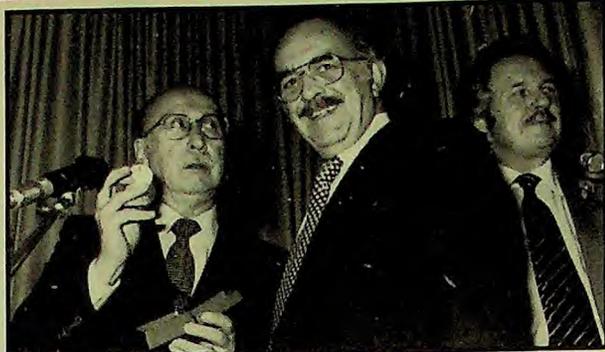
## It's a publisher!

END-OF-year anecdote told to *Music Week* by a music publisher (and not to be taken too seriously!):

The gypsies have a custom concerning baby boys. When each male baby is about two months old, he is placed on a rug near the camp-fire in the evening, with a gold ring within easy reach on one side of him and some banknotes on the other side.

The entire camp then withdraws beyond the light of the fire to watch. If the baby stretches out to touch the gold ring, he will become a thief; if instead he reaches for the banknotes, he will become a successful dealer and businessman.

If, however, he touches the ring and the money simultaneously, he will become a music publisher.



VETERAN SONGWRITER Sammy Cahn holds his inscribed musical box after receiving it from MPA president Ron White (centre) at a Variety Club luncheon marking Cahn's 50 years in the music business. White presented the box on behalf of the MPA in recognition of Cahn's songwriting services over half a century. Also pictured is Variety Club Chief Barker Tom Eggerdon.

## MCPS reveals figures

DURING THE recent annual general meeting of the Music Publishers Association, Bob Kingston, chairman of the Mechanical Copyright Protection Society, revealed some details of the society's collection and distribution totals during 1979/80.

Over that period, the collection total was £7,780,000, of which £7,540,000 has been distributed. Since July, a further £2,700,000 has been received, and £2,587,000 of this has been distributed.

Kingston also disclosed that the MCPS is moving in the New Year to the top three storeys of 41 Streatam High Road on a 15-year lease, leaving its present scattered operation in four separate Streatam premises.

Bernard Brown of Martin Coulter Music and Tony Pool of Boosey & Hawkes were elected to the MCPS

board the day before the MPA AGM, and Geoffrey Heath of Heath Levy Music was re-elected.

In the MPA council elections, standard publisher representatives Eric Ashdown (Edwin Ashdown), Jonson Dyer (Peters), Julian Mitchell-Dawson (Schirmer), and George Rizza (Novello) were re-elected, and Alan Woolgar (Schott) was elected.

On the popular side, Bernard Brown (Martin Coulter), Stuart Reid (Mautoglade) and Ron White (EMI Music Publishing) were re-elected, and Jim Doyle (Rocket Music) and Cyril Simons (Leeds Music) were elected.

Ron White and Tony Pool were re-elected president and vice president respectively of the MPA, which will celebrate its 100th anniversary this new year.

Update for  
distributors  
directory

THE MUSIC Publishers Association is bringing the *Directory of Music Distributors* up to date, and is appealing to MPA members currently included in the directory to update their distribution details and forward a copy of the appropriate page, amended as necessary, to the MPA office.

Any MPA members not at present included and who are participating in the microfiche project are also invited to supply relevant information if they wish to be included in the directory.

PRO Canada  
reports  
good year

DON MILLS: Jan Matejcek, the managing director of the Performing Rights Organisation of Canada, has reported 1980 as a good year for the organisation's 10,086 affiliated composers and authors and 1,867 publishers. PRO Canada was, in fact, "only a few thousand dollars away from the million-dollar mark of foreign royalty revenue".

Rates of payment in categories such as AM and FM radio and TV had been considerably increased, and progress has been made on establishing "a proper format" for the collection of mechanical royalties for PRO Canada members outside the country.

## BROADCASTING

Stoller reflects on ILR's  
'remarkable achievement'

DURING THE past year Tony Stoller, as director of the Association of Independent Radio Contractors, has been in the unusual, and occasionally uncomfortable, position of being both servant and master of the growing band of Independent Local Radio stations.

Now as he plans to leave that post and in April take over as managing director of Radio 210, the ILR contractor for the Thames Valley based at Reading, he is able to reflect on a year in which commercial radio has made its presence felt both in broadcasting and advertising terms, and can look forward to the prospect of having to put into practice what he has been discussing on a rather high flown level for some years.

## Similar powers

Stoller hopes that when he leaves AIRC a successor will be appointed invested with similar powers and responsibilities. That decision is likely to be taken at the association's Annual General Meeting on January 14 when a new chairman to succeed Capital's John Whitney will also be elected. Radio Orwell's Donald Brooks has been nominated unopposed.

Soon after that ILR's recently-announced marketing initiative will be launched with the aim of hammering home the network's

potential benefits to advertisers, though the details of the campaign are being closely guarded.

"I am pleased that I will be here long enough to see the marketing initiative well underway," says Stoller. "The positioning of radio as a major medium in advertising terms is most critical to the industry."

"I hope that we can establish radio in a particular position in contrast to other media, so that we are able to show the distinct advantages of radio."

While leaving the staff of AIRC to become one of its members, Stoller sees the organisation continuing to perform a vital role in the development of ILR.

"I feel that AIRC should continue along the four lines that have been started," he says. "It should continue to be a trade association for its members; continue promoting the medium commercially; continue representing the industry to politicians and others; and continue providing a forum for discussion and development of policy in independent radio."

Stoller does not predict any major shifts in programming policy and suggests rather an improvement on an already proven and successful formula.

"We have got to go on getting better. ILR is already successful and is 10 points ahead of its nearest rival Radio One, according to the latest JICRAR results.

"For ILR to have a 34 per cent

share of radio listening is remarkable."

Contrasting audience statistics continue to be a contentious issue and commercial radio interests are universally in favour of joint research with the BBC, following the example set by television. While agreement may not be reached during 1981, Stoller says: "We have taken the initiative."

The ILR network continues to expand and a Home Office Local Radio Working Party report currently being considered will result in a total of 69 stations in the foreseeable future. Though this means that much of the country will be covered by ILR, Stoller rejects the idea that it could become a large centralised organisation.

## New challenge

"You can't run local radio from London or any other centre. It is diverse and local and that makes it a difficult medium to sell to national advertisers but they should realise that those same characteristics serve to strengthen the medium."

Stoller regards his move into station management as a challenge and though his departure from AIRC at this time is seen as "desertion" in some ILR circles, he says: "It will be very difficult indeed and I'm very grateful for the offers of help I've had from stations MDs."

Chinnery: post-playlist  
progress at Radio One

RADIO ONE has gradually acquired a new credibility over the past couple of years and while the network appears to be aiming at a younger listener, abandoning large sections of the population to a resurgent Radio Two plus Capital and the other ILR stations, controller Derek Chinnery is pleased with the station's progress.

No major changes in programming policy are envisaged next year, but there are some new programmes in the New Year which aim to take account of changing needs of the listeners.

"We are not trying to change the nature of the network, but merely recognising that our listeners are changing and have other interests outside music," says Chinnery.

More sensitive characters might view the increasing popularity of Radio Two, with its list of household name DJs, as something of a threat but Chinnery dismisses the two networks' relationship as one of "friendly rivalry", providing complementary services. He also dismisses the possibility — always raised when the BBC's finances are reviewed — of One and Two re-amalgamating in the foreseeable future.

During 1979 Chinnery took the rather bold step — to the horror of some music industry people and to the acclaim of the rest — of abandoning Radio One's "sacred" playlist and



DEREK CHINNERY

claims: "Although the full effects have not been felt yet, I can already see sign of more adventurous material creeping into programmes. In one way we are acting against ourselves because the more new material you play, the less popular you are likely to be, but I feel it is the right course for us to take."

"We are still taking proper measures to ensure a good spread of chart material during the week."

Radio One's avowed intent to expose plenty of new material could be given a boost if the BBC gets what it wants out of current negotiations over a new needletime agreement with Phonographic Performance Ltd.

While not wishing to forecast the outcome of the talks, Chinnery comments: "I am optimistic we will get an agreement which will give us a little more freedom."

Edited  
by  
NICOLAS SOAMES

## Nicol replaces Little as DG label manager

FOLLOWING SHORTLY after the announcement of the new PolyGram label managers comes a further development.

Since January 1, Mary-Jo Little who was appointed label manager of Deutsche Grammophon in the reshuffle has been back with her main specialisation, concentrating on press, TV and local radio promotion.

And her old place has been taken by Anne-Marie Nicol, who was creative services supervisor for both DG and Philips.

The change comes as the result of Little's request to return to promotion, and although Nicol feels there is much more she would like to do with the establishment of a

Philips image, she is also pleased with the new appointment.

