

MUSIC & VIDEO WEEK

Europe's leading music business paper 90p

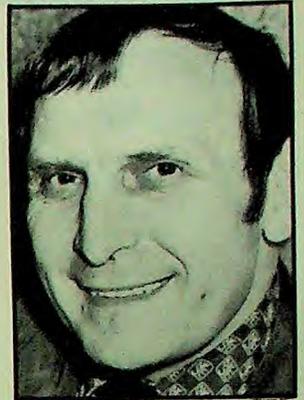
THE TOP AWARD WINNERS IN 1980



STEVE STEVENSON, creative director of Chappell Music — top corporate publishing company.



POLICE: awards for being overall top albums artists and having the top-selling single of the year.



CLIFF BUSBY heads EMI Records which takes awards for top singles and albums market share.

Video major follows suit on distribution

By SIMON HILLS
EMI RECORDS is to distribute the Thorn EMI Video Programmes video catalogue, bringing it into line with all but one of the other video majors who use record company distribution.

Its software launch is to be backed by a massive campaign masterminded by the Saatchi & Saatchi agency with extensive advertising in 10 national publications.

Details are to be announced this week, but *MW* understands that an Iron Maiden heavy metal music video will be among the titles scheduled for release.

The decision to distribute video via its record company arm follows similar moves by Warner Brothers (via WEA), Precision (via PRT) and CIC (via MCA/CBS). Magnetic Video is the only other film major involved in video which has not allied itself to a record company distributor.

NEXT WEEK *MW's* Video Extra includes a new release guide to pre-recorded video software. We also spotlight the blank tape and duplication industries and review the latest music video cassettes.

EMI PULLS AHEAD OF CBS AND WEA IN MARKET SHARE

THE MARKET share gains made by CBS and WEA during 1979 — when both American giants were snapping at the heels of the traditional market leader EMI — have been dissipated during 1980 and EMI again emerges as a clear winner.

With 19.5 per cent of the singles market and 19 per cent of the albums market, EMI even managed to improve slightly on its previous year's figures. Nearest rival in singles was WEA with 13.6 per cent — down from 17 — and CBS with 13.1 (down from 15.5). In albums, CBS came second with 13.9 (down from 16.3) and WEA third with 12.7 (13.5).

The market shares, which are based on the British Market Research Bureau chart panel returns, show that the only companies to make significant improvements over the year were Chrysalis, maintaining its growth in singles with 5.2 per cent; RCA,

almost doubling its share of singles with 6.4; and A & M continuing its growth in albums with 5.1 per cent.

Showing for the first time in the ratings as a joint company, Arista/Ariola/Eurodisc took 3.6 per cent of the singles market and 3.8 of albums. Magnet also came in with 2.3 per cent of singles, and Charisma took 2 per cent of albums.

Chappell emerged as top corporate publishing company and

Top writer was The Police's Sting, and top producers were Nigel Gray, producer of The Police albums, and Chris Neil, producer of Sheena Easton, Dennis Waterman and Gerard Kenny, among others.

In the annual *Music & Video Week* awards sections judged by panels of experts, HMV Shops took a new award for store promotion, and MGM (David Mallett, Lexi Godfrey and Russell Mulcahy) picked up

For full details of all the 1980 award winners see centre pages

Warner Brothers Music as top individual publishing company. The Police came out as top overall albums act, and Madness top overall singles act.

Best selling single of the year was Don't Stand So Close To Me by The Police; best selling full-price album, Abba's Super Trouper; and best-selling miscellaneous album was BBC's Not The Nine O'Clock News.

another new award for the best promotion video for 10cc.

Marketing campaign awards went to CBS for the Adam And The Ants campaign (without TV) and to EMI's Capitol label which, with the Cream agency, won the marketing award (with TV) for its Dr Hook's Greatest Hits campaign.



The best TV commercial award was, interestingly, won by Liberty-United/Cucumber Animation for a low-budget, 30-second commercial for the Bobby Vee singles album.

Best radio commercial award went to A & M for the Styx Cornerstone campaign and best point-of-sale award to Liberty-United for Gerry Rafferty's Snakes and Ladders.

Sleeve design awards went to Peter Saville and Ben Kelly of DinDisc for *Orchestral Manoeuvres In The Dark*, Decca Art Studios for *The Consort Of Musick/Le Chansonnier Cordiforme*, and to Chris Jones for the MFP compilation *We Do'Em Our Way*.

Press advertising awards went to CDP/Aspect for Suzi Quatro's Greatest Hits, Simon Ryan of A & M for Joan Armatrading's *Me, Myself I*, and Cream Creative/David Pilton for Barbara Dickson's *The Barbara Dickson Album*.

UK studios are uneasy about effects of US strike settlement

From BETH JACQUES
LOS ANGELES: The dispute between the American Federation of Musicians (AFM) and the motion picture and TV producers has ended with a proposed settlement, which AFM members are now balloting upon.

The details include a new three-year contract backdated to January 15, a nine per cent wage increase per year, and a one per cent rise in the retirement pension plan paid by producers, taking it to nine per cent.

Both sides agreed to meetings on terms, conditions and employment for the home video market, and both sides have dropped all legal actions. Foreign recording of film and TV music will only be permitted if the film or TV programme is made overseas. Otherwise all work must be scored in the US or Canada and recorded by AFM members.

At presstime *MW* was seeking further clarification on the meaning

of the word "scored". It is assumed it means arranged and orchestrated, and is not a move to ensure that North American film/TV musical soundtracks are limited exclusively to North American composers.

AFM president Victor Fuentelba said that the union would make every effort to support the British Musicians Union in the event of a dispute. Citing the BBC-MU strike last summer, he said only one programme was recorded here by prior agreement with the MU.

• The Association of Professional Recording Studios and several leading UK session musicians had protested publicly at the MU's decision to commit its members to support the AFM strike, claiming the MU ban on "runaway" (strike-breaking) productions being recorded in London studios by British musicians was seriously damaging their income and

reputation. They asserted that the gesture of international solidarity was virtually futile since the runaway sessions turned away from UK studios were being recorded in Paris, Munich or Rome.

APRS chairman Peter Harris expressed his relief that settlement of the AFM strike would mean the MU ban on US recording work would now end, but he commented: "The MU executives have been promising the studios a mini boom in American bookings when the ban ended, but my 'phone hasn't rung once yet."

At first glance, said Harris, the part of the settlement relating to "scoring" of film and TV work appeared to be a more strictly-worded version of the clause which has applied in the past. If the stipulations about recording in the US or Canada using AFM members were closely adhered to, the UK's biggest video-equipped studios could suffer immensely.

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LENE LOVICH



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INSIDE

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NEWS

Star line-up for Capital Jazz Festival

CAPITAL RADIO has lined up an impressive list of star names for this year's Jazz Festival to be held on two successive weekends — July 18/19 and 25/26.

Last year's event was cancelled at the last minute due to a fire at the Alexandra Palace, and this year Capital has applied to the Greater London Council for a licence to stage the festival on Clapham Common in South London, with a series of other events in concert venues on the weekdays between the main festival weekends.

The festival, which is the biggest jazz event held in the UK, will cost £250,000 to mount and Capital's co-producer George Wein has booked more than 100 artists including Herbie Hancock, Chuck Berry, Chick Corea, Dizzy Gillespie, the Lionel Hampton All Stars, Lightnin' Hopkins, McCoy Tyner and Bob Crosby with the original Bobcats. While negotiations continue for other leading US artists, there will be an equal number of UK jazz and blues performers whose names will be announced later.

The proposed area on Clapham Common can apparently accommodate 25,000 people and is served by two stages. Plans for the days between the festival weekends include a blues party and the possibility of lunchtime concerts at London's Duke of York's Theatre, which Capital owns.

Capital will be recording the festival music for later broadcasting — probably in August — and the recordings will be made available to the other 25 ILR stations around the country, ultimately providing a potential radio audience of 18,000,000.

All the costs of last year's festival have apparently been met, although insurance negotiations are still going on.

Celebrity goes into '81 with six LPs

CELEBRITY RECORDS, the label set up six months ago as an outlet for mid-price MOR music, has released its first six albums in 1981. And at the same time it has switched its pressing and distribution from PRT to RCA, and three earlier albums by Vince Hill, Bert Weedon and Harry Secombe, are being re-promoted.

Latest LP releases from Celebrity are Our World Of Music by Jackie Trent and Tony Hatch (ACLP 004); Tony Monopoly's The Game Of Life (005); Peters And Lee: The Farewell Album (006); former New Seeker Eve Graham's Woman Of The World (007); Bobby Crush Plays Elton John (008) and Yesterday, Today And Tomorrow by Johnnie Ray (009).

Future releases will include LPs by Patti Boulaye, former Paper Lace vocalist Carlos Paul Santana, and Syd Lawrence and His Orchestra.

Celebrity has also issued two singles by Peters & Lee and Johnnie Ray, and a third, Eve Graham's Your Love (ACS 3) is scheduled for release this Friday (6).

Celebrity marketing and sales director Mike Ashwell comments: "The first few months for us have been very successful, and we have proved that there is a vast market for quality MOR music which sells at the right price. In the past people have tended to overlook such music, because in a lot of cases it is too expensive, and also because it sells over a long period of time rather than charting overnight. The MOR record buyer has had a very rough deal.

"We are very pleased with our new deal with RCA. The company has done an incredible job for us so far, and at the moment plans are being finalised for a promotion campaign for Celebrity product, which will include national press advertising and tie-ups with major record stores."



● Celebrity MD Gavin Dare announced the launch of Celebrity Music at Midem. According to Dare the new company planned to acquire songs from already-established writers and also publish certain material by the record company artists.

BA backing

BULLY FOR YOU, the new album from B A Robertson, is released by WEA on March 6 with a limited edition of free BA From Middlesex Poly live singles included. The two live tracks will be on the cassette permanently. There will be an ad campaign in the rock press and teen magazines plus "total merchandising support including in-store posters and centre pieces."

Nazareth push

A NEW Nazareth album, *The Fool Circle* (NEL 6019) is released on Nems (distribution Stage One) on February 9. An extensive campaign includes TV advertising in the London, Scottish and Granada areas; radio commercials; full page ads in the rock and trade press; flyposting, window streamers and hand bills.

IN ADDITION to the cut-price albums being offered by Charisma during February (*MW* February 7), Genesis' best-selling album, *Duke*, has been added to the list. The album (CBR 101) will be offered to dealers at £2.44 and the cassette (CBRC 101) at £2.54.



DURING A short post-Midem visit to the UK, Mort Weiner, (pictured above left), vice president (international) of 20th Century Fox Records, called in at RCA's London office to receive a silver disc from RCA UK managing director Don Ellis for sales of Stephanie Mills' *Never Knew Love Like This Before*.

MIDEM Deals

STAGE COACH Records initiated a worldwide deal with K-tel during Midem for K-tel to license the Dollops — giant inflatable dinosaurs featured in children's books — for future recordings and merchandising spin-offs.

At the same time, Stage Coach set one-off deals for the Dollops' single, *Nobody Loves You Like The Dollops Do*, with the Movie Play label and Ediciones Quiroga publishers in Spain, Argentina, Mexico and Portugal; with the Papa Guya label in the Benelux and GAS territories; with Hans Gerig Music in GAS and with Hilversum Music in Benelux.

The company also completed deals for The Troggs' material with CRC Records and publishing in the US, Spain, Argentina, Portugal and Mexico; with Papa Guya Records in Benelux and GAS; with Hans Gerig Music in GAS; and with Hilversum Music in Benelux. The bands Fast Driver and Casanova were also placed with CRC in the US.

EAGLE RECORDS signed own-logo deals with SIC Americana for Argentina; Belter in Spain; Rossic in Portugal and CTC in New Zealand. In separate deals, Gary Zilber was signed to PPI in Canada, Amo in France and Airborne in Australia.

Eagle also made a sub-publishing agreement with Schatt Music in West Germany for several Jo Anna Forte songs and with MCA Music in the US for Ginger's songs.

SCRATCH RECORDS announced an exclusive, long-term licensing deal with RCA for Europe whereby Scratch will have its own logo in all territories. Contracts were also exchanged for a label deal with Trio Records in Japan, and Scratch signed Denny Laine's Japanese *Tears* LP with San Juan Records in Mexico, Brazil, Uruguay, Venezuela and the Argentine.

PERFORMANCE MUSIC/Satellite Records have assigned all Ray Dorset's future product to Sonet in Scandinavia; CBS in Germany; Austria and Switzerland; CNR in Benelux and Peter Gooch in Spain and Portugal. Performance Music also set a publishing deal for Denny Laine's *Perfect Music* with Chappell in Italy and a sub-publishing agreement for Performance Music with Budde Music in Spain and Portugal.

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THE JACKSONS

DJM to release Elton John and Lennon at Madison Square

JOHN LENNON and Elton John, writes Chris White from the CBS Sales Conference in Slough, are featured playing and singing together on a special three-track single which is being released by DJM early next month. The tracks — Lucy In The Sky With Diamonds, I Saw Her Standing There and Whatever Gets You Through The Night — were recorded live at Madison Square Gardens in November 1974, which was the last occasion that Lennon appeared on stage anywhere.

DJM has obtained permission from EMI to go ahead with the release, and the single will have a dealer price of 70p. It will be picture bagged and have a playing time of 10 minutes.

Forthcoming LPs announced by DJM are by John Mayall, Johnny Guitar Watson and Jasper Carrott.

• FORTHCOMING FROM MCA is the original cast album for the new London West End musical The Best

Little Whorehouse in Texas — a 20-track rock and roll compilation. Other new product from MCA will include 20 Golden Greats by Al Jolson (the original Jazz Singer) which will be TV-marketed in March.

Product from Jimmy Buffet, Tom Petty, B B King, Joe Sample, Tanya Tucker Glen Campbell, Nils Lofgren and Wishbone Ash is all scheduled for release very shortly, and MCA will also be issuing the soundtrack of The Nighthawks, featuring music written by Keith Emerson. A new version of the old Spencer Davis Hit I'm A Man is to be taken from the LP as a single.

• CREOLE RECORDS will be introducing their new label logo with a single by Kevin Kitchen, titled How High. There will also be singles from Adrian Baker, Natural Sound and Sugar Daddy — and a Smurfs single which will tie in with a forthcoming K-tel LP.

• Further CBS news on page 4.



MATERIAL BY German hit band Can, previously released here by United Artists, is to be reissued here on Can's own Spoon label and distributed by the Making Waves Record Distribution company.

The deal was set at Midem between Dave Lawrence of Making Waves and Can representative Hildegard Schmidt. Spoon will also feature new material recorded individually by Can members, starting with Irwin Schmidt's Film Musik.

DINDISC HAS signed five piece Liverpool based band Modern Eon. The band, managed by Pete Fulwell who is part of the team responsible for Eric's Club in Liverpool, have previously recorded on their own Eon label and their first single on DinDisc is a re-recorded version of Euthenics which was released on Fulwell's Inevitable label in November last year.

This is planned for February 27 release and an album — Fiction Tales — is set for April.

Modern Eon are appearing as support on the Stranglers tour and have completed sessions for the John Peel and Richard Skinner Radio One shows as well as recording a Radio One In Concert programme.

RED SHADOW has signed producer Doug Bennett to a management deal.

THE LIAISON And Promotion Company has been retained to handle all aspects of marketing and dealer promotion for Fresh Records and will be working initially on new releases by Wilko Johnson, Family Fodder, Dum Blondes, Cuddly Toys and UK Decay.

Moves..

PANACHE MUSIC has moved to 362 York Road, London SW18 1SP. Telephone: 01-870 8522 ... Pop Merchandising company Arena International Merchandising Services, run by David Fellerman and whose regular clients have included David Bowie, Frank Sinatra, James Last and Rod Stewart, now operating from new offices at 42 Molyneux Street, London, W1. Tel: (01) 258 3626, telex 8954907 ... Andrew Miller Promotions has moved to The Basement, 14 Chesilton Road, London, SW6. Tel: (01) 731 4418, telex 261035.

NEMS gets a stake in Secret

NEMS has acquired a shareholding in independent label Secret Records. Both companies will now be based at 31 Kings Road, London SW3, and Secret has mutually terminated its distribution agreement with Spartan with immediate effect.

All future Secret product will be sold and distributed by Stage One. Martin Hooker, managing director

and founder of Secret, has taken on additional responsibilities as a director of NEMS Records.

Secret will continue to sign its own artists and "have its own identity in the market place". Forthcoming releases include a compilation album and new single and album from Temporary Title.

Reed, Wakeman signed

LOU REED is returning to RCA after a five year gap. Previously with the company for a number of years, he has signed a worldwide contract and is scheduled to begin working on a new studio album within the next few weeks.

Meanwhile, Rick Wakeman has signed a five-year worldwide recording contract with Charisma. The deal was negotiated between Charisma MD Brian Gibbon and MAM's Tony MacArthur.

Wakeman's first product for his new label will be an album on the concept of George Orwell's famous book 1984.



Letchford quits

MICHAEL LETCHFORD has resigned as marketing manager of the EMI Classical Division to become general manager of Decca UK. He leaves EMI after 13 years there, and takes over at Decca on February 16. Andrew Dalton, Decca classical promotions manager, has been acting as caretaker general manager since Decca was absorbed by PolyGram.

Letchford will be considering trimming the very large Decca catalogue, and will also take a special interest in developing the spoken word catalogue recorded over the years by Argo.

EMI loses Berman

HOWARD BERMAN, general manager marketing for UA UK artists and licensed labels at EMI has resigned. A number of redundancies are also taking place at Manchester Square which indicate the winding down of Berman's division. Among those to have left are press officer Pat Stead and label manager Graham Baker. A full statement is expected from EMI next week.

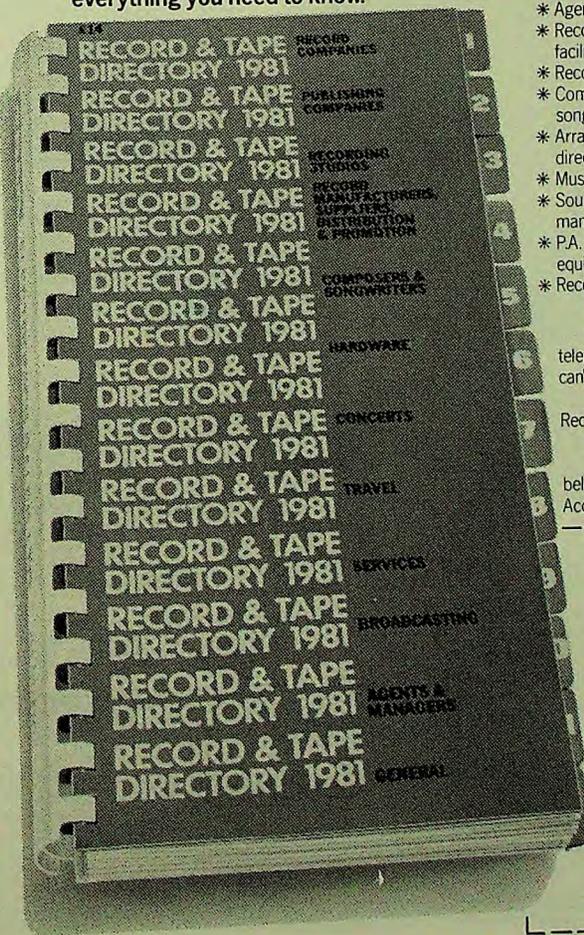
Lederman moves on

TONY LEDERMAN has left Topic Displays and is now seeking other work in the business, although he remains a director of the in-store video promotion company Videad. He can be contacted on 01 863 3067 ... Graham Betts to press officer

CBS label, reporting to Kit Buckler. Betts was previously with Pye/PRT as press officer and R/B divisional head ... Kathy Regan, who has been with EMI Records for two years as a secretary, joins the EMI/Harvest press office as assistant to Brian Munns. ... Bess Coleman is leaving the PR company Rogers & Cowan and will be emigrating to Sydney in Australia at the beginning of March, where she plans to remain involved with the Music/entertainment business. ... Mike Watts promoted to Charisma's general manager for UK operations.

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NEWS

Obie attacks the music 'labellers'

BY CHRIS WHITE
PEOPLE WHO categorise music and artists, "in order to give themselves an easier life," were criticised by CBS chairman Maurice Oberstein at the company's half-yearly sales convention last Friday.

Referring to some of the company's successes during the last six months, Oberstein said that he was disturbed by the way people, from the top down, tended to "put everything into little boxes."

"Look at the recent success of Barbra Streisand — I don't think that we have ever really sold more than 80,000 units of her albums in the past, and she has been labelled a certain type of artist. What happens when we stop categorising her? — she makes an album which to date in the UK has sold 750,000 units."

"It is acting with a narrow-based mind that prevents us bringing such acts to the widest-possible public," Oberstein added.

Reporting on CBS UK's activities during the last six months, Oberstein told the conference: "There is an

eager market that wants to buy the right product at the right price — it is not what is adequate but what is best that we should be supplying. We have had a successful six months and the future promises a lot, with Robin Blanchflower's new Kaleidoscope label set to be a big success."

He re-affirmed CBS' efforts, in partnership with MCA Records, in the video market — MGM/CBS Home Video will start the marketing and sales of software product in spring.

CBS MD David Betteridge reported that CBS UK had just enjoyed its best-ever three month period, but warned that there will be no easy going this year.

An impressive schedule of albums was previewed at the conference, including product by Garland Jeffreys, Marty Robbins, The Reddings, Spliff, Kris Kristofferson, Lacy J. Dalton, Moe Bandy, Miles Davis, Bitter Suite, Ellen Foley and New Musik.

Ken Maliphant quits

IN AN unexpected move last week, Phonogram MD Ken Maliphant announced his resignation and immediately Ramon Lopez, MD of PolyGram Record Operations, took over the day-to-day running of the company on an interim basis pending the appointment of a successor.

Maliphant (35) had been with the PolyGram group since leaving university 12 years ago and he told *MW*: "I simply felt it was time I did something else. I am looking at other opportunities both inside and outside the music industry and I will be playing a little golf before deciding what to do next."

"I shall always be grateful to all my previous bosses and the group in total for giving me the scope and opportunity to develop so quickly from 'commercial apprentice' to MD."

Phonogram A & R director Brian Shepherd will serve as Lopez's deputy during the period that Lopez takes over as acting MD.

PPL decision deferred

AT THE end of a three-day High Court hearing during which the Performing Right Tribunal was asked to state in greater detail its decision, given last year, on the amount of royalties to be paid by commercial broadcasters to Phonographic Performance Ltd, Mr Justice Falconer said he would give his decision on the radio stations' application at a later date. This is not expected before next week.

The Association of Independent Radio Contractors, acting on behalf of the first 19 Independent Local Radio companies on air, is seeking to appeal to the High Court, on questions of law, against the tribunal's decision and they require a "case stated" by the tribunal for

use in the appeal.

Andrew Bateson, QC for AIRC, argued last week that in its decision the tribunal had confined itself to deciding what was a reasonable rate of royalties and had not dealt with several questions of law which had been raised.

David Calcutt, QC for PPL, opposed the application and said the tribunal had stated the case in very wide terms; it could not be said that the tribunal had failed to "express its mind".

"The tribunal members were faced with a mammoth task. To ask them to go back and start all over again and set out their evidence and findings and facts goes beyond what is required of them," he said.

Fair response to RAVRO

INITIAL TRADE response to the formation of RAVRO has been "fairly enthusiastic", according to chairman Harry Tipple although he could not say how many of those record retailers who had written with enquiries or support also sell video software at present.

Tipple adds that he is very happy that, since the press conference to announce the setting up of RAVRO, several of the video software companies have contacted the association asking for informal talks.

HMV puts its heart into new promotion

CUPID HAS been taken into HMV Shops' current commercial calculations, and a St Valentine's Day promotion is being run to encourage people to "give the gift of music" on this romantic occasion.

HMV shops are offering customers the chance to buy a Valentine design envelope for 30p, in which they can post a suitably sentimental album instead of a card.

Company set up to sell video on TV

A NEW company offering video software by direct response television advertising is being set up jointly by Eurodisc, Intervention and The Hutton Company advertising agency.

The operation will be headed by former CBS and Pye marketing executive Clive Selwood and will be run on similar lines to the Tellydisc operation which is also a joint venture between Eurodisc and The Hutton Company. Full details are expected to be announced next week.

Gem to switch distribution?

SPECULATION ABOUT the future distribution arrangements for Gem Records has been fuelled by the announcement that the VIPs' new single to be released on February 12, is to be distributed via CBS and not RCA to which Gem is licensed. No comment on the switch was forthcoming from Gem, but an RCA spokesman said that while this single was being released through CBS, RCA would continue to work on other Gem product.

News in brief...

AT THE instigation of Leeds Music, the Mechanical Copyright Protection Society has notified the import trade that the Voices In The Rain album by Joe Sample (US/Canadian catalogue number MCA 5172) is not authorised for import and sale in the UK.

FOLLOWING THE acquisition last year of T.E.C. Records and the release of Bunny Brown's Strawberry Letter 23, EMI is launching a new disco label. First release is K.I.D.'s Don't Stop (EMI 5143) and 12 (EMI 5143) and product will follow from Cecil Parker, Touch and Roy Young.

THE NEW Robin Trower single, What It Is (Chrysalis CHS 2497), will be available in a picture bag and pressed in clear vinyl. The track is taken from his forthcoming album, BLT. The Selector's latest single, Celebrate The Bullet/Last Tango In Dub (CHS S2), will feature special labels on the first 30,000 copies.

NEW SIGNING Modern Jazz release their first single on Magnet, In My Sleep (I Shoot Sheep), which will be available in a full-colour picture bag. Catalogue number: Mag 185.