"My main aim will be to get to people who have never enjoyed classical music before," she said. "But I also intend to have a much closer contact with the salesforce and the dealers. I would like to offer a personal service to dealers: if a customer's dog has chewed up a sleeve, than I would like dealers to feel they can ring me up and ask for another one."

"In that way we can help to provide a personal service," added Nicol, who first joined DG in Hamburg in 1975 as international publicity manager and came to England in 1978 as DG advertising manager and product manager.

## DG lends artist for Philips' Creation LP

HAYDN'S THE Creation, the major Philips release in January, is another example of DG artists being loaned to its sister label.

Dietrich Fischer-Dieskau, who has a close association with the "yellow label" appears on Philips for the first time in this new version of The Creation with Edith Mathis and the Academy-of-St Martin in-the-Fields conducted by Neville Marriner.

But this should have little effect on the sales of the set which should be quite good. The main competition comes from two other sets in the PolyGram group, the DG/Karajan and Munchinger/Decca which both date from the Sixties.

There is also the Fruhbeck De Burgos version on EMI, released two years ago, but it is widely felt that Philips has a winner, especially with the interesting feature of Fischer-Dieskau singing both Raphael and Adam. The number of the set is 6769 047 2LPs, dealer price £6.70, 7699 154 2MC £7.

## SELECT SINGLES

Edited  
by  
TONY JASPER

### CHART CERTS:

**CLIFF RICHARD**  
A Little In Love (EMI 5123, EMI)  
**DIANA ROSS**  
It's My Turn (Motown TMG 1217, EMI)  
**DONNA SUMMER**  
Cold Love (Geffen K79193, WEA)  
**OTHERS**  
**NOBODY**  
The Wit Of Ronald Reagan (Magic/Stiff ABRA 1, CBS) For fans of Rosalind and Jimmy or those who prefer watching the smooth travels of vinyl on their turntable. First "silent" disc since Yoko Ono's much dissected scratchings of yesteryear. Spanking good 12" cover.

**UFO**  
Lonely Heart (Chrysalis CHS 2482, PolyGram) From LP: The Wild, The Willing And The Innocent (CHR 1307), early use of piano and vocal lines suggesting a ballad might initially alarm group's hard-rock fans, however settles into familiar style although sax break mid-way will cause surprise. Comes in memorable, colourful bag.

**HEATWAVE**  
Gangsters Of The Groove (GTO GT 285, CBS) Taste and finesse, rides beautifully, disco-soul-funk, from album Candles, this Temptation composition deserves high chart placing.

**JANE KENAWAY & STRANGE BEHAVIOUR**  
IOU (Grow, GROW 1, Pinnacle) Certain type of DJs (ie Mike Read) turntable hit, might merely remain airplayed via Radio One, Capital, BRMB, but does have insistent quality which gives this basically alternative stylised record crossover potential.



DIANA ROSS

**SPLIT ENZ**  
Poor Boy (A&M AMS 8101, CBS) Odd to find long play-out from mid-way instrumental break. Before that there are magical pop moments, but early attractive poignancy in vocal reading of title line might have been replaced by much more urgent reading.

**ROSETTA STONE**  
Hiding From Love (Limo LIMO 1, PRT) Crisp clean sound, drum propelled urgency behind good vocal harmonies but this kind of pure pop is finding few outlets these days. PR: Brian Gibson Publicity (0273 833914).

**DANGEROUS GIRLS**  
Man In The Glass (Human HUM 1, Pinnacle) This has been hanging around the indie chart action for some weeks, its very roughness makes for appeal with some insistent guitar lines to aid overall sound and vocal presentation.

**THE DOOLITTLE BAND**  
Who Were You Thinkin' Of (CBS 9323, CBS) Seems that New Year is CBS country release time. Another attractive but undemanding tuneful song which gathers pace well.

## CLASSICAL

### Luxon signs MOR deal

BENJAMIN LUXON, the Cornish-born baritone with the widest repertoire of England's major operatic stars, is making a new bid for a MOR career.

Although he is highly respected as a serious singer — whether performing Schubert songs or opera from Mozart to Berg — Luxon made an extensive reputation for himself singing Victorian parlour songs.

Now he has signed a new contract with RCA which on January 23 releases Some Enchanted Evening — The Best of Broadway, an LP with hits from South Pacific, Oklahoma, Porgy and Bess, Carousel and many others.

The release (RL/RK 25320 £3.04 dealer price) comes three months before a special devoted to the singer who, until recently, has sung extensively for Decca, both taking solo roles in oratorio and opera, and recitals.

### Chandos price rise

CHANDOS RECORDS has announced a price increase taking place immediately. Digital classical records go up to £6.50 and standard classical to £5.50. Classical and digital cassettes now have recommended retail prices of £5.50.

Accent, the early music label imported by Chandos has an RRP of £5.50.

**LEIF GARRETT**  
You Had To Go And Change On Me (Scottie K11639, WEA) In common with many records this possesses good pop riff but not much else. Minor teen hero of few years back seems happiest singing title line and not so remaining ordinary lines.

**DEE DEE BRIDGEWATER**  
When Love Comes Knocking (Elektra K12499, WEA) Pleasant relaxing paced disco late-nighter, almost a ballad with artist well at home but hardly stretched by song's demands.

**JANE FRICKE**  
Enough Of Each Other (CBS 9396, CBS) Country smoothie with one of those catchy sing-a-long choruses. Strings hover without being entirely necessary other than for crossover purposes. From album I'll Need Someone To Hold Me When I Cry (CBS 84729).

**PEARL HARBOUR**  
Fujiyama Mama (Warner K17741, WEA) Alternative music meets Fifties rock 'n' roll in energetic raver, discordant breaks go allied with sax for what is in the end a record worth attention.

**RAY PARKER JR & RAYDIO**  
It's Time To Party Now (Arista ARIST 380, CBS) Lead-vocalist Parker now fronts credits, previously heard with success on hits Jack & Jill (11, 1978). Is This A Love Thing (27, 1978). Early jazzy-funk feel established with handclap beat, back-ups make for taste while Parker hangs back in story of girls who wear tight jeans and who like to boogie. Doubt if strong enough to make general impact yet could easily have been so.

## TALENT

## Zoo — new force for the North

WHILE LAST year was one of fads — 2-Tone became a fully-fledged rock music force and Stray Cats suddenly had the punters donning drapes and adorning huge quiffs — Liverpool re-emerged as a major new centre for music, writes Simon Hills.

Its flag flyers have included Orchestral Manoeuvres In The Dark, but following hard at their heels were two bands on the Zoo label, Teardrop Explodes and Echo And The Bunnymen. Both bands and label emerged from a clique which used to hang out in the rock club Eric's.

Echo are now signed to Rob Dickens' Korova label while the Teardrops are with Phonogram, and Zoo plus its mentor Bill Drummond is now basically a management company.

Coming from a theatrical background, Drummond formed the label in late 1978 around the leaders of both bands as he felt they had a lot to offer.

Drummond wanted to put out music that was both "futuristic" and new while still being commercial. And with a mixture of naivety and sound artistic sense he has succeeded, with both bands now easily able to fill concert sized venues and establishing themselves as chart acts.

"I just went to the bank and asked for money, then I phoned up Rabid and pretended to be a new pressing plant so I wouldn't sound green, and asked them where they got their pressing done."

"The management thing grew because we had to get the bands gigs, and I was the only one who knew how to drive a van, where the PA companies were and how to ask the club for the money at the end. On the record company side, we had done the Teardrops single Treason and although it sold well record companies didn't want to know."

"We had done eight records altogether, and the first thing that happened was a publishing deal with

Rob Dickens and Warner Brothers Music. Echo went on to join Dickens' Zoo (Korova), while he set us up as Zoo Music on the understanding that he'd have both bands for publishing.

"Still nobody wanted to know about Teardrops so we took a gamble and booked studio time and spent a good few thousand pounds on the album and eventually did a production deal with Phonogram."

But Drummond and his Zoo partner David Balfe — who plays with the Teardrop Explodes — are still not purely business men. They are concerned with the artistic and creative side of the business, but as Drummond points out, in the theatre and film business it is often the producer who has ultimate creative interests in the people he hires.

"I have always had this thing about the classic pop single. But the real ones only come by accident so I have only ever pushed the bands to be better and better not to gear their music to the radio or anything."

Drummond is now seeking ways to put on good visual shows that can still make money.

He is currently working on a band called the Turquoise Swimming Pools which will provide a show to go into small clubs. At the same time he is working on Dalek-1, a singer songwriter who uses tapes and synthesizers.

As far as Teardrops and Echo are concerned, there are plans for a book about touring from a small band's point of view which will be backed up by an EP.

And a film is going to be made of a live concert where the audience will buy a ticket which will include a coach to take them to a secret venue. The coaches will leave from all over the country and none of the punters will know where they are going. Like its bands, Zoo has ambitions, and although Drummond says he is not interested in small label philosophy but in the art, he is looking for alternative methods of doing things.

## Stars sought for Margate gigs

A SERIES of rock concerts are being organised at the Winter Gardens, Margate, starting in January and promoter Andrew MacPherson is seeking major artists for selected dates in February, March, April and May.

MacPherson Associates is based

### Huckleback back

THE HUCKLEBACK — a popular dance number in 1949 — is being revived by rock 'n' roll danceband, Coast To Coast, on a Polydor single, Do The Huckleback (POSP 214) out this week. Previously, the number has been recorded by Chubby Checker, Frank Sinatra, Bo Diddley, Pearl Barile, Tommy Dorsey, Lionel Hampton and Count Basie.

## New venue for Newcastle

A NEW rock venue has opened in Newcastle — The Royalty, a 1,300 capacity cinema just outside the town centre at Gosforth.

The Royalty is still a working cinema, but it has apparently been comprehensively refitted "with a view to providing a sorely-needed alternative venue for visiting bands".

A large stage has been constructed, three-phase electricity and dressing rooms fitted. The cinema foyers on two levels provide ample space for merchandising and there is a large car park facilitating loading/unloading of equipment.

A sell-out audience saw Adam And The Ants inaugurate The Royalty last month and are reported to have said afterwards that the acoustics were "among the best we've come across".

Interested agents should contact Len Flynn of Arcade Promotions, on Newcastle (0632) 22442.

15	14	UTAMI LAFUJON Various	•	K-Tel NE 1103	40	57	UUT LAMUUS U AMUUN Police	•	A&M AMLH 88502	63	53	BRENDA LEE Various	Warwick (MCA) WW 5083	
16	10	INSPIRATION Bvis Presley	•	K-Tel NE 1101	41	38	BAT OUT OF HELL Meat Loaf	•	Epic/Cleveland International EPC 82419	66	36	PEACE IN THE VALLEY Various	•	Ronco RTL 2043
17	23	SOUND AFFECTS Jam	•	Polydor POLD 5035	42	62	BACK IN BLACK AC/DC	•	Atlantic K 50735	67	45	JEST A GIGGLE Barron Knights	•	Epic EPC 84550
18	17	FOOLISH BEHAVIOUR Rod Stewart	•	Riva RVL P 11	43	73	EVERYTHING IS BEAUTIFUL Dana	•	Warwick WW 5099	68	24	THE LEGENDARY BIG BANDS Various	•	Ronco RTL 2047
19	29	HOTTER THAN JULY Steve Wonder	•	Motown STMA 8035	44	40	NEVER FOREVER Kate Bush	•	EMI EMA 794	69	NEW	ARC OF A DIVER Steve Winwood	•	Island ILPS 9576
20	22	MAKING WAVES Notans	•	Epic EPC 10023	45	50	FLEETWOOD MAC LIVE Fleetwood Mac	•	Warner Brothers K 66097	70	66	RADIO ACTIVE Various	•	Ronco RTL 2049
21	16	JAZZ SINGER Neil Diamond	•	Capitol East 12120	46	43	VERY BEST OF ELTON JOHN Elton John	•	K-Tel NE 1094	71	63	BREAKING GLASS Hazel O'Connor	•	A&M AMLH 64820
22	19	SINGS 20 NO. 1 HITS Brotherhood Of Man	•	Warwick WW 5087	47	30	BEAUTIFUL SUNDAY Lena Martell	•	Ronco RTL 2052	72	71	DIANA Diana Ross	•	Motown STMA 8033
23	11	CLASSICS FOR DREAMING James Last	•	Polydor POLTV 11	48	68	LIVE IN THE HEART OF THE CITY Whitesnake	•	United Artists SNAKE 1	73	54	MASTERWORKS Various	•	K-Tel ONE 1093
24	27	SIGNING OFF UR 40	•	Graduate GRADLP 2	49	56	LOONEE TUNES Bad Manners	•	Magnet MAG 5038	74	75	GAUCHO Steely Dan	•	MCA MCF 3090
25	47	NIGHTLIFE Various	•	K-Tel NE 1107	50	-	ONE STEP BEYOND Madness	•	Siff SEEZ 17	75	74	RUMOURS Fleetwood Mac	•	Warner Brothers K 56344

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Edited by SIMON HILLS

# INDEPENDENT LABELS

## Wilko back with Fresh solo album

WILKO JOHNSON releases his first solo album since becoming a member of Ian Dury's Blockheads this week — through the indie Fresh Records.

Entitled *Ice On The Motorway*, the album is on the Nighthawk label and is released after a licensing deal with Carrere Records in France. It also includes a free single containing the Dr Feelgood number *Back In The Night*, while a marketing campaign includes fly-posting, trade and consumer music press ads and streamers for dealers.

The release heads up a whole year of product for the new year on the Fresh label. Family Fodder have an album out this

week entitled *Monkey Banana Kitchen* following their single *Savoir Faire*, while Cuddly Toys release their album *Guillotine Theatre*, again following a single, *Astral Joe*.

A quirky version of Sandy Shaw's *Puppet On A String* comes out this week by the new group *Big Hair*, a three piece produced by Woodhead Munroe man Ed Sirrs who records on the Oval label. Also out this week is a double A side from The Igloos entitled *Wolf/Octopus* — an old Syd Barrett number.

On January 26 The Dark release a single, *Einstein's Brain*, and on the same date UK put out a seven-incher called *Unexpected Gift*.

## Tracking...

WILKO JOHNSON has been on the other side of the mixing desk producing the debut single by *The Untouchables*, *Keep On Walking*, on Bristol's *Fried Egg Records* label . . . And from the same area, Bristol folk singer/comic *Fred Wedlock* releases a single *Oldest Swinger In Town* on *The Music Works Studios' Coast Records*. The company claims that 20 per cent of Wedlock's live audience buys product after the show, and, of course, he has undertaken a mammoth UK tour.

EX-ADVERTS leader *TV Smith* has his single *Tomahawk Cruise* — about cruise missiles — released this week on the *Big Beat* label with distribution through *Pinnacle* and *Chiswick* . . . *Dogwatch*, who have released a single, *Cut Outs*, on their own *Half Tone Records* are still seeking a distribution deal, meanwhile copies are available from *John Trelawney*, Flat 4, *Shooters Hill Road*, London SE3 . . . Ambitious projects by singer/songwriter *Nick Berkely* include his building a studio in Oxfordshire which comes into operation later this year. Meanwhile, he releases a single by *West End* on his *Continental* label entitled *The Servant/Fiction*. The double A side is distributed through *Rough Trade*, *Virgin* and *Continental* at 51 *Linden Gardens*, London W2 . . .

TOP REGGAE musicians including *Sly Dunbar* and *Robbie Shakespeare* appear on the first solo record by *Tyrone Simeon*, *Style Walking*, on the *Ital* label, the 12-inch disco cut retails at £2.20 and is distributed by the label . . . The second single by *Who's George*, a double A side entitled *Shu Shu/I'm Not Leaving*, comes out on *Impact Records* this week with a limited edition poster sleeve. It is backed up with live dates and distribution is through *Spartan* and *One Stop* . . . After a licensing deal between Swedish label *Gutta* and East London-based *Plankton Records* an album *Plain Water* by Swedish rock band *Vatten* is released in February.

WHITE NOISE 3 is released by *David Vorhaus* this week on *Pulse Records*. The album is entitled *Re-Entry* and was previewed late last year on *Nationwide*. It is being promoted jointly with the *Richard Pinhas* album, *East-West*, and distributed by *Making Waves Record Distribution* . . . Leicester trio *The Swinging Laurels* have signed to *Dead Good Records* and release a 10-inch EP this month including five tracks, the band's boast is there are "no guitars whatsoever!" A single has been released by *The Inserts* about the *New Musical Express* entitled *NME*, the first 1,000 come in picture bags with distribution through *Rhino*.

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## Artery single out

AARDVARK RECORDS, the Sheffield-based independent, releases a single from the local band *Artery*, who have already been featured on the *Bouquet Of Steel* compilation, this week.

Entitled *Unbalanced*, the single is released with a free live EP containing four tracks: *Perhaps*, *Turtle*, *Toytown* and *Heinz*. The whole package

carries a dealer price of 80p and a RRP of £1.38. The single also comes in a gatefold bag with distribution through *Pinnacle*, *Illuminated*, *Kingsley Marketing* and other indies.

The single is produced by *Steve Hopkins* who is with the band *Invisible Girls* and has worked with Manchester producer *Martin Hannett*.