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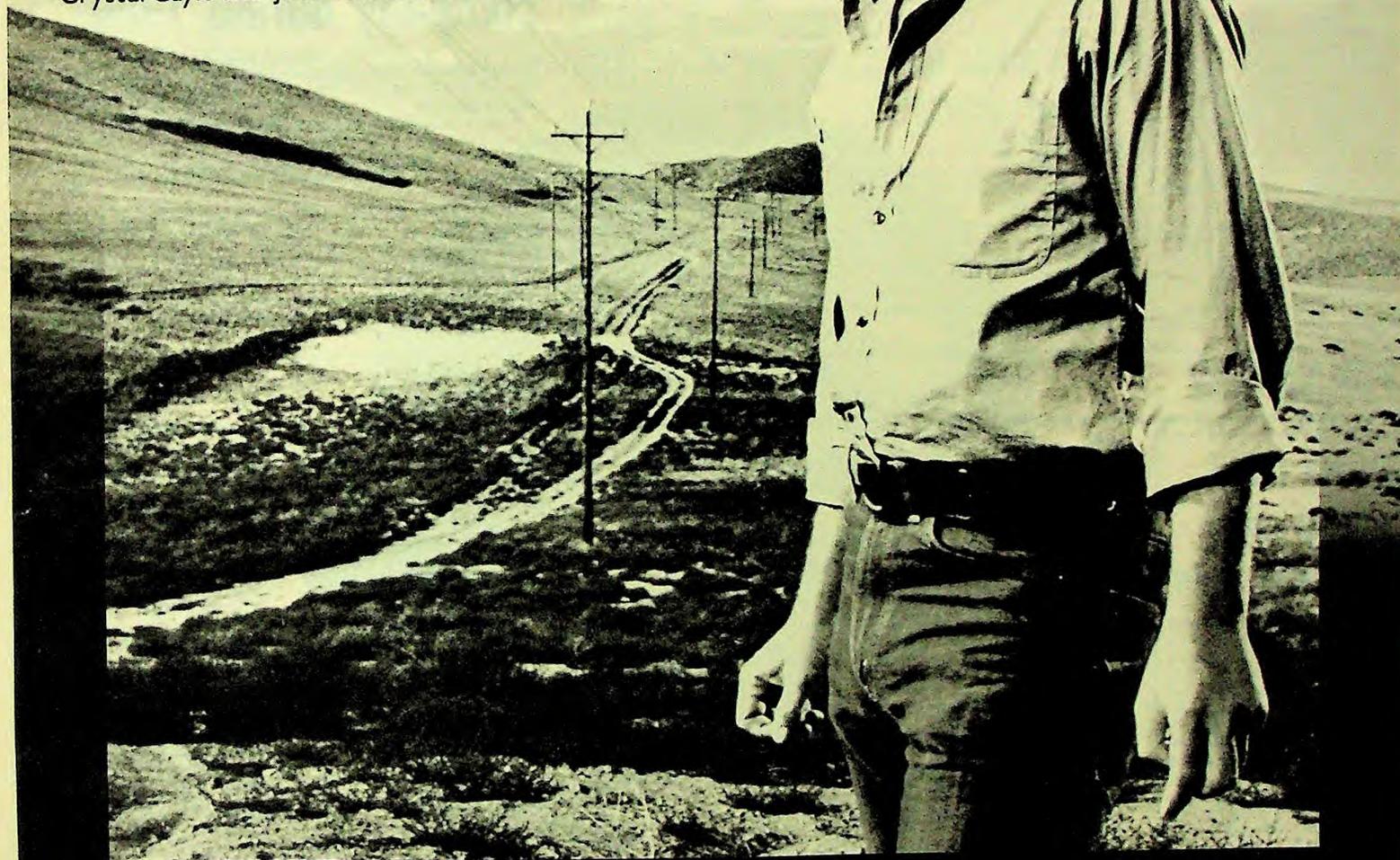
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INTERNATIONAL

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NIGEL HUNTER

Gosewich resignation shocks Canadian industry

From RICHARD FLOHIL
TORONTO: The surprise resignation of Arnold Gosewich as chairman and chief executive officer of CBS Records Canada came as something of a shock to the local music scene, although there had been rumours that he would depart in August.

Gosewich who was also a vice president of CBS International, came to CBS in late 1976 after resigning as chief operating officer of Capitol/EMI Records in Canada.

Moving in at CBS with the title of president is Bernie DiMatteo, a veteran staffer from CBS International who has held posts with the company in Italy, the UK, Brazil and the US. He was closely involved in the establishment and development of the CBS manufacturing facility at Aylesbury during his period in the UK, and he is seen as a tough, straight-talking trouble-shooter and something of a new broom at CBS in Canada.

Gosewich has announced no future plans, apart from saying that the decision to leave was made to allow him "to explore other opportunities within and possibly outside the record industry". An attempt to buy a retail store in Toronto — the uptown branch of a small book and classical record chain called the Book Cellar — was unsuccessful, insiders report.

In part, Gosewich was a victim of changing power structures at CBS

Dateline: Toronto

and his departure stems from the Canadian company's role as the source of many thousands of pieces of product, which found their way into the marketplaces of the US and Europe in 1978 and 1979.

Thanks to the lower Canadian royalty rates and the slipping Canadian dollar, it was possible for CBS product to land in California at a competitive price with locally-manufactured CBS repertoire. This phenomenon repeated in international markets, earned the Canadian company no medals from CBS vice presidents around the world.

In fact, one of the CBS VPs who had tangled with Gosewich on the subject of Canadian exports was Allen Davis, now president of CBS Records International. Meanwhile, a \$16 million (£5,693,950) lawsuit from Gary Salter's Black & White distribution company, which was buying large quantities of Canadian-manufactured albums for marketing internationally, is still in the courts. The suit alleges that CBS unlawfully conspired to refuse to sell product to Salter's company.

PHOENIX-LIKE, Canada's only music industry trade publication, *RPM Magazine*, which folded in early December, reappeared in time for Midem.

Although the magazine announced a new format, industry observers noted few changes, except the abandonment of a comprehensive chart. *RPM's* publisher, Walt Grealis, said that publishing economies had shaved the budget to the minimum, and that advertising commitments from both large and small companies had enabled the publication to return with an optimistic outlook.

THERE WERE no surprises among the nominees for Canada's still-prestigious music industry awards, the Junos. Anne Murray was nominated several times, and familiar Canadian names like Gordon Lightfoot, Joni Mitchell, Neil Young, Rush, Max Webster and April Wine dominated the list.

One surprise, however, was the nomination of Long John Baldry, now a landed Canadian immigrant. Baldry, whose career goes back to the early days of UK rock 'n' roll, when he hired a young singer called Rod Stewart to sing with his band, has recorded two albums in Canada.

UK readers who remember Baldry's staggering contribution to rock 'n' roll will be amused to know that his Canadian record company, Capitol/EMI, had him nominated as "most promising male vocalist".



Top moves at PolyGram

HAMBURG: Aart Dalhuisen and Udo von Stein have been named vice presidents of PolyGram's international record operations.

Dalhuisen becomes executive vice president of Phonogram International, in addition to being VP of PRO International, and takes charge of Phonogram

International's pop music activities. Together with Henk Th. Hoksbergen, the Phonogram International president, he forms the management of the company. Dalhuisen, 42, was MD of the Dutch World Broadcasting System in Holland prior to joining PolyGram in 1977.

Udo von Stein has been appointed vice president of Polydor International, based in Hamburg, with parallel responsibilities to Dalhuisen. He will also concentrate on the worldwide co-ordination of Polydor International's A&R projects, and supervise the international promotion and exploitation of the company's pop product and that of its associate labels, supported by Michael Hoppe, Polydor International's pop repertoire department director.

EMI top Dutch singles company during 1980

From SUE BAKER

AMSTERDAM: EMI singles dominated the Netherlands Top 40 during 1980. The company scored a total of 51 singles, or 16.04 per cent, in the chart from a total of 318 titles.

It also managed 32 out of the 263 entries in the LP charts, but was beaten to the No 1 honour by CBS, which achieved 34.

The top five in each category were EMI, Ariola, CBS, WEA and Phonogram (singles), and CBS, EMI, Phonogram, Ariola and WEA (LPs).

"I WOULD really like to be singing just one kind of music for a while and that is rock 'n' roll," declared Bette Midler during her recent visit to Amsterdam to promote her latest movie, *Divine Madness*.

"I really wanted to do the film because I don't think I can do a live show like that anymore. It is really a farewell to all that kind of thing. I want to start completely fresh, without the onus of coming up with jokes every minute. If people want to see what I was doing, then they can go to see the film. I'm trying to get a band together," Midler disclosed.

TIP SHEET

Radio chief seeks easy listening acts

JEFFREY MILLER, music director for a chain of 125 US radio stations, is seeking licensing deals for the catalogue of orchestral and group vocal recordings which were produced to support Bonneville's "beautiful music" radio programming activities.

Bonneville is a radio syndication organisation which services stations all over the US. The music which they found necessary to produce, as the record companies do not find production of "beautiful music" albums viable, was done mainly in England with conductor-arrangers such as John Fox and Mike Sammes. Miller is also seeking sources of music for the adult MOR stations described in the US as "easy listening" or "beautiful music". This format is designed to appeal to listeners over 30 and they require full orchestral arrangements interspersed with small groups or lead instruments as well as vocals which are primarily group rather than solo versions.

CONTACT: Bonneville Broadcast Consultants, 274 County Road, Tenafly, New Jersey 07670, US. Tel: (201)567 8800.

Gryphon boss urges 'a return to quality'

NORMAN SCHWARTZ feels that big record companies are neglecting "quality" performers and he is putting out feelers, via Tipsheet, to distributors who might be interested in what he describes as a new "singer's label".

Schwartz is a founder and president of Gryphon Records (distributed by President in the UK) which has received 10 Grammy nominations and won four of the coveted trophies. Two of his LP's are up for this year's Grammy (February 25); Mel Torme — A New Album, and Bob Brookmeyer With The Mel Lewis Orchestra.

"I feel the Eighties is experiencing a return to elegance, flamboyancy and quality music," says Schwartz.

"At the moment almost no great performing artist is signed to a label yet every obscure rock and roller gets record company attention. Name artists are playing in pubs and cabaret all over the country. I plan to develop a singers' record company to put this right, by putting quality and class material on the market. I won't be the record company executive who, when presented with material from a major quality artist says, 'I love that music personally, but I'm afraid it will never sell'."

CONTACT: Norman Schwartz, Gryphon Records, 101 West 57th Street, New York, New York, US. Tel: (212)489 8195.

Impulse sets up demo studio for publishers

IMPULSE SONGWRITERS' SERVICE has been set up by songwriter Steve Thompson, house producer for Impulse Studios and Neat Records, to help publishers produce professional demos.

Thompson, who has his eye on the cost factor, says: "I think I have a natural feel for making a song sound right and we use professional musicians and vocalists in our 16-track studio. Our recordings have been out on most of the major labels, I record my own demos under the scheme and many for Neon Music. Because we are aware of the increasing cost of making demos, Impulse Songwriters Service will produce demos for publishers for £40 for one song and £90 for three."

CONTACT: Steve Thompson, Tel: (0632) 624999 or Impulse Studios, TS1, 71 High Street East, Wallsend NE28 7RJ, Tyne and Wear.

Contact:
SUE FRANCIS
on
01 439 9756

Canadian TV variety show wants videos

UP-AND-COMING artists will be offered valuable exposure by barrister Ed Glinert, who is representing a consortium putting together a weekly Canadian television music variety show. The show will be syndicated across the country and broadcasting is planned for this summer.

Glinert wants to contact managers, agents and artists who would like their film and/or video clips included. "We are showing rock, country and pop acts and would like to feature new British artists.

"What we require for our format is a video of perhaps two tracks — one if it is decent — of three to five minutes each. We are not interested in 10 minute cuts. The aim of the show is to give new artists a chance to be heard on the streets."

Fees, other than the normal synchronisation and performing rights, are alas not included in this offer, but Canada is a large market and Glinert believes this is a good way to re-distribute promotional videos.

CONTACT: Ed Glinert, Glinert & Lipson, 120 Avenue Road, Toronto, Ontario. Tel: (416)964 2488.

Chuck Fowler Band are free

MUCH GROUND-WORK has been done for the Chuck Fowler Band, and with Radio 1 broadcasts already scheduled they are looking for a new recording contract.

The Chuck Fowler Band came to light last year with five BBC Radio 1 sessions for Stuart Coleman, Kid Jensen and Peter Powell. Last year their debut single *Mystery Train*, on Rockburgh Records, made number two in the alternative rock 'n' roll chart after good airplay. They have been booked (recording February 25) for a new Peter Powell session for Radio 1 and will be featured doing one number each day for a week.

"Unfortunately", explains bassist Alan Wood, "Rockburgh Records are no longer putting out singles and we have no recording contract at the moment."

CONTACT Alan Wood during the day on 0924 496363 or at 59 Windsor Rise, Aston, Sheffield.

Tokyo song festival

ALL ENTRIES for the World Popular Song Festival in Tokyo must be received no later than July 10, 1981.

Sponsored by the Yamaha Music Foundation, this year's festival will be held on October 30 to November 1 at the Nippon Budokan Hall with cash prizes exceeding \$16,500. Each entry must be an original song which has not been published or performed in public before.

For entry forms contact Festival Committee '81: Yamaha Music Foundation; 3-24-22, Shimomeguro, Meguro-ku; Tokyo 153; Japan. Telex: 2466571 YAMAHA J. Tel: (03) 719 3101.

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SPECIAL PLAYS

DAVID HAMILTON'S SINGLE OF THE WEEK
GUITAR MAN — Elvis Presley

DAVID HAMILTON'S ALBUM OF THE WEEK
LATE NIGHT AFFAIR — Various (Ronco RTL 2054)

CAPITAL: PEOPLE'S CHOICE
PLEASE DON'T TOUCH — Motorhead/ Girlschool

DOWNTOWN: MUSIC MOVER
GUITAR MAN — Elvis Presley
FORTH: STATION PICK
FIRST NIGHT IN NEW YORK — Claire Hamill
LUXEMBOURG: POWERPLAY
UNDERWATER — Harry Thumann
BBC SCOTLAND: SINGLE OF THE WEEK
BYE BYE NOW MY SWEET LOVE — Leo Sayer
PENNINE: PENNINE PICK
MR. SANDMAN Emmylou Harris

AIRPLAY ACTION

Due to the year-end holiday, Radio One logging re-commenced on Monday, January 5. Information supplied by Sham Tracking (01 460 7564).
 Listings exclude last week's Top 40

ANDREWS, HARVEY Margarita Polydor POSP 178 (F)
ALAN PARSONS PROJECT Games People Play Arista
AUTOPILOT Escaping From A Maze Chrysalis CHS 2483 (F)
BAGATELLE Trump Card Polydor POSP 213 (F)
BENSON, GEORGE What's On Your Mind Warner Bros K17748 (W)
BONY M Children Of Paradise Hansa K11637 (W)
BARRETT, WILD WILLY We Gotta Get Dark 3 (SP)
BRISTOL, JOHNNY Love No Longer . . . Ariola AHA 567 (A)
BERRY, MIKE Anniversary Song Polydor POSP 231 (F)
COAST TO COAST Do The Hucklebuck Polydor POSP 214 (F)
COOLIDGE, RITA Fool That I Am A&M AMS 8103 (C)
CROSS, CHRIS Sailing WEA K 17695 (W)
CLASH Hitsville UK CBS 9480 (C)
CRUSADERS Last Call MCA 657 (C)
CLIMAX BLUES BAND Dance The Night Away WEA K 17754 (W)
CLASSIX NOUVEAUX Guilty United Artists BP 388 (E)
DEE, KIKI Star Ariola ARO 251 (C)
DES BARRES, MICHAEL I'm Only Human Dreamland DLSP 7
DIAMOND, NEIL Hello Again Capitol CL 16176 (E)
DURAN DURAN Planet Earth EMI 5137 (E)
DR. HOOK S.O.S. For Love Mercury MER 58 (F)
DOLLAR You Take My Breath Away WEA K 18423 (W)
DR. FEELGOOD Violent Love United Artists BP 386 (E)
EASTON, SHEENA Take My Time EMI 5135 (E)
EXPRESSOS Tango In Mono WEA K 18341 (W)
EAGLES Take It To The Limit Asylum K 12504 (W)
FRESHIES I'm In Love . . . MCA 670 (C)
FOX, NOOSHA More Than Molecules Earlobe ELBS 101 (P)
FLEETWOOD MAC Farmers Daughter Warner Bros K 17746 (W)
FREEEZ Southern Freeez Beggars Banquet BEG 51 (W)
GEN X Dancing With Myself Chrysalis CHS 2488 (F)
GIBB, Andy Time Is Time RSO 73 (F)
HAMILL, CLAIRE First Night In New York WEA K 18440 (W)
HAYES, LINDA Heartbeat Precise PAR 113 (A)
HALL, JIMMY I'm Happy Epic EPC 9397 (C)
HEART Tell It Like It Is Epic EPC 9436 (C)
HOT CHOCOLATE Losing You RAK
HEAD, MURRAY How Many Ways Music Lovers MLS1 (L)
HARRIS, EMMYLOU Mr. Sandman Warner Bros K17758 (W)
HOLLY AND THE ITALIANS Youth Coup Virgin VS 391 (C)
JETS Who's That Knocking EMI 5134 (E)
JOHN, ROBERT Sherry EMI America EA 119 (E)
JOEL, BILLY Sometimes A Fantasy CBS 9419 (C)
JAYVEES Right Back Tone
KENNEDY, GRACE I'm Starting Again DJM DJS 10963 (C)
KENNAWAY, JANE I.O.U. Deram DM 436 (F)
KNIGHT, GLADYS Still Such A Thing CBS 9496 (C)
KNOBLOCK/ANTON Killin' Time Scotti Brothers K 11646 (W)

	RADIO ONE	RADIO TWO	BBC SCOTLAND	BBC WALES	BBC NORTHERN IRELAND	BBC 1	BBC 2	CAPITAL	CITY	CLYDE	DOWNTOWN	FORTH	HALLAM	LUXEMBOURG	MANK	METRO	ORRELL	PENNINE	PICCADILLY	SOUND	TEES	TRENT	THAMES	THAMES VALLEY	VICTORY		
10-12 P.M.																											
1-3 P.M.																											
4-6 P.M.																											
7-9 P.M.																											
10-11 P.M.																											

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MUSIC WEEK

ORDER FORM CHART **PLATINUM** (One million sales)

GOLD (500,000 sales)

SILVER (250,000 sales)

TOP 75 SINGLES

British Market Research Bureau Ltd. 1981, publication rights licensed exclusively to Music & Video Week and broadcasting rights to the BBC. All rights reserved.

A-Z (TOP WRITERS)

A Little In Love (A. Tarnely)	16
Antmusic (Adam Ant)	9
Marco Pirroni	9
Burn Rubber On Me (Simmons/Wilson)	24
Car Trouble (Adam Ant)	33
Children of Paradise (Farlan/Reyem/Jay)	75
Dancing With Myself (Idd/James)	73
Do Nothing (Golding/Dammers)	30
Don't Stop The Music (Simmons/Peoples/Ellis)	11
Do The Hucklebuck (Alfred/Gibson)	39
Fade To Grey (Curriel/Payne/Urel)	13
Flash (B. May)	41
Four From Toyah (Toyah/Hale/Bogen)	59
Gangsters Of The Groove (Temperton)	23
Give Peace A Chance (Lennon/McCartney)	43
Guitar Man (Hubberd)	72
Hang Together (Russell-Brown/Linzer)	37
Happy Christmas War Is Over (Lennon)	69
Give Peace A Chance (Pan Tang)	61
Hello Again (K. Hudson)	70
Hitsville UK (Clash)	64
Hot Love (Yellowstone/Voice)	54
I Ain't Gonna Stand For It (Stevie Wonder)	25
I Am The Beat (Whetstone/Bass)	20
I'm In Love With The Girl (Saivey)	74
I Made It Through The Rain (Kenny/Shepherd)	40
In The Air Tonight (Collins)	4
Imagine (Lennon)	6
I'm In Love With A German Film Star (Passions)	26
I Shot The Sheriff (B. Marley)	63
I Surrender (Russ Ballard)	5
It's Hard To Be Humble (M. Davies)	56
It's My Turn (Masser/Bayer-Sager)	22
Just When I Needed You Most (Van Warmer/T. Wilson)	31
Kids On The Street (Manforth/Cowie)	57
Lately (S. Wonder)	71
Lonely Heart (Chapman/Way/Mogg)	58
Lorraine (Bad Manners)	36
Message Of Love (C. Hinde)	28
Mutually Assured Destruction (Gillan/McCoy/Tawns/Torne/Underwood)	32
Mysteries Of The World (D. Wansell)	48
Oldest Swinger In Town (Pickford)	7
Once In A Lifetime (Eno/Byrne)	38
Rapture (C. Stein/D. Harry)	8
Return Of The Los Palmas 7 (Baron/Woodgate/Bedford)	10
Reward (Gill/Copell)	15
Rock This Town (B. Setzer)	45
Romeo & Juliet (Knopfler)	12
Runaround Sue (D. Dimucci/E. Harescall)	42
Sailing (G. Cross)	65
Scary Monsters (Bowling)	44
Sgt. Rock (Is Going To Help Me) (A. Partridge)	19
Shaddup You Face (Doice)	3
Southern Freeez (Spannatt/Maas/Rocca)	34
Slide (Hawson)	55
(Somebody) Help Me Out (McKreith/Baptiste/Wellington)	9
Starting Over (John Lennon)	66
Take My Time (Palmer/Bliss)	57
That's Entertainment (Paul Weller)	29
The Bad's Too Big Without You (Sting)	35
The Freeze (G. Kamp)	18
The Best Times (Young)	49
The Elephant's Graveyard (Geldof)	27
Thrown Away (Stranglers)	52
Too Nice To Talk To (Beet)	46
Turn Me On, Turn Me Off (Pursey/Honey Bane/Godwin)	47
Twilight Cafe (Fassbender/Russell)	21
Veinna (Curriel/Cross/Cann/Urel)	2
What's On Your Mind (Chater/Ballard)	50
We'll Bring The House Down (Lee/Holder)	17
While You See A Chance (Winwood/Jennings)	60
Who's Gonna Rock You (Ocani/Gold)	62
Woman (Lennon)	1
(You Know) You Can Do It (Francis/Hinds/Backles)	69
Zeroc (Adam Ant)	33