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This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number	This Week	Last Week	Wks on Chart	TITLE/Artist (producer)	Label number
1	7		<b>SUPER TROUPER</b> Abba	Epic EPC 1022 (C) C: 4010022	39	1		<b>IMAGINE</b> John Lennon/Plastic One Band	Parlophone PAS 10004 (E) C: TC-PAS 10004
2	2		<b>DOUBLE FANTASY</b> John Lennon	Geffen K 99131 (W) C: K 499131	40	57	90	<b>OUTLANDOS D'AMOUR</b> Police (Police)	A&M AMLH 68502 (C) C: CAM 68502
3	6	14	<b>GUILTY</b> Barbra Streisand	CBS 86122 (C) C: 40 86122	41	38	95	<b>BAT OUT OF HELL</b> Meat Loaf (Todd Rundgren)	Epic/Cleveland Int. EPC.82419 (C) C: 40.82419
4	3	5	<b>DR. HOOK'S GREATEST HITS</b> Dr. Hook	Capitol EST 26037 (E) C: TC-EST 26037	42	62	22	<b>BACK IN BLACK</b> AC/DC (Robert John Lange)	Atlantic K 50735 (W) C: 450735
5	4	34	<b>MANILOW MAGIC</b> Barry Manilow (Ron Dante/Barry Manilow)	Arista ARTV 2 (F) C: ARTVC 2	43	73	2	<b>EVERYTHING IS BEAUTIFUL</b> Dana	Warwick WW 5099 (M) C: WW45099
6	5	13	<b>ZENYATTA MONDATTA</b> Police (Police/Nigel Gray)	A&M AMLH 64831 (C) C: CAM 64831 (C)	44	40	16	<b>NEVER FOREVER</b> Kate Bush (Kate Bush/Jon Kelly)	EMI EMA 794 (E) C: TCMA 794
7	7	9	<b>NOT THE 9 O'CLOCK NEWS</b> Various	BBC REB 400 (A) C: ZCF 400	45	50	4	<b>FLEETWOOD MAC LIVE</b> Fleetwood Mac	Warner Brothers K 66097 (W) C: K4-66097
8	8	6	<b>20 GOLDEN GREATS OF KEN DODD</b> Ken Dodd	Warwick WW 5098 (M) C: —	46	43	11	<b>VERY BEST OF ELTON JOHN</b> Elton John	K-Tel NE 1094 (K) C: CE 2094
9	15	8	<b>KINGS OF THE WILD FRONTIER</b> Adam & The Ants	CBS 84549 (C) C: 40-84549	47	30	6	<b>BEAUTIFUL SUNDAY</b> Lena Martell (Gordon Smith)	Ronco RTL 2052 (B) C: ACRTL 2052
10	9	6	<b>BARRY</b> Barry Manilow	Arista DLART 2 (F) C: TLART 2	48	68	9	<b>LIVE IN THE HEART OF THE CITY</b> Whitesnake (Martin Birch)	United Artists SNAKE 1 (E) C: TC-SNAKE 1
11	13	14	<b>ABSOLUTELY</b> Madness	Stiff SEEZ 29 (C) C: ZSEEZ 29	49	56	6	<b>LOONEE TUNES</b> Bad Manners	Magnet MAG 5038 (A) C: ZCMAG 5038
12	20	3	<b>FLASH GORDON</b> Queen	EMI EMC 3351 (E) C: TC-EMC 3351	50	—	1	<b>ONE STEP BEYOND</b> Madness	Suff SEEZ 17 (C) C: ZSEEZ 17
13	—	—	<b>THE VERY BEST OF DAVID BOWIE</b> David Bowie	K-tel NE 1111 (K) C: CE 2111	51	32	13	<b>THE LOVE ALBUM</b> Various	K-Tel NE 1092 (K) C: CE 2092
14	12	6	<b>AUTOAMERICAN</b> Blondie	Chrysalis CDL 1290 (F) C: ZCDL 1290	52	51	14	<b>PARIS</b> Supertramp (Peter Handerson/Russel Pope)	A&M AMLM 66702 (C) C: CLM 66702
15	14	8	<b>CHART EXPLOSION</b> Various	K-Tel NE 1103 (K) C: CE 2103	53	59	10	<b>ORGANISATION</b> Orchestral Manoeuvres In The Dark (Mike Howlett)	DinDisc DID 6 (C)
16	10	6	<b>INSPIRATION</b> Elvis Presley	K-Tel NE 1101 (K) C: CE 2101	54	46	9	<b>ACE OF SPADES</b> Motorhead (Vic Maile)	Bronze BRON 531 (F) C: TC-BRON 531
17	23	5	<b>SOUND AFFECTS</b> Jam	Polydor POLD 5035 (F) C: POLDC 5035	55	61	7	<b>LIVE</b> Eagles	Asylum K 62032 (W) C: K 462032
18	17	7	<b>FOOLISH BEHAVIOUR</b> Rod Stewart	Riva RVLP 11 (W) C: RV411	56	48	5	<b>THE HITMAKERS</b> Various	Polystar HOPTV 1 (F) C: HOPMC 1
19	29	9	<b>HOTTER THAN JULY</b> Stevie Wonder	Motown STMA 8035 (E) C: TC-STMA 8035	57	49	6	<b>WAR OF THE WORLDS</b> Jeff Wayne	CBS 96000/WOW 100 (C) C: 40-96000
20	22	11	<b>MAKING WAVES</b> Nolans (Ben Finden/Nicky Graham)	Epic EPC 10023 (C) C: 40-10023	58	67	3	<b>THE BEATLES 1962-1966</b> Beatles	Parlophone PCSP 717 (E) C: TC-PCSP 717
21	16	7	<b>JAZZ SINGER</b> Neil Diamond (Bob Gaudio)	Capitol East 12120 (E) C: TCEAST 12120	59	44	6	<b>GREATEST HITS VOL. 2</b> Abba	Epic EPC 10017 (C) C: 40-10017
22	19	6	<b>SINGS 20 NO. 1 HITS</b> Brotherhood Of Man (Tony Hiller)	Warwick WW 5087 (M) C: —	60	60	9	<b>QE 2</b> Mike Oldfield (David Hentshel)	Virgin V 2181 (C) C: TCV 2181
23	11	10	<b>CLASSICS FOR DREAMING</b> James Last	Polydor POLTV 11 (F)	61	69	8	<b>STRONG ARM OF THE LAW</b> Saxon	Carrera CAL 120 (W) C: CAC 120
24	27	18	<b>SIGNING OFF</b> UB 40 (Bob Lamb/UB 40)	Graduate GRADLP 2 (SP) C: GRADC 2	62	64	2	<b>MORE SPECIALS</b> Specials	2-Tone CHRTT 5003 (F) C: ZCHRTT 5003
25	47	2	<b>NIGHTLIFE</b> Various	K-tel NE 1107 (K) C: CE 2107	63	72	4	<b>IN CONCERT</b> Deep Purple	Harvest SHDW 412 (E) C: TC-SHDW 412
26	31	64	<b>REGGATTA DE BLANC</b> Police (Police/Nigel Gray)	A&M AMLH 64792 (C) C: CAM 64792	64	55	24	<b>GIVE ME THE NIGHT</b> George Benson (Quincy Jones)	Warner Brothers K56823 (W) C: K456823
27	25	3	<b>SANDINISTA</b> Clash	CBS FSLN 1 (C) C: 40-FSLM 1	65	53	10	<b>LITTLE MISS DYNAMITE/BRENDA LEE</b> Brenda Lee	Warwick (MCA) WW 5083 (C)
28	34	15	<b>SCARY MONSTERS &amp; SUPER CREEPS</b> David Bowie (David Bowie/Tony Visconti)	RCA BOWLP 2 (R) C: BOWK 2	66	36	4	<b>PEACE IN THE VALLEY</b> Various	Ronco RTL 2043 (B) C: RTL 4C 2043
29	—	—	<b>YESSHOTS</b> Yes	Atlantic K 60142 (W) C: K4-60142	67	45	4	<b>JEST A GIGGLE</b> Barron Knights	Epic EPC 84550 (C) C: 40-84550
30	21	7	<b>SLADE SMASHES</b> Slade	Polydor POLTV 13 (S) C: POLVM 13	68	24	5	<b>THE LEGENDARY BIG BANDS</b> Various	Ronco RTL 2047 (B) C: 4CRTL 2047
31	39	11	<b>THE RIVER</b> Bruce Springsteen	CBS 88510 (C) C: 40 88510	69	—	—	<b>ARC OF A DIVER</b> Steve Winwood	Island ILPS 9576 (E) C: —
32	26	9	<b>COUNTRY LEGENDS</b> Various	Ronco RTL 2050 (B) C: 4C-RTL 2050	70	66	8	<b>RADIO ACTIVE</b> Various	Ronco RTL 2049 (B) C: 40-RTL 2049
33	33	3	<b>BRIGHT LIGHTS</b> Showaddywaddy	Arista SPART 1142 (F) C: TC-ART 1142	71	63	22	<b>BREAKING GLASS</b> Hazel O'Connor (Tony Visconti)	A&M AMLH 64820 (C) C: CAM 64820
34	42	11	<b>MAKIN' MOVIES</b> Dire Straits	Vertigo 6359 034 (F) C: —	72	71	2	<b>DIANA</b> Diana Ross	Motown STMA 8033 (E) C: TCSTMA 8033
35	28	11	<b>JUST SUPPOSIN'</b> Status Quo	Vertigo 6302 057 (F) C: 7144 057	73	54	7	<b>MASTERWORKS</b> Various (Jarratt/Reedman)	K-Tel ONE 1093 (K) C: EXE 2093
36	37	14	<b>FLESH AND BLOOD</b> Roxy Music (Roxy Music/Rhett Davies)	Polydor POLH 002 (F) C: POLHC 002	74	75	6	<b>GAUCHO</b> Steely Dan	MCA MCF 3090 (C) C: MCF 3090
37	18	11	<b>AXE ATTACK</b> Various	K-Tel NE 1100 (B) C: CE 2100	75	74	8	<b>RUMOURS</b> Fleetwood Mac	Warner Brothers K 56344 (W) C: K4-56344
38	52	36	<b>SKY 2</b> Sky (Sky/Clarke/Bendall)	Ariola ADSKY 2 (A) C: ZCSKY 2					

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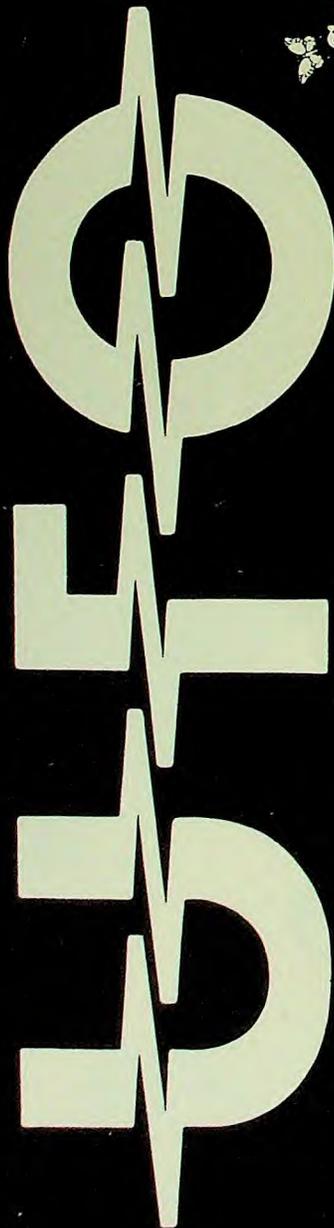
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# NEW SINGLES

Artist / A Side / B Side / Label	Cat. No.	Dist.
AUTOPILOT EARS OF THE CITY/tba (Chrysalis)	CHS 2483	F
BLUE ANGEL I'M GONNA BE STRONG/Anna Blue (Polydor)	POSP 212	F
BOWIE, David SCARY MONSTERS/Because You're Young (RCA)	BOW 8	R
LIVE AT THE AMSTERDAM BAR WE'RE HAVING A GANG BANG/tba	LK/SP 6580	P
ODYSSEY HANG TOGETHER/Down Boy (RCA)	RCA 23	R
OVERLOAD WHO ARE YOU/Drift Away (MCA)	MCA 656	C
PRICE, Alan BEAT OUT DAT RHYTHM ON A DRUM/Geordie Melody (Key)	KEY 2000	SO
SIFFRE, Labi RUN TO HIM/The Love Thing (Polydor)	POSP 215	F
SHADES LIVE AT CAISTER EP/Live At Caister (Magnum Force)	MFEP 002	P
SPECTOR, Ronnie DARLIN'/Settin' The Woods On Fire (Red Shadow)	REDS 008	P
U.F.O. LONELY HEARTS/tba (Chrysalis)	CHS 2482	F

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Run To Him	S
Scary Monsters	B
We're Having A Gang Bang	L
Who Are You	0

### Distributor Code

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F - Polygram
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G - Lightning
H - H. R. Taylor
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L - Lugtons
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MW - Making Waves
P - Pinnacle
R - RCA
RT - Rough Trade
SO - Stage One
SP - Spartan
T - Trojan
W - WEA
WU - Wvnd Up
X - Clive Factors
Z - Enterprise

12" singles  
brackets

Total releases 11

# NEW SINGLES

Artist / A Side / B Side / Label	Cat. No.	Dist.
CASSADY, Linda C.B. WIDOW/Do You Still Want What's Left Of Me (Amigo)	AMGO 006	P
CASSANDRA THANKYOU FOR THE MANY THINGS/tba (Chrysalis)	CHS 2489	F
COBB, Joyce HOW GLAD I AM/That's What Love Will Do (High Cream)	HCS 105	A
DELLS YOUR SONG/Look At Us Now (RCA)	TC 2478	R
DEREK'S COUNTRY FEVER, John HEY DUKE/Gee Ain't It Funny (Amigo)	AMGO 005	P
DICK SMITH BAND WAY OF THE WORLD/Giving The Game Away (Hologram)	HOL 001	WU
FARRAR, John CANT HOLD BACK/It'll Be Me Babe (CBS)	CBS 9420	C
FIST COLLISION COURSE/Law Of The Jungle (MCA)	MCA 663	C
FOUR KINGS PRESENT FOR JESUS/Yesteryear (Tyger)	TYG 5	(Ind)
FRANCIS, Bob IF I NEVER SING ANOTHER SONG/Wake Up With An Angel (Pye)	7P 208	A
GRAND PRIX WHICH WAY/Feels Good (RCA)	RCA 18	R
HOLLOWELL, Terri JUST STAY WITH ME/Say What I Feel Tonight (Amigo)	AMGO 004	P
JÖEL, Billy SOMETIMES A FANTASY/Sleeping With The TV on (CBS)	CBS 9419	C
KENNEDY, Grace I'M STARTING AGAIN/Love In The Sunshine (DJM)	DJS 10963	C
O'SULLIVAN, Gilbert HELLO, IT'S GOODBYE/Break It To Me Gently (CBS)	CBS 9462	C
ONE 'O' ONERS SWEET REVENGE/Rabies From The Dogs Of Love (Big Beat)	NS 63	P
PARTON, Dolly 9 To 5/Sing For The Common Man (RCA)	RCA 25	R
RAY, Fay FAMILY AFFAIRS/Didn't Have To Say That (Surrey Sound)	HMS 5	P
ROLLERCOASTER HIGHER GROUND/I Wish (Calibre)	CAB 107	A
STARR, Edwin 25 MILES/Never Turn My Back (RCA)	TC 2477	R
THOMAS, Reva LOVE DOCTOR/Detour (Splash)	SP 20	A
TYLER, Bonnie GOODBYE TO THE ISLAND/Get Out Of My Head (RCA)	RCA 19	R
TURTLE, Henry HOUND DOG MAN/All I Ever Need Is YOU (Surrey Sound)	HMS 6	P
ULTRAVOX VIENNA/tba (Chrysalis)	CHS 2481	F
VALLI, Frankie SOU/If It Really Wasn't Love (MCA)	MCA 645	C

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Your Song	D

12" singles  
brackets

Total releases 22

## FEATURE

# Warner Home Video gets off to an optimistic start

By SIMON HILLS

IF THERE were any doubts about the record industry moving into video, then the facts and figures behind WEA's launch of Warner Home Video must have quashed many of them.

Warners' sales figures since the video catalogue was launched at the end of last October have staggered everybody involved, and with hardware sales expected to increase by 300 per cent next year, they show no signs of letting up. General manager Geoff Grimes hit his target of selling 20,000 units by Christmas by the third week in November and has sold out of stock twice since then.

What makes it all even more encouraging, especially from the record industry's point of view, is that Warner has been using its sales and distribution facilities at WEA Alperton, showing that record industry practices can work.



WARNER HOME Video general manager Geoff Grimes.

## New accounts

WEA is selling to 250 accounts, of which 150 are record dealers, and Grimes estimates that five new accounts are opened every day. A look at the company's sophisticated computer data reveals that Woodstock for example has been shifting up to five copies from the warehouse in one morning — no mean feat for an item that retails at nearly £40.

"My objective is to convince the record dealers that there is a video market, and that they are ideally situated to handle it," says Grimes. "The more I can do and say to convince record dealers that it is a good route to take, the better. And the best way of doing that is by showing them that WEA has gone into it with a total commitment that can only be good for software."

"The way we have gone about our distribution is by trying to convince

the record dealers to be stockists, and we have been quite successful in doing that," he says. "The proportion stocking video is still low, but the interest is phenomenal. I do appreciate that it is difficult for a dealer who has committed all his cash to Christmas to invest in stock. So we have had a great deal of people wanting to start stocks in January."

Results that Grimes has come up with since he left his job as WEA national promotional manager in September last year do a lot to back up his view.

According to his figures, there are between 300,000 and 400,000 players in the home, with an estimated growth of 300 per cent next year, bringing the total figure to over one million. Statistics show that there is a potential for pre-recorded software sales during the first year of ownership — which would make the pre-recorded market worth £30 million next year, Grimes says.