This Week	Last Week	Wks on Chart	TITLE / Artist (producer)	Publisher	Label number	This Week	Last Week	Wks on Chart	TITLE / Artist (producer)	Publisher	Label number
1	1	4	WOMAN John Lennon (Lennon/Ono/Douglas)	Lennon/Ono Music	Geffen K 79195 (W)	£ 39	44	3	DO THE HUCKLEBUCK Coast To Coast (Hal Carter)	Leeds	Polydor POSP 214 (F)
2	3	5	VIENNA Ultravox (Ultravox/Plank)	Island/Copyright Control	Chrysalis CHS 2481 (F)	£ 40	58	2	I MADE IT THROUGH THE RAIN Barry Manilow (Manilow/Dante)	Chappell/D&J Arlon	Arista ARIST 384 (F)
3	30	2	SHADDUP YOU FACE Joe Dolce (J. Dolce/McKenzie)	April	Epic EPC 9518 (C)	41	24	10	FLASH Queen (B. May/Mack)	EMI/Queen	EMI 5126 (E)
4	2	5	IN THE AIR TONIGHT Phil Collins (Collins/Padghani)	Hit & Run	Virgin VSK 102 (C)	42	27	8	RUNAROUND SUE Racey (M. Most)	Dominion	RAK 325 (E)
5	12	3	SURRENDER Rainbow (Roger Glover)	Island	Polydor POSP 221 (F)	43	33	4	GIVE PEACE A CHANCE Plastic Ono Band (John Lennon/Yoko Ono)	Northern Songs	Apple 13 (E)
6	4	7	IMAGINE John Lennon (John & Yoko/P. Spector)	Northern Songs	Parlophone R6009 (E)	44	29	6	SCARY MONSTERS David Bowie (Bowie/Visconti)	Bewlay Brothers/Fleur	RCA BOW 8 (R)
7	19	3	OLDEST SWINGER IN TOWN Fred Wedlock (-) Rocket		Rocket XPRES 46 (F)	45	43	3	REWARD Teardrop Explodes (C. Langer/A. Winstanley)	Zoo/Warner Brothers	Mercury TEAR 2 (F)
8	5	4	RAPTURE Blondie (M. Chapman)	Chrysalis	Chrysalis CHS 2485 (F)	46	23	19	TOO NICE TO TALK TO The Beat (B. Sergeant/Zomba/Beat Brothers)		Go Feet FEET 4 (F)
9	6	10	ANTMUSIC Adam & The Ants (Chris Hughes)	EMI	CBS 9352 (C)	47	37	4	TURN ME ON, TURN ME OFF Honey Bane (J. Pursey)	Singature	Zonophone Z 15 (E)
10	14	4	RETURN OF THE LOS PALMAS 7 Madness (Clanger/Winstanley)	Warner Brothers	Stiff BUY 108 (C)	48	41	3	MYSTERIES OF THE WORLD MFSB (-) Mighty 3/Carlin		Philadelphia PIR 9501 (C)
11	7	7	DON'T STOP THE MUSIC Yarborough & Peoples (Simmons/Ellis)	Copyright Control	Mercury MER 53 (F)	49	46	4	THE BEST OF TIMES Styx (Styx) Rondor		A&M AMS 8102 (C)
12	11	5	ROMEO & JULIET Dire Straits (Irvine/Knopfler)	Rondor/Strait Jacket	Vertigo MOVIE 1 (F)	£ 50	62	2	WHAT'S ON YOUR MIND George Benson (Q. Jones)	Leeds	Warner Brothers K 17748 (W)
13	8	8	FADE TO GREY Visage (Visage/Urel)	Island/Performance	Polydor POSP 194 (F)	51	45	4	ZEROC Adam & The Ants (Adam Ant)	Ant Music	Do It DUN 8 (SP)
14	35	2	ROCK THIS TOWN Stray Cats (D. Edwards)	Copyright Control	Arista SCAT 2 (F)	52	42	3	THROWN AWAY Stranglers (Stranglers)	Albion	Liberty BP 383 (E)
15	9	7	YOUNG PARISIANS Adam And The Ants (Jo Julian/Adam Ant)	Ant Music	Decca F 13803 (F)	£ 53	65	2	(SOMEBODY) HELP ME OUT Begger & Co. (McKreith/Baptiste/Wellington)	Dizzy Heights	Ensign ENY 201 (R)
16	15	4	A LITTLE IN LOVE Cliff Richard (A. Tarnely)	ATV	EMI 5123 (E)	£ 54	73	2	HOT LOVE Kelly Marie (Yellowstone/Voice)	Red Bus/Grade One	Calibra PLUS 5 (A)
17	31	3	WE'LL BRING THE HOUSE DOWN Slade (Slade) Wild John Music		Cheapskate CHEAP 16 (R)	£ 55	64	2	SLIDE Rah Band (Richard Hewson)	B&J Arlon/Chappell/DJM	DJM DJS 10964 (C)
18	17	4	THE FREEZE Spandau Ballet (Richard James Burgess)	Copyright Control	Reformation/Chrysalis CHS 2486 (F)	56	48	13	IT'S HARD TO BE HUMBLE Mac Davies (-) Heath Levy		Casablanca CAN 210 (A)
19	28	4	SGT. ROCK (IS GOING TO HELP ME) XTC (S. Lillywhite)	Virgin	Virgin VS 384 (C)	£ 57	61	2	KIDS ON THE STREET Angelic Upstarts (P. Wilson)	Singature	Zonophone Z 16 (E)
20	10	8	I AM THE BEAT The Look (A. Shacklock)	Copyright Control	MCA 647 (C)	58	52	5	LOVELY HEART U.F.O. (UFO) T.H.T.H. Music	Chrysalis	Chrysalis CHS 2482 (F)
21	21	5	TWILIGHT CAFE Susan Fassbender (MusicDeals)	Bocu	CBS 9468 (C)	59	NEW	4	FOUR FROM TOYAH Toyah (Nick Tauber)	Sweet 'N' Sour Songs/Safari	Safari TOY 1 (SP)
22	16	5	IT'S MY TURN Diana Ross (Masser)	Screen Gems EMI/Chappell	Motown TMG 1217 (E)	60	55	5	WHILE YOU SEE A CHANCE Steve Winwood (Winwood)	Rondor/Fantasy	Island WIP 6655 (E)
23	20	5	GANGSTERS OF THE GROOVE Heatwave (Guthrie/J. Wilder Jr.)	Rod Songs	GTO GT 285 (C)	61	NEW	3	HELLBOUND Tygers Of Pan Tang (C. Tsangarides)	Dingsong/Virgin/Copyright Control	MCA 672 (C)
24	22	7	BURN RUBBER ON ME Gap Band (L. Simmons)	Rachel (Loosong)	Mercury MER 52 (F)	62	32	10	WHO'S GONNA ROCK YOU Nolans (Nicky Graham)	April/Aqual/Screen Gems EMI	Epic EPC 9325 (C)
25	13	7	I AIN'T GONNA STAND FOR IT Stevie Wonder (Stevie Wonder)	Jobete/Black Bull	Motown TMG 1215 (E)	63	50	5	I SHOT THE SHERIFF Light Of The World (Avgie Johnson)	Rondor	Ensign ENY 46 (F)
26	34	3	I'M IN LOVE WITH A GERMAN FILM STAR Passions (P. Wilson)	Copyright Control	Polydor POSP 222 (F)	64	57	4	HITSVILLE UK Clash (-) Nineden		CBS 9480 (C)
27	26	3	THE ELEPHANT'S GRAVEYARD (GUILTY) Boomtown Rats (Visconti/Boomtown Rats)	Sewer Fire Hits/Zomba	Mercury BONGO 2 (F)	65	NEW	14	SAILING Christopher Cross (M. O'Martian)	Chappell	Warner Brothers K 17695 (W)
28	NEW		MESSAGE OF LOVE Pretenders (Chris Thomas)	ATV/Modern Music	Real ARE 15 (W)	66	56	14	(JUST LIKE) STARTING OVER John Lennon/Yoko Ono (Lennon/Ono/Douglas)	Lennon Songs/WB	Geffen K 79186 (W)
29	47	2	THAT'S ENTERTAINMENT The Jam (Vic Coppersmith)	Heaven/Jam) And Son/Bryan Morrison	Metronome 0030 364 (IMS/Indies)	67	NEW	3	TAKE MY TIME Sheena Easton (Christopher Neil)	CGD/April/Paul Bliss	EMI 5135 (E)
30	18	9	DO NOTHING/MAGGIES FARM Specials (D. Jordan)	Plangent Visions/Warner Brothers	ZTone CHSTT 16 (F)	68	67	3	(YOU KNOW) YOU CAN DO IT Central Line (Carter)	Copyright Control	Mercury LINE 7 (F)
31	39	3	JUST WHEN I NEEDED YOU MOST Barbara Jones (A. Ranglin)	Warner Brothers	Sonet/A Side SON 2221 (A)	69	49	8	HAPPY CHRISTMAS (WAR IS OVER) John Lennon (Ono/Lennon/Spector)	Lennon/Ono Music	Apple R 5970 (E)
32	NEW		MUTUALLY ASSURED DESTRUCTION Gillan (Gillan/AR) Pussy	Chappell	Virgin VSK 103 (C)	70	NEW		HELLO AGAIN Neil Diamond (Bob Gaudio)	Chappell	Capitol CL 16176 (E)
33	40	4	CAR TROUBLE Adam & The Ants (Chris Hughes)	EMI	Do It DUN 10 (SP)	71	NEW		LATELY Rudy Grant (Eddy Grant/Bill Campbell)	Ice/Jobete/Black Bull	Ensign ENY 202 (R)
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35	38	5	THE BED'S TOO BIG WITHOUT YOU Sheila Hylton (Harry Jay)	Virgin	Island WIP 6671 (E)	73	60	4	DANCING WITH MYSELF/UNTOUCHABLES Gen X (Keith Forsay)	Chrysalis	Chrysalis CHS 2488 (F)
36	25	10	LORRAINE Bad Manners (Roger Lomas)	Magnet	Magnet MAG 181 (A)	74	NEW		I'M IN LOVE WITH THE GIRL Freshies (C. Saivey)	ATV	MCA 760 (C)
37	36	5	HANG TOGETHER Odyssey (Linzer)	Chappell/ATV	RCA 23 (R)	75	NEW		CHILDREN OF PARADISE Boney M (Frank Farlan)	Hansa/ATV	Atlantic/Hansa K 11637 (W)
38	63	2	ONCE IN A LIFETIME Talking Heads (Brian Eno)	Warner Brothers	Sire SIR 4048 (W)	Top 75 compiled for Music & Video Week and BBC based upon 250 from a panel of 450 conventional record outlets by the British Market Research Bureau Ltd.					

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2	KINGS OF THE WILD FRONTIER	Adam & The Ants	CBS 84549	27	ZENYATTA MONDATTI	Police	ABM AMLH 64831	52	SCARY MONSTERS & SUPER CREEPS	David Bowie	RCA BOWLP 2
3	THE VERY BEST OF DAVID BOWIE	David Bowie	K-tel NE 1111	28	NOT THE 9 O'CLOCK NEWS	Various	BBC REB 400	53	EVANGELINE	Emmylou Harris	Warner Brothers K 56880
4	MAKIN' MOVIES	Dire Straits	Vertigo 6359 034	29	BAT OUT OF HELL	Meat Loaf	Epic/Cleveland International EPC 82419	54	REGGATTA DE BLANC	Police	ABM AMLH 64792
5	VIENNA	Ultravox	Chrysalis CHR 1296	30	SOUTHERN FREEZE	Freeze	Beggars Banquet BEGA 22	55	YESSHOWS	Yes	Atlantic K 60142
6	MANILLOW MAGIC	Barry Manilow	Arista ARTV 2	31	MAKING WAVES	Nolans	Epic EPC 10023	56	FLESH AND BLOOD	Roxy Music	Polydor POLH 002
7	DANCE CRAZE	NEW Soundtrack	2-Tone CHRTT 5004	32	THE RIVER	Bruce Springsteen	CBS 88510	57	GIVE ME THE NIGHT	George Benson	Warner Brothers K 56823
8	GUILTY	Barbra Streisand	CBS 86122	33	FLASH GORDON	Queen	EMI EMC 3351	58	ROSES FROM THE SOUTH	NEW James Last	Polydor 2372 051
9	IMAGINE	John Lennon/Plastic Ono Band	Parlophone PAS 10004	34	THE WILD THE WILLING AND THE INNOCENT	UFO	Chrysalis CHR 1307	59	HITCHHIKERS GUIDE TO THE GALAXY VOL. 2	NEW Various	Original ORA 54
10	JAZZ SINGER	Neil Diamond	Capitol East 12120	35	ONE STEP BEYOND	Madness	Siff SEEZ 17	60	GAUCHO	Steeley Dan	MCA MCF 3090
11	MONDO BONGO	Boontown Rats	Mercury 6359 042	36	THE ROGER WHITTAKER ALBUM	Roger Whittaker	K-tel NE 1105	61	BACK IN BLACK	AC/DC	Atlantic K 50735
12	SHAVED FISH	John Lennon/Plastic Ono Band	Parlophone PCS 7173	37	REMAIN IN LIGHT	Talking Heads	Sire SRK 6095	62	ORGANISATION	Orchestral Manoeuvres In The Dark	DinDisc DID 6
13	BARRY	Barry Manilow	Arista DLART 2	38	HIT MACHINE	Various	K-tel NE 1113	63	NEVER FOREVER	Kate Bush	EMI EMA 794
14	VISAGE	Visage	Polydor 2490 157	39	CLASSICS FOR DREAMING	James Last	Polydor POLTV 11	64	SLADE SMASHES	Slade	Polydor POLTV 13
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CLASSICALSCENE

PolyGram issues three big-name digital operas

THREE DIGITAL operas — two Verdi and one Mozart — are scheduled for February release by the PolyGram group, all featuring leading singers and conductors.

Philips, a label which has taken on new life since the PolyGram reshuffle last year, presents one of its most important releases ever — Verdi's *Falstaff* in a recording with Giuseppe Taddei in the title role conducted by Herbert von Karajan.

It represents a collection of "firsts" for Philips: its first digital opera; the first time that Karajan appears on the label and the first digital recording of this, the last and one of the greatest of Verdi's operas.

In addition to Taddei, who, incidentally made his debut in 1936 and was Karajan's first Figaro in Salzburg, the disc also features Christa Ludwig, Trudlises Schmidt and Frederico Davia as Pistol, with the Vienna Philharmonic Orchestra, and Vienna State Opera Chorus.

The set comes in a 3-LP box with a booklet libretto or in a 3-cassette set using only chromium dioxide tapes. The numbers are LP 6769 060/MC7654 060 and dealer price for both is £10.95.

Extensive ad support

Extensive advertising support is planned with advertisements appearing not only in the music and opera press, (including the front page of *The Gramophone*), but also *The Times*, and *The Guardian*. The campaign will be supported with appearances by Karajan and the Berlin Philharmonic in London and Oxford in May.

The other two digital operas both come from Decca. The long-awaited digital version of Verdi's *La Traviata* is finally scheduled for this month with a stunning cast led by Joan Sutherland and Luciano Pavarotti in the leading roles, and the London Opera Chorus, the National Philharmonic Orchestra conducted by Richard Bonyngue.

The 3-LP set also comes with a lavish booklet including a full-length colour painting of Sutherland. The numbers are D2120 LP dealer price, £10.33, and K212K 32, dealer price £10.60.

La Traviata is also to be promoted in *The Guardian* as well as the music press. There are currently nine other versions of the opera in the catalogue, including one with Sutherland which is nearly 20 years old, but this new one should do well — when copies are available.

Perhaps fortunately, opera customers will not have to decide immediately whether to go for *Falstaff* or *La Traviata* this month. Although stocks of *Falstaff* are plentiful, Decca's main stocks of *La Traviata* will not be in the shops until the end of the month.

The third digital opera comes from Telefunken and is an intriguing release in many ways. Mozart's *Idomeneo* was first performed exactly 200 years ago, and is represented by only two other sets in the catalogue: a 12 year-old set by Davis and a two year-old set by Boehm.

But now comes a new one from the Orchestra of the Zurich Opera House directed by Nikolaus Harnoncourt with Werner Hollweg as *Idomeneo*, Trudlises Schmidt as *Idamante*, and Rachel Yakar and Felicity Palmer in the two other main roles.

Interestingly, although directed by Harnoncourt, the Orchestra does not play on original instruments — even though the strings do play on gut strings — and Harnoncourt has defended this modern approach by saying: "I am no museum keeper with a public duty always to use original instruments."

CBS set to scoop new Mozart sales

THE TWO US companies, CBS and RCA, are both bringing out new recordings of Mozart's Piano Concerto No 22 in E flat, K 482, one of the most popular of all, in February, and it will be intriguing to see how the sales compare.

On paper, CBS have the edge. Murray Perahia is liked and respected in this country, particularly as a Mozart player, and his concerts with the English Chamber Orchestra, with whom he plays on this record, are always well attended.

In addition, the first five Mozart concerto discs have all been very well received by the critics and public alike. He has chosen an unusual coupling,

however the Piano Concerto No 8 K246, an early work, and the number is 76966/TC dealer price £3.04.

On the other hand, RCA is investing quite a lot in the futures of Emmanuel Ax and the Mexican conductor Eduardo Mata, with his Dallas Symphony Orchestra, and this could be the disc which makes a breakthrough.

Ax plays K482 with the popular coupling of the Piano Concerto No 20 in D minor K466 which should help sales (RL 13457, dealer price £3.04), but much will depend on the reviews. My bet goes with CBS, not least because the Perahia/CBS release is part of a complete Piano Concerto cycle.

Edited
by
NICOLAS SOAMES

The 4-LP set (GX6 35547) and the 3-cassette set (MU4, 35547) both have a dealer price of £12.76, and there is a full English libretto with the opera.

There is one other new operatic development within Decca. The company has started to release the recordings made by Cime in Italy featuring Luciano Pavarotti, Mirella Freni, Katia Ricciarelli and others. In addition there are studio recordings of Rossini's *Petite Messe Solonnelle* and Donizetti's *Requiem*, (SDD 567 SDD 566).

Decca decided to release sleeves stamped Decca Cime in the UK to maintain the Pavarotti Decca identity, and because of a growing interest in the small catalogue.

It is also worth noting that RCA is, at last, importing directly from Italy finished copies of operatic sets in cassette form. The first eight issues represent the most popular Italian operas featuring Plácido Domingo, Sherrill Milnes, Leontyne Price and Montserrat Caballe, and include Bellini's *Norma*, Verdi's *Otello*, Aida and *Requiem*, Bizet's *Carmen* and Puccini's *La Bohème*. The dealer price will be £3.04 per cassette.

The final release in this month's operatic titles comes from Deutsche Grammophon: Mozart's *La Finta Giardiniera* K196. An early Mozart opera, written when the composer was 19, there are no other versions available, so the issue is most welcome.

The performance is given by a good cast including Brigitte Fassbaender and the Salzburg Mozarteum Orchestra is conducted by Leopold Hager who directed the highly praised live performance on which the studio recording is based. The number is 2740 234 4LPs, and the dealer price is £11.87.

This is the seventh opera in the early Mozart opera series available on DG.

Davidovich makes UK debut



she decided to quit Russia in 1978.

Since she settled in New York and made her debut at Carnegie Hall in October 1979, Davidovich has never looked back, receiving great acclaim both for her performances and her recordings for Philips with whom she now records exclusively.

This September she makes her UK debut at the Benson and Hedges Festival, and this month Philips is releasing two albums.

One is Beethoven's *Sonata No 14 (Moonlight)*, *Sonata No 18 in E flat Op 31 No 3*, *The Hunt*, and *Fur Elise*, (9500 665); the other a volume of the 24 Preludes Op 28 by Chopin, (9500 666), a composer for whom Davidovich has had great affinity since winning the Chopin Prize in Warsaw in 1949.

So far she has been represented in this country mainly by the CFP record (still available), of Chopin's *Piano Concerto No 1*.

THE WESTERN musical scene has absorbed a number of major Russian emigrés and within a short time catapulted them to international stardom, but few have received so much acclaim so quickly as the pianist Bella Davidovich.

She already had a formidable reputation as a pianist having made numerous recordings for Melodiya and toured abroad. But the real break came when

In the studios..

WAGNER'S *TRISTAN* und *Isolde* has now been completed with Linda Esther-Gray and John Mitchinson and the Welsh National Opera conducted by Reginald Goodall for Decca. Also for Decca, the Philip Jones Brass Ensemble has recorded more popular repertoire . . . Haitink and the LPO have made Shostakovich's Symphonies Nos 2 & 3 . . . Kondrashin, Belkin and the LPO have recorded Prokofiev's Violin Concerto No 1 . . . Abroad, Solti and the Chicago Symphony Orchestra have recorded Bruckner's Symphony No 4, Bartok's Concerto for Orchestra and The Miraculous Mandarin, Tippett's Symphony No 4 and the Prince Charles Birthday Suite.

Meanwhile in Vienna, André Previn has recorded Mozart's Piano Quartets with the Musikverein String Quartet. Later this month, the Medieval Ensemble of London records more music by Ockeghem, and Marisa Robles a volume of Chopin piano transcriptions.

EMI's major recording projects in the UK have been Simon Rattle's new discs: Holst's *The Planets* with the Philharmonia and Janacek's *Glagolitic Mass* with the CBSO and Dame Janet Baker and Geoffrey Parsons have also been busy recording Mendelssohn's Songs.

CLASSICSCENE



THE LATEST violinist to be signed on an exclusive basis by Deutsche Grammophon is the young Russian/Israeli musician Shlomo Mintz (above), a protegee of Isaac Stern.

DG is introducing him with a concerto disc of the most popular romantic repertoire — Mendelssohn's Concerto and Bruch's No 1 — played with the Chicago Symphony Orchestra under Abbado (2531 304 £3.35/3301 304 £3.50); and a recital record of music by Fritz Kreisler (2531/3301 305 £3.35/£3.50) on which he is accompanied by Clifford Benson. The Kreisler disc contains not only works by the great violinist, but arrangements of pieces by Dvorak, Couperin, Glazunov, Weber and others.

Mintz is likely to record on a regular basis for DG, concentrating at the moment on the Romantic repertoire in which he feels most at home.

HMV gives 'pop' symphonies the digital treatment

THE FIRST digital versions of popular symphonies by Mendelssohn and Schumann, and the first digital version of Brahms' Violin Concerto are two of the leading items in HMV's February release.

Both are conducted by Klaus Tennstedt whose reputation continues to grow. The two Fourth Symphonies are played by the Berlin Philharmonic Orchestra and was one of the first records the Orchestra made in digital form (ASD/TC 3963).

Although not often heard in this country, Ulf Hoelscher is a leading German violinist, and is accompanied by the North German Radio Orchestra on a disc (no cassette) imported from Germany (ASD 3973).

Coincidentally, he also appears on another release this month: Tchaikovsky's Violin Concerto with the New Philharmonic Orchestra conducted by Okko Kamu. This performance, on CFP is given in its complete version.

The second side is devoted to Dvorak's Violin Concerto, played by Hermann Krebbers with the Amsterdam Philharmonia Orchestra conducted by Anton Kersjes and is available both on disc (CFP 40349) and cassette.

And with both sides lasting over 30 minutes, this is a real bargain record.

Another digital orchestra record comes from Deutsche Grammophon: Tchaikovsky's Symphony No 5 with the London Symphony Orchestra conducted by Karl Boehm (digital LP/MC 2532 005/3302 005).

The last in Boehm's short cycle of Tchaikovsky's late symphonies with the LSO, is it is also the conductor's first digital. And although there is stiff competition from other conductors — not least two versions by Karajan — this is the only digital version at normal price (there is Maazel's Telarc digital which, despite its high price, has been selling fairly well).

DG is running a digital display campaign during

February with Tchaikovsky's Symphony No 5 as the focal point.

The final digital release from the majors is the first version of Ravel's Bolero, coupled with Rapsodie Espagnole and Alborada del Gracioso, played by the Dallas Symphony Orchestra conducted by Eduardo Mata.

Issued by RCA, (RL 13686 dealer price £3.46), the record should do very well, particularly as the discs have been pressed in Germany which should overcome some of RCA's current pressing problems.

In conjunction with this disc, and following in the footsteps of other companies, RCA is also issuing a digital sampler. The repertoire selected is a cross-section of works, from the first movement of Schumann's Symphony No 1 and Mendelssohn's Hebrides Overture to Brahms' Hungarian Dances Nos 11-16, and Stravinsky's Suites Nos 1 & 2 for small orchestra. The number is RL 13624 and the dealer price £3.46.

CLASSICAL TOP 10

- 1 MISERERE, Allegri, Tallis Scholars, Philips, CFP.
- 2 CELLO CONCERTO, Elgar, Cohen, CFP.
- 3 PAVAROTTI'S GREATEST HITS, Decca.
- 4 ALCESTE, Handel, Academy of Ancient Music, Hogwood, L'Oiseau Lyre.
- 5 MESSIAH, Handel, Academy of Ancient Music, Hogwood, L'Oiseau Lyre.
- 6 LE ROI DE LAHORE, Massenet, Sutherland, Bonyng, Decca.
- 7 THE ART OF DINU LIPATTI, EMI
- 8 STRING QUARTETS, Delius and Sibelius, Fitzwilliam String Quartet, L'Oiseau Lyre.
- 9 SONGS OF THE AUVERGNE, Victoria de los Angeles, EMI.
- 10 OPERETTA AT THE WELLS, EMI.

Chart courtesy the HMV Shop, Oxford Street.

ALTERNATIVE TOP 10

- 1 ORCHESTRAL AND CHORAL PIECES, Mussorgsky, LSO, LSO Chorus. Abbado. RCA Italy, import.
- 2 EVOCATIONS, Rousel, Czech Philharmonic, Kosler. Supraphon.
- 3 COMPLETE MUSIC, Ruggles, Tilson Thomas. CBS.
- 4 PENELOPE, Faure, Regine Crespin, Discorale.
- 5 ORCHESTRAL WORKS, VOLUMES 2, 3, 4, Percy Grainger. Conducted John Hopkins. EMI Australia import.
- 6 SYMPHONY NO 10, Shostakovich, New York Phil Mitropoulos, CBS.
- 7 LES BRIGANDS, Offenbach, various artists, Milan, distributed Conifer.
- 8 ALCESTE, Handel, Academy of Ancient Music, Hogwood L'Oiseau Lyre.
- 9 STUDIES FOR PREPARED PIANO VOLUME 2, Conron Nuncarrow, 1750 Arch, distributed T.O.L.
- 10 AMOROUS DIALOGUES, Kirkby/Hill, L'Oiseau Lyre.

Chart courtesy of Direction.

Galway goes Australian

RCA RELEASES a new Galway crossover record in February with an unusual theme — a collection of Australian favourites from The Springfield's The Carnival Is Over and the Bee Gees' I Started a Joke to Waltzing Matilda.

Galway plays with the Sydney Symphony Orchestra conducted by David Measham on this disc entitled Songs of the Southern Cross (RL/RK 25316 dealer price £3.04). A release with popular appeal, it will predictably have popular-degree sales, especially as substantial airplay is expected on the Bee Gees and The Springfield's songs.

Another release featuring a virtuoso windplayer comes from the Swiss-born oboist Heinz Holliger who teams up for the first time with pianist Alfred Brendel for a rare programme of works by Schumann for oboe and piano. (LP 9500 740 dealer price £3.32/MC 7300 847 £3.41.)

More new Janacek discs

CONSUMER INTEREST in the music of Janacek has been stimulated over the past few months by a number of imaginative releases led by Decca's digital opera From the House of the Dead.

Now, EMI is releasing a new version of Janacek's String Quartet's Nos 1 & 2 played by the Medici String Quartet (HQS 1433), previewing three recitals in this country (Wigmore Hall Feb 18, Cheltenham, Feb 19, Chippenham, Feb 28) and a tour of Holland, Germany and Switzerland in March.

There are three other similar couplings available, including one from another UK quartet, The Gabrieli Quartet, but this release marks an important step in the recording career of the Medici.

Berglund bonanza

HAVING RELINQUISHED his seven-year directorship of the Bournemouth Symphony Orchestra, Finnish conductor Paavo Berglund is appearing more widely in this country — playing over the next two months with the CBSO, SNO, LSO, BSO and the BBC Welsh Symphony Orchestra.

In fact he gives 17 concerts around the British Isles up until April 2, and to support those tours HMV is releasing two new titles conducted by him.

There is Vaughan Williams' Symphony No 4, coupled with The Lark Ascending played by the Royal Philharmonic Orchestra (ASD/TC 3904) — The first version of the Symphony No 4 for some time, and the only cassette version.

And HMV is re-issuing Sibelius' Symphonies Nos 3 and 5 with the Bournemouth Symphony Orchestra conducted by Berglund on the Greensleeves label (ESD/TC 7094).

Berglund also appears on a third release, conducting the Bournemouth Symphony Orchestra in Franck's Symphony in D Minor coupled with the Symphonic Variations for piano and Orchestra with Sylvia Kersenbaum as soloist on CFP LP/TC 40347.

EMI's close association with the Bournemouth Symphony Orchestra is also apparent in another release, a new programme of English music in the Harvey's of Bristol English

series: Holst's A Somerset Rhapsody and Brook Green Suite, and Vaughan Williams' Aristophanic Suite: The Wasps. It is conducted by Norman del Mar (ASD/TC 3953).

Telefunken mid-price releases

FOLLOWING IN the footsteps of DG's mid-price Archiv release, Telefunken has now released its own mid-price series called Reference with dealer price fixed at £2.47 for LPs and £2.58 for cassettes.

This brings together many of the original Concertus Musicus of Vienna recordings directed by Harmoncourt on original instruments such as Music at the Court of Mannheim (AQ6/CQ4 41062) Bach's Brandenburg Concertos Nos 1, 3, 4 (AQ6/CQ4 41191), Bach's Suites Nos 1 & 2, (AQ6/CQ4 41228).

There are also issues from the Leonhardt Consort, organ recitals by Karl Richter and concertos with Herman Baumann, horns; Frans Bruggen, recorder and Jaap Schroeder, violin.

Altogether, there are 13 releases distributed by Decca, and others will inevitably follow.