Because of its versatility, Grimes sees the video cassette recorder being on the market for a long time, despite any video disc sales. However, he also sees a great potential in the disc systems because of the low software price and the similarity it could well have to record industry systems.

He adds that the technology itself will be one of its major selling points, and what might be even more beneficial to the music industry is the fact that it will be possible to put high quality audio records on the same system — something which could well encourage many consumers.

But Grimes admits that the product that Warner Home Video will put out next year will comprise mainly feature films, with only a small amount of music product, cartoons, educational videos and so on.

"We have got a film catalogue running from 1948 and there is a huge percentage that is worth putting out," he explains. "We only have to look to a small number to make a title worthy of release. With video cassettes we only have to look at hundreds as opposed to thousands in the record industry."

The other main advantage that WHV has is that it is based at Alperton, which means that the staff can monitor every order — all product is manufactured by Kays duplicating house — refer to computers straight away and check all the items in the warehouse. It is something that Grimes finds essential in an industry that is still very new, where regular systems don't exist as they do with records.

## Anti-piracy device

But although all product is carefully monitored to give an almost foolproof anti-piracy system, product can slip through. All Kays product is on a European standard, and the cassette and its packaging can be identified by a code that is only visible using a special torch.

"On general piracy, I'm very pleased to see the formation of the BVA," he says. "Combined, the video companies can finance the development of a signal that can prevent copying. There is one that exists that affects the horizontal hold, for which there is no control in modern TVs. It can then put pressure onto the Government to outlaw any de-scrambling devices."

"Although it is a novelty to have a bootlegged copy of a feature film, it soon wears off when you get a perfect picture from a legitimate copy. The only way to stop piracy is to release product."

But despite these problems, WHV has a general optimism that now seems to be running through the industry. As sales are starting to pick up, there is little doubt that there is a market of a sizeable importance that will exist for some time. But he does not see that market taking off at the expense of records.

"I think that the reason for so many record companies becoming very heavily involved in video is primarily because they are a natural base for distribution and negotiation," he says.

"I don't look to the video industry as being the saviour for the record business. There is not that much wrong with it — it is the prime software market, and probably always will be. Video is another area of home entertainment, and that is what we are all about."

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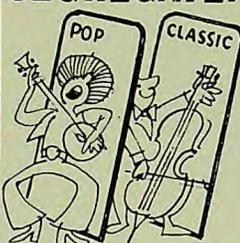
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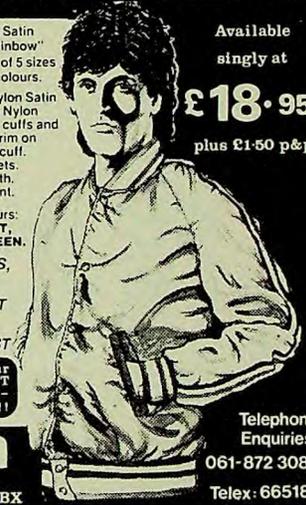
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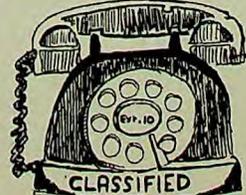
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## American Commentary



### What '81 holds for the US music industry....New royalty rate challenged

NEW YORK: If 1980 was a year for implementing new business practices — the year when most of the 20 per cent returns ceilings went into effect — then 1981 is likely to be a year of re-tuning. Modifications of those returns policies, for example, are widely expected now that manufacturers have experienced precisely how negative their impact has been on the breaking of new artists.

Indeed, 1980 was a dismal year for new acts. Dealers were reluctant to stock their albums because of the returns limitations, tour support (now recoupable against royalties) had to be sales-justified immediately if it was offered at all, and radio narrowed playlists even more.

The development of alternative promotional outlets will require considerable ingenuity, while some that have proved successful will no doubt be used with increasing frequency. Among the latter are live radio concerts and syndicated specials, in-store appearances (and occasionally in-store concerts), and speciality artists in such areas as country and jazz, doing stints as guest deejays on popular shows.

Signings will continue to be made at a conservative pace, and contracts for new or unbroken acts will be short-term. This represents a vicious circle, since the competition for new acts is still stiff, but there's no development time. The artist is signed often before he or she is really ready, and then must produce something that sells instantly or risk being dropped. The phrase "new wave" will disappear from the lexicon, and bands with leanings that way had better be able to rock out as well.

The concert scene will focus on large clubs, and some of the dance rooms opened in 1980 will have to install seats for non-dance acts and for those people who don't like to dance. Nonetheless, the freedom of mobility in clubs rather than concert halls will be a lure, and 1,000-1,500 person venues will suit one-time concert acts perfectly. Concert attendance will follow the pattern of record sales: only the top two or three acts will fill the arenas, while everyone else will be of relatively minor consequence in terms of potential ticket sales.

Ronald Reagan moving into the White House will give the traditionally music-healthy Left a boost. That is not to say we face a return to Blowin' In The Wind-era Bob Dylan, but that there will be a target figure and issues to respond to (Tom Lehrer, won't you come out of retirement?). Call it mobilisation of the forces if you will, only this time the music will have a distinct rocking edge.

#### By IRA MAYER

The record industry will continue to attempt to embrace video (though video may not yet be ready to accept the open arms), partly in hopes of filling the distribution pipelines, partly to hedge bets on the next major communications revolution, assuming that's what video is.

The problems remaining in this area? VCR sales have skyrocketed, but will the market saturate, given current hardware costs? Will music programming be of any interest to the older audience thus far able to afford the equipment? Will the familiarity factor of the disc systems and the somewhat cheaper (than cassette) software compensate for the VCR's recording capability? All are questions that beg to be answered as the year begins.

Internationally, watch for a US-based major trying to spread the cost efficiency measures instituted here into other markets, and to establish further footholds in Latin America (where the emphasis will be on increasing penetration of international material to supplement local talent) and Africa.

And, of course, watch for business to go on as usual.

THE COPYRIGHT Royalty Tribunal has increased the ceiling on song royalties from 2.75 cents to four cents or 0.75 of a cent per minute whichever is greater.

This is the second rate rise since the original Copyright Act of 1909, which pegged the fee at two cents per copy of every song. The rate went up to 2.75 cents in January 1978.

The rate is ordered to take effect in July this year, but the RIAA immediately filed an appeal in the US Court of Appeals in Washington DC. RIAA chief Stanley Gortikov proclaimed the new rate "excessive", and said that record companies would probably have to raise prices in order to absorb it. The National Music Publishers Association hailed the announced increase as one that would "keep copyright owners' music from drowning in the tides of inflation".

According to industry estimates, manufacturers paid \$122 million (£51,694,938) in royalties in 1979, equivalent to six per cent of operating costs. The new fee represents an upper limit, however, and can be negotiated downwards on a case by case basis.

THE NEW PolyGram Records Inc. replaced the recently-formed PolyGram Record Operations East and West with effect from January 1, with David Braun remaining president and chief executive officer of the new structure, and Irving Steinberg, chairman of the new company, serving as adviser.

Polydor, Casablanca and Phonogram/Mercury, as expected, remain in name, but most promotion, publicity and other support functions will be centralised. Top priority for the new set-up, according to Braun, will be A&R, with songwriter Chip Taylor joining in the capacity of VP in that area.

Bob Sherwood has been named executive VP and GM, and will report directly to Braun. Russ Regan, as West Coast VP and GM, will report to Sherwood. Remaining with the organisation are Ekke Schnabel, Wingolf Mielke, Guenter Hensler and John Frisoli, with new appointments expected shortly. How many redundancies have been created as a result of the restructuring was unclear at press time.

Edited  
by  
NIGEL HUNTER

## INTERNATIONAL

# Conamus: trying to boost Dutch music in Holland

From SUE BAKER

AMSTERDAM: It is a measure of the problem facing the Conamus Foundation that, until very recently, KLM, the Royal Dutch Airline, made no provision for Dutch music to be available on any of its seven radio channels available for in-flight entertainment on international journeys. When Conamus pointed out this oversight, KLM was quick to rectify the situation, but the incident highlights the lack of thought devoted to Holland's musical culture.

Since 1965, the Conamus Foundation has been waging battle with the media in Holland in an effort to ensure greater emphasis on Dutch light music. The strange fact that the Dutch broadcasting companies occasionally run a "Dutch Day", and in so doing feel they are making an adequate contribution to the propagation of local talent, is reason enough for the foundation's existence.

John de Mol, general manager of Conamus since last March comments: "It is not because of a lack of interest in Dutch music as far as an audience is concerned. I believe the interest is there, but the media don't respond, and this creates a vicious circle."

"If you don't promote local product on radio, then people don't know what is available. This in turn affects the thinking of the record companies, which are wary of investing in Dutch acts because of lack of sales."

Dutch, of course, is not an international language like English or French. The Dutch-speaking population, including parts of Belgium, numbers only 20 million, most of whom also speak English. There is also a high rate of exposure

### Dateline: Amsterdam

to the English language from both radio and TV, with, for example, about 90 per cent of TV drama being imported.