DIGITAL OPERA

PHILIPS



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Dunja Vejzovic · José van Dam

BERLIN PHILHARMONIC ORCHESTRA
HERBERT VON KARAJAN
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TOP 75 SINGLES

		Week-ending February 14, 1981			
		PLATINUM (One million sales)	GOLD (500,000 sales)	SILVER (250,000 sales)	
1	1 WOMAN John Lennon	Geffen K 79195	○	51	ZEROX Adam & The Ants Do It DUN 8
2	3 VIENNA Ultravox	Chrysalis CHS 2481	○	52	THROWN AWAY Stranglers Liberty BP 383
3	30 SHADDUP YOU FACE Joe Dolce	Epic EPC 9518		53	(SOMEBODY) HELP ME OUT Beggars & Co. Ensign ENY 201
4	2 IN THE AIR TONIGHT Phil Collins	Virgin VSK 102	○	54	HOT LOVE Kelly Marie Callibre PLUS 5
5	12 I SURRENDER Rainbow	Polydor POSP 221		55	SLIDE Rah Band DJM DJS 10964
6	4 IMAGINE John Lennon	Parlophone RB009	●	56	IT'S HARD TO BE HUMBLE Mac Davies Casablanca CAN 210
7	19 OLDEST SWINGER IN TOWN Fred Wedlock	Rocket XPRES 46		57	KIDS ON THE STREET Angelic Upstarts Zonophone Z 16
8	5 RAPTURE Blondie	Chrysalis CHS 2485	○	58	LONELY HEART U.F.O. Chrysalis CHS 2482
9	6 ANTMUSIC Adam & The Ants	CBS 9352	●	59	FOUR FROM TOYAH Toyah Safari TOY 1
10	14 RETURN OF THE LOS PALMAS 7 Madness	Stiff BUY 108		60	WHILE YOU SEE A CHANCE Steve Winwood Island WIP 6655
11	7 DON'T STOP THE MUSIC Yarborough & Peoples	Mercury MER 53		61	HELLBOUND Tygers Of Pan Tang MCA 672
12	11 ROMEO & JULIET Dire Straits	Vertigo MOVIE 1		62	WHO'S GONNA ROCK YOU Nolans Epic EPC 9325
13	8 FADE TO GREY Visage	Polydor POSP 194		63	I SHOT THE SHERIFF Light Of The World Ensign ENY 46
14	35 ROCK THIS TOWN Stray Cats	Arista SCAT 2		64	HITSVILLE UK Clash CBS 9480
15	6 YOUNG PARISIANS				
16	1 MADE IT THROUGH THE RAIN				
17	58 DO THE HUCKLEBUCK Coast To Coast	Polydor POSP 214			
18	39 ONCE IN A LIFETIME Talking Heads	Sire SIR 4048			
19	37 HANG TOGETHER Odyssey	RCA 23			
20	36 LORRAINE Bad Manners	Magnet MAG 181			
21	35 THE BED'S TOO BIG WITHOUT YOU Sheila Hyton	Island WIP 6671			
22	34 SOUTHERN FREEZE Freeze	Beggars Banquet BEG 51			
23	33 CAR TROUBLE Adam & The Ants	Do It DUN 10			
24	32 MUTUALLY ASSURED DESTRUCTION Gillan	Virgin VSK 103			
25	31 JUST WHEN I NEEDED YOU MOST Barbara Jones	Sonet/A Side SON 2221			
26	34 I'M IN LOVE WITH A GERMAN FILM STAR Passions	Polydor POSP 222			
27	27 THE ELEPHANT'S GRAVEYARD (GUILTY) Boombtown Rats	Mercury BONGO 2			
28	28 MESSAGE OF LOVE Pretenders	Real ARE 15			
29	47 THAT'S ENTERTAINMENT The Jam	Metronome 0030 364			
30	18 DO NOTHING/MAGGIES FARM Specials	2Tone CHSTT 16	○		

MUSIC & VIDEO WEEK

Awards '80

The Dorchester, Tuesday 10th February 1981



AWARDS

Comedy LP makes big news

TOP COMPILATION/- VARIOUS ARTISTS

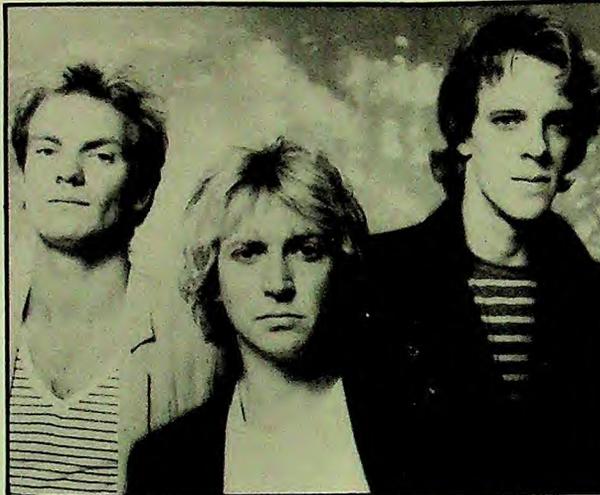
1. NOT THE 9 O'CLOCK NEWS
2. CHART EXPLOSION
3. XANADU
4. THE LOVE ALBUM
5. AXE ATTACK

THE TOP Compilation Album — Not The Nine O'Clock News on BBC Records and Tapes — is worthy of note because the material was largely culled from the successful BBC TV show rather than a recording artist's previous record releases.

The comedy show has captured the imagination of millions and prompted many of them to buy the album, now certified platinum, last year.

Although the album contains many snippets from the TV series, there is some material on the record which never found its way on to television as it was deemed more suitable to the sound medium.

The album — and the TV show — is produced by John Lloyd and Shaun Hardie. In presenting this original TV concept the BBC decided to employ the equally original idea of linking the talents of a comedy producer (Lloyd) with the expertise of a news editor (Hardie). The result on TV and now record has been a hilarious and often anarchic view of current events.



TOP ALBUMS

1. SUPER TROUPER, Abba, Epic
2. ZENYATTA MONDATTA, Police, A&M
3. GREATEST HITS, Rose Royce, Whitfield
4. GUILTY, Barbra Streisand, CBS
5. PRETENDERS, Pretenders, Real
6. REGATTA DE BLANC, Police, A&M
7. FLESH AND BLOOD, Roxy Music, Polydor
8. MANILOW MAGIC, Barry Manilow, Arista
9. OFF THE WALL, Michael Jackson, Epic
10. DUKE, Genesis, Charisma

TOP SINGLES

1. DON'T STAND SO CLOSE TO ME, The Police, A&M
2. WOMAN IN LOVE, Barbra Streisand, CBS
3. FEELS LIKE I'M IN LOVE, Kelly Marie, Calibre
4. SUPER TROUPER, Abba, Epic
5. D.I.S.C.O., Ottawan, Carrere
6. THE TIDE IS HIGH, Blondie, Chrysalis
7. GENO, Dexy's Midnight Runners, Parlophone
8. TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
9. COWARD OF THE COUNTY, Kenny Rogers, United Artists
10. (JUST LIKE) STARTING OVER, John Lennon, Geffen

TOP ARTISTS

Remarkable year for Madness!

SINCE PEAKING at Number 16 in the chart during October 1979 with their single The Prince on 2-Tone Records, it has certainly been a remarkable year for Stiff band Madness. Another seven hit singles have followed that first success, all of which have reached the Top 10, and during 1980 Madness spent a total of 46 weeks in the Top 75.

Their two biggest singles of the year were of course Baggy Trousers, which was the eleventh best-selling single, and My Girl. In the album category, Madness again came eleventh with their LP, One Step Beyond, while although only released in September Absolutely still sold enough to register in 36th position.

It is worth pointing out that One Step Beyond spent 49 consecutive weeks on the album chart, and Absolutely has not been out of the Top 20 yet. The two albums gave Madness a combined total of 56 weeks on the chart.

Away from the recording scene, Madness recently completed a successful 12 Days of Madness tour, which included 10 special matinee performances for under-16s, at which all tickets sold for £1. Needless to say, each gig was a sell-out.

David Mallet

Lexi Godfrey

Russell Mulcahy

thank Music Week for their Awards
and everybody involved in the production

MALLET GODFREY MULCAHY PRODUCTIONS LTD.

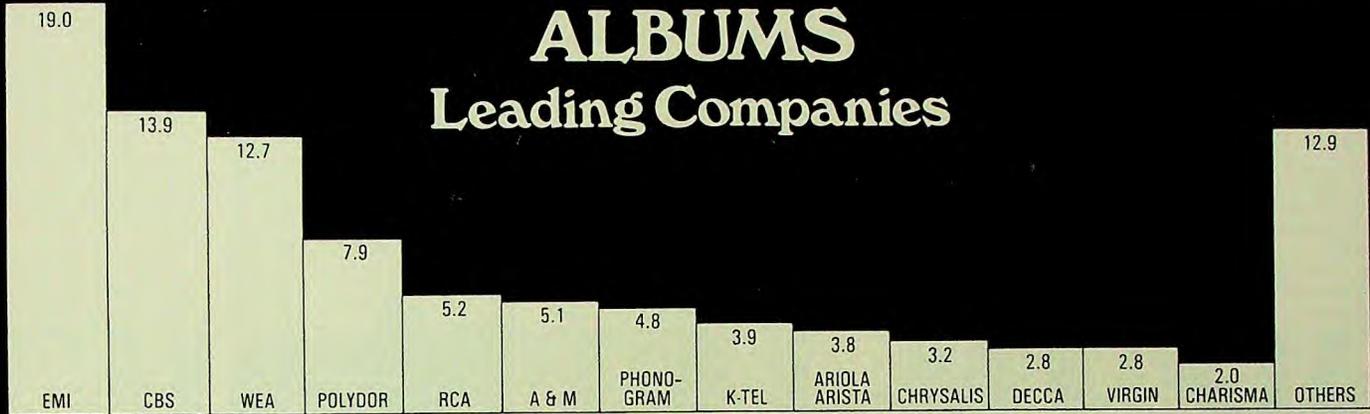
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MUSIC WEEK MARKET SURVEY

1980

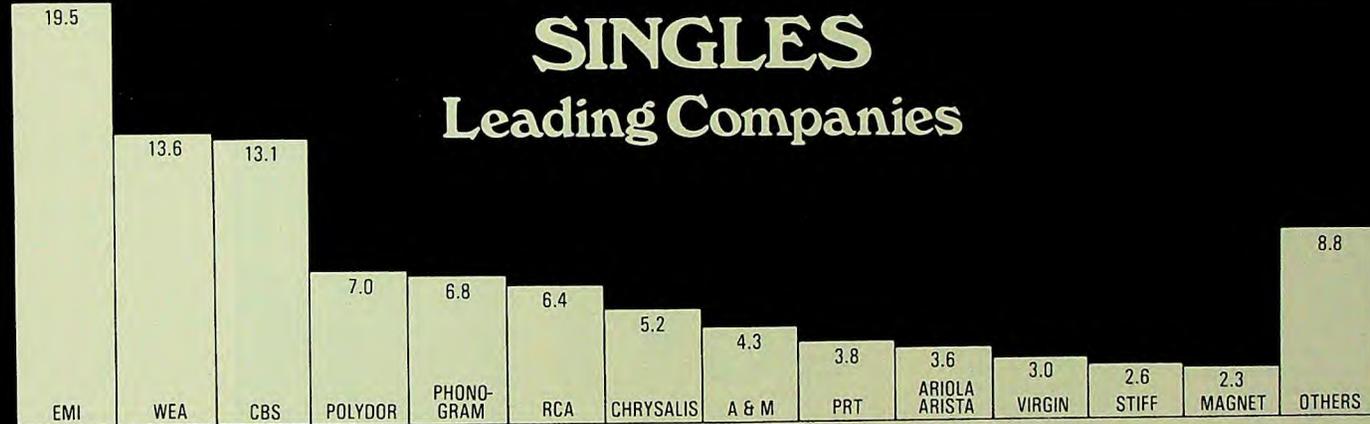
THE GRAPHS ON this page were prepared from statistics supplied by the British Market Research Bureau based on a weekly sample of sales through 450 record shops in the UK. Albums are those priced at £2.25 and over. The 1980 market survey marks the ninth year since these were introduced but details of past company performance should not be directly compared on albums, particularly for 1972-73-74 when LP sales were surveyed on the basis of full-price and mid-price releases. Figures for these years refer to full price albums, except in the cases of TV merchandising companies whose market 1973-74 shares originally appeared in the mid-price survey.

ALBUMS Leading Companies



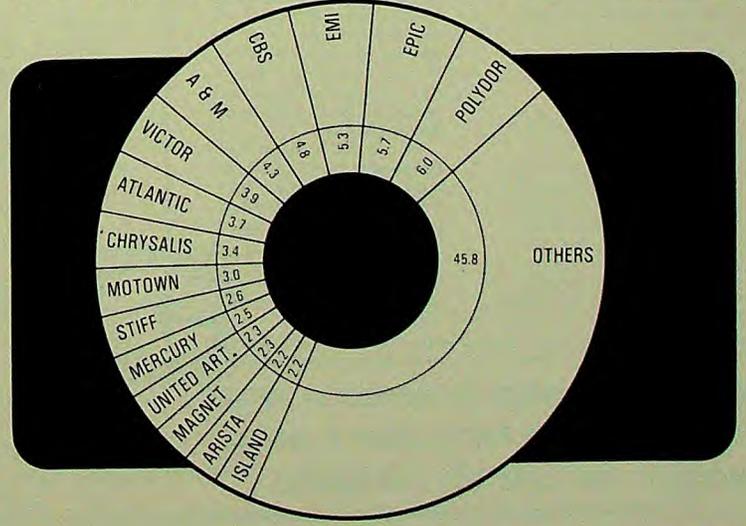
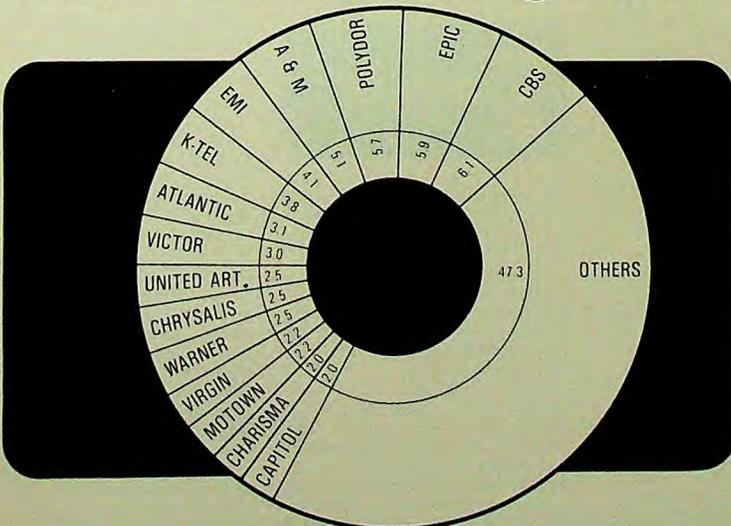
18.7	16.3	13.5	7.8	4.1	4.7	5.7	3.3	-	4.8	3.6	2.7	-	1979
21.7	13.8	11.1	10.8	5.5	2.4	5.6	3.9	-	1.9	5.2	1.6	-	1978
18.8	12.5	12.6	7.4	6.5	2.7	6.0	2.8	-	1.7	5.4	1.7	-	1977
21.2	10.6	10.0	7.1	6.4	3.1	7.9	2.5	-	-	7.7	1.4	-	1976
20.8	8.8	6.7	7.9	5.7	3.3	8.8	2.6	-	-	11.4	-	-	1975
24.1	21.7	4.8	14.9	5.6	1.4	5.0	-	-	-	11.5	-	-	1970

SINGLES Leading Companies



18.9	17.0	15.5	8.1	5.9	3.6	4.2	4.6	6.8	-	4.3	2.1	-	1979
20.2	14.8	13.8	11.0	7.5	3.1	2.6	1.8	7.1	-	2.2	-	-	1978
17.5	12.2	16.8	5.7	5.7	6.8	2.0	2.5	5.9	-	1.5	-	-	1977
18.4	7.8	14.4	7.7	7.5	3.9	-	2.1	9.7	-	-	-	-	1976
18.0	5.1	9.9	9.6	9.2	4.5	-	1.7	6.4	-	-	-	-	1975
33.2	6.6	7.5	4.2	4.1	5.6	-	-	5.6	-	-	-	-	1970

ALBUMS Leading Labels SINGLES Leading Labels



AWARDS

Police find success by breaking all the rules

1. POLICE — A&M
2. ABBA — CBS
3. MADNESS — Stiff

RIGHT FROM the start, enigmatic manager Miles Copeland broke all the rules with The Police. He put them on the road in the US with no record company support — while the group walked into the studio to record *Regatta De Blanc* without songs or even any rehearsal and wound up with a platinum album.

According to Copeland — brother of drummer Stewart — rock had become too big, and the fun had gone out of it. He set out to bring music back to its audience and The Police were there in the middle of the punk philosophy — a simple line up with basic equipment.

"The philosophy of The

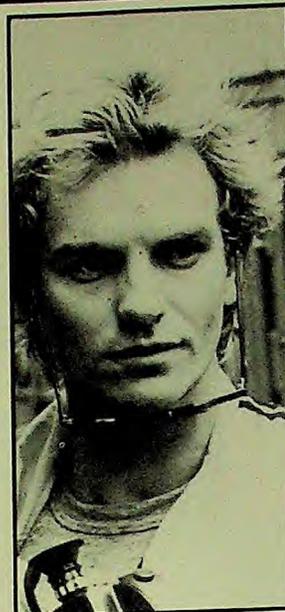


Police has been to be a three-piece, condensed, recording cheaply, keeping everything basically as simple as possible and capturing that element of what made rock music great in the first place," says Copeland.

"They started recording themselves, we formed our own label, Illegal, we did everything in-house and we still follow through with that philosophy. We have a very small road crew and when we first started touring the US we took no more equipment than would fit into one Transit van including the group and the road crew."

Having filled the massive Milton Keynes Bowl and played under a huge marquee at Tooting the equipment has had to grow, but the songs are still kept tight and simple while retaining musicianship and excitement. And of course, they have had massive sales.

Last year *Zenyatta Mondatta* went to Number One and sold a million copies in the UK, the limited edition six pack singles set sold out of its 50,000 and went to Number One, *Don't Stand So Close To Me* went gold and was Number One as well, while the last single *De Do Do De Da Da Da* also has been credited with a gold disc. And in 1979 The Police had similar successes with *Message In A Bottle* and *Walking On The Moon*, both Number Ones and both gold.



1. STING
2. BENNY ANDERSSON/
BJORN ULVAEUS
3. BERNARD EDWARDS/
NILE RODGERS

WHETHER THE Police will live up to their record company's claim that they are the great musical force of the Eighties remains to be seen — but nobody can deny that it has been a remarkable year for them with success both sides of the Atlantic, and number one hits here in the UK with the singles *Walking On The Moon* and *Don't Stand So Close*, and the albums *Regatta De Blanc* and *Zenyatta Mondatta*.

It has certainly been one of the finest hours for Sting, the band's lead guitarist, vocalist and songwriter who emerges as the top writer of the year. Rising from obscurity three years ago, he has been responsible for most of Police's hits.

A lot of The Police's success must be due to Sting's totally distinctive songs. While unusual lyrically, they have a simplicity in melody which marks down the music for a potentially wide audience. And although to date his songs have not been widely covered by other artists, that could soon change with the success of Sheila Hylton's hit version of *The Bed's Too Big Without You*.

Neil: supervising the singles stars

CHRISTOPHER NEIL — TOP PRODUCER/ SINGLES

PRODUCER CHRISTOPHER Neil is a "song man", so when EMI contacted him last year to produce Glaswegian singer, Sheena Easton, he asked them to send him a tape. Quite understandably EMI was excited as Sheena had already been picked to star on a BBC TV documentary show for *Esther Rantzen's The Big Time*. Neil recalls: "The songs were all wrong, but she was terrific, with a great strong belting voice."

So Neil began the search for the right songs and turned to Bugatti and Musker who had given him hits for Paul Nicholas back in 1977.

It was because of Nicholas and Robert Stigwood that Neil is producing today.

The theatre was his great passion, and he met Nicholas when he took over the part of Claude in *Hair*. He then played the lead in *Jesus Christ Superstar* and later was Julie Covington's much bedded boyfriend in the *Rock Follies* TV series.

It was Stigwood who suggested that Neil should produce Nicholas' work. "Robert said Paul needs a friend in the studio and you know music," says Neil. "I was always interested in songs, but I did not even know what a record producer was until the mid-Sixties. I am certainly not a technical producer, but I felt then — and now — that there is great importance in moulding the song to the act. And I have a terrific engineer, Nick Ryan,

who translates my onomatopoeia."

After a string of hits from Nicholas on RSO, Neil took on the unknown group Dollar and produced their many success up to *I Wanna Hold Your Hand* in Christmas 1980. During this period, he met — and now produces for — RCA's Gerard Kenny. Kenny introduced him to manager Deke Arlon and a mutual respect developed.

Arlon put together a production deal for Neil with RCA and contact with Dennis Waterman led to chart success for that artist, produced by Neil.

"Naturally I want to find my own talent. I prefer to work with unknown artists, so I've turned down some established acts," he explains. "The business is about tomorrow, rarely about yesterday."

Neil's number one ambition understandably is to have a Number One record. "It's a matter of time I know; I've had quite a few Number Threes — but I want that Number One!"

Neil credits Mickie Most for teaching him to trust in gut instincts. "Mickie is a totally intuitive man, who when I was signed to him gave me an amazing amount of help. We cut a single, *Shufflin' Shoes* — that's another ambition, to re-record that single. I still believe that song is a hit."

So all's well in the world for Christopher Neil now. Sheena Easton's new LP, *Take My Time*, jumped in to the charts at 25, and Neil has produced several artists (through his company) who he believes are "brilliant". But he admits to missing the acting and being in front of an audience.

Neil: 'I was always interested in songs, but I didn't even know what a record producer was until the mid-Sixties. . .'

Working under Police pressure!

NIGEL GRAY — TOP PRODUCER/ ALBUMS

IT IS amazing to think that the first Police album, *Outlandos d'Amour* was also the first album that Nigel Gray, pictured right, produced.

Gray, MD of Surrey Sound studios, had just set up doing demos on 16 track, and The Police at that time had no money. Gray says that his was the only studio that would give them some credit, the band didn't have a producer, so he took the helm.

Since then the band have remained loyal to Gray, who says that what he tries to capture is an honest representation of what the band sounds like, rather than using fussy production techniques. Rather than produce to what he thinks the public might like, he goes for a sound that personally appeals.

"We were the only studio that would let the band in on credit," he remembers. "One of the reasons we did that was the fact that we got on so well. The Police didn't have a producer, and nobody was nominated as such. So we just got on with it, everybody chipped in and



made the album, and as an engineer it went down in my name.

"The second album was done here because The Police insisted on it, although I think A&M thought of us as hicksville amateurs — we were, but we did our job well. We were still cheap and the band were not

superstars by then. I was very pleased with the second album, it was very, very distinctive."

"It was not completely original, there is nothing very innovative about The Police sound other than it is very clean, but not over produced. My aim is to accurately represent that on tape, rather than over dubbing everything under the sun. It is a case of getting the excitement and vitality that the Police have as a band on tape."

"The trouble with the last album was that it was a case of making the best of something that could have been better with the band under an enormous amount of pressure as they are now superstars with tight schedules. To an extent, they have got to go with the tide, and it is now so strong they can't go against the institution they have become."

Because of this Gray is not sure if he'll be working with Police again, although he wants to. He envisages a big change of direction for the group with the next album, possibly an experimental album. But one saving grace behind not producing the band, he says, is that he won't be labelled a Police producer, and can get some recognition for other acts he's worked with.

HMV's eye-catching facelift

1. HMV SHOPS — Relaunch Of Chain — presented by Ian Gray
- IN-STORE VIDEO
2. W H SMITH & SONS — Video Show 3-1-4
- RADIO COMMERCIAL
3. HMV SHOPS — Rock Classics. Highly commended — RECORD MERCHANDISERS — Littlewoods — Pop Pickers Competition — presented by Le Conte Gale & Associates



employed to take the first big stride towards that goal has won it *Music & Video Week's* first store promotion award.

Ian Gray and Nick Alexander, HMV's marketing director and manager respectively, presented the campaign, as they had done (in much greater length and detail) at their own conference.

The campaign was a comprehensive one, aimed at changing the in-store look and style, the public image, and the breadth of the market to which HMV shops appeal. The parallel aim was to sell many more records while selling the store.

To appeal to youth HMV went for a graph paper design with dymo-style lettering for music press ads, which is repeated in enlarged form in some of the in-store display material.

For mass-market appeal and national press the less dramatic style uses white lettering on black. Again these motifs appear in the in-store displays.

But if any one factor in the overall plan grabbed the judges' attention more than others, and contributed to swinging the award HMV's way, it was probably the series of punning slogans which were used for the white-on-black series of ads and displays. More Tapes than Watergate, More Reggae than Bosanquet, More Willing than Virgin, More Your Price than Our Price, More Soul than Boots . . . these and over a dozen others were used to popularise HMV with what proved to be a very effective touch of wit.

**You'll only find us here
once a year.**

CHAPPELL MUSIC
No.1
CORPORATE
PUBLISHER
1980

chappell



MUSIC PUBLISHERS SINCE 1811

A Polygram Company

Chappell Music Ltd. 129 Park Street, London W1Y 3FA. Telephone:- 01-629 7600

Crazy, isn't it?

Two years running we've picked up the top Music Week Colour Advertisement Award for EMI. Hot Chocolate last year and Suzi Quatro this year.

And it's not only Music Week who've recognised the high standard of our work.

TWO SUCCESSIVE NO RECORD CONTI

In the past, our ads, in-store displays, sleeve designs and radio commercials have won commendations from D&AD, Campaign Press, the Creative Circle and ILR.

However, we all know what happened to EMI in 1980. And since then, we've had no new record business.

Which is a crying shame when you consider we've people here who between them have worked on EMI, Warner Brothers, Chrysalis, A&M, Island and Motown.

People who understand the ins and

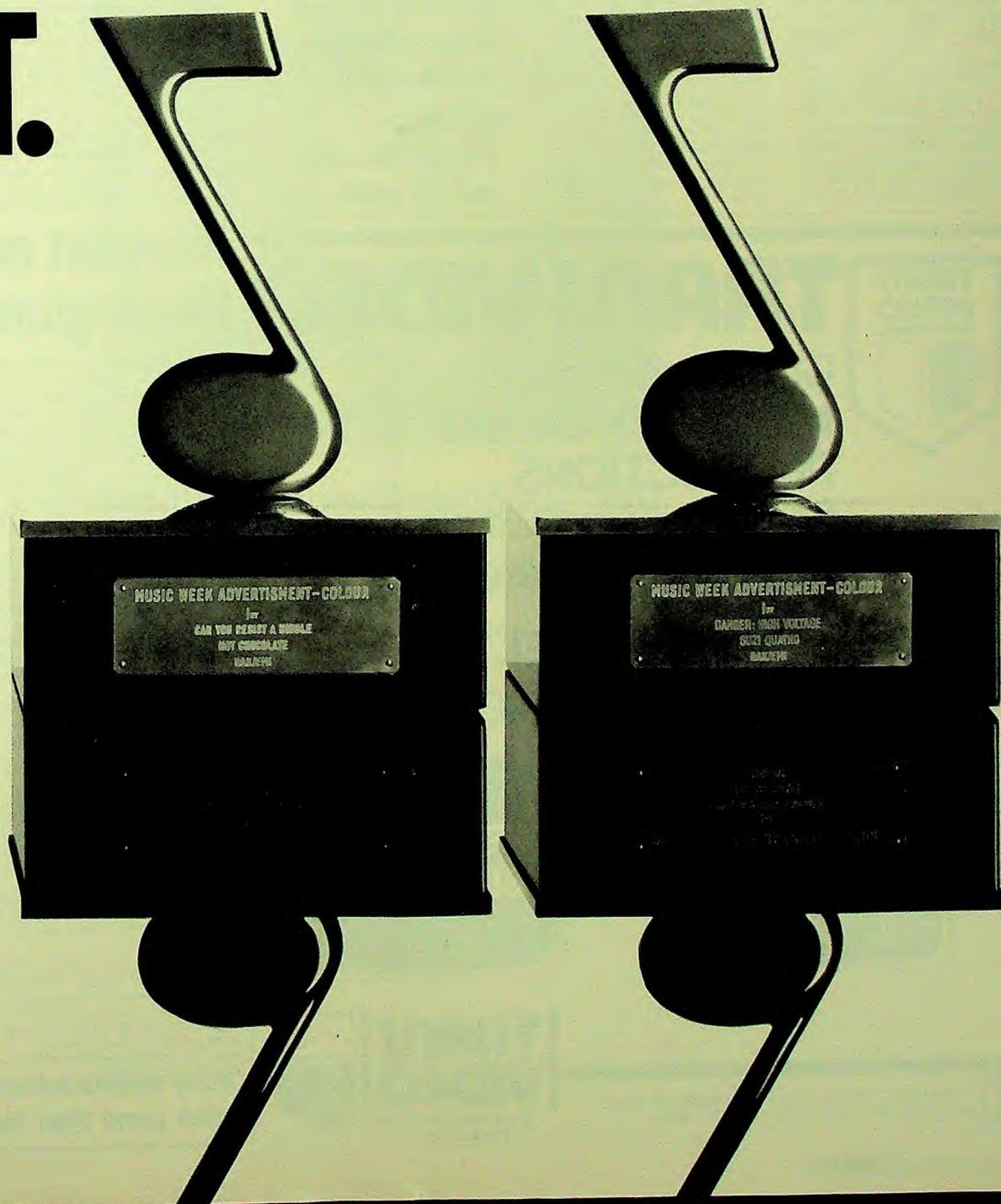
outs of the music business. Your business.

From February 16th, you'll find us in brand new offices in Foley Street.

And if you'd like to hear more about what we've got to offer, phone Chris Davies on 01-388 2424. It'll be music to your ears.

CDP/ASPECT

WE NO.1's AND STILL TRACT.



AWARDS

Chappell gets adventurous

- 1 CHAPPELL
- 2 EMI MUSIC
- 3 WARNER BROTHERS

WHICH COMPANY made the album chart with Ian Gillan and Barry Manilow, and topped the singles chart with Pink Floyd, Odyssey, The Mash, and Barbra Streisand during 1980?

The same company, during the same year, signed Steve Hackett, Christopher Cross and Athletico Spizz '80, and already has Siouxsie and the Banshees.

There is virtually only one way in which one company could be professionally involved with all the artists in that list, and that is through publishing. And it is a measure of the growing spirit of adventure at Chappell, the MW top corporate publisher, that it has been involved with such a diverse collection of artists in the last year.

This was Steve Stevenson's first full year as creative director of Chappell Music, and he is "particularly pleased at the wide spread of activities". While acknowledging that it was Chappell's singles chart success which gained it the MW award, Stevenson stresses that the team which generated that success can and does achieve success with a much wider range of material than is ever seen in the pop charts. He adds the he is particularly pleased at the way



UK signings had international recognition during 1980.

A few more notes from Chappell's 1980 report card: numerous chart covers, including three by Sheena Easton of songs by a clutch of Chappell writers, two by Herb Alpert and one by Air Supply; an average of 15 LPs in the chart weekly; the rights to certain tracks on a total of 40 LPs advertised on TV over Christmas; Chappell contributions through the year to record company marketing campaigns; good performances from associated catalogues — Blondie's Call Me (Famous Chappell) and Don McLean's Crying (Acuff Rose) for example, and continuing success with RSO catalogue; Chappell International hits with Floyd and Neil Diamond.

The New Year saw the signing to Chappell UK of Dennis Bovell and Anne Dudley, and Stevenson has these thoughts about 1981: "I'm planning to work to maintain, and build on this year's successes. Special effort will be made in areas of new business developments including videogram, film and TV music."



Stevenson (above): 'Special effort will be made in areas of new business developments including videograms, film and TV music. . .'

WB: success lies with Madness

- 1 WARNER BROTHERS
- 2 EMI MUSIC
- 3 RONDOR

ROB DICKINS (below) of Warner Brothers Music, which has won the individual awards in the music publishing section this year, is disappointed.

Not disappointed about the individual triumph, but because WB Music hasn't repeated its double success of last year by winning the corporate award as well. This attitude is typical of him and the company he heads. Low profile, a minimum of flamboyance, and a maximum of solid, consistent and highly profitable chart placings, plus a constant compulsion to do even better.

"Madness," retorted Dickins when asked the secret of WB Music's individual success. "They never seemed to be out of the charts throughout the year, and they've developed into great songwriters. Their newest songs are showing just how good they are."

"Chic — Nile Rodgers and Bernard Edwards — have played a large part as well in the company getting the award, with their work with Sister Sledge and Diana Ross. So did The Undertones with My Perfect Cousin and Wednesday Week, Change with Lovers' Holiday, and Rupert Holmes with Escape and Him."

Dickins, now around the 30 age mark and certainly likely to retain his street level credibility despite such maturity, got the job from WB

Music's Ed Silvers when he was 23. "I've always been allowed to run things and make decisions without any interference," he said. "The only proviso since I joined is that if I fuck things up, I'm out."

He's confident about WB Music's prospects in next year's awards tally, and will be after the corporate honour again with deals such as those with Tim and Nick Heath, Arnakarta, and a pending one with Pendulum.



Newest accolade for Florilegium sleeves

PETER WADLAND, founder and director of the Florilegium series of the Decca L'Oiseau Lyre label is not unaccustomed to receiving awards — many of his releases have won accolades from all over the world.

But this is the first sleeve award this series has won — which is more a comment upon the very few sleeve awards given in the classical world rather than a comment on the box of Le Chansonnier Cordiforme.

It is perhaps fair to say that no single series or even label can equal the remarkable success of the Florilegium discs which, having started modestly in 1974, have grown to major undertakings such as the Complete Mozart Symphonies on original instruments, the first such project ever envisaged. Wadland's achievement as producer and initiator was that he not only managed to tap a real growth area — music on authentic instruments — but also to attain good sales and please the academic critics as well.

In addition to all this, he managed to make a series of great individual character which was instantly recognisable despite being a series within a label within the largest classical company in the country.

And much of this was due to the sleeve format which has basically remained the same since the first issue.

Typically, the idea was Wadland's. He wanted something smart, expensive and elegant but at the same time something which was flexible enough to retain an image while covering different releases.



To this most difficult brief he found a simple solution. Keeping a white background he took the border used by Ruckers, the 17th century harpsichord maker on his instruments, and put it round the box.

Then he used colour pictures often painted in the same year in the same country as the work played on the record. This, combined with his decision to include a sheet insert rather than have lines of information on the back (allowing room for photographs of the composer or instrument) gave the sleeve their distinctive feel.

And many dealers acknowledge that sales of Florilegium records have often come from the special look the series sustained.

This applies to all the Florilegium Records, but Le Chansonnier Cordiforme was a particularly attractive box. As is often the way the design came immediately to Wadland.

The music came from a collection printed in 1497 in France in a beautiful heart-shaped form and there was no need to search around for a suitable contemporary illustration. In the most direct and simple way the visual aspect expressed its sonic content — and this is what sleeves are all about.

Many dealers acknowledge that sales have often come from the series special look



TRANS VIDEO

Congratulations to **MILLANEY GRANT PRODUCTIONS** For their award-winning **RONCO** commercials:-

"STREET LEVEL" and "LEGENDARY BIG BANDS"



Trans Video Limited, St. John's Wood Studios, St. John's Wood Terrace, London N.W.8. Tel 01-722-9255



'Music to our ears'

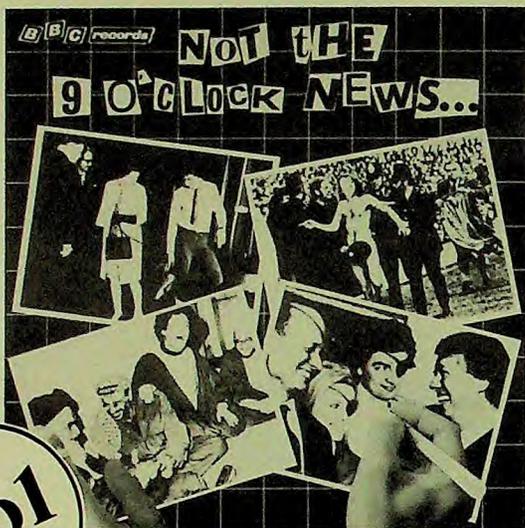


No.1 Publisher (Individual) 1980

Warner Bros. Music Ltd.

17 Berners Street, London W1. Tel: 01-637 3771

Winning performances from BBC Records

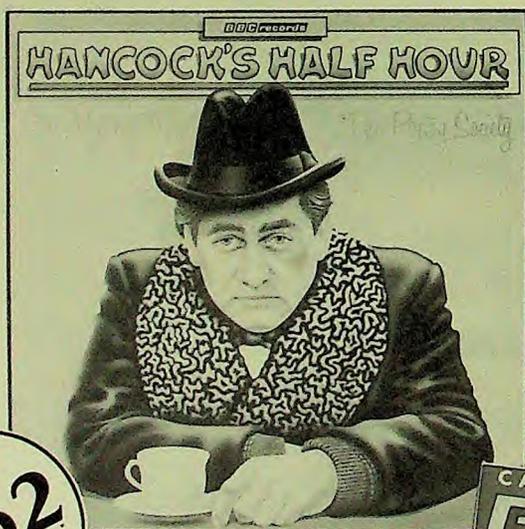


No 1

REB 400 ZCF 400

Not The Nine O'Clock News

Best Performance Award for a Compilation Album Various Artists



No 2

REB 394 ZCF 394

Tony Hancock
Hancock's Half Hour
Sleeve Design
Miscellaneous Albums



The BBC Records and Tapes Catalogue
How can you be a winner without it?

BBC records & tapes

ORDER FROM PRT Ltd., 132 Western Rd., Mitcham, Surrey CR4 3UT. Tel: 01-640 3344

AWARDS

Low budget Bobby Vee ad takes the prize

TOP TV COMMERCIAL AWARDS

1. **BOBBY VEE** — The Bobby Vee Singles Album — Liberty-United
Produced by John Pasche & Cucumber Animation
 2. **VARIOUS ARTISTS** — Street Level — Ronco
Produced by Millaney-Grant
 3. **VARIOUS ARTISTS** — The Legendary Big Bands — Ronco
Produced by Millaney-Grant
- Highly commended
SKY — Sky 2 — Ariola
Produced by David Mallet
DON MCLEAN — The Very Best of Don McLean — Liberty-United
Produced by John Pasche & Animation City



AS THE Top TV commercial category has often in the past been dominated by lavish epics, it is refreshing to report that this year's winner — for the Bobby Vee Singles Album on Liberty — is a 30-second commercial made for around £8,000.

Bearing expected sales in mind, a low budget was decided upon and EMI's John Pasche says: "We took the four strongest tracks and worked

out visuals to match his style of music after laying down the music bed."

The judges were particularly impressed by the classy graphics and the part of the ad featuring the Vee track Rubber Ball.

Pasche recalls: "That song has a lot of humour in it and Rocky at Cucumber had the idea of matching the song to a nodding dog in the back of a car, which seemed so popular in the Sixties.

"We brought Brian Matthew in for the voice-over and we asked him how he felt about singing along with Rubber Ball. He was rather reluctant but we got him to do it just once and luckily that was enough," added Pasche.

Radio ad made in-house was winner for Styx

TOP RADIO COMMERCIAL AWARDS

1. **STYX** — Cornerstone — A&M
Produced by Stephen Lavers of A&M
 2. **10CC** — Are You Normal — Phonogram
Produced by Marsteller Advertising
 3. **ABBA** — Super Trouper — CBS
Produced by David Donaldson & Peter Drummond for CBS
- Highly commended
KLARK KENT — The Klark Kent Album — A&M
Produced by Stephen Lavers of A&M
SKY — Sky 2 — Ariola
Produced by David Shortt of Arista/Ariola



HAVING RECENTLY completed creative work on the current Styx TV and radio campaign, Stephen Lavers finds it difficult to recall exactly the process which led to the ad for the Styx Cornerstone album.

Lavers, in his capacity as communications consultant at A&M, originated the commercial with engineering help from Molinaire.

He sees a number of advantages in

producing ads "in-house": "I managed to produce the Cornerstone ad in two hours. When produced outside there are usually about 16 people hanging around, all wanting attention. In this case it was just me and the engineer. Also the level of music editing achieved through agencies is abysmal."

The 90-second ad concentrated on neatly-cut segments of the band's music. Lavers explains: "I felt that the music could sell itself. Phrases like 'best ever' don't really mean anything."

The judges felt that the punchy verbal message communicated the essential information and blended well with the music.

Mona Lisa helped sell a new wave compilation

Sleeve Design Award — Miscellaneous Albums — We Do 'Em Our Way (Music For Pleasure).

WHEN BUDGET record company Music for Pleasure came up with the concept of an album of well-known songs by punk and new wave bands, it was quickly realised that to get the LP across to the largest number of record buyers, the sleeve design would be all-important.

Chris Jones of Quick on the Draw, the company started six months ago by three members of Music for Pleasure's now defunct design department, said: "We were aiming for a cross-section of the

public. It was pointless going only for the punk and new wave fans. We wanted to attract them, but other areas of the market-place as well. That was unlikely to happen with the music alone, so it was all down to the sleeve."

The result was a design featuring a "punk version" of the Mona Lisa portrait, which has certainly attracted the consumers. The album has sold over 75,000 copies and now has the added accolade of an *MW* sleeve design award.

IS YOUR PROMOTION DEPARTMENT FRIGHTENED OF

SHAM TRACKING?



We are a company called SHAM TRACKING and we monitor all records played on Radio One and Capital Radio between breakfast and midnight – Monday to Sunday. We then produce a weekly computerised report showing exactly how many plays each record has received. We have been operating for only 5 months and already the following major companies are utilising our services:
A&M Records Ariola/Arista Records Capital Radio CBS Records Chrysalis Records
EMI Records Music & Video Week Phonogram Records Polydor Records Rondor Music
Virgin Records WEA Records

SHAM FOR PROMO PEOPLE

No more guess work
Know exactly what the DJ's are playing
Compare your efforts with those of your competitors

SHAM FOR MARKETING PEOPLE

Check just how strong that airplay really is before spending your precious budget

SHAM FOR MUSIC PUBLISHERS

Check your plays and that valuable PRS income from both Radio One and Capital Radio

NOW – SHAM for MANAGERS

A new service to let you know record by record just how well your artist(s) is doing
Act on accurate information

SHAM FOR SERVICE

Our weekly computerised report can be on your desk by 9am every Monday ...

The COST OF SHAM

SHAM TRACKING Radio One and Capital Radio – entire report – £50 per week (£10 for each extra copy)

SHAM TRACKING TOP 50 Airplay Charts FREE with every copy

MANAGERS – we will track a single record on Radio One and Capital Radio for a month for only £20

★ ★ **FOR THE COST OF AN EXECUTIVE LUNCH**
★ ★ **CAN YOU AFFORD NOT TO KNOW?**

Sham Tracking 186 Farnaby Road Bromley Kent phone Janie or May 01-460 7564 01-650 5828

All prices subject to VAT Reports produced by Matrix Computer Systems Ltd.

AWARDS

VIDEO PROMO

1. 10CC — 125 — Phonogram
 2. JONA LEWIE — Stop The Cavalry — Stiff
 3. DAVID BOWIE — Ashes To Ashes — RCA
- Highly commended
MADNESS — Baggy Trousers — Stiff
M — That's The Way The Money Goes — MCA

HAVING BEEN in business as MGM for only a year, the promotional video company that comprises producer Lexi Godfrey and directors David Mallett and Russell Mulcahy has already scooped up the first *Music & Video Week* promotional video award.

All three have excellent reputations in the music and video business. In fact 10cc approached the company having seen their Buggles Video Killed The Radio Star video.

"The one thing that came out of our discussions was that it was an anti-disco song," says Mulcahy. "We came back with the idea of a 'discotomy' and with the band we discussed how we would approach it, so it ended up as a case of pooling resources. The idea of a hospital came up and then the witch doctor, which fitted in with that and the reggae theme. So the film was an amalgam of everybody's talents."

Antmusic hits the masses

MARKETING AWARDS: (without TV)

- 1 ADAM & THE ANTS — presented by Greg Lynn of CBS
- Joint 2 PETER GABRIEL — presented by Mike Watts of Charisma
- Joint 2 SKY 2 — presented by Tim Read of Eurodisc
- Joint 3 MONTY PYTHON'S CONTRACTUAL ALBUM — presented by Mike Watts of Charisma
- Joint 3 STREISAND & GIBB — presented by Andy Murray of CBS

THE EMERGENCE of Adam and The Ants as one of the UK's top-selling pop acts is the success story of the last six months, particularly taking into consideration that the band had been recording various singles for some three years without any real commercial success.

There can be no doubt that the breakthrough has been due in no small part to the band's music and image, but an equally important factor has been CBS Records' thoughtful and well-planned marketing campaign — a fact acknowledged by the company's award in the marketing (without TV promotion) category.

Gregg Lynn, CBS label product manager, who presented the campaign to the *MW* judges, explained how the company — which only signed Adam & The Ants last July — had taken what was basically a cult band with very

limited record sales and moved them into a much wider arena of success. The successes go without saying, with a tip three album, *Kings Of The Wild Frontier*, and hit singles like *Dog Eat Dog* (number 4) and *Ant Music* (number 2).

The first Adam & The Ants single was also the title track of the album, *Kings Of The Wild Frontier*. It charted for a couple of weeks, reaching number 48, and gave CBS a foothold.

The second single, *Dog Eat Dog*, did better and by this time Adam & The Ants had embarked on a nationwide tour. The album was released in November and, as Lynn points out, "It was an attractive buy because it featured the Top Five single and in addition the LP included a 12-page fan catalogue, containing biographies of each of the group, pictures and their history. The dealer was also obviously attracted because the album came into the chart at number three."

The LP has just been released in the US and the band are scheduled to visit that territory soon. They have already made several forays into Europe for TV work and general promotion.

MARKETING CAMPAIGN

Capitol's winning formula

MARKETING AWARDS (with TV):

- 1 DR HOOK'S GREATEST HITS — presented by Martyn Cox of EMI
- Joint 2 ABBA, SUPER TROUPER — presented by David Donaldson & Barry Humphries of CBS
- Joint 2 THE BEAT — presented by Tim Read of Eurodisc
- 3 THE SHADOWS STRING OF HITS — presented by John Cavanagh of EMI

PLANS TO release Dr Hook's greatest hits compilation were laid down way back in 1979, but because of Capitol's other commitments it was decided not to go with the campaign until November last year.

By this time, the band had left the label, but Capitol general manager of marketing Martyn Cox decided that this was the best period to go with the album with the band establishing a mixed following with its ballads and earlier heavier and more humorous material.

Cox worked with Cream to push the heart and moon logo — not totally original, he admits, but effective. Television was backed up with point of sale advertising to dealers, and the £¼ million campaign needed to sell 163,000 albums to recoup the money — a target easily reached with a sell in of 280,000 and total sales to date topping 640,000.



POINT OF SALE

- 1 GERRY RAFFERTY — Snakes & Ladders — Liberty-United. Designed by John Pasche of Liberty-United.
 - 2 JUDAS PRIEST — British Steel — CBS. Designed by Roslav Szaybo of CBS
 - 3 ROXY MUSIC — Flesh & Blood — Polydor. Designed by The Hope Burgess Group
- Highly commended GENESIS — Duke — Charisma. Designed by Chess Advertising Services

WE DO 'EM OUR WAY

AT MUSIC FOR PLEASURE

We do 'em OUR Way

Rock Around The Clock (I'm Not Your) Stepping Stone

THE STRANGLERS Walk On By

HOLLYWOOD BEATS Then He Kissed Me

World Without Love

Friday On My Mind

I Heard It Through The Grapevine

THE FLYING LIZARDS Money

Satisfaction (I Can't Get No) Satisfaction

She's Not There

THE DICKIES Nights In White Satin

The MARY ELLEN CROWLEY

You

ELGAR SYMPHONY NO. 1

LONDON PHILHARMONIC ORCHESTRA

VERNON HANDLEY



THE MUSIC WEEK AWARDS 1980

SOUNDS

CIRCULATION

REACHES HIGH

ALL-TIME HIGH

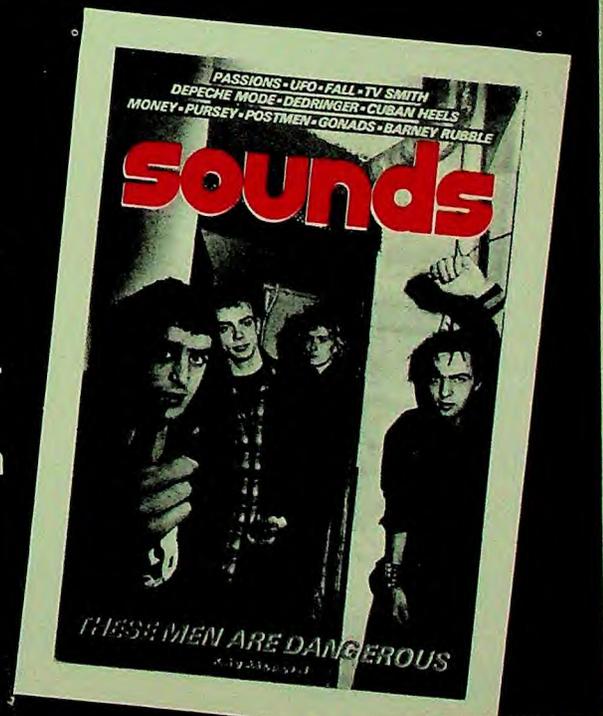
172,509

Even more people are turning to
Sounds every week.
And that's a fact.

Sounds is growing faster than any other weekly, and the latest ABC figures for July-Dec 1980 show that our circulation of 172,509 has never been higher!

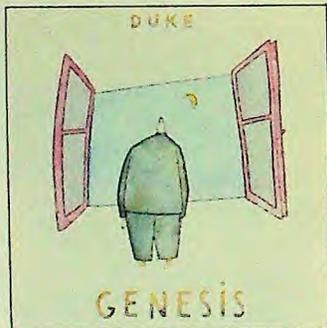
It makes sound business sense to turn to Sounds, because we're now the most cost effective music paper in the UK. Cost per thousand now down to £4.64.

Ring Steve Bush Harris, Advertisement Manager on 01-836 1522.



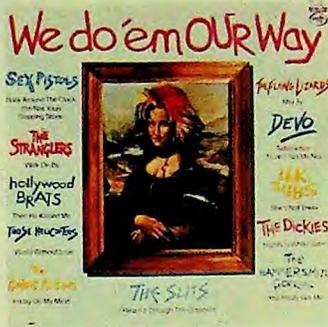
Popular Full Price Albums

- 1 ORCHESTRAL MANOEUVRES IN THE DARK, DinDisc. Designed by Peter Saville & Ben Kelly of DinDisc
- 2 BARBRA STREISAND/GUILTY, CBS. Designed by Mario Casilli/Tony Lane
- 3 GENESIS/DUKE, Charisma, Designed by Bill Smith & Lionel Koechlin
Highly commended JOE EGAN/MAP, Ariola. Designed by Richard Seymour of Blazelynn Advertising



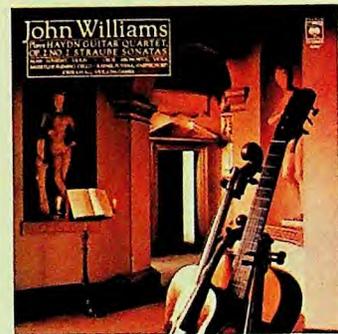
Miscellaneous Albums

- 1 COMPILATION/WE DO 'EM OUR WAY, MFP. Designed by Chris Jones
- 2 TONY HANCOCK/HANCOCK'S HALF HOUR, BBC Records. Designed by Mario Moscardini
- 3 COMPILATION/BANDITS AT TEN O'CLOCK, Polydor. Designed by Rob O'Connor of Polydor
Highly commended YELLOW MAGIC ORCHESTRA/THEME FROM THE INVADERS, A&M. Designed by Simon Ryan for A&M



Classical Albums

- 1 THE CONSORT OF MUSICKE / LE CHANSONNIER CORDIFORME, Decca. Designed by Decca Art Studios
- 2 JOHN WILLIAMS / HAYDEN GUITAR QUARTET, CBS. Designed by Roslav Szybo
- 3 LPO/VERNON HANDLEY/ELGAR SYMPHONY No 1, CFP. Designed by Chris Jones
- 3 NICOLA I PETROV/CHOPIN'S THE FOUR SCHERZI, CFP. Designed by Roger Hammond



DANGER: HIGH VOLTAGE.

On April 11th, EMI release Suzy Quatro's Greatest Hits 14 electrifying numbers, including such high voltage rockers as Can The Car, She's In Love With You, Devil Gate Drive, If You Can't Give Me Love and her current single I've Never Been In Love. With turning up the voltage even more with a £275,000 promotional campaign, featuring a national TV commercial that'll blow the fuses of 60% of the adult population at least 4 times. Plus, of course, some sizzling in-store display material.

The retail price is £5.29. So stock up with plenty now.

We'll have to think of you in danger of shorting out.

Suzy Quatro
EMI

FLASH GORDON

QUEEN
ORIGINAL SOUNDTRACK

INCLUDES COPY OF VALUE OF THE MUSIC OF FLASH

EMI

ME MYSELF I

JOAN ARMATRADING



PRESS ADVERTISING

COLOUR

- 1 SUZY QUATRO/GREATEST HITS, RAK. Designed by CDP/Aspect
- 2 BARBARA DICKSON/THE BARBARA DICKSON ALBUM, Epic. Designed by David Pilton Advertising.
- 3 MARTI WEBB/I'VE BEEN IN LOVE TOO LONG, Polydor. Designed by Rob O'Connor of Polydor

"Buddy Holly"

THE HOLLIES

The Barbara Dickson Album

has new album + cassette featuring the hit single January February

A lot more fun than the ten commandments.