De Mol thinks that most musicians and record companies regard pop music as an international affair — indeed, as an English language affair — and, with a limited home market, the possibilities of overseas exploitation loom large.

"There is also a certain amount of snobbishness in speaking English," he says. "The lyrics sound prettier. But we have some wonderful composers and lyricists, who could still be more popular in Holland. During the last War, when English was forbidden, Dutch music really came into its own and did a tremendous job. But afterwards Holland wanted to show its gratitude to its liberators, and English became the thing."

Conamus has several ways of promoting Dutch light music. De Mol calls it "Conamus with a capital C for Culture". There are two harp awards annually for outstanding Dutch recording artists known as the Gold and Silver, the latter for new young acts; the Louis Davids Prize for a 100 per cent Dutch song covering lyrics, music, production and artist, and an export prize for those artists achieving good overseas sales. Twice a year, Conamus runs a song market, and there is a yearly workshop, while at Midem, the foundation acts as an umbrella for the Dutch music publishers.

## WEA steps up Thai drive with new licensing deal

From TAN BOON PENG

KUALA LUMPUR: WEA Records has concluded a new licensing deal in Bangkok for wider distribution and promotion of its international catalogue in Thailand.

WEA South-East director Paul Ewing announced the appointment of Nite Spot Productions as the new licensee taking over from United Records.

The pact, concluded in late November following months of negotiation, may eventually incorporate pressing, tape-reeling and local repertoire production rights this year.

Nite Spot chief Itthivat Bhiaraleus, who signed the deal on behalf of his company, has named well-known radio personality Narong Lamakanon to oversee WEA interests in Thailand.

Ewing said: "We are confident that Nite Spot will be able to give us the wider coverage we need after two years with United Records. As 85 per cent of the market is presently being dominated by tapes, I am not intending to rush into a pressing deal, but hope eventually to negotiate for one."

A VIDEO tape copyright tussle, which erupted in October between Golden Star and the Malaysian Video Tape Dealers Association, has been ended by the Malaysian Government, but with no clear-cut announcement as to which is the legal copyright owner of thousands of titles being distributed by both parties.

Trouble in the lucrative video market began when Golden Star announced in the consumer press that it had bought the rights to produce and distribute all programmes made by Rediffusion Television (RTV) and Television Broadcasting (TVB), the two major production houses in Hong Kong.

The MVTDA immediately countered with a reassurance that the copyright could not be enforced because the video tapes were not published first in Malaysia, as required by law.

After weeks of wrangling between the two parties, the Ministry of Trade and Industry arbitrated by interpreting the Copyright Act as having effect only for a local publication, including cinematographic films, which is automatically conferred on the individual originator or a locally incorporated company.

As for foreign works, the Ministry contended that copyright is granted only if the work is published here within 30 days of its first publication abroad.

### Smokie award

PRAGUE: EMI UK has awarded a gold disc to Supraphon for Czechoslovak sales of more than 60,000 for a licensed album by Smokie. Earlier albums by Deep Purple, Pink Floyd and Olivia Newton-John have been similarly honoured by EMI in this territory.

Of course, with their love of English and its importance in the international market, many local Dutch artists write and sing their lyrics in English. But, even so, only 15 per cent of radio coverage is devoted to national product.

There are some internationally known Dutch artists, but it is obvious that de Mol considers there should be many more. However, acts like Golden Earring, Pussycat and George Baker can pave the way for new Dutch talent.

"Holland is a very open-minded country, but we have only our tiny top 50 for the whole world's music," de Mol points out. "This tends to be dominated by English and American music. I don't mind this situation as long as it doesn't act to the detriment of exposure for national product."

"Some countries have a system for ensuring that the broadcasting companies use a certain percentage of national material, although in the case of France and Spain, there is no need for such a ruling. Personally, I don't believe there should be a law on this, but everyone concerned must act responsibly."

De Mol thinks there should be a programming change whereby at least one radio station plays mostly Dutch music, and there is room in the FM waveband for more stations to be established.

"It's all very well for the broadcasting companies to shout about their contribution because of one 'Dutch Day', but this should progress to a 'Dutch Week' and so on. For all that they are illegal, it must be said that the pirate stations are making a contribution with their extensive use of Dutch repertoire, and they are certainly proving to be very popular."



SYDNEY: Three happy faces above as Elton John signs another deal with Phonogram International during his Australian tour, covering his record releases for the world except the USA and Canada. Witnessing the signature were Phonogram International pop A&R president Aari Dalhuisen (left) and PolyGram Records Australia managing director Ross Barlow.

## EMI Columbia scraps RRP

VIENNA: EMI Columbia is the latest Austrian major to abandon recommended retail prices for its product and instead institute a net-price listing system.

But it goes a stage further in its restructuring by selling albums and cassettes at the same price from January 1, 1981.

Peter Mampell, managing director, says: "The RRP change means higher costs for the company, but this is obviously the right time to switch over. It means simplification for the dealers, with less price confusion."

But EMI Columbia here is increasing its album-cassette price by approximately five per cent in the New Year, and Mampell says: "This is necessary to counter the lower cassette prices, plus help meet increased costs."

## OPINION

## The tape levy debate

With the publication of the Department Of Trade And Industry's "Green Paper" on copyright law reform next month, the Government will hopefully be taking the first step towards approving a levy on blank tapes to compensate for losses through home-taping. The record industry's lobby for a levy is backed by the powerful argument that £200 million worth of sales are being lost through taping. But the blank tape manufacturers are naturally mounting

their own campaign against the levy, and the consumer media is inevitably unsympathetic. Last month in The Times, pundit BERNARD LEVIN took an emotive stance opposing the levy and his arguments are likely to be typical of a groundswell of opinion as the Green Paper focuses media attention on the subject. Below we print an extract from Levin's article, and an answer from ROBERT MONTGOMERY, MD of the Mechanical Copyright Protection Society.

## Bernard Levin: Robert Montgomery:

"The abolition of the (amateur recording) licence is justified by the MCPS on the bizarre ground that 'the only effective means of protecting our position was to concentrate all our efforts on pressing the case for a copyright royalty on blank tape'.

"They say they have been asked to 'seek (my) co-operation for the introduction of a levy', and urge me to write to my MP or the Copyright Department of the Department of Trade; I shall certainly write to both, indicating my strong dissent from the proposal. I hope that the Department of Trade, and Parliament, will pay no heed to the demand, and indeed tell the MCPS that it will not even be considered unless the licence is at once restored for those who are willing to pay their proper due.

"A tax designed to catch the law-evading which is also levied on the law-abiding is an unjust law, and doubly so since in this case there are two kinds of law-abiding folk — those who want to record copyright material and are willing to buy a licence to give them the right to do so, and those who want to record only non-copyright material and should not be made to pay anything at all."

ALTHOUGH THE subject of copyright in music is, as Mr Levin says, a quagmire, in the context of home recording of records two points are clear:

- Copyright can exist both in a musical work and separately in a recording, whether or not it is a recording or copyright music.
- The copyright in a musical work is infringed by recording.

If you tape at home a record of a Wagner opera, you infringe the recording company's copyright.

If you tape a record of a Richard Strauss opera, you infringe both the record company's copyright and the publisher/composer's copyright.

If you buy a record of copyright music, the royalty is included in the price you pay in the shop.

In the last few years there has been a dramatic increase in the ownership of domestic tape recorders capable of recording either off air, or from records, and the rise in the amount of home recording has been chronicled by successive market research reports, going back to 1975.

The estimate of over £200 million worth of sales at retail prices quoted by the British Phonographic Industry Limited (BPI) is an attempt to quantify the amount of home recording which research indicates can be directly related to records which would otherwise have been bought. Whether or not the figure is accurate, there is no doubt that a large amount of domestic recording takes place, and that the copyright owners in both the record and the

music suffer a loss of protection and income.

What may not also be realised is the public detriment which may result.

The record industry, over recent years, has been sufficiently buoyant to enable it to offer a very broad catalogue, particularly in the field of serious music, which it may not be able to offer in the future.

The Amateur Recording Licence was issued in the Sixties by MCPS, in conjunction with the BPI, representing the record industry. MCPS, acting as an agent, looks after the interests of music publishers and composers where their works are recorded and is able to license the home recording of musical works. Increasingly, the record industry has expressed reservations concerning their ability to grant the public the right to tape.

The Whitford Committee on Copyright and Designs Law of March 1977 considered the problem of home taping, and their Report recommended that:

"A levy system similar to that provided for in Germany should be introduced, to apply to the sale of all equipment of a type suitable for private recording."

Both the MCPS and the BPI have held discussions with the Department of Trade over the implementation of Whitford and seek speedy government action to help protect their copyrights. The view of both industry bodies is that a levy on blank tapes would be more appropriate than one on hard-ware.