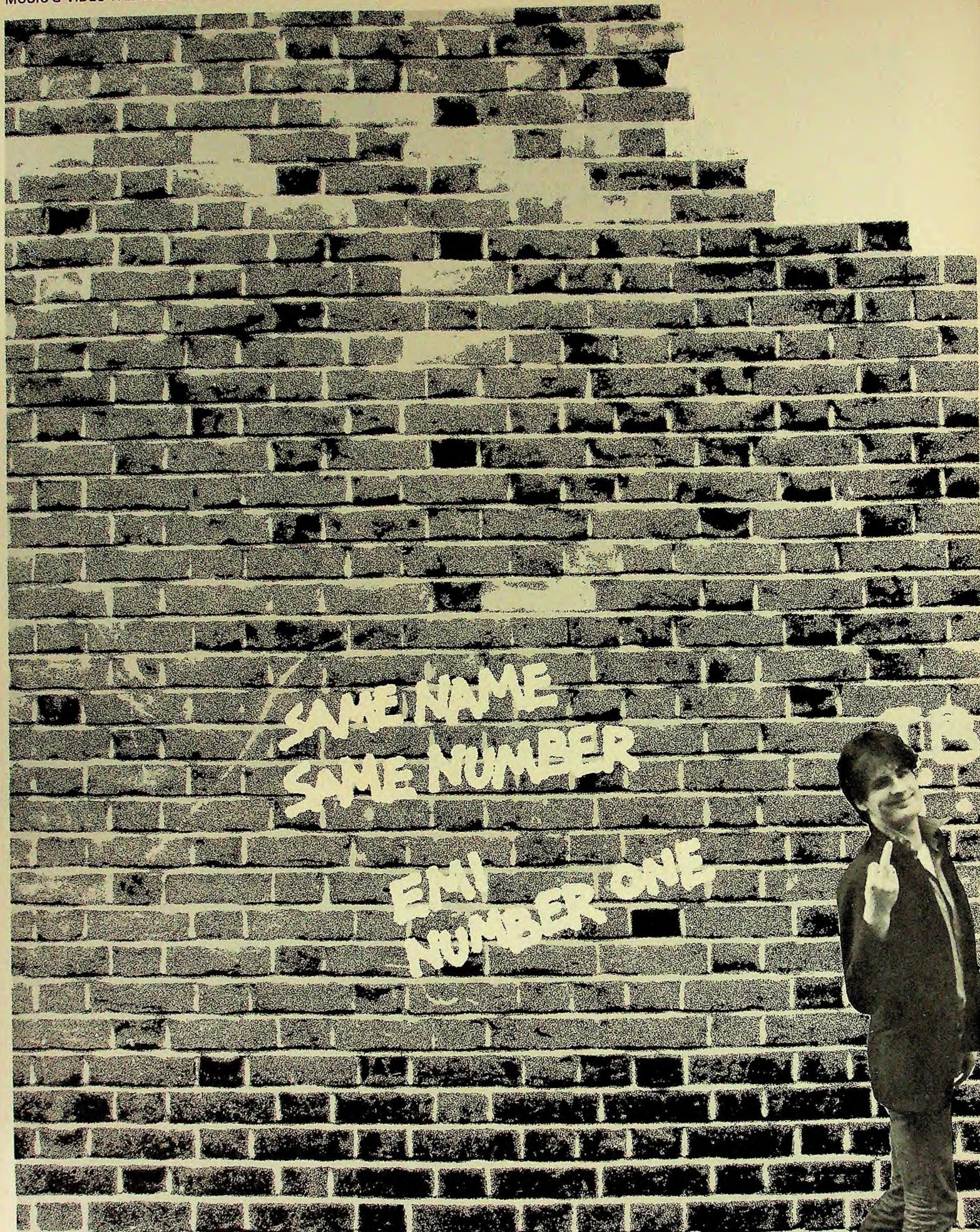
The Temptations 20 Golden Greats

MONO

- 1 JOAN ARMATRADING/ME MYSELF I, A&M. Designed by Simon Ryan of A&M
- 2 THE HOLLIES/BUDDY HOLLY, Polydor. Designed by Rob O'Connor of Polydor
- 3 KATE BUSH/BABOOSHKA, EMI. Designed by Cream Creative Marketing

TOP CONSUMER PRESS AWARD

- 1 BARBARA DICKSON/THE BARBARA DICKSON ALBUM, Epic. Designed by Cream Creative Marketing
- Joint 2nd THE TEMPTATIONS/20 GOLDEN GREATS, Motown. Designed by Paul Briggshaw of Liberty-United
- Joint 2nd QUEEN/FLASH GORDON, EMI. Designed by Cream Creative Marketing
- Joint 3rd SIOUXSIE & THE BANSHEES/HAPPY HOUSE, Polydor. Designed by Rob O'Connor of Polydor
- Joint 3rd YELLOW MAGIC ORCHESTRA/X00 MULTIPLES, A&M. Designed by Stephen Lavers of A&M



TOP ALBUMS 1980
TOP SINGLES 1980



EMI RECORDS (UK)

THE GREATEST MUSIC COMPANY IN THE WORLD

15	Adam And The Ants	Decca F 13803	
16	A LITTLE IN LOVE Cliff Richard	EMI 5123	
17	WE'LL BRING THE HOUSE DOWN Slade	Cheapskate CHEAP 16	
18	THE FREEZE Spandau Ballet	Reformation Chrysalis CHS 2486	
19	SGT. ROCK (IS GOING TO HELP ME) XTC	Virgin VS 384	
20	I AM THE BEAT The Look	MCA 647	
21	TWILIGHT CAFE Susan Fassbender	CBS 9468	
22	IT'S MY TURN Diana Ross	Motown TMS 1217	
23	GANGSTERS OF THE GROOVE Heatwave	GTO GT 285	
24	BURN RUBBER ON ME Gap Band	Mercury MER 52	
25	I AIN'T GONNA STAND FOR IT Stevie Wonder	Motown TMG 1215	
26	(JUST LIKE) STARTING OVER John Lennon/Yoko Ono	EMI 5126	Warner Brothers K 17748
27	TAKE MY TIME Sheena Easton	RAK 325	
28	(YOU KNOW) YOU CAN DO IT Central Line	Apple 13	
29	HAPPY CHRISTMAS (WAR IS OVER) John Lennon	RCA BOW 8	
30	HELLO AGAIN Neil Diamond	Mercury TEAR 2	
31	LATELY Rudy Grant	Go Feet FEET 4	
32	GUITAR MAN Elvis Presley	Zonophone Z 15	
33	DANCING WITH MYSELF/UNTOUCHABLES Gen X	Philadelphia PIR 9501	
34	I'M IN LOVE WITH THE GIRL Freshies	A&M AMS 8102	
35	CHILDREN OF PARADISE Boney M	Warner Brothers K 17748	

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

NEW **NEIL SINGLE**

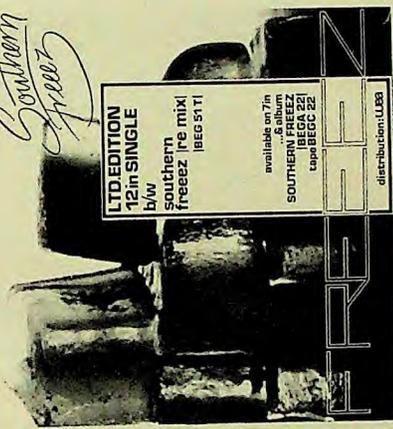
DIAMOND

'HELLO AGAIN'

(Love theme from "The Jazz Singer") CL 16176



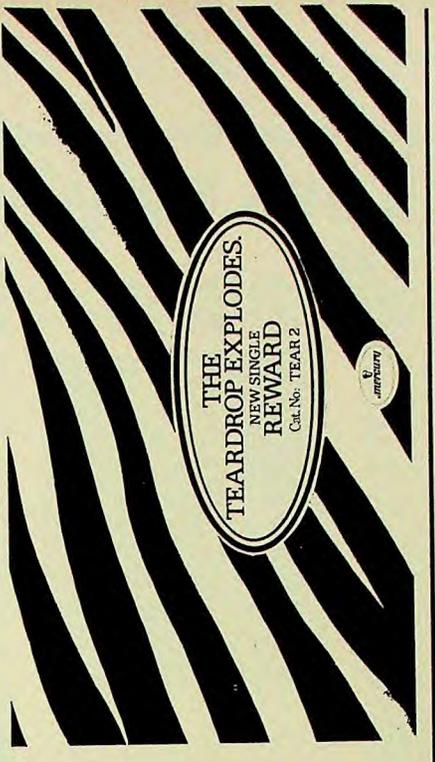
Southern Freeez



LTD. EDITION
12" IN SINGLE
b/w
southern
freeez (re mix)
IBEG 5171

available on 7" & album
SOUTHERN FREEEZ
topside BEG 22
underside BEG 21

dist. by CBS (USA)



THE
TEARDROP EXPLODES.
NEWSINGLE
REWARD
Cat. No. TEAR 2



both in picture bag
both from the No.1 album

ADAM & THE ANTS

two singles re-issued
due to popular demand





DOG EAT DOG

DOG EAT DOG
CBS 9039

THE WILD FRONT

ADAM AND THE ANTS

DOG EAT DOG

KINGS OF THE WILD FRONT
CBS 8877

TALENT

News in brief...

THE FINAL of the Battle Of The Bands talent search will be held at the Hammersmith Odeon on March 1 and among the judges are Rick Wakeman, Noddy Holder, Mike Oldfield, Linda Lewis and Billy Idol. All finalists are featured on a special compilation studio album, to be released on the Battle Of The Bands label.

SKY APPEAR in concert at Westminster Abbey on February 24 — and it will be first time that a rock concert has been held there. The performance marks the 20th anniversary of Amnesty, and the occasion will be recorded by BBC TV — profits both from the concert and TV show will go to Amnesty International... Jeff Beck returns to UK performing after six years with a short tour during March which includes two nights at the Hammersmith Odeon on the 9th and 10th... Praying Mantis release their debut album on February 20, entitled Time Tells No Lies (Arista SPART 1153) and live dates are being lined-up to co-incide with the release... EMI rockabilly band The Jets, currently playing live dates throughout the country, have released their first album, Jets (EMC 3356), and it includes their debut single, Who's That Knocking?... The Comsat Angels will be special guests on the Siouxsie & The Banshees tour which starts on February 16 with two dates at the Hammersmith Palais.

God's Toys play down all labels

COVENTRY, A fairly nondescript city once noted only for the blitz and its cathedra, now conjures up a distinctive musical sound following the breakthrough of the 2-Tone label, writes David Dalton.

This has focused the attention of A&R men, concert promoters and the public on the area, but one of the latest band to emerge from the city — God's Toys — have found some disadvantages in being given that "Coventry" tag.

"A lot of people talk about the Coventry sound but only The Specials and Selector are really playing it," says Dill, the band's lead singer.

"The attention on Coventry has been good because it put the place on the map, but it has been bad for us sometimes because promoters have billed us as being "from Coventry" and the audience has been full of mods."

The mod image does not suit God's Toys at all for the band is colourful and the music modern and synthesiser orientated. Dill likes to describe it as "Eighties cabaret music".

God's Toys had some trouble convincing record companies they were worth a gamble, until they supported Adam And The Ants on tour where they were playing in front of 2,000 people a night and built up a following of their own.

They signed to Badge, part of the Carlin group which now goes



GOD'S TOYS

through RCA, and their first single, All The Born Losers, was released in September. To make sure they do not live up to that title they have a second single, Everybody's Got A Mother, on current release.

God's Toys obviously take a keen interest in the business aspects of music and welcomed the switch in distribution for Badge from Pinnacle to RCA. Dill even conducted his own piece of local market research on the matter.

"It was definitely a good move and I went round to retailers in Coventry who confirmed that it was a good idea.

"It only took an hour and it was no skin off my nose. I appreciated the retailers giving me five minutes of their time and they seemed pleased to see me."

Chart newcomers

THE PRESENT line-up of The Passions is Barbara Gogan on vocals and guitar, Clive Timperley on guitar, Richard Williams drums, and David Agar bass, although the band was formed in 1978 by original bassist Clare Bidwell.

Their first single, Needles And Pills, was released on the independent Soho label in March 1979, and they were subsequently signed to Fiction Records (distributed by Polydor).

But it was last year that they were offered a direct deal with Polydor. After teaming up with producer Peter Wilson, they released their first Polydor single, The Swimmer, and their current hit I'm In Love With A German Film Star, is the result of another collaboration with Wilson.

DESPITE ONLY being in her early twenties, Jane Kennaway has been writing songs for several years now. Her first public experience came in 1978 when she was the guitarist and lead vocalist with a punk band called The Sneaks. Last year however she started fronting Strange Behaviour who began attracting attention at the 101 Club in Clapham, and the band had tracks included on two albums issued by the venue's own label.

Strange Behaviour are Andy Duncan on drums, Wims (of The Planets fame) on guitar, Eugene Organ (ex-Charlie) guitar, and Keith Wilkinson (ex-Cafe Jacques) bass.

I.O.U. is Kennaway and Strange Behaviour's first single and was originally released on their own Growing Up In Hollywood label before being picked up by Decca.



PAUL RAFFERTY, recent winner of the ITV talent show Search For A Star and a new signing to EMI Records, presented the winning trophy to the Telley/EMI Supergroup Contest victors, Doncaster band, The Gents. They also received a cheque for £1,250, new musical equipment and 12 hours studio time at Abbey Road. As part of the prizes to the other semi-finalists, EMI recently released an album, Rock On, featuring tracks from all the bands. Left to right: Steve Kendell (keyboards and vocals), Steve Chambers (guitar and vocals), Glyn Davies (drums and vocals), Martin Burton (bass and lead vocals) and Paul Rafferty.

VIDEO

James Brown heads JVC's new releases

THE HISTORY of James Brown heads up a series of 18 new releases from JVC, bringing its catalogue up to 46 titles.

The video lasts one hour and retails at £19.95 and is one of several musical titles, including classical material. Tom Jones and The Osmond Brothers star in the other pop release which includes guest stars Tanya Tucker and Ann-Margaret. The four eldest Osmonds are each featured in a solo spot with Tom Jones live at Knotts. This tape also retails at £19.95 and lasts 80 minutes.

Classical videos are fronted by Tchaikovsky's Nutcracker performed by the Bolshoi Ballet of Moscow, and the 85-minute performance retails at £19.95.

Also out this week are Vivaldi's Four Seasons conducted by I Musici, shot in and around Venice in period costumes, and a two-tape set of Lucia de Lammermoor by Donizetti, an opera based on a novel by Sir Walter Scott. Each tape runs for 60 minutes and retails at £21.50.

Other new titles from JVC include Laurel and Hardy's March Of The Wooden Soldiers and several wildlife films. And on a musical theme, the company releases Carnival Rio '80 featuring the city's last famous carnival.

All titles are available on VHS only and are distributed exclusively through JVC (UK) Ltd.

Ad-men join producers to form new company

ADVERTISING AGENCY Jennie & Co has teamed up with record production company Siletto to form a new company Videobands which will specialise in music video productions.

Jennie has been responsible for adverts for Foster Grants, Levis and Brutus Jeans, and aims to provide similar quality visuals for recording artists. It is the first time that an advertising agency or film company has linked to a music company to produce video product.

The directors of Videobands are Ian Cassie and Jon Pope from Siletto and Alan Blake, Terry Bedford, Adrian Lyne and producer Gower Frost from Jennie & Co, and freelance director Nick Lewings will also be involved. The directors are aiming to move their talents outside the constraints of straight commercials, while using the speed and quality they are used to be introduced repeatably.

At the same time, Videobands will also be producing promotional films

to introduce itself into the more specialised music video market.

"We pretty much see promotional films as a way of establishing our serious intent to be involved with the rock business," says Blake. "If we do the best stuff around in the promotional field it will put us on the map.

"Jennie & Co is an elite company in the commercials business, and we really want to be that kind of company to the rock business. We are not just going to churn out videos, but aim to make everything something to be noted."

The first project is already underway and features a major recording artist, according to Jon Pope. But the company says that it will only take on projects that lend themselves to quality production even if it means doing no business for some time. The directors also emphasised that it ultimately might become bigger than their existing operations.

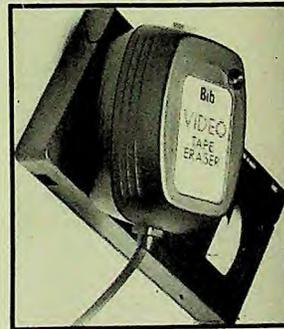
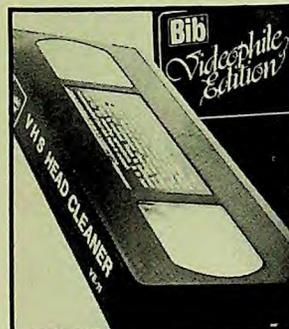
That was the year that was

HAZEL O'CONNOR is featured alongside Margaret Thatcher in a video cassette released by The Sunday Times and UPITN, the subsidiary of ITN and UPI.

It is a two-hour documentary review of 1980 and features the best ITN news coverage along with photography and cartoons of the year forming a social documentary of the fashions, lifestyles, sport and news events of the past year including interviews with Margaret Thatcher, Sir David McNeer and Hazel O'Connor.

It is presented by Martyn Lewis and Joan Shenton with sport introduced by Dickie Davis, footballer Tony Francis and cricket commentator John Arlott. Anna Ford also interviews the Schild Family.

Entitled The Year 1980, the cassette goes on sale this month and costs £15.00. It is available on VHS and Beta Formats.



HI-FI ACCESSORIES company Bib has introduced a tape eraser and VHS tape head cleaner to its range. The cleaner, which retails at £9.98 is simply put on the play mode for 15 seconds while the tape eraser works for VHS, Beta and audio tapes and retails at £20.70.

Protection group set up to counter piracy threat

A NEW video association has been set up by the UK's television and film industries to attack piracy of their product, especially videos of broadcasts sold abroad.

Called the Video Copyright Protection Society, its members include all the ITV companies and the BBC, but it will not clash with the BVA in the areas that it covers. According to BVA chairman Donald MacLean, the VCPS has already met with the BVA, and along with the MPEAA (Moving Picture Export Association of America) the associations will be looking to provide a united front on the issues of home-taping and piracy.

The association has been set up as a reaction to video piracy using video cassettes, and has predicted that there could be a million cassette recorders in the home by the end of

next year which will exacerbate the problem.

A statement says: "This potentially lucrative market has inevitably attracted the attention of pirates, and thousands of pounds in revenue are lost every year by the television and film companies through the dissemination of material for which no copyright has been paid."

Precision move

PRECISION VIDEO moves offices this week and will be based at 19 Upper Brook Street, London W1Y 1PD, tel: 01 409 3277. Sales and distribution will remain at PRT Records. According to the company the move has become necessary because it has out-grown its present premises.

Edited by
CHRIS WHITE

Edited by
SIMON HILLS

Edited
by
TERRI ANDERSON

RETAILING

Dealers applaud WEA, CBS price/SOR moves

THE RARE SOUND of sweet harmony can be heard around the record trade at the moment, and the words of the song are an even rarer poem of praise for a couple of manufacturers.

Retailers are congratulating CBS and WEA on their restructured pricing policies (*MW* January 24), and are enthusiastically echoing the remarks of the Record and Video Retailers' Association chairman Harry Tipple. When the plans for dealer price cuts and limited SOR were announced Tipple commented: "I very seldom applaud record companies, but I certainly applaud this move."

At the press conference where CBS announced the price cuts he summed up his reaction: "The retailer can now offer a reasonable product for a reasonable price and still make a reasonable profit. Retailers have been looking for an opportunity to earn more."

Jim Peal, buying controller at HMV Shops, said: "We take our hat off to them. We have not yet thought about how it will affect our retail pricing as it has not come into operation, but we approve of CBS's price cutting. We like WEA's SOR idea as well — and we hope it is as successful as their catalogue price drop policy was last year."

Indie dealer Joan Utterson, of Disque in Wallsend, said that she would certainly be stocking more CBS and WEA product, and "giving it a much better chance" in her

shop. She particularly liked WEA's offer of SOR on LPs by new artists, believing "that is the only effective way to promote new acts".

Jack Ainley, of Ainley's in Leicester, is noted for criticising record companies even more than Tipple, but his verdict on the pricing moves was: "Yes, of course I think this is excellent; any dealer with any sense will stock CBS and WEA well because they stand to make a decent mark-up and can sell cheaper."

Qualified praise

Characteristically Ainley could not resist qualifying his praise. While agreeing that the new policies would sell more records, he urged the manufacturers in general to think as much about quality as about volume — and added that at his one large shop the postage on returns (five per cent as well as faults) has now reached £100 a month.

He also pointed out that while many dealers would prefer to keep the extra margin offered by dealer price cuts than pass it on by dropping retail prices, those who — like himself — were competing with a discounting chain would be forced to lose the potential extra profit.

Ainley's partner in setting up the British Independent Record Retailers combine (BIRD, which is

to continue its move towards becoming a limited company later this year) is Philip Ames, MD of the Preston-based Ames Records and Tapes chain. His comment was: "Everyone in the trade should be saying 'well done' and we can assure these manufacturers that this will work to our mutual benefit."

North London retailer (and indie label Laser MD) Alan Davison said he had been delighted by the CBS ideas and had sent written congratulations to sales director John Mair. "With the industry in the state it is at the moment it certainly needs something like this. I shall certainly be ordering just about everything CBS — and WEA, whose SOR idea I really like as well — put out, and I know I shall be selling more of them too."

Davison too criticised shops which regularly discount to the bone, forcing indies nearby to do the same. "I'm facing a 50 per cent rate increase in my shop," Davison complained, "and I need that extra margin now being offered to make enough profit to keep in business."

The retailers applauded WEA and CBS but most commented on RCA's recent moves in the opposite direction. Utterson and Davison said they would no longer stock RCA singles (and possibly not albums either) while HMV, among others, will continue differentiating between RCA and other manufacturers' product — and telling customers the reason for the price difference.



HUNDREDS OF Belfast youngsters entered a competition organised by Smyths for Records store, in conjunction with Chrysalis Records, the Sunday News and MCD concert promoters. The prizes were Specials and The Beat albums, plus T-shirts, badges and concert tickets. A bonus was meeting the bands after their sell-out Belfast concert, and the contest was one of a series, tying in with concerts and promoting albums.

Most successful so far was a Jam contest with prizes of signed copies of the *Sound Affects* LP offered to the winners by Polydor.

Odd ideas about Citizen's Band

SHOP TALK by David Lazell

HAVE YOU noticed how many magazines there are about Citizens Band radio? According to a friend who has been to the US, where CB is as unavoidable as a delivery of warped LPs, CB is used to pass along personal appraisals of new records. After all, you can talk about anything that's decent on CB (that, naturally, will exclude a few of the new releases).

Some of the conversation is none too complimentary to the record companies; I hope to make contact with a few regular critics, then clap the headphones on the company's

rep when he calls with today's clutch of crochets.

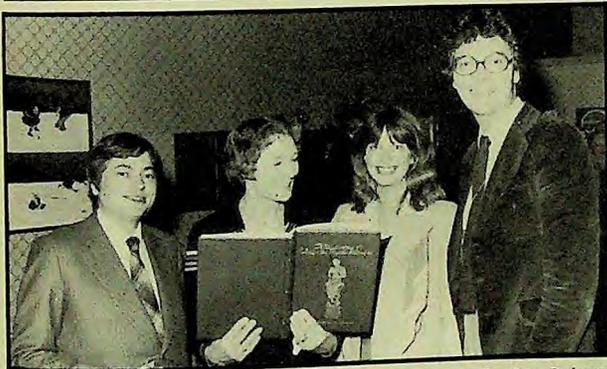
Unfortunately, some folks in the UK have odd ideas about CB. I heard someone say that it's used by wayward youngsters to play their latest singles on the neighbourhood airwaves. Even bearing in mind the low fi quality of the average CB mike (which is after all designed for speech) I doubt that playing singles that way could make them sound any worse.

Dealers could certainly use it themselves, when the new releases arrive, to stimulate interest. "This is Gramophone Grandpa, breaking on Channel 19. You can now come in for all the records you've been waiting for, including..."

Make sure you check the list first though; many a time the list says one thing, the box shows something different.

Edited
by
NIGEL HUNTER

PUBLISHING



HAPPY FACES for a happy commemorative occasion as Daphne Roberts, widow of songwriter Paddy Roberts, holds the memorial book assembled in a tribute to her husband and signed by many of his friends and colleagues at a recent ceremony at the offices of the British Academy of Songwriters, Composers & Authors (BASCA). With her are her stepsons Mike Roberts (left) and Tony Roberts and Tony's wife, Sue Manning.

Ancient school sued over Christmas carols

OAKHAM, ONE of the UK's oldest schools in Rutland, Leicestershire, gave a temporary undertaking in London's High Court on February 3 not to infringe copyright by reproducing musical works.

The school, founded in 1584, is the defendant in a test case being brought by Novello & Co., suing on its own behalf and for other members of the Music Publishers' Association.

Novello is claiming damages and a permanent injunction to stop the copying of a number of musical works and published editions by Walton, Bohuslav, John McCabe, and other works owned by MPA members. All the works are

Christmas carols.

The action is intended to prevent what is believed to be the widespread abuse of the copyright laws by schools.

In the High Court, Edward Bragiel, counsel for Novello, told Justice Dillon that the plaintiff's evidence was now in the hands of the school, which wanted more time to consider its position.

The hearing was adjourned for two weeks after the school gave its undertaking. The defendants are the school's trustees, which include the Lord Bishop of Peterborough, the Right Reverend Douglas Feaver and the school's director of music, Peter Witchell.

Castlebar Song Contest Organisers' rules for the 16th Irish competition for light music/songwriters

THE SIXTEENTH Castlebar International Song Contest and Orchestral Competition (light music) will be staged at the Traveller's Friend Hotel, Castlebar, Ireland from September 28 to October 3 this year.

Both contests are open to all songwriters and composers, amateur and professional, throughout the world. First prize in the song section will be £5,000, with £2,500 for second place and £1,500 for third.

First prize in the orchestral section will be £1,500, with £500 and £250 for second and third respectively.

Songs and orchestral compositions must not be performed in public, transmitted by TV or radio, recorded on disc or featured in a film in any country before September 11. They must be wholly original, and each entry must not last longer than four minutes.

Each song should be on cassette, seven and a half inch tape or demo record and/or one copy of the score, including top line, lyrics and chord symbols, plus one typewritten copy of the lyrics and, if in a language other than English, a rough translation in English should be provided.

Orchestral composers should submit one copy of a piano guide and cassette, seven and a half inch tape or demo record.

Each entry has to be marked with the title of the song or composition and a *nom-de-plume*. Names of the

songwriters and composers will only be disclosed after the pre-selection, and should not appear anywhere other than on the official entry form.

Those taking part will pay a fee of £8 for one entry, with an extra £6 for each additional entry, and all entries must be received before June 19. The organisers will acknowledge entries and notify qualifiers not later than July 17.

The Castlebar organising committee will pay a grant to

songwriters and composers qualifying for the 1981 contest to cover travel and accommodation expenses.

The travel grant will be £250 Irish if the singer lives outside Europe, £200 Irish if the singer lives in continental Europe and £100 Irish if the singer lives in the UK.

Entry forms and full details are available from Gisela O'Connor, 10 St Helens Road, Booterstown, County Dublin, Ireland. Tel: (0001) 881008.

Music Sales gets Lennon print rights

MUSIC SALES has acquired exclusive print rights to Lenono Music, the publishing company formed by the late John Lennon and his wife, Yoko Ono.

The pact was arranged between Music Sales and the Geffen Kaye office, representing Lennon, and the print rights are for the UK and Australia.

Under the new arrangement, the sheet music for Startin' Over has already been printed, and several folios are in production, including Songs Of John Lennon and John Lennon Complete.

● Music Sales is participating in this week's Frankfurt Music Trade Fair with a full range of its publications. Among them are The Complete Guitar Player, Steve Howe Guitar Pieces, Sometimes When We Touch (a collection of songs performed by Cleo Laine and James Galway), 101 Songs For Easy Guitar, Book 3, The Busker, Book 4, and Encyclopaedia Metallica, described as the first book to examine and record the history of the heavy metal scene. (Received *MW* January 17).

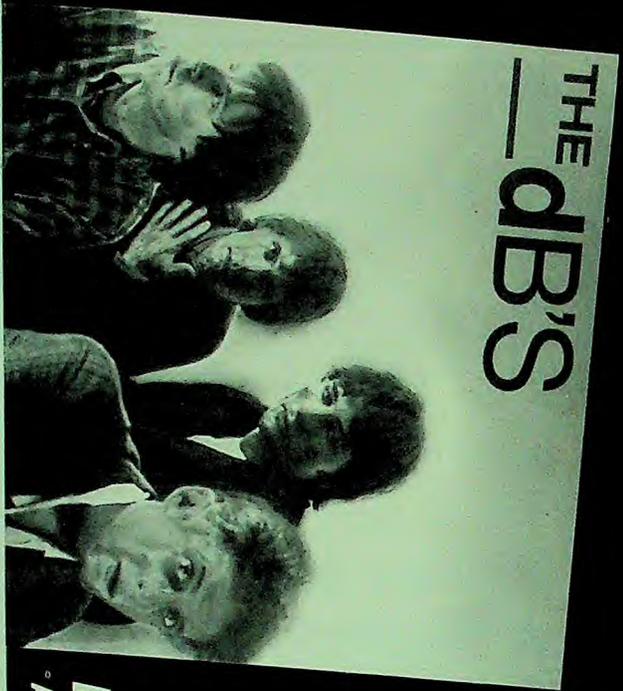
16	DR. HOOK'S GREATEST HITS	Capitol EST 26037	41	I JUST CAN'T STOP IT	Go Feet BEAT 001	66	THE VERY BEST OF ...	United Artists UAG 30314
17	TAKE MY TIME	EMI EMC 3354	42	LADY	Liberty LBG 30334	67	THE BEATLES 1962-1966	Parlophone PCSP 717
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19	TRUST	F. Beat XXLP 11	44	LIVE IN BELFAST	Arista SPART 1150	69	TOYAH TOYAH TOYAH	Safari LIVE 2
20	ABSOLUTELY	Stiff SHEZ 29	45	SOUND AFFECTS	Polydor POLD 5035	70	LOONIE TUNES	Magnet MAG 5038
21	HOTTER THAN JULY	Motown STMA 8035	46	DIRE STRAITS	Vertigo 9102 021	71	FOOLISH BEHAVIOUR	Riva RVL P 11
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24	SUPER TROUPER	Epic EPC 10022	49	NUDE	Decca SKL 5323	74	MORE SPECIALS	2-Tone CHRTT 5003
25	AUTOAMERICAN	Chrysalis CDL 1290	50	SANDINISTA	CBS FSLN 1	75	THE BEATLES 1967-1970	Parlophone PCSP 718

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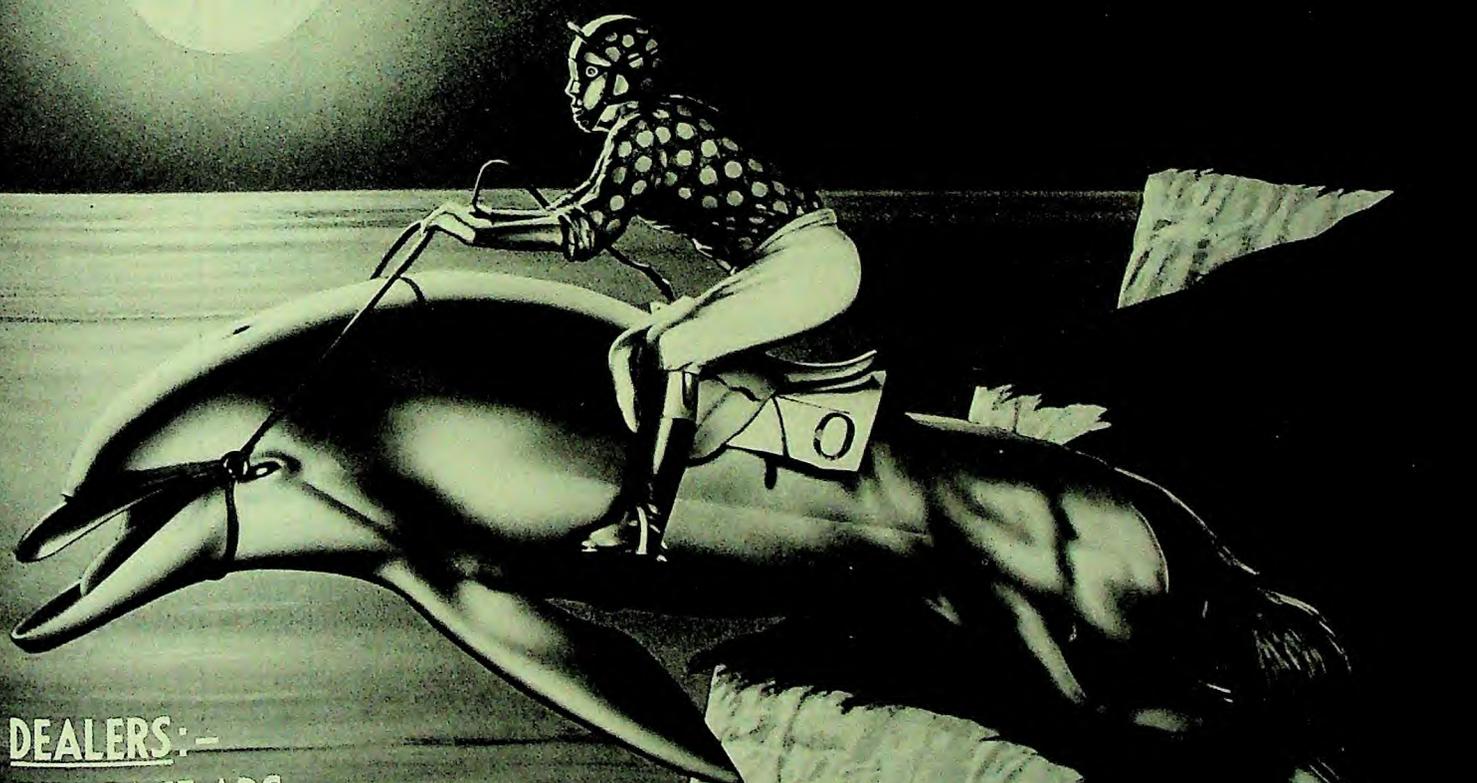
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POPS, Minny DOLPHIN'S SPURT/Goddess (Factory)	FAC 31	RT
RABBITT, Eddie I LOVE THE RAINY NIGHTS/Short Road To Love (Elektra)	K 12498	W
RAYBEATS SEARCHLIGHT/Tight Turn (Don't Fall Off The Mountain)	Y4	I
RADIO ACTORS NUCLEAR WASTE/Digital Love (DB)	DBS 5	P
REDD, Sharon CAN YOU HANDLE IT/Leaving You Is Easier Said Than Done (Epic)	EPC 9572	C
REVELATION TONIGHT/Fussin' And Fightin' (Kingdom)	KV 8013	P
ROXY MUSIC JEALOUS GUY/To Turn You On (Polydor)	ROXY 2	F
RUTS DC DIFFERENT VIEW/Formula Boys (Virgin)	VS 396	C
SAGA CAREFUL WHERE YOU STEP/How Long/Take It Or Leave It (Polydor)	POSP 228	F
SECOND IMAGE DANCE DANCE DANCE/The Jazzy Dancer (Polydor)	POSPX224	F
SLICK, Grace MISTREATER/Full Moon Man (RCA)	RCA 33	R
SUDDEN, Nikki BACK TO THE START/Ringing On My Train (Rather)	GEAR 11	RT
TAYLOR, Tot THE GIRL WITH EVERYTHING/Love Theme From Parisman (GTO)	GT 287	C
TOTO GOODBYE ELEANOR/Turn Back (CBS)	CBS 9492	C
TRAVELLER RUBBER WINSTON/Sister Jamaica (Edge)	EDGE 10	W
TRICK DOG WHAT A SHAME/No Tomorrow (Radioactive)	RAD 100	A
WHITE EUROPEANS SUN ARRIVE/Belinda (Aural)	AUS 124	SP
WILLIAMS, Allan DOING THINGS WITH YOU/Queen Of Aberdeen (Carrere)	CAR 181	W
WRIGHT, Bernard CHILLIN' OUT/tba (Arista)	ARIST 12389	F
WYATT, Robert STALIN WASN'T STALLIN'/Poem: Stalingrad By Peter Blackman (Rough Trade)	RT 046	RT

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

February 13, 1981

Artist	Title	Label	Cat. No. Cass No.	Dealer Price	Dist. Code
ASMUSTIETCHENS	BIOTOP	Sky	057	2.85	Projection
BASIE, Count	AIN'T IT THE TRUTH	Black Lion	BLM 51009 KBLM 51009	—	R
CAMERATA OF LONDON CANE, D.J., & The Millionaires COLLINS, Phil CONNOLLY, Billy	ENGLISH AYRES & DUETS D.J. CANE & THE MILLIONAIRES FACE VALUE LIVE	Hyperion Radar Virgin Logo	A 66003 RAD 29 V 2185 TRS 103 KTRS 103	— — 3.20 —	L W C R
DE DANAAN	THE MIST COVERED MOUNTAIN	Gael Lynn	CEF 087	2.85	Projection
DEDRINGER DRANSFIELD, Robin	DIRECT LINE TIDEWAVE	DinDisc Topic	DID 7 12TS 414	2.43 2.75	C Projection
EARTHSTAR	ATOMCRAFT? NEIN, DANKE	Sky	051	2.85	Projection
FAITHFULL, Marianne	AS TEARS GO BY	Decca	TAB 13	—	F
GARRETT, Amos GRAPPELLI, Stephane & Django Rheinhardt	GO CAT GO A SWINGING AFFAIR	Waterfront Decca	WF 006 MOR 530	2.75 —	Projection F
HARRIS, Keith & Leslie Howard HAYES, Tubby HENDRIX, Jimi	THE VIRTUOSO MANDOLIN MEXICAN GREEN WOKE UP THIS MORNING & FOUND MYSELF DEAD	Hyperion Mole Red Lightnin'	A 66007 2 RL 015	— 2.89 2.43	L Projection Projection
KENNEDY, Grace	I'M STARTING AGAIN	DJM	DJF 20572 DJH 40572 A 66011	3.22 3.07 —	C L
KING, Thea & The Aeolian Quartet KUNZ, Charlie	QUINTET FOR CLARINET STRINGS NO ONE BUT YOU	Hyperion Decca	TAB 11	—	F
McCAlMANS, The	THE ETRICK SHEPHERD	Greenwich Village Logo	GVR 209	2.85	Projection
McTELL, Ralph	STREETS OF LONDON	Atlantic	TRS 104 KTRS K 50773	— 3.04	R W
MONK, T.S.	HOUSE OF MUSIC	Atlantic	K 50773	3.04	W
NASH THE SLASH	CHILDREN OF THE NIGHT	DinDisc	DID 9	2.43	C
OLD SWAN BAND	OLD SWAN BRAND	Free Reed	FRR 028	2.75	P
POLECATS	CULT HEROES	Nervous	NERD 001	—	P
REXY	RUNNING OUT OF TIME	Alien	BEALIEN 2	2.64	P/I
SCALA, Primo	PRIMO SCALA & HIS ACCORDION BAND RACHMANINOV ALL AMERICAN GIRLS	Decca Hyperion Atlantic	RFL 6 A 66009 K 50774 K 450774 DS 003	— — — —	F L W
SHELLEY, Howard SISTER SLEDGE	THE HAPPY PIANO OF BRYAN SMITH FLYIN' STRAIGHT THE LIVE RISE OF RICHARD STRANGE THE WALKIE TALKIES	Dansan Sky Pacific Rialto	054 PVC 7917 ALTO 101	— 2.85 — 3.34	L/P/WU Projection Pacific A
SMITH, Bryan	THE HAPPY PIANO OF BRYAN SMITH FLYIN' STRAIGHT THE LIVE RISE OF RICHARD STRANGE THE WALKIE TALKIES	Sky Pacific Rialto	054 PVC 7917 ALTO 101	2.85 — 3.34	Projection Pacific A
STRAIGHTSHOOTER STRANGE, Richard	THE HAPPY PIANO OF BRYAN SMITH FLYIN' STRAIGHT THE LIVE RISE OF RICHARD STRANGE THE WALKIE TALKIES	Sky Pacific Rialto	054 PVC 7917 ALTO 101	2.85 — 3.34	Projection Pacific A
SURVEILLANCE	THE HAPPY PIANO OF BRYAN SMITH FLYIN' STRAIGHT THE LIVE RISE OF RICHARD STRANGE THE WALKIE TALKIES	Sky Pacific Rialto	054 PVC 7917 ALTO 101	2.85 — 3.34	Projection Pacific A
TAYLOR, Little Johnny TEN YEARS AFTER TOMMY HAWKINS SHOWBAND TRACY, Arthur TYNDALL	I SHOULD'A BEEN A PREACHER HEAR ME CALLING LIVE A LITTLE SOUTH OF THE BORDER TRAUMLAND	Red Lightnin' Decca Dansan Decca Sky	RL 030 TAB 12 DS 034 RFL 5 054	2.43 — — — 2.85	Projection F L/P/WU F Projection
UMPS & DUMPS	MOONS IN A FIT	Tropic	12TS 416	2.75	Projection
VARIOUS VARIOUS	A TRIP TO THE DENTIST GREAT MARCHES OF THE WORLD PLAIN WATER ALAN VEGA	Skeleton Decca Gutta Pacific	SKULP 1 TAB 14 GUTS 003 PVC 7915	— — 2.80 —	P/RT F Plankton Pacific
VATTAN VEGA, Alan	A TRIP TO THE DENTIST GREAT MARCHES OF THE WORLD PLAIN WATER ALAN VEGA	Gutta Pacific	GUTS 003 PVC 7915	2.80 —	Plankton Pacific
WATERSONS, The	GREENFIELDS	Topic	12TS 415	2.75	Projection
YONEYA, Iwad	ANOTHER WORLD WITH SHAKUHACHI	Dansan	LR 2001	—	L/P/WU

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 Bye Bye Now My Sweet Love (Chrysalis CHS 2498, PolyGram)
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BARBRA STREISAND
 with
BARRY GIBB
 What Kind Of Fool (CBS 9517, CBS)



THE PRETENDERS

SUZI QUATRO
 Glad All Over (Dreamland DLSP 8, PolyGram). Dave Clark Five hit (1, 1965), socked out hard from vocals to backing, drums power along, back-ups stay for most of journey, Suzi's vocals pushed back, no major innovations from original.

DR HOOK
 SOS For Love (Mercury MER 58, PolyGram). Pleading, tear-jerker which takes its time. Might gain valuable kudos for Phonogram after disappointing response to band's debut for company on album Rising (6302 076) from which this is taken.

TOYAH
 Four From Toyah (Safari TOY 1, Spartan). New material, 33 rpm, rock press ads, regular on Look Here (ITV) to April 7, recent TV documentary, endless press, more melodic straightforward material than recent. PR: Judy Totton.

JUKE BOX

Payolas (Illegal ILS 0024, Faulty). Familiar theme — charts, DJs, programmers — but well put together. Gutsy guitar break and tight vocals are impressive with note behind back-ups added plus.

THE FINAL ECLIPSE

Birdsong (Heartbeat, PULSE 11, Cherry Red). Barclay James Harvest feel, lots of melody amid soaring sound with clear vocals, thinking lyric, though a little twee.

RAM TAM & JO

Cherries (Hawk HSP 9, Indie) 12" red vinyl available. London-based trio who sound good on slightly overdone disco outing, flip has possibilities with strident Stax late Sixties — influenced pounder.

YELLOW MAGIC ORCHESTRA

Tighten Up (A&M 12" AMSP 8104, CBS). Familiar Archie Bell cut given fresh dressing, but solid beat remains with vocal push-on title.

CLAIRE HAMILL

First Night In New York (WEA K 18440, WEA). Talented lady, resurfaces retaining her gorgeous clear voice on single Jam with Vapors producer Vic Coppersmith-Heaven who excels in sensitive stakes. Drifting, dreaming, sometimes hard number is lovely, but wanders a trifle too much for easy pick-up.

THE SELECTER

Celebrate The Bullet (Chrysalis CHS S2, PolyGram). First hit was On My Radio (8, 1979) followed with subsequent success, but now must meet diminishing of 2-Tone sound strength. Like this for variety and the way brass and bass are mixed, but clever simplicity of debut hit is missing.



BARBRA STREISAND

MUSIC FOR PLEASURE

Fuel To The Fire (Rage, RAGE 2, CBS). Driving beat with early drum propulsion before synthesiser, vocals 32 seconds in. Like it but key changes are never really exploited, one consequence of which is record running out on itself despite vocal hang-out, late back-ups pushing beat. Lovely pic cover.

DURAN DURAN

Planet Earth (EMI 5137, EMI). Glamour fivesome join Spandau, Vapors camp. This isn't without merit but song doesn't really establish itself, assortment of lines with no jump-at-you special. Depends whether following can push disc into chart bottom end.

BILL LOVELADY

House Of The Rising Sun (Charisma CB 379, PolyGram). Reggae For It Now (12, 1979) puts traditional song into reggae mould, almost speaks vocals with pronounced word spacing, sharp and incisive.

RICKY PEPPERTREE

Baby It's Nice To See You (Mekaliteit Music MTM 1001, Jet Star/Third World). Every so often reggae territory produces infectious crossover possibility, this could be one, bubbles with gaiety, brass and back-ups give extra push, major should at least hear.

THE JAYVEE'S

Right Back Where We Started From (V-Tone 001, PRT). Hand-clapping up-tempo clean sounding popular soul outing, with lots of life though idiom seems to get little current chart look-in.

NICK STRAKER BAND

The Last Goodbye (CBS 13 9519, CBS). Straker gets 12", off album with hit title, A Walk In The Park (CBS 84608), sound zapped up.

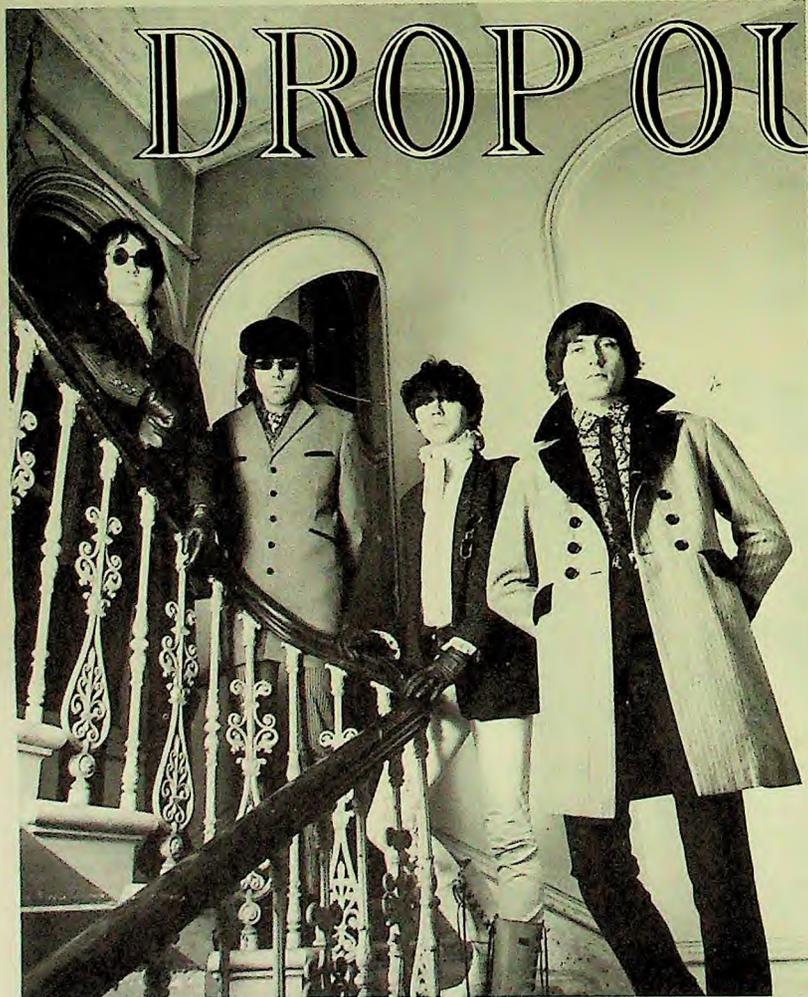
ROSE ROYCE

Golden Touch (Whitfield K17747, WEA). Many hit bands not enjoying good times given slow romantic song which in this idiom Gladys Knight sells far better. Matters are not helped by no magical riff.

LEESON & VALE

Under My Skin (RCA 37, RCA). Lots happening in vocal territory, also in backing, but all perhaps hiding ordinary nature of song.

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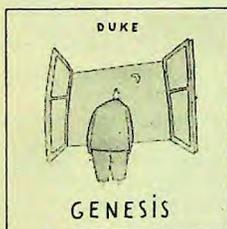
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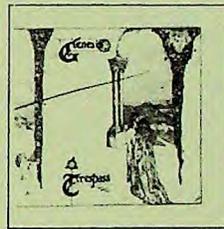
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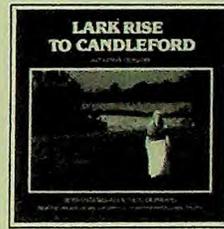
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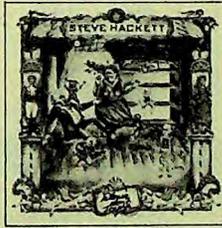
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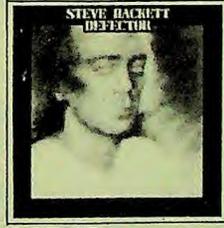
VIVIAN STANSALL
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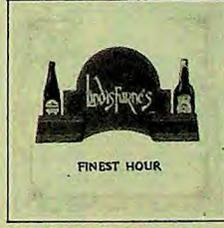
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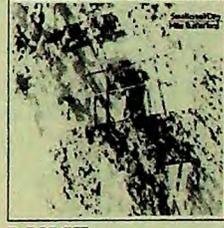
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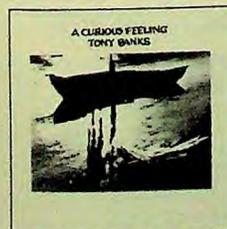
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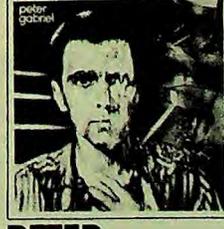
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ALBUM REVIEWS

 = CHART CERTAINTY

PHIL COLLINS
Face Value. Virgin V2185.
Producer: Phil Collins. With his single currently riding high in the charts this can't fail to follow suit. Very polished LP, but likeness to his former Genesis colleague Peter Gabriel is sometimes quite uncanny.

THE STRANGLERS

The Meninblack. Liberty LBG 30313. Producer: the band. A harsh and haunting album which is easily their best to date. Some are already likening the music to early Floyd — and there certainly are elements of the early days of Pschedelia. Strong campaign from Liberty should ensure the high chart placing this LP deserves.

IRON MAIDEN

Killers. EMI EMC 3357. Producer: Martin Birch. Loud, raw, unsubtle heavy metal with titles such as *Idea of March*, *Wrathchild*, *Killers* and *Purgatory*. A worthy follow-up to last year's successful album and one that will be lapped up by the headbangers. UK tour and heavy record company promotion will help sales.

KROKUS

Hardware. Ariola ARL 5064. This release, their second in the UK, is part of the campaign to establish this Swiss heavy rock outfit in the UK. Fronted by Mark Storage, they thunderflash their electric way through nine numbers culminating in the aptly-titled *Mad Racket*. This one should see them home and dry.

VARIOUS

Late Night Affair. Ronco RTL 2054. Linked by the fact that they were written by Burt Bacharach (almost all in collaboration with Hal David) these tracks are actually rather a strange mixture in terms of artists — Cliff, Humperdinck, Pet Clark, Tom, and Jack, Jones, Bobbie Gentry, Lena Martell, The Supremes — and style, not to mention date of release. Still, appeal should be pretty wide.

VARIOUS

Hit Machine. K-Tel NE 1113. Hits compilation which includes contributions by Diana Ross, Aretha Franklin, Gary Numan, Jona Lewie, Robert Palmer, Air Supply and Stephanie Mills. Plenty of chart potential here.



SUGGS of Madness.

VARIOUS

Dance Craze. 2-Tone CHR TT5004. Producers: Various. *Soundtrack of the film of the craze that dominated last year's charts, featuring all the bands' best-known numbers with Mirror In The Bathroom from The Beat, Lip Up Fatty from Bad Manners, One Step Beyond from Madness and The Specials' Concrete Jungle among the leaders, Rousing stuff, but presumably most fans will have most of the tracks in some form, and a couple of unrecorded numbers would not have come amiss. Fair recordings as far as they go, but could have been better.*

ROBIN DRANSFIELD

Tidewave. Topic 12TS414. Producer: Nic Kinsey. Well up to the usual excellent standard of Topic folk releases with fine production, arrangements and engineering to back up the fine, true and rather haunting voice of half the Dransfield brothers. Ancient (Cuttie Wren, Cadgwith Anthem) pretty old (Spencer the Rover) and modern (self-penned songs in traditional mould). Essential for folk browsers, worth experimenting with by non-too-strict classical specialists.