It is apparent that the 1956 Copyright Act does not cater adequately for modern technology and a Green Paper on copyright law reform is expected to be published shortly. In the meantime we had to consider what to do about the Amateur Recording Licence selling, until recently, some 12,850 a year, priced at £1.50, and costing more than half the revenue to administer.

The options were either to carry on spending money to support the existing licence; to increase the price substantially and risk rejection from the present subscribers; or to suspend it in the hope that the Government would be sympathetic to our cause and in due course introduce a levy.

We decided we had nothing to lose by suspending it.

As Mr Levin says the record industry has no right to sell its records, but it and its composers do have a right to copyright protection.

The imposition of a levy on blank tapes seems the only practical way of allowing the public to copy music while discharging their copyright liabilities.

Provision can be made for recompensing those who it is felt should be exempt, and the proceeds of a levy can be distributed, under supervision, through existing organisations to the copyright owners.

## DOOLEY

DOOLEY'S PIOUS hopes and (more serious) predictions for 1981: . . . Harry Tipler is hired by the BPI to advise on dealer relationships and retail problems . . . Granada TV's World In Action extols the UK record industry's contribution to the country's balance of payments through overseas sales and royalties . . . No winner at the Eurovision Song Contest — the juries award "nil point" to all the entries . . . A major act/catalogue/songwriter/licensing deal is actually signed at Midem, as well as Martinez bar bills . . . Private Eye's anonymous scurrilous scribe finds something better to do than writing childishly bilious insults . . . The PRS waives Trevor Lytton's legal costs . . . Accused of chart fraud a record company boss owns up: "It's a fair cop guy, but times is hard and we're just trying to earn a crust" . . . The pound is devalued and record industry associations in Canada, Holland and Portugal complain of cheap English imports flooding their countries . . . Expect Jack Gill to further emerge as the main man at ACC, developing his own unilateral recording interests through the Chips and Limo labels . . . Let's hope the present needletime negotiations between PPL and the BBC conclude amicably with an equitable agreement allowing for an adequate showcase for new material offered by Radio One controller Derek Chinnery . . . And on the subject of needletime, watch for developments in the PPL v ILR wrangle before the appeal against the Tribunal decision reaches the High Court . . . Expect the proliferation of new small labels to continue.

DIDN'T EMI'S press statement that agreement had been reached between MRS and BPI over royalty payments come as something of a surprise to MRS and BPI? . . . According to Teledisc, its next three campaigns will be "bigger than Barry Manilow" . . . 1981 is shaping up as a bumper year for live performances with Springsteen, Diana Ross, The Stranglers, Elvis Costello, Status Quo, Glen Campbell, Leo Sayer, Neil Sedaka, Manhattan Transfer, and possibly David Bowie, so far to tour or play one-off dates . . . Robert Stigwood Group is among shareholders of TV-AM company which has won the breakfast TV franchise . . . Lord Grade not too unhappy at having to sell off 49 per cent of ATV — at least the news perked ACC's flagging shares . . . Lady Plowden's committee delayed the start of breakfast TV till 1983 to allow the fourth channel and the forthcoming new ILR stations a chance to grab some advertising revenue . . . And ILR stations may have buoyant JICRAR figures, but as far as music programming is concerned Radio One is now far superior for its adventurous approach, while most ILR stations, Capital among them, seem to be increasingly predictable . . . Now the tribute-to-Lennon records are flooding out including John by Baxter, Baxter & Baxter on Shelby Singleton's Sun label, We Won't Say Goodbye John by Dutch artist and producer Iren Koster picked here by Red Bus, and John Would Agree by Bob Farnsworth of Nashville's Hummingbird Productions company which produced jingles for Macdonalds' hamburgers . . . HMV Oxford Street reports record-breaking tape sales just before Christmas, exceeding the £100,000 mark.

## Lennon understatement?

I'M FLABBERGASTED at Dooley's statement on media coverage of the John Lennon tragedy: ". . . some would say the reaction has been excessive and we have no desire to add to some of the overblown verbiage being expounded".

As the founder of The Beatles, this man was responsible for the rise of the music scene as we know it; as a public figure he was internationally renowned. On his murder, the world's media reacted sensationally to what was a sensational story.

Some of us who care about musicians and people of Lennon's calibre would say it is disgusting that Music Week failed to properly honour the memory of one of popular music's greatest composers with a thorough obituary.

RAY COLEMAN, editor-in-chief, MelodyMaker, Meymott Street, London SE1.

• Mr Coleman has sadly fallen into the journalist's trap of believing that bigger (headlines, pictures, wordage) is better. It is possible to pay tribute to a man in a few words, sincerely meant, as in a thousand. That was Dooley's intention and, as the author of those few words, I stand by my judgement. Some would say that it is disgusting the way in which certain sections of the media have graspingly cashed in on a bereavement, sensational or not. No doubt Mr Coleman's feelings were prompted by his own personal friendship with John Lennon, but he may be interested to know that a close colleague of Lennon, who had been with him in New York at the time of the Killing, telephoned Music Week to congratulate Dooley on his tasteful tribute and deplored the manner in which other media had treated the subject — RODNEY BURBECK.

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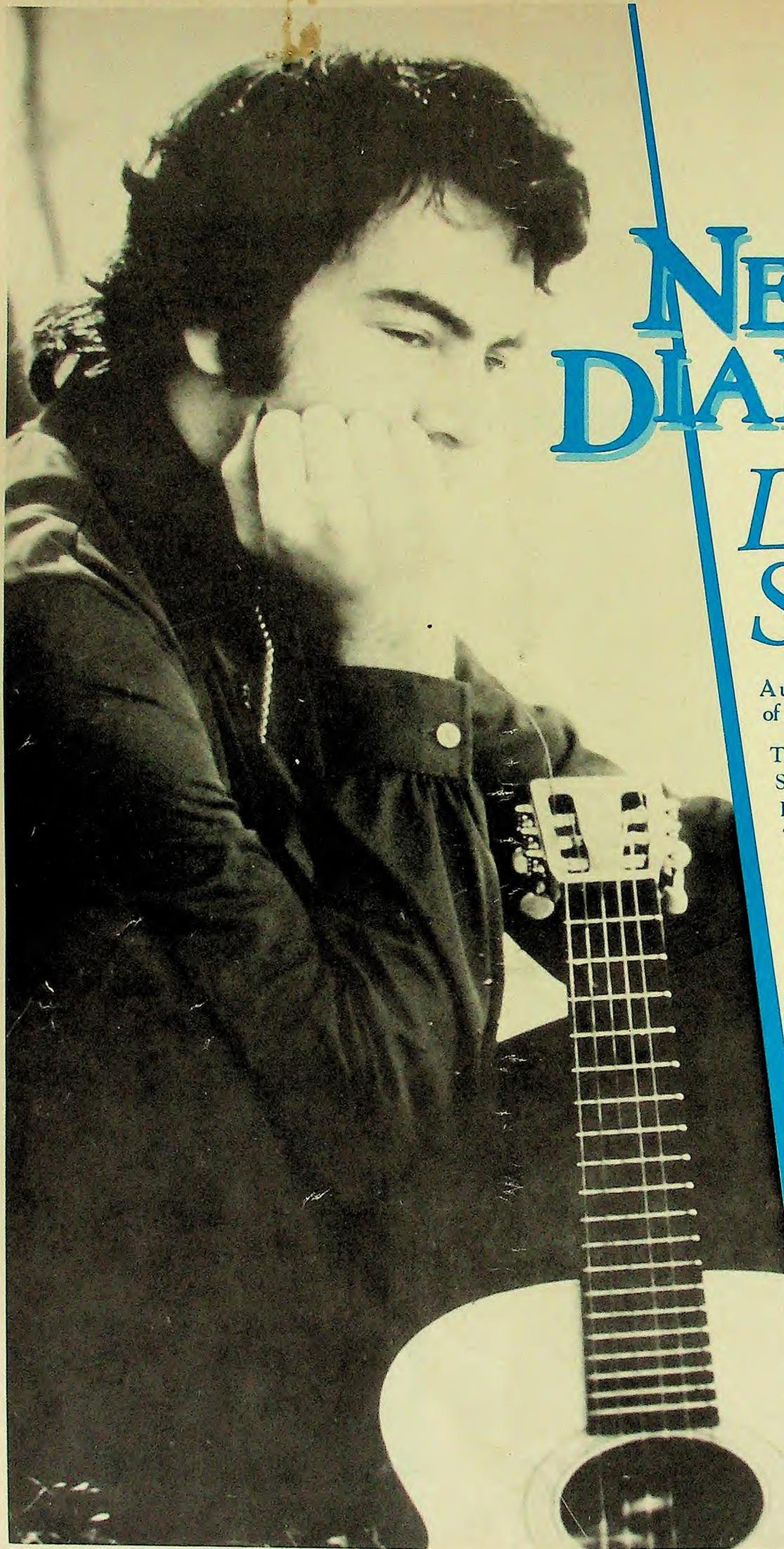
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