YARBOROUGH & PEOPLES

The Two Of Us. Mercury 9100 162. Producers: Lonnie Simmons, Jonah Ellis. The current hit single should tell you all you need to know about the LP's overall sound and flavour — and it's prospects are strong as a result.

EMMYLOU HARRIS

Evangeline. Warner Brothers. K56880. Producer: Brian Ahern. Never the huge success here that she is with country music fans in the US and lady is nevertheless a fine singer and her upcoming tour should boost sales of this — even though it is not her best LP to date. Apart from strong country rock songs like *Bad Moon Rising* and *Oh Atlanta* there

are some slightly quaint renditions of oldies like *How High The Moon* and *Mr Sandman*.

BRIAN BRIGGS

Brain Damage. Island ILPS 9644. Producers: John Holbrook and Ian Kimmel. An interesting offering from this unknown entity, giving quirky electronic music mixed with pop and R&B styles like *Nervous Breakdown*, and some experimentation as on *Aeo* (parts one and two). How Island is planning to promote it is a mystery, but their acts seem to have a knack of sliding into the limelight while nobody's looking.

VARIOUS

The Biograph 'Girl'. That's Entertainment TER 1003. Enterprising London record shop That's Entertainment rushed out this original cast recording only to have the show close a week later, but it remains a collectable item for show music aficionados, of which there appear to be sufficient numbers to support That's Entertainment's growing ventures. As the music was the show's strong point this is a listenable album and Sheila White's talent particularly shines through.

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American Commentary



Video new status symbol... Northern's legal blitz... Elektra/Asylum booms

NEW YORK: Home video will overtake the automobile as the "single product most identified with prestige for the American family", according to an extremely bullish report on the burgeoning video disc market. The report was published by Wertheim & Co, the Wall Street investment firm.

The Wertheim analysis singles out the RCA SelectaVision disc system as "our prime candidate for investment in the field at present". Its authors, David J Londoner (the company's music expert and a frequently quoted authority on entertainment investments) and Francine S Blum, refer specifically to RCA's edge in software acquisitions and production, and in marketing strength.

Londoner and Blum also suggest that the film industry will embrace video disc technology more readily than video cassettes because of the greater difficulty in duplicating discs. They further project that consumers will buy an average of 10 motion picture discs in the first year of player ownership, and five or six annually in subsequent years.

The report predicts an \$8 billion video disc market by 1990, \$5 billion of which would be software sales. Among new forms of software envisioned by the writers are encyclopaedias and other reference books, serial novels that "leave the viewer hanging for the next monthly episode for another \$9 (£8.85)", and even specialised advertising. For high-priced consumer items, they suggest "it would be economical to produce and give away video disc material".

NORTHERN SONGS LTD, administered by ATV Music and holding copyrights of some 200 Beatles songs, is continuing its battle against alleged copyright infringement of Beatles material on video tape.

Last year the company brought legal action against a handful of manufacturers, distributors and dealers, and succeeded in halting production, distribution and sale of a variety of such tapes. Latest suits are against Crystal Pictures Inc of New York for the manufacture and distribution of Magical Mystery Tour, and Thunderbird Films and Tom Dunnahoo in Los Angeles, relating to Magical Mystery Tour and the Beatles Tokyo Concert.

New York retail outlet Video Shack also faces a possible permanent injunction against sale of the allegedly infringing Beatles Tapes. Northern anticipates between 15 and 20 such suits against different parties, mostly in New York and Los Angeles, in coming months.

MIKE NESMITH, former member of The Monkees, an early advocate of video music, producer recently of video projects for Kim Carnes and Poco, and founder of his own Pacific Arts Records label, has re-organised the latter into a full-time video records outfit.

By IRA MAYER

The first release is *An Evening With Sir William Martin*, a 30-minute comedy piece, and Nesmith is currently scouting Texas for a suitable location on which to shoot a 90-minute action adventure feature that will utilise music.

Nesmith plans to make all releases available in whatever disc and cassette formats are viable, and to market the product through the same indies which handle his record distribution, augmented by others as necessity demands.

Orders for Pacific Arts albums by roster artists Nesmith, The Mark Almond Band, Pirates, and Charles Lloyd will be filled as long as stocks last.

THE FIRST sound studio to establish its own video production agreement with a major distributor is Charles Benanty's Soundworks, located in the basement of the building that once housed the famed Studio 54.

Benanty will use the studio as a sound stage, and has contracted to provide CBS Video Enterprises with a dozen titles featuring artists drawn from the CBS catalogue. Benanty is also negotiating with other labels to make videos of their artists for CVE distribution.

THOUGH GIVING no official figures as yet, Elektra/Asylum chairman Joe Smith reports a 78.5 per cent sales increase for the 1980 calendar year over the previous 12 months. No figures are actually likely to be forthcoming since parent WCI's fiscal year runs from December to November.

Elektra/Asylum claims to have doubled its country revenues while placing 15 country singles in the top 10, six of which went to No 1. The black music division turned a profit for the first time, and the classical Nonesuch label almost doubled its output to 35 LPs while increasing sales by 47 per cent.

WARNER BROS has quietly attempted to end its relationship with Ray Caviano and the RFC label which he founded.

Caviano was the disco promotion *wunderkind* brought in by Warners to chart the course of its reported \$6 million (£2,564,102) entry into the late not-so-lamented disco market.

Finalisation of an agreement for the continuation of RFC through a distribution pact with Atlantic is expected shortly.

NARM AND the RIAA joined forces to present the freed US hostages with 36 albums each, representing discs that came out during the period of their captivity in Iran. Retail outlet Sam Goody also presented the ex-hostages with 100 LPs each as a homecoming gift.

Contact Ira Mayer at: Morgan-Grampian Inc., 2 Park Avenue, New York, NY 10016, USA. (Tel: 212 340 9700).

BROADCASTING

Hallam's Mallett cautious —despite record profits

WHILE ANNOUNCING the most successful year in Radio Hallam's history to the station's shareholders, chairman Michael Mallett posted a warning for the future and condemned government plans to introduce an exchequer levy of 40 per cent on profits in excess of £250,000.

"It is impossible to run an efficient business and to motivate management if extra profits are to be subject first to secondary rental of 55 per cent, then an exchequer levy of 40 per cent and then Corporation Tax of 52 per cent — an effective tax rate of 87 per cent," he says.

"It seems a strange imposition by a government that claims to encourage enterprise."

Figures revealed in Mallett's annual review for 1979/80 show profits up by 39 per cent from £217,000 to 302,000 and this figure would have been even

higher were it not for secondary rental payments to the IBA which cost the company £114,000 compared with only £13,000 the previous year.

Announcing a 30p final dividend for shareholders, Mallett warned that the recession had affected advertising revenue and that this year profits would be reduced.

Ad revenue for 1979/80 rose steeply over the previous year, partly attributed to the windfall advertising which came the way of ILR during the ITV blackout.

"Much of the improvement, however, is the result of wider acceptance of local radio as an effective and inexpensive advertising medium," says Mallett.

"We have been delighted that Hallam's audience has continued to grow. Our share of listening is now so high that we

did not expect further improvement. The latest independent surveys, however, show a further gain."

●IN ANNOUNCING increased profits for Swansea Sound, chairman professor J H Purnell also warned of adverse effects on current financial performance by the national and local economic climate.

Profit before tax and secondary rental has risen by £33,545 to £118,610 for the 12 months ended September 30, 1980. This 39 per cent increase for Swansea Sound was achieved on gross advertising revenue of £708,610, up by £130,562 and for the second year running shareholders receive 14p per £1 share which, with the tax credit, represents a 20 per cent dividend.



SUSIE MATHIS (above) is Piccadilly Radio's first female disc jockey and presented her first weekly *Sixty Magic Minutes* at 9am last Sunday, playing hits from the Sixties and Seventies. Formerly the lead singer with the Paper Dolls, she will continue to present brief features on Phil Wood's morning show, Monday to Friday.

News in brief...

CAPITAL RADIO has appointed John Burrows as controller of promotional activities co-ordinating the Wren Orchestra, the Duke of York's Theatre, all concert and music festival co-promotions and all other activities undertaken by the promotion department... AIR services has just signed an exclusive deal with the Talbot Motor Company for a corporate campaign on Mercia Sound, claimed to be proportionately the biggest radio transaction ever made in the UK... Capital is planning a live broadcast of Mike Smith's breakfast show on February 19 from the Television and Radio Conference at Monte Carlo... The Radio Leicester Big Band has again walked away with most of the prizes in the National Rehearsal Band Contest, organised every year by BBC Local Radio and Radio Two... Radio Victory has commissioned a new jingles package, composed and arranged by Alan Fawkes and mixed down by Steve England of Alfasound Tapetrix in Manchester.

Blackburn show heads London's new sound

RADIO ONE DJ Tony Blackburn is one of the main ingredients in a new distinctive musical sound to be pioneered by BBC Radio London.

As well as his weekend commitments for Radio One, Blackburn will host a two and half hour afternoon show from Monday to Friday for London.

With a new blend of 50 per cent music and 50 per cent speech from February 11 the station aims to fill the vast musical gap between Radios Two and Three, providing a new promotional outlet for light music.

In attempting to define the broad band of music which he feels is not being covered adequately elsewhere on radio, Radio London manager Derrick Amore says: "It spreads from Ella Fitzgerald to Elgar's Cello Concerto, from Henry Mancini to Mozart Piano Concertos, from Piaf to Puccini.

"At one end of the spectrum there are popular standards, orchestral and vocal, at the other light classical — taking in light orchestral

somewhere along the line."

Describing his new show, Blackburn says it will be "aimed at housewives, people in factories and offices and those on the move in cars".

As well as Blackburn's programme, the weekday schedules will change to accommodate four new music shows a day. Morning Star will be presented by a different celebrity each day, the midday programme will be the Tony Fish Total Music Show, with Music On The Move, which will try out new ways of mixing music with no presenter at all, in the evening.

Specialist music programmes will continue to feature in Radio London's weekend schedule.

In the evening hours, when the station is not originating its own material, it will offer Radios One and Two in stereo at times when they are not broadcasting in stereo themselves, so it will become the only BBC service broadcasting 24 hours continuously in stereo.

Essex goes for AIR

EDDIE BLACKWELL, chief executive of Essex Radio, has renewed his association with AIR Services, appointing the company as his station's national sales agency.

Blackwell is a former MD of AIR and is still a director of the parent company AIR Group and it is no surprise that he has turned to the company he knows so well for London representation.

But Blackwell has turned to Radio Sales and Marketing, for his sales controller — Brian Mellor, who will take up his new appointment in April.

Rediffusion sponsors Awards

REDIFFUSION IS to sponsor the 1981 Local Radio Awards organised by *Radio Month* magazine.

The award scheme is designed to recognise the best programmes from all sides of the local radio industry — as well as established ILR and BBC stations — and there are special categories to cover hospital, student

and cable radio stations.

The event is supported by a representative advisory committee drawn from the BBC, the IBA, *Radio Month* and Rediffusion and the closing date for entries in the 18 categories is June 30. Awards will be presented in London during September.

OPINION

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

Chart recognition: the big incentive to sell tapes

TAKING NOTE of the consumer trend towards cassettes, observed by BPI chairman Chris Wright (*MW*

January 10), I find it unbelievable that cassette sales do not count towards the chart position of an album of recorded music.

Chris Wright accurately observes that to combat home-taping the industry should pay attention towards marketing better value and better quality cassettes, but where is the incentive when to actively market cassettes you are damaging your sales points towards the most valuable of all marketing tools — the chart?

The British Market Research Bureau tells me that cassettes sales do not count towards a record's chart entry because they often have separate catalogue numbers and that to change the system would increase the cost of the chart. Both arguments seem weak in that a 12" and 7" single, or single cassette, can all count for one chart entry with slightly altered catalogue numbers,

and as far as being more expensive, I think that this cost would be amply outweighed by increased sales from the new incentive for an aggressive assault on the cassette market.

We let sales slip through our fingers by not even admitting the existence of cassettes in our industry's mouthpiece the sales chart.

I have also heard of plans for a separate cassette chart. This again seems to me to be off-centre. Would Top Of The Pops and Radio One broadcast two charts? It seems to me that the chart should reflect the unit sales of a piece of music, in either of the two recorded forms that the industry offers. With increased motivation to discount, and improve quality, the cassette buyers would get a better deal and begin to turn their attention from blank cassettes to pre-recorded.

NICKY DAVIES, marketing manager, *DinDisc*, Portobello Road, London W11.

I READ the Ireland supplement (*MW* January 24) and with shock and horror, I found out that we did not exist. I quickly rang our Dublin office, *Homespun Recording Co*, and I can assure you that we are there. Likewise, I looked up our records to be sure that there was a company called *Outlet* that gave the first-ever gold disc to a Pope, and I found that there was a such a company so I folded the mag and put it on file.

WILLIAM McBurney, *MD Outlet Recording Company*, *Smithfield Square, Belfast, Northern Ireland*; *Homespun Recording, Conyngnam Road, Dublin 8*.

PERFORMANCE

The Who

THE WHO came out at their second Rainbow concert looking like the proverbial millionaire tramps. Scruffy, dark suits draped the gangling figure of Pete Townsend and Roger Daltrey's muscular frame. But bassist John Entwistle contrasted, as always, with his tidy, C&A-style threads.

The Who are like an old car; vintage and charming, and not yet ready for the scrap-heap. Nowadays groups have built-in obsolescence. They are meant to be thrown away when their newness is tarnished, when the fad has become boring and a new one has arrived.

The Who were made in more robust times. They are something the business likes even more than overnight crazes — an old, established money spinner followed loyally by die-hard fans.

They are not against filling their acts with old standards like *My Generation* and *Pinball Wizard*, and *Won't Get Fooled Again* was particularly impressive.

But they did put a slab of newer material in the middle of the set. To the unaccustomed ear this sounded rather drab and messy, but it showed that The Who are not tempted to spend all their time living off past glories.

The new songs will be incorporated on their next, as yet untitled, album on Polydor, which is set for March release. It will be the first since *Who Are You* and the first featuring new drummer Kenny Jones.

SIMON STEELE

Eric Clapton

WHY DOES EC play so few UK concerts? His one-off charity show at the Rainbow last week was pure joy — for those lucky enough to get tickets. Touts were offering £40 for spare tickets and, judging by the demand, Clapton could have sold out the venue for at least a week.

The show was perfectly paced with the opening rocker *Tulsa Time* followed by the bluesy *Worried Life Blues* and into the crowd favourite *Lay Down Sally*. *Cocaine* and *Layla* — the latter performed with a tantalisingly long intro — were greeted with equal enthusiasm. Clapton now keeps his guitar solos

to a minimum, but still manages to show he has lost none of the old *Slow Hand* magic.

Highlight of the evening had to be *Wonderful Tonight*, the love song that has become Clapton's anthem. It was good too, to see Clapton give solo spots to Gary Brooker for *Whiter Shade Of Pale* and to Albert Lee, a fine guitarist in his own right, for *Country Boy*. A new Clapton album is due out on RSO shortly.

JIM EVANS

Dance Craze

AS THIS film of the "Best Of British Ska . . . Live" goes on to the cinema circuit this week, record stores can no doubt expect to shift a few copies of the soundtrack album as well as back product on 2-Tone.

Dance Craze hammers home just how exciting *The Specials* are live, how superior *The Beat* are in so many ways, but also how patchy some of the performances are by using a moving camera on-stage technique. It is rough and ready in places, with other cameras coming into view several times — excusable, but disturbing — while some other sequences are confusing.

It is possible, too, that the punters would prefer some insight into the bands and behind the scenes coverage rather than a straight run-through of the performances.

The film is obviously geared to people who haven't seen the stars whose records they bought. It does capture the excitement, but live is better, and *Dance Craze* works simply as a piece of *cinema verité* capturing a musical trend at work.

SIMON HILLS

Hazel O'Connor

HAZEL O'CONNOR is going through what is one of the best periods of any artist's career. She has served her apprenticeship, learned her lessons, and after her "big break" is still enjoying the first bloom of success.

She has punk energy allied to the finesse of a true professional, and her confidence and easy stage manner helped her dominate an enthusiastic Rainbow audience.

The film soundtrack album *Breaking Glass* was out on A&M last August, but she is an Albion artist now and her latest album on that

label, *Sons And Lovers*, was released last December and she sang several songs from it in her usual classy style, including *Time* and *Who Will Care*.

SIMON STEELE

Grace Kennedy

UNDOUBTEDLY ONE of the best female singers to emerge in years, Grace Kennedy's opening at *The Talk Of The Town* consolidated this reviewer's long-held belief she will in time inherit the mantle for so many years worn by Shirley Bassey.

Not that their singing styles or stage performances are particularly similar, but Kennedy has the potential to be a truly international star and, even without the benefit of hit records, has qualities which put her way and ahead of the opposition.

Her act included an attractive medley of Burt Bacharach/Hal David songs, her own current single *I'm Starting Again*, a stunning version of the recent Elkie Brooks single *Dance Away*, and a show-stopping version of *Can't Help Loving That Man Of Mine* from *Showboat*.

CHRIS WHITE

Climax Blues Band

BANDS LIKE this are to the new intake of R&B-based groups what the SAS is to the TVA — weatherbeaten veterans with dues-paid reflexes as against promising enthusiasts.

And they gave a packed Venue audience the same dose of their moneysworth that they have been handing out to blues and rock appreciators for over 12 years.

The difference these days is that there is a light, pop-orientated side to their work, which is a bow to the demands of commercialism — and it works of course.

Climax got the pop stuff over as openers and settled down to heavy, beautifully delivered, bluesy material — including *Walking to New York*, and several Howlin' Wolf songs. *Couldn't Get It Right* and the new single, *Dance The Night Away*, preceded an interesting choice for encore, a version of *I Saw Her Standing There*.

TERRI ANDERSON

DOOLEY

THE EXTRAORDINARILY quick demise of the German *Bellaphon* UK operation — for whatever reason — has left a few financially embarrassed, and angry, creditors, not least members of the staff who, at press time, had not been paid, and *Record Company Services'* *Eddie Foster* and *Tony Watling-Darrell* who are owed "several thousand pounds" for production and marketing services . . . Also decidedly not amused by *Bellaphon's* failure is *Neil Bogart* who had licensed his new *Boardwalk* label to *Bellaphon* as a package for the Germany/Austria/Switzerland territories along with the UK, and *MW* understands that litigation is a possibility with *Bogart* likely to take *Boardwalk* for a walk to new licensees for the GAS territories as well as the UK . . . Former *NME* proprietor *Maurice Kinn* has bid for *Norman Garrod's* interest in *Record Business* magazine but says he balked at £100,000 asking price . . . Expect announcement of major new project by former *Riva MD Mike Gill*.

INTERESTING TO note that *RCA SelectaVision* video disc launch in the US next month will be exclusively through 5,000 television hardware outlets . . . There's money in video — according to the *Daily Mail* Diary which says *John Bentley* has imported a French *cordons bleu* chef for *Intervision's* canteen . . . *MW* Tipsheet editor *Sue Francis* is compiling a diary of music industry events for 1981 and anyone with an item to be included should telephone her on 439 9756 . . . *Martin Lewis* promoting the first rock concert in Westminster Abbey, featuring *Sky*, to be tele-recorded by BBC and proceeds going to *Amnesty International 20th anniversary fund* . . . Former *Evening News* show biz writer *James Green* now handling PR for *Talk Of The Town* . . . Indie label *Monarch Records* chuffed at chart success of its first hit by *The Krankies*, which comes just two months after *MD Eve Blackman* switched from full-time running a chain of hairdressing salons . . . *Roger Greenaway* and *Phil Coulter* taking next *BASCA* song surgery on February 18.

USELESS INFORMATION department: American car drivers spent an estimated £256,410,000 on audio equipment for their cars last year . . . According to *Newsweek*, *Yoko Ono's* "in gratitude" full-page ads cost her more than £85,000 for placement in papers around the world . . . Due to incorrect information, last week's *Videoclip Award* story credited direction of *Elstree* by *Buggles* to *Jon Roseman* instead of *Russell Mulcahy* . . . *KK Records* redundancy casualty *Geoff Morris* can be reached on 01 777 1855 . . . A son, *Michael*, to *K-tel* European president *Raymond Kives* and wife *Barbara* . . . Rock photographers *Gered Mankowitz* and *Harry Hammond* have an exhibition of their work at *The Photographers' Gallery* next month . . . In Australia, UK journalist *Mike Ledgerwood* preparing a syndicated *Bee Gees* series and says he has some "juicy revelations" . . . *The Vineyard Studio* amused to receive a booking for 20 last week — for lunch — the customer was under the impression it was a restaurant . . . *Sheena Easton* beginning to break in Japan and the US.

180 HE'S DONE IT AGAIN

BY DUDLEY DOOLITTLE ON LANCASTER RECORDS/PINNACLE

DEM A SUS

BY HARLEM SPIRIT ON EMI RECORDS

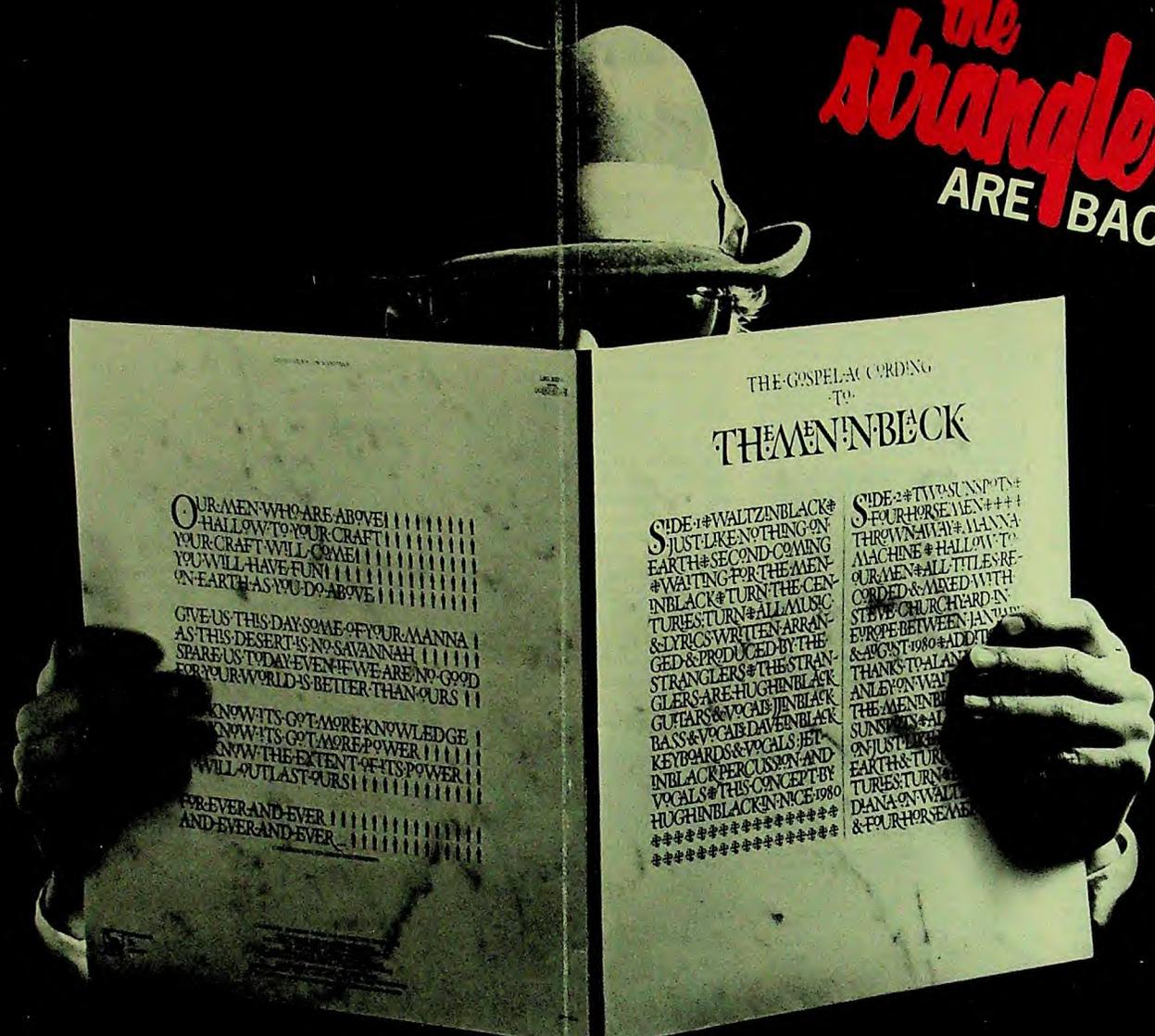
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the stranglers
ARE BACK



THE GOSPEL ACCORDING
TO
THE MEN IN BLACK

OUR MEN WHO ARE ABOVE
HALLOW TO YOUR CRAFT
YOUR CRAFT WILL COME
YOU WILL HAVE FUN
ON EARTH AS YOU DO ABOVE
GIVE US THIS DAY SOME OF YOUR MANNA
AS THIS DESERT IS NO SAVANNAH
SPARE US TODAY EVEN IF WE ARE NO GOOD
FOR YOUR WORLD IS BETTER THAN OURS
KNOW ITS GOT MORE KNOWLEDGE
KNOW ITS GOT MORE POWER
KNOW THE EXTENT OF ITS POWER
WILL OUTLAST OURS
EVER AND EVER
AND EVER AND EVER

SIDE 1: *WALTZ IN BLACK*
JUST LIKE NOTHING ON
EARTH * SECOND COMING
* WAITING FOR THE MEN
IN BLACK * TURN THE CEN-
TURES: TURN * ALL MUSIC
& LYRICS WRITTEN ARRAN-
GED & PRODUCED BY THE
STRANGLERS * THE STRAN-
GLERS ARE HUGH IN BLACK
GUITARS & VOCA B JIM BLACK
BASS & VOCA B DAVE IN BLACK
KEYBOARDS & VOCA B JET
IN BLACK PERCUSSION AND
VOCA B * THIS CONCEPT BY
HUGH IN BLACK IN NICE 1980

SIDE 2: *TWO SUNS IN THE
FOUR HORSE MEN * * * * *
THROWN AWAY * MANNA
MACHINE * HALLOW TO
OUR MEN * ALL TITLES RE-
CORDED & MIXED WITH
STEVE CHURCHARD IN
EUROPE BETWEEN JANUARY
& AUGUST 1980 * ADDIT
THANKS TO ALAN
ANLEY ON WAL
THE MEN IN
SUN * * * * *
ON JUST LIKE
EARTH * TURN
TURES: TURN
DANA ON WALL
& FOUR HORSE MEN

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THE GOSPEL ACCORDING
TO
THE MEN IN BLACK

